

RESEARCH ON URBAN IMAGINATION IN 20TH CENTURY ARCHITECTURE
RELATED UTOPIAS AND MANIFESTOS



by
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RESEARCH ON URBAN IMAGINATION IN 20TH CENTURY ARCHITECTURE
RELATED UTOPIAS AND MANIFESTOS

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ABSTRACT

RESEARCH ON URBAN IMAGINATION IN 20TH CENTURY ARCHITECTURE RELATED UTOPIAS AND MANIFESTOS

Cities represent an objective and dynamic structure where diverse social communities come together in a natural setting and create their own artificial order. Numerous factors, including social, political, economic, and cultural, engage during the cities' formation and development and shape their structures. These change processes have occasionally resulted in chaos and paved the way for the pursuit of a better life and order. Based on the current order's flaws, theoreticians and designers have penned utopias and manifestos throughout history to criticize the system and envision a better life.

By the time of the 20th Century, many events such as the ongoing effects of the industrial revolution in the 19th Century, the world wars that followed, economic crises, technological and scientific developments, created various positive and negative effects on societies. Due to these developments, cities sustained significant damage and were reorganized in structures and appearances that were not suitable for the era. The designers and theoreticians of the period developed various urban and structural-based designs and programs to plan cities in perfect order, regardless of existing problems, and in accordance with the possibilities provided by industrial and technological advancements.

The purpose of this study is to examine how cities are envisioned in utopias and manifestos penned in the 20th Century as a result of historical events. The period's designs, movements, trends, social and social transformations are evaluated and examined in detail through selected case studies. Spatial descriptions and design principles in selected utopias and manifestos were discussed in the following periods, and how urban landscapes were shaped and how they affected the imaginations of cities in the 21st Century were investigated.

ÖZET

20.YÜZYILDA MIMARLIKLA İLİŞKİLİ ÜTOPYALAR VE MANIFESTOLARDA KENT TAHAYYÜLLERİNİN ARAŞTIRILMASI

Kentler farklı sosyal toplulukların doğal bir çevre içerisinde bir araya gelerek kendi yapay düzenini oluşturduğu, nesnel ve canlı bir yapıyı ifade etmektedir. Kentlerin oluşum ve gelişim sürecinde sosyal, siyasi, ekonomik ve kültürel olmak üzere çeşitli faktörler bir araya gelerek, kent yapısını şekillendirmektedir. Bu değişim süreçleri zaman zaman kaos ortamları yaratarak, daha iyi yaşam ve düzen arayışlarının ortaya çıkmasına zemin hazırlamıştır. Tarih boyunca kuramcılar ve tasarımcılar mevcut düzenin noksanlıklarından yola çıkarak, hem sistemin eleştirilerini dile getirmek hem de daha iyi bir yaşamı tahayyül etmek üzere ütopya ve manifestolar kaleme almışlardır.

20. Yüzyıla gelindiğinde, 19. yüzyılda gerçekleşen sanayi devriminin devam etmekte olan etkileri, arkasından gelen dünya savaşları, ekonomik krizler, teknolojik ve bilimsel gelişmeler gibi pek çok olay toplumlar üzerinde olumlu ve olumsuz olmak üzere çeşitli değişimler yaratmıştır. Yaşanılan bu gelişmeler neticesinde kentler büyük tahribatlara uğrayarak çağa uygun olmayan bir görünüme ve yapıya sahip bir biçimde tekrardan örgütlenmektedir. Dönemin tasarımcıları ve kuramcıları endüstriyel ve teknolojik gelişmelerin sağlamış olduğu imkanlar doğrultusunda kentlerin yeni baştan mevcut sorunlardan bağımsız ve kusursuz bir düzende planlanması üzerine çeşitli kentsel ve yapısal bazlı tasarımlar ve programlar hazırlamıştır.

Bu çalışmada 20. yüzyılda kaleme alınmış ütopya ve manifestolarda tarihi bağlamda gerçekleşen olaylar neticesinde kentlerin nasıl tahayyül edildiği araştırılmaktadır. Dönemin tasarımları, hareketleri, akımları, sosyal ve toplumsal dönüşümleri değerlendirilerek, seçilen örnek çalışmalar üzerinden detaylı bir şekilde incelenmektedir. Seçili ütopya ve manifestolarda yer alan mekânsal tasvirler ve tasarım ilkeleri doğrultusunda ilerleyen dönemlerde ele alınmış kent görünümünün nasıl şekillendirildiği ve 21.yüzyıldaki kentlerini nasıl etkilediği araştırılmıştır.

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LIST OF SYMBOLS/ABBREVIATIONS

CIAM	Congrès internationaux d'architecture moderne
GEAM	Groupe d'étude d'architecture mobile
GIAP	Groupe International d'Architecture Prospective



1. INTRODUCTION

Throughout history, societies have resorted to various methods to frame the flaws of the current order they have been a part of. Among these methods, manifestos penned to create change and transformation based on societies' existing problems play a critical role in shaping societies' futures. Although manifestos were originally discussed to declare political statements, they have evolved over time and gained widespread use in artistic and social fields. Manifestos generally criticize a particular order or functioning in both constructive and destructive manner. Accordingly, manifestos emerged alongside societies and developed approaches to the problems raised by each period from various perspectives.

As a result of the criticisms and problems raised by societies, utopias, depicting a better life and order, have emerged. Every detail of utopias was meticulously discussed and methodically organized, from the individual's life in society to the spatial order. According to the utopian author, a good society can only exist in good order. At this point, cities and all of their components have been fictionalized in depth. Utopias, like manifestos, have undergone various changes and transformations throughout history. Both concepts follow a similar path and discuss similar societal issues from distinct perspectives. When viewed broadly, both concepts ultimately seek to establish a new order in which existing problems are abandoned.

By the 20th Century, societies were confronted with various issues resulting from the industrial revolution's uncontrolled and unplanned urbanization. The designers and theoreticians of the period discussed various studies on the appearance of cities in the modern era, as well as various utopias arising from the era's difficulties and innovations. Especially, the 20th Century was a period of industrial innovations, wars, economic depressions, and technological and scientific advancements that occurred rapidly. When the examples of the period are examined, a progression, parallel with the historical process and events, is observed. The similarities and differences of these imaginations within the specified historical periods were assessed, and how the architectural programs and movements of the period's manifestos shaped the cities and structures is examined.

In this thesis, 20th-Century urban designs are evaluated on different concepts and depicted based on the qualities they possess, free of their existing definition. It has been attempted to

be envisioned over the definitions presented by examining the appearance with the images the individuals create in their minds. In this context, the place and effects of 20th-Century designers' and theorists' city and structure depictions in the cities of the 21st-Century were examined.

1.1. AIM OF THE STUDY

Utopias and manifestos, which were penned to create a better and ideal life based on societal problems and flaws, evolved into comprehensive urban studies in the 20th Century with the goal of improving cities. In keeping with the architectural movements, innovations, and technologies of the era, designers conceived various spatial and urban projects on different scales to bring a contemporary urban appearance. These conceived projects are shaped in lockstep with the developments of the era and contribute significantly to the revelation of ideal society visions for the future. Although they were not implemented to address existing problems during their period, they served as a valuable draft for subsequent studies.

The primary objective of this study is to examine how cities are depicted in the utopias and manifestos discussed in the 20th-Century and to determine their influence on the urban appearances that emerged in the 21st-Century. Accordingly, they have been examined in a historical process focusing on the concepts of utopia and manifesto, and a detailed conceptual, preliminary study has been prepared. The relationship of both concepts with architecture has been revealed, and their effects on spatial formations have been investigated in this direction. By the time of 20th-Century, the plans, and descriptions in the period's projects, which were discussed at urban and spatial scales, were examined in detail, and inferences about the common appearances of cities were drawn. The study was completed in accordance with these inferences by making comparisons with cities in the 21st-Century.

1.2. SCOPE OF THE THESIS

Within the scope of the thesis, it is aimed to examine the urban depictions in utopias and manifestos in detail, which were discussed in relation to architecture in the 20th Century. The study primarily focused on the concepts of utopia, manifesto, and urban, and the relationships of these concepts to one another and architecture are thoroughly discussed. The

study progresses on three main chapters. The first chapter examines detailed definitions of utopia and manifesto concepts, their development, and characteristics throughout history with the goal of laying the conceptual and terminological groundwork for the thesis. Toward the end of the chapter, the relationships between the two concepts and their similar and different qualities are addressed. At the end of the chapter, both concepts are discussed within the architecture framework, and their relationship with architecture is examined.

The second chapter of the study examines the examples of utopia and manifesto discussed in relation to 20th-Century architecture. In this chapter, research and studies were prepared by taking the historical process into account, and five distinct periods were identified based on significant events of the era. In identifying the case studies of the period, various factors, including political, economic, social, technological, and scientific, were considered, and they were examined chronologically. While determining the manifestos of the era, the book named "Programs and Manifestoes on 20th-Century Architecture" penned by Ulrich Conrad's was taken as a reference, and apart from the manifestos of the period, architectural programs and movements were also mentioned. The identified studies are discussed at the city and building scale according to their size, and spaces and physical and social elements have been imagined.

In the last chapter of the study, the concept of urban imagination is examined on an architectural scale. In this chapter, firstly, the definitions, historical process, and development of cities are discussed briefly. Later in the study, the studies and methods conceived to imagine the cities are discussed, and in line with these studies, the urban appearances in the studies discussed in the 20th Century are mentioned. At the conclusion of the chapter, the urban appearances described in twentieth-century studies are compared to the urban appearances emerging in the 21st - Century, and their effects are mentioned. When examined broadly, the thesis reveals how utopias and manifestos were shaped with the effects and events of the era, how urban appearances were discussed during this process, and what kind of impact future studies have on cities.

1.3. METHOD OF THE STUDY

In this thesis study, the urban spaces that were imagined in 20th-Century utopias and manifestos were examined explanatorily and interpretively. The first chapter contains

information about the study's fundamental structure, including its purpose, scope, and methodology. In the second chapter, the concepts of utopia and manifesto are explained etymologically and terminologically. In the explanations, encyclopaedias, dictionaries, and works penned in this field were consulted. Following that, the emergence, development, and characteristics of both concepts were mentioned, and a comprehensive literature review was conducted. Within the scope of the study, prominent books, articles, and internet pages on the subject were scanned, and multiple sources were consulted to obtain the most accurate information. The third chapter examines prominent 20th-Century utopia and manifesto examples. These selected examples have been handled in the historical process, and various literature research have been conducted. In the last chapter, studies carried out on cities and the cities' appearances have been examined. In accordance with the studies conceived, inferences were made about the examples in the 20th Century, and cities were depicted based on their prominent characteristics. Finally, comparisons with the urban appearances of the 21st-Century were made in line with the analysed examples.

When examined broadly, a thorough literature review was conducted within the scope of the study, and both primary and secondary sources were consulted. Web resources were also consulted in the examples section, and all information has been gathered in order to obtain the most accurate information. The study examined the architectural relation and the studies of utopia and manifesto in the 20th-Century and made evaluations about urban depictions in the historical context of the period.

2. UTOPIA AND MANIFESTO

Utopia is the pursuit of an ideal order that is nearly impossible to achieve, designed in an unknown time and place, and characterized by a critical attitude toward the flaws of the social order in which it exists. Utopias depict a flawless social order free of existing social problems. In contrast to previous ideal city layouts, utopias not only design spaces but also meticulously fictionalize the living society in spatial order to the finest detail.

Manifestos, like utopias, are declarations written in a revolutionary discourse in response to the current problems of the time they were written, and they lead the reader to action. Acknowledged to have been occurred in the political fields with the French Revolution for the first time in history, Manifestos became widespread in many areas such as economy, politics, culture, and art. As they become widespread in almost every aspect of society, they are defined as absolute texts that both design and initiate action and act together with action, in which an ideal is politicized by being embedded in significant historical moments.

In the historical process, the concepts of utopia and manifesto emerged at different times depending on the conditions of the society in which they were at the time. Although they have evolved, transformed, and changed independently of one another, both concepts share a common goal of bringing criticism and alternative solutions to their society's flawed system. Both concepts, which support each other's existence independently, are comprised of revolutionary dreams, desires, and hopes.

The first two subheadings of this chapter of the thesis examine the definition, characteristics, and historical development of the concepts of Utopia and Manifesto. The remainder of the chapter examines the relationship between the two concepts and their relationship with architecture, intending to provide a conceptual foundation for the utopia and manifesto examples discussed in the following chapter.

2.1. THE CONCEPT OF UTOPIA

2.1.1. Definition of the Utopia

The word *utopia* was first coined by the English thinker and writer Sir Thomas More in his book *Libellus verum aureus, nec minus salutaris quam festivus, de optimo rei publicae statu deque nova insula Utopia* in 1516 (Figure 2.1.) [1]. Although the work is written in Latin, the word's origin is Greek. Utopia is derived from the Greek words “ou” (οὐ) meaning nonexistent and “topos” (τόπος) meaning place. More depicts utopia figuratively as a desirable place where people wish to live by considering the similar sound harmony between the terms “outopia,” meaning non-existent place, and “eutopia” meaning a good place [2].



Figure 2.1. Thomas More by Holbein, Ambrosius, 1518 [22].

When examined terminologically, Cambridge Dictionary defines Utopia as “An imaginary place where everything is perfect,” [3] Britannica Encyclopaedia as “An ideal commonwealth whose inhabitants exist under seemingly perfect conditions ...” [4] and

Turkish Language Association Dictionary as “an impossible design and thought to be realized” [5]. While Philosophical Dictionary defines it as “Political and social order design that has nothing to do with reality. Ideal life order. The design that seems impossible to realize.”, [6] The dictionary of Utopias describes it as “a discourse site¹ that establishes the foundations of an egalitarian site with concrete examples” [1].

When considered conceptually in a broad context, utopia demonstrates definitional diversity as a result of its interaction with various disciplines throughout history. Cioran (2013) asserts that utopia is at the heart of revolutionary ideas, optimism efforts aimed at achieving the impossible [7]. Mannheim (2002) emphasized the connection between utopia and history by characterizing utopias as revolutionary projects that alter social existence at any point in time [8]. Levis Mumford (1965) associated utopias with cities [9]. According to him, cities are the ideal paradise descriptions designed on earth. Alver (2012), on the other hand, defined utopia as the design of an ideal society that exists within an imaginary space setup that has been meticulously detailed down to the last detail [10]. Although it is defined based on its various conceptual features by thinkers, Utopia is ultimately aimed at achieving a common ideal order.

Utopia authors cover utopias to create a new and flawless solution offers by highlighting aspects of societies where they are uncomfortable and wish to change. Utopias, written as a critique of the current system's flaws, have influenced subsequent societies, even if they were never put into practice [11].

In his Utopia, More depicts a flawless order in which every member of society is content, conflicts are resolved, and justice and virtue are glorified, in opposition to England's flawed system of that time. The exact location of this society, which was designed as an island state, remains unknown. This island, designed in an abstract manner in from the rest of the world, is comprised of identical cities. All environments and spaces in these cities are designed to the finest detail. Absolute equality between people living in utopia has been achieved. There is no private property, money, or valuable article that can spoil this equality. Everything in society is arranged in a way to be accessible to common use. The daily work of all individuals

¹ According to the Turkish Language Association's Dictionary, the site is described as "The state consisting of one or more cities governed by their own laws during the First Age." For further information: Site. TDK. [Cited 2020 22 December]. Available from: <https://sozluk.gov.tr/>

living in utopia is planned, and laziness is never tolerated. Virtue and morality are extremely important concepts, and any behaviour that may jeopardize them is considered as a crime and is being punished. Thomas More has fictionalized a strict authoritarian system in which there is no room for opposition and in which individual liberty is limited in order to preserve the social order to achieve the order he desired [12].

According to Levitas (1990), utopias are more than just imaginary fictions; they are manifestos that direct the reader on how to live a better life [13]. While they envision a social order whose existence is not possible, they receive support from the present world's realities [2]. This characteristic distinguishes utopia from other literary genres. Although frequently confused with the science fiction genre due to its fictional nature, Thomas More invented a new genre by ideating what an ideal social system would look like [14].

As a genre, utopias reveal various types and forms by evolving over time. Along with becoming prevalent in various fields, including art, literature, philosophy, politics, ecology, and technology, its examples can also be observed in the new genres [15]. Along with the widespread use of utopias in society, the terms Anti Utopia and Dystopia were coined. The concept Dystopia, which means "*a bad place*," was first coined by John Stuart Mill in 1868. Another concept is Heterotopia, which was discussed by Foucault in 1966. The concept of Heterotopia, which is a type of utopia, is defined as "*Homogeneous place*" [16].

When considered broadly, Utopia has been discussed through a variety of different approaches and concepts and cannot be reduced to a single definition. Levitas (1990) discussed three fundamental characteristics of Utopia; content, form, and function; he emphasized the impossibility of utopia as a result of its fictional nature in the content section, the way utopia handles the ideal society in a detailed fiction in the form section and the existence purpose of utopia in the function section. Levitas (1990) states that these three concepts will fall short in defining utopia because they are not the same for all utopias but are rather variable. At this point, "*the desire for a better life*" has been accepted as a common concept for utopias, and Utopias are defined as *the expression of the desire for a better way of being* [13].

2.1.2. The Emergence of Utopias and the Historical Development Process

In every period of the historical process in which they exist, mankind has been in search of an absolute order in which equality and justice are at the forefront, evil and opposites are abolished and replaced with pure goodness and happiness, and life continues in plenitude and plentifulness. These searches, which emerged as a result of the disturbances of the current order, revealed utopias as a result of the longing for the past and the hopes for the future, in the periods they call the most chaotic and inextricable in history. Religions, legends, and ancient philosophies all play a significant role in the emergence of utopias [18].

Utopia was coined by Sir Thomas More for the first time in England in 1516 as a word and literary genre [1]. However, it is possible to encounter verbal and written ideal society suggestions before More's time that are accepted as the first examples of utopia. Thomas More has added a conceptual dimension to utopia and has been the pioneer of the utopian thinking tradition. It is known that there has not been a century or even a decade in which utopias were not written after his time [2].

Although the concept of utopia first took place in literature with Thomas More, he was not the first to envision a better life. Even in prehistoric times, the existence of verbal and written utopias examples establishing an ideal social order can be mentioned. According to Bertrand Russell, Plato's *The Republic* is the first known example of utopia [19]. According to Sargent and Claeys (1999), the earliest examples of utopia are based on Eden's Earthly Paradise and the Golden Age myths, which were emerged before Plato. These utopias depict a world in which people live as immortals in plenitude and plentifulness, aided by the opportunities provided by God, without exerting any effort, in a period commonly referred to as the beginning of time [20]. Although they do not exhibit exactly utopian characteristics, descriptions of ideal life exist in Ancient Sumerian, Classical Greek, Ancient Egypt, and Ancient Roman works, as well as in religions such as Buddhism, Confucianism, Hinduism, and Judaism [21].



Figure 2.2. The Age of Gold by Palazzo Pitti, 1637 [23].

Beliefs such as the Age of Gold (Figure 2.2.), Arcadia, Paradise Searches, Land of Cockayne, Millenniumism, and Messianism play an important role in forming and developing utopias [24]. According to Usta (2005), the first known utopia text in history dates back to 5000 years ago, to the Sumerians, the society that first invented the writing [25]. According to the information Usta (2015) obtained from Uhlig (1993), a Golden age, in which all kinds of opposites were abandoned and people lived in happiness and plenitude, was depicted on the *Tilmun Island*, which the Sumerians envisioned as a paradise [26]. Hesiod's *Works and Days* is one of the most well-known Golden Age depictions. Hesiod envisions an era in which people lived like a god, where there were no old ages and diseases, and where they lived in plenty, far from poverty [27]. Apart from Hesiod, Golden Age narratives are also included in Ovid's *Metamorphoses* and Virgil's *Fourth Eclogue* [20].

According to Kumar (2005), examples that can be qualified as a utopia in the Ancient Age have been handled with the aim of satirical intent. The closest text to utopia and the most detailed description of the ideal society has been Plato's work, the *State*. In contrast to the legends and myths that precede him, Plato fictionalized the ideal society by handling it

systematically. In the social system designed by Plato, a strict state authority where the people were divided into three categories and strict order in which justice and equality were ensured through laws are depicted. For this reason, the text is regarded as the first example of utopia by most thinkers. Plato ² focuses on how the ideal society should be and how it should be organized. It differs from More's utopia at this point. Utopia has a unique style and structure. As a result, it is more than just a vision of an ideal society [2].



Figure 2.3. The Land of Cockaigne by Pieter Bruegel the Elder, 1567 [28].

During the period from the Ancient to Middle Ages, utopias were largely replaced by religious doctrines [15]. Due to the pressures of religious and authoritarian regimes in the Middle Ages, people were forced to accept the existing system and could not come up with solutions to this order. As a result of the pressures of the churches and regimes, the utopias of the era contains the earthly paradise visions of the sluggish and gluttony people known as *Cockagyne*, in which everything is already ready, rather than thinking, working, and designing (Figure 2.3.) [11].

² According to Plato's Theory of Ideas, all objects in the universe are not physically real but rather spiritual reflections of spiritual realities. Prior to the creation of objects, ideas are generated, and each object has its own underlying idea. For further information : Çaha, Ö. (2010). Introduction to political thoughts. Dem publishing. p. 23

In the 15th and 16th Centuries, the authoritarian regimes of feudalism and the church weakened under the influence of the Renaissance, Reform, and geographical discoveries in Europe, and scholasticism³ was supplanted by rationality, reason, and science. By bringing together free thought, the desire to live, and hopes, reason has prepared a suitable environment for the rebirth of utopias [29]. The Renaissance paved the way for geographical discoveries; people dismantled their spatial boundaries and organized journeys throughout the world. With these travels, many new civilizations, cultures, and inventions were discovered. Bringing newly discovered geographies under control triggered the beginning of globalization [30].

Utopia arose with the rational thought system, which also underlies the Renaissance and Reform movements. Humanism, the philosophical foundation of the Renaissance and Reform movements, influenced many thinkers of the era, including More [2]. Written by Thomas More, *Utopia* is regarded as one of humanism's most significant works [31]. In response to the injustices of the time in ⁴ England, More created *Utopia*, which was an idealized society in all respects. According to More, human is a good being by nature and can only achieve a good life by being a virtuous and hardworking individual. In *Utopia*, every individual has equal rights and opportunities before society, and injustice and favoritism are not tolerated [12]. In More's utopia, numerous religious references take part due to the influence of intense religious doctrines of the time when it was written [32]. According to Kumar (2005), More's emphasis on equality, on the sanctity of work, and the value of labor reflect his strong religious side. *Utopia* was created under the influence of Western Christianity and the strong rationality of the Renaissance. More has an undeniable impact on 16th and 17th-Century utopias [2]. After Thomas More, the hope for bettering societies has grown stronger with each passing day, and more works in the utopia genre began to have been produced.

³ Scholasticism, 'the philosophical systems and speculative tendencies of various medieval Christian thinkers, who, working against a background of fixed religious dogma, sought to solve new general philosophical problems, initially under the influence of the mystical and intuitional tradition of patristic philosophy, especially Augustinianism, and later under that of Aristotle.' For further information: Scholasticism. Britannica. [cited 2020 23 December]. Available from: <https://www.britannica.com/topic/Scholasticism>

⁴ While the rulers enjoyed great wealth and misery in 15th and 16th Century England, the common people suffered unjustly from poverty and misery. People resorted to illegal means of survival in the face of the current unjust order, and the country's crime rate continued to rise daily. In his *Utopia*, More proposed an alternative order in response to the country's critical current state. For further information: Avcı M. T. More'un ütopya'sındaki din anlayışının eleştirisi. *Atatürk Üniversitesi İlahiyat Fakültesi Dergisi*. 2012;(38): 379-392.

In 16th and 17th-Century literature and utopias, discoveries, journeys, and scientific inventions are frequently discussed subjects. Scientific studies, which accelerated toward the end of the 16th Century, have inspired later periods' utopias. The scientific utopias of Tommaso Campanella's *The City of the Sun* (1623) and Francis Bacon's *New Atlantis* (1627), which were written in the 17th Century, influenced the utopias of the 18th Century [2]. Religious references are also frequently included in 17th-Century utopias. In his utopia named *Christianopolis* (1619), Johann Valentin Andreae discusses an ideal Christian society [33].

Although the 17th Century Utopias grew out of the Renaissance and Reformation, Plato's rigid and perfectionist writing style appears to have had a strong influence [18]. Among the prominent utopias of the period, the followings take place; Samuel Gott *Nova Solyma* (1648), James Harrington *Oceana* (1656), Robert Burton *The Anatomy of Melancholy* (1621), Tommaso Campanella *Civitas Solis* (1623), Samuel Hartlib / Gabriel Plattes' *A Description of the Famous Kingdome of Macaria* (1641), Cyrano de Bergerac *L'Autre Monde ou Les Etats et Empires de la lune ou de Soleil* (1657) [16].

During the 16th and 17th Centuries, Utopia has become a growing literary genre. While It began to decline gradually in the 18th Century, and with the intense impact of the industrial revolution, it was re-manifested as communal society projects in the 19th Century [2].

In the 18th Century, the French Revolution and the Industrial Revolutions brought about many changes, including political, economic, and social, and paved the way for new thought movements to emerge. During this period, just like in English Literature, utopia became a widely common genre in French Literature [2], [18]. Fenelon's *Telemaque* (1699), Voltaire's *Candide* (1758), and Mercier's *The Year 2440* (1770), the first work that the feature of being written in the future, are all cited as significant French Utopias of the period. Utopias written following the French Revolution addressed the social issues that arose with the Industrial Revolution [18].

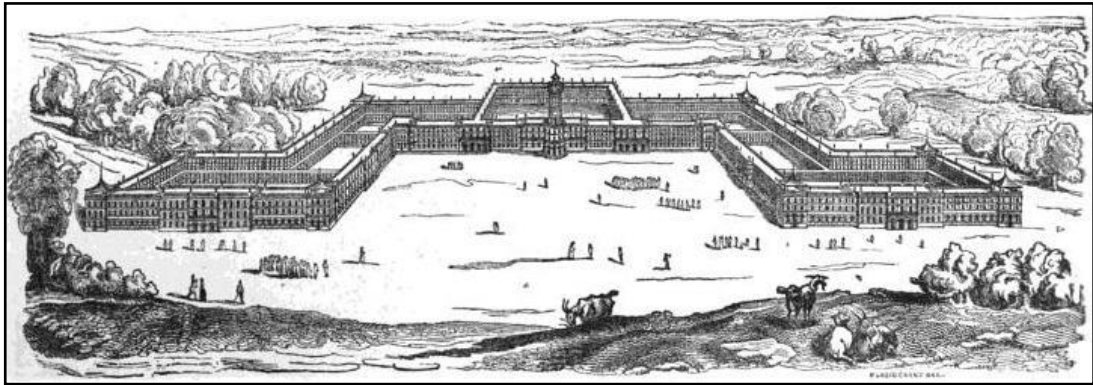


Figure 2.4. Phalanstere [34].

Societies have undergone significant changes and transformations as a result of the Industrial Revolution, which occurred in the 18th and 19th centuries. Cities began to shift from being commercial centers to being centers reliant on industry and capital [11]. With the invention of steam engines, the mechanization period in agriculture began, and people from the countryside began to migrate rapidly to cities in the hope of finding work. In overcrowded cities, workers endure unhealthy working conditions in factories in exchange for long hours and low wages. Cities have been subjected to uncontrolled and distorted structuring, and poverty and epidemic diseases have emerged, particularly in low-income areas. In this period, two opposing viewpoints were presented: improving the deteriorating morphological and sociological structure of existing cities or designing new industrial cities from the ground up around industrial zones [35]. The viewpoint, named “*Utopian Socialism*,” has emerged to regulate the living conditions of the working class in industrial cities. Saint-Simon, Charles Fourier, Etienne Cabet, and Robert Owen were among the period's leading Utopian Socialists. In response to the inequalities brought about by the industrial revolution, Fourier, Owen, and Saint-Simon followed in More and Plato's footsteps, aimed to bring them to life by designing utopian communities [33]. Saint Simon set out with the vision of a science- and technology-based society in which agriculture was supplanted by industry, and he pioneered Owen and Fourier's designs [11]. The utopias of Robert Owen's *New Harmony* and Fourier's *Phalanstère* (Figure 2.4.) are the society projects developed as a solution to the adverse working and living conditions brought about by industrialization.

Utopias written in the 19th Century include the followings; *Travels into Several Remote Nations of the World* (1726), Voltaire *Micromegas* (1752), Jean-Jacques Rousseau *Du*

contrat social (1762), Louis Sebastien Mercier *L'An deux mille quatre cent quarante* (1771), Immanuel Kant *Zum ewigen Frieden* (1795), Robert Owen *A New View of Society* (1813), Saint-Simon '*De la reorganisation de la societe europeenne*' 1814), Charles Fourier *Le Nouveau Monde amoureux* (1818), Etienne Cabet *Voyage et aventures de Lord William Carisdall en Icarie* (1840), Samuel Butler *Erewhon* (1872), Edward Bellamy *Looking Backward: 2000-1887* (1888), William Morris '*News from Nowhere*' (1890) [16].

By the late 19th Century, an increase in utopian writing has been observed. The general theme of these utopias is the idea that social problems have arisen due to economic factors and that technological advancements can provide solutions to these problems [11]. Rather than being universally implemented, the utopias of the era were designed to produce solutions to existing problems on a much smaller scale [35].

In the 20th Century, the works both in the dystopia genre, which handles the fears of the era, and in the utopia genre that handled the new hopes brought by modern technology were generated [20]. Many factors, including wars, scientific and technological advancements, ecological movements, and social factors, shaped the works of the period [33]. Utopias written at the turn of the 20th Century were generally handled to generate solutions to the physical infrastructure deficiencies of cities that emerged as the result of mechanization settling into social life along with technological innovations. Unlike the classical utopias that preceded them, the utopias of the era designed a new physical environment based on technological advancements instead of fictionalizing social life in detail [35]. Utopias designed by notable architects and designers to create a better urban and environmental life during the period draw attention. Some of these utopia examples are; Antonio Sant'Elia, *La Citta Nuova* (1914), Le Corbusier *Contemporary City* (1922), Tony Garnier *Cite Industrielle* (1917), Kiesler *City in Space* (1925), Fritz Lang *Metropolis* (1926), Yona Friedman *La Ville Spatiale* (1958), Kiyonori Kikutake *Marine City* (1958), Kenzo Tange *Boston Harbor* (1959) Peter Cook *Plug-In City* (1963), Archizoom *Non-Stop City* (1969) [33]. In addition to technological advancements, the garden city project in Ebenezer Howard's book *To-morrow: A Peaceful Path to Real Reform* (1898) and Frank Lloyd Wright's utopias of *Broadacre City* (1934) envision communities in which rural life is at the forefront, far from industrial and technological developments.

Many new developments, particularly social and environmental movements, are also handled in the 20th-Century utopias. *Herland* (1915), written by Charlotte Perkins Gilman,

pioneers feminist utopias and women's movements. Another prominent movement in the period was the ecological movements, which are thought to have been named after Ernest Callenbach, which led to the emergence of ecological utopias [2]. The utopias created by Howard and Wright's at the turn of the century have played a significant role in the emergence of ecological utopias. Ecological utopias are those in which production and consumption are kept to a bare minimum, the problems of modern cities are abandoned, and are the ones which were designed to prioritize the harmony of man, nature, and art.

Socialist Utopias, which were frequently seen in the 19th Century, also began to be handled as a subject in dystopias with the implementation of socialism in the 20th Century world. Zamiatin *We* (1924), Huxley *Brave New World* (1932) and Orwell *Nineteen Eighty-Four* (1932) are regarded as examples of dystopias written on socialism [2]. According to Sargent and Claeys (1999), the 20th Century is referred to as a dystopian year in consequence of the works written by Huxley, Orwell, and Zamiatin [20]. *We* (1924), written by Zamiatin, is known as the first example of dystopia [20]. By the end of the century, as socialist utopias decreased away day by day, the concept of hope that gave birth to utopias and dystopias also began to fade [2].

2.1.3. General Features of Utopias

In utopias, idealized society proposals are developed, in which each detail is meticulously designed, the conflicts and problems in the current order are resolved by considering the lifestyles of societies from a different perspective. Utopias, which were born out of the desire for an ideal order in response to the problems of the time period they were written, exhibit various characteristics depending on the conditions of the context they are set [36]. Although the effects of the time they are set in have been observed, it is also known that utopias have invariable qualities that are also characterized [37].

Utopias are society proposals that are not real but are designed with the intention of offering an alternative solution to current conditions by envisioning every detail [36]. In utopias, ideal and pleasant societies in all aspects are handled in a rational order [37]. More's Humanist personality and the values discussed in Utopia show similarities with each other [2]. In Utopia, not only the overall order and functioning of society but also how individuals lead their lives are mentioned [36]. According to Vexliard (1967), there is a humanist and

optimistic approach to all society members in utopias [37]. In general, the author's utopia aims to reveal flawless designs by taking into account every detail that the individual has come into contact within society from a broad perspective.

Utopia is designed by only one rational mind. With the belief that all the orders designed up to his time were incorrect, the Utopian Writer denies all previous system suggestions and fictionalizes the system he believes will be the most beneficial to society. Additionally, while designing his utopia, the writer thinks about and presents designs for society in the manner of an architect, philosopher, sociologist, and monarch [11]. Many features, such as uniformism, symmetry, and planning, which characterize utopia, also stem from rationality [37].

A flawless perfectionism and an inhuman mechanism are envisioned in utopias [38]. Under the guise of societal benefit, a strict totalitarian regime is implemented [37]. Individuals carry out their responsibilities in society under complete control, much like a machine [38]. In the system designed by a rational mind, the individuals lead their life without leaving any trace behind [36]. Since the individuals in society lack a soul, there is no issue that could disturb the social order. In general, the ideal order implemented in utopias is based on the functioning of society rather than the freedom and free will of individuals [38]. This oppressive system implemented in utopias can sometimes lead to dystopian consequences.⁵

The ultimate goal to be achieved in utopias is a flawless social order in which no deficiency can take place [39]. While utopias develop alternate solutions to society's flaws, they arrive at the final solution from a uniform way within themselves [36]. The ultimate system is accepted as the best in society, and once achieved, it is ensured that this system can be maintained flawlessly, without any innovation or alteration being allowed [36], [39]. This ideal society that is being fictionalized becomes a monotonous order over time as it repeats itself within a specific system [38].

In order to maintain social order, utopias are restricted to specific urban spaces [40]. The utopian handles the design of an ideal city in a rational and planned manner without leaving any element to chance or randomness [2]. In utopias, cities are rationally designed first, and

⁵ Utopias present projects on the existing historical period and system, and they envision a closed-minded life towards innovations and the requirements of the era. For this reason, when they are implemented, they tend frequently fail to fully realize the idealized system they have fictionalized and produce dystopian outcomes. Every utopia has the potential to become a dystopia.

then societies are fictionalized in accordance with this rational order [11]. All the spaces in utopia are shaped by the writer's imagination, and the whereabouts of the placement of each element within the city is systematically planned. The physical environment's effects can also be seen in the design of the spaces. The utopian writer presents new designs through comparisons between the real world and the ideal society he fictionalized [10].

There is no value that will grant privilege among individuals living in a utopia. Equal rights apply to all members of society. Everybody wears the same type of clothing, consumes the same food, lives in the same type of housing, and works in jobs suited to them [37]. The absolute equality and similarity provided in the society prevent all the chaos and diversity that can occur in the society [2]. In utopias, the concept of private property is absent, and everything is made available for communal use for members of society [33]. The city plans in utopias and all the buildings in the cities are identical in appearance to one another. According to Alver (2009), this similarity in the physical appearance of cities (uniform) represents equality in society [10].

In utopias, it is believed that social order can be achieved only through the education of individuals who are beneficial to society [37]. Rather than dealing with idle and vain jobs, all members of society devote their time working and education. In utopias, science and art studies are used solely to improve existing techniques; they do not allow individuals to question the existing system or develop new ideologies. Believing that any inference would jeopardize the utopia system that is considered immutable, they are closed to divergent views [36].

In utopias, everything that belongs to the past is rejected and replaced by a new order designed is from the start with a rational system. As in the "Tabula Rasa"⁶ theory put forward by John Locke, also in utopias, both society and the context in which society is predicted to live in are designed from scratch on a blank paper that is unknown or non-existent, and no reference to the past is included. This order is not designed for a specific space; instead, it has universal characteristics and can be implemented anywhere [11].

⁶ According to Merriam-Webster dictionary, "Tabula Rasa" is defined as "The mind in its hypothetical primary blank or empty state before receiving outside impressions." For further information: "Tabula Rasa" Merriam-Webster. [cited 2021 10 February]. Available from: <https://www.merriam-webster.com/dictionary/tabula%20rasa#note-1>

Utopias handle both the hopes of alternative life for the future and the concerns of an order that is yet specified [30]. While utopias meticulously design societies from the ground up, they also present future-oriented designs [39]. These future-oriented utopian discourses have had a profound impact on societies and play an important role in their development [33].

2.2. THE CONCEPT OF MANIFESTO

2.2.1. Definition of Manifesto

The Manifestos are the ground-breaking declarations written by a group or individual to change and transform the society in line with their ideology, invite the reader to carry out the action they dream of, and initiate a trend or formation. The term "Manifesto" has a variety of definitions and interpretations depending on the historical process and context in which it was coined, and it is not possible to evaluate it in a definitive and singular example.

The manifesto is etymologically related to the word *Manifest*, which, according to the Cambridge Dictionary, means "to show something clearly, through signs or actions," [41] and is derived from the Old French word *Manifeste* whose Latin root is *Manifestus* [42]. *Manifestare*, which is the Italian origin of the word, is defined as "make public" according to the Oxford Learners Dictionary [43]. *Manifestus*, whose lexical meaning is "struck by the hand, palpable, evident, made clear" is formed by the combination of the syllable "*manus*," meaning "hand" and "*Festus*" meaning "hit, struck." The word "*infestus*" is associated with the word "*Infestare*", which has many meanings such as "acting aggressively, invading, causing discomfort". Furthermore, it is seen that the Latin word "*Festum*" corresponds to "Celebration", thus, manifestos seem to be a word that is both provocative and celebratory, with two opposing meanings [42].

When examined terminologically, the Turkish Language Association Dictionary defines manifesto as:

- 1.The list that the captain gives to the customs administration where the drainage will be made to show the goods on a ship, 2.The declaration, 3.The clear expression of the political beliefs and aims of a social movement [44].

The Cambridge dictionary defines it as “a written statement of the beliefs, aims, and policies of an organization, especially a political party,” [45] and Britannica Dictionary defines it as “Manifesto, a document publicly declaring the position or program of its issuer.” [46]. According to the Dictionary of Literary Terms, the Manifesto is defined as:

Art manifesto, A declaration. The declaration which is made public, includes the principles of literary movements that aim to break through and bring a new understanding of art and literature by creating a trend [47].

On the other hand, Dictionary Of Politics (2004), by highlighting its political aspect more, defines it as:

Manifestos are usually taken to be the official statements of intended policy issued by political parties at the beginning of election campaigns [48].

Manifestos were initially used for open-to-public statements and evidence that are prepared for presentation in courts run by a particular authoritarian regime [50]. Manifestos became widespread in the fields of art with modernism and began to be used as an art term in time. All thought groups in the society, whether political or artistic, announce the demands and dreams they want to realize through manifestos [49].

Manifestos are ideological declarations that aim to inform, direct and transform the society in line with the ideas and beliefs they carry [50]. While Lahiji (2019) describes manifestos as “at a minimum, a manifesto — this most untimely literary genre — is the invention of a future for the present.” [51]. Artun (2010) handled it, stating, “The Manifesto; is the poem of revolutionary moves.” [49]. Claude Abastado has systematically studied and divided these versatile and diverse manifesto definitions into five different categories to analyze and narrow them down. In his thesis, Turan (2013) examined five different categories in detail, using Abastado's data as a base.

The first category is the texts that are written within certain rules, including content, context, and form, and which exhibit characteristics that can be qualified as a “Manifesto” [52]. They are succinct texts that appealed to society and were generally published in newspapers, journals, and brochures between the late 18th and early 20th centuries [53]. These texts, which clearly bear the term manifesto, specify the order and structure that manifestos should possess [52]. Abastado (1980) cites Communist Manifesto, the Futurist Manifesto, and the Symbolist Manifesto as main examples of these texts [53].

Unlike the first category, the texts in the second category may not possess a clear manifesto title. An Intensive uncertainty about whether the texts in this category contain manifestos is dominated [52]. As a result of being read, heard, and interpreted in specific historical contexts, these texts are beginning to be accepted as manifestos [53]. Although Charles Jencks text “*Theories and Manifestos of Contemporary Architecture*” does not have the title of the manifesto, it is shown as an example of this category due to its writing style [52].

In the third category, programmatic and polemic texts that show comparative and anachronism features are named as manifesto [52]. The word manifest may not appear in the titles of these texts but they do exhibit manifest characteristics in the period in which they are set [54]. Although *Magna Carta* is not written as a manifesto, it is shown as an example in this category due to its writing style that exhibits manifesto characteristics [52].

The fourth category discusses the transformation of texts, which were not originally written with the intention of becoming manifestos, into manifestos as a result of being accepted by the large audiences with their ideological and historical aspect is discussed [53]. The prominent feature of the texts in this category, reaching large audiences and persuading them, is, in fact, common in all manifestos [52]. However, the most important feature here is that while the text impresses the audiences, it also exhibits manifesto characteristics. Religion books that have a large audience in their circle are cited as an example of this category [54].

The final category characterizes a Manifesto as the actions taken by individuals or groups to make their voices heard in society [53]. This category reveals that many significant actions throughout history can be considered manifestos and that manifestos can be expressed not only through written texts but also through actions. When the definitions, which Abastado handled systematically, are examined, it becomes clear that the manifestos are much more than a written text.

When viewed in a broader context, the manifestos, which includes the definitions “proclamation, declaration, notice”, unlike the other texts, aim to mobilize its reader towards the specified target by penning the author's views and theories in its own unique style. It achieves this goal by taking into account the historical and contextual conditions of its period. Furthermore, Manifestos aim to absolutize themselves by existing in the secular world by displaying absolute textual features. According to Punchner (2006), Manifestos are

more than just literary texts; they aim to change the world by sparking a modern revolution [55].

2.2.2. The Emergence of Manifestos and the Historical Development Process

Manifestos are revolutionary discourses that emerged at various points in history and under a variety of circumstances. It is known that the manifestos, which were penned to raise a voice against a particular authority, were first used in history for declarations written to convey the provisions or laws of political, military, and religious authorities [55]. However, the emergence of the manifesto as the uprising texts is accepted to be evolved along with the concepts of “Freedom!, Equality! and Brotherhood!”⁷ that became widespread under the French Revolution's influence [56].

According to Puchner (2006), Manifestos were being manifested in prehistoric times through "revelation" between God and man in religious practices [55]. In the periods when they were handled as opposition toward a state or a certain authority, Manifestos appeared both as a revolutionary action call and as an alternative religious revelation [42], [55]. This genre first appeared in Martin Luther's “95 Thesis” [42]. The letters that written between Martin Luther and Thomas Müntzer during the German Peasants' War in the early 16th Century, as well as the texts written by the Diggers Group against the Puritan revolution, which Gerrald Winstanley pioneered, were both accepted as examples of this genre and are regarded as the manifestos' pioneers. However, the term *Manifesto* was first used as a genre and title in the text named “A New Engagement, or, Manifesto” written during the Puritan Revolution in 1648 [55].

According to Hjartarson (2007), political manifestos first appeared in the late 16th Century as articles written by politicians to present their statements in regions where French was widely spoken. In the 17th Century, *Manifesto* became a widely used term among other European languages. Later in the century, it had expanded its definition by being used to report on both individual and collective statements [57]. The emergence of Manifestos that

⁷ "Liberté, égalité, fraternité" is the motto of the French Revolution that took place in 1789, which means "liberty, equality, fraternity." For further information: liberté, égalité, fraternité. Collins Dictionary. [cited 2021 08 February]. Available from: <https://www.collinsdictionary.com/dictionary/english/liberte-egalite-fraternite>

began to be penned in the seventeenth century coincided with the rise of public and community consciousness [49].

Manifestos were born with the French Revolution, led by the concepts of liberty, brotherhood, and equality [49]. The French Revolution was an important turning point for manifestos [57]. In this period, manifestos ceased to be political authorities' declarations and transformed into calls for revolution that invited society to get into act. With the French Revolution, Jacobin Radical groups began to use manifestos to make their voices and demands heard. Among these manifestos, the Gracchus Babeuf-authored "*Manifeste des plébéiens*" and Sylvain Maréchal-authored "*Manifeste des égaux*" stand out [54]. Under the influence of the French Revolution, the society reorganized and began seeking a new order [49].

By the 18th Century, the Manifestos not only contained theories and ideas but also dealt with the context and setting of the time in which they emerged [57]. The philosophy of the German Romantics against social innovation, rationalism, and universalization serves as the starting point for modernity [49]. According to Hjartarson (2007), the history of manifestos also represents the birth and development of modernity [57].

In the 19th Century, the political manifestos of the period stand out against the bourgeoisie. With utopian literature, egalitarian and non-property communal living projects were brought to politics in this period [49]. The most well-known and prominent example is the Communist Manifesto, written by Marx and Engels. The *Communist Manifesto*, written by Engels and Marx in 1848, has a significant impact on history and politics [50]. The Manifesto is credited with being the pioneer of numerous independence and revolution movements throughout the world, most notably the Russian Revolution [55]. In the Communist Manifesto, Marx and Engels discuss a society in which society lives in a just and equal order, where classification is abolished, and all individuals become artists and politicians [49]. While the Communist Manifesto covers communism's history, it also handles the historical processes that led to the birth of communism [55].

Marx and Engels initially preferred the writing style known as "*Catechism*" for the manifesto they intended to write to express their beliefs. Since the manifestos are texts penned not only to express beliefs (credo) but also to direct history, this writing style based on questions and answers falls short for manifestos. The necessity for penning these

revolutionary texts, which unite beliefs and history, with a new writing style has emerged [55].

As of the 19th Century, many socialist manifestos have been penned [57]. Manifestos began to be mentioned as a symbol of communism with Marx and Engels [55]. Marx and Engels refer to the Communist Manifesto (Figure 2.5.) as “The history of all hitherto existing human society is the history of class struggles.” [58]. Later, manifestos began to appear in a variety of literary works, particularly journals and newspapers. Over time, it began to manifest itself in radios, theatres, and public squares by shifting from politics to art [55].

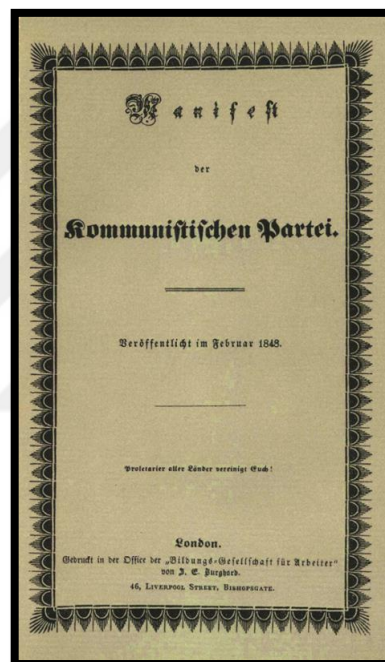


Figure 2.5. The Communist Manifesto, Karl Marx and Friedrich Engels, 1848 [59].

In the 19th Century, art caused significant changes in politics and revolutionary discourses [49]. Romanticism arose as a reaction to Classicism in the 19th Century [60]. The discourses used in Romanticism writers journals foretell the arrival of art manifestos [49]. Political manifestos shaped by revolutionary ideology began to give their place to art and literature during this time period [57]. Manifestos shifted away from politics to some extent with the concept of avant-garde [55]. Avant-garde art displaced monarchy and classicism [49].

The concept of *Avant-Garde*⁸ which was initially used in military and political fields, started to appear in art fields with Saint Simon. The avant-garde seeks to replace the existing power structure with imagination and art [49]. The text in which the avant-garde concept is first mentioned is known to be *L'artiste, Le Savant, Et L'Industriel* [57].

Avant-garde manifestos textualize the relationship between aesthetics and politics in their poetic character [57]. The inclusion of the term avant-garde in both politics and art enables it to compass both concepts [55]. The presence of the avant-garde concept in art and literature has led to the birth of aesthetic manifestos. Auger's *Contre Le Romantisme in the Manifest* (1824) and Guiraud's *Nos doctrines: Manifeste de la Muse française* (1824) are known to be two significant examples of aesthetic manifestos that emerged under the influence of Romanticism. While art conveyed messages to society through manifestos in this period, the artists of the period are regarded as the pioneers of the revolution [57].

According to Artun (2010), prominent utopias of the period created designs that integrated art and industry in society, pioneering the pursuance of the 20th-Century avant-garde two distinct ideas. Although the avant-garde of the period attempted to unite all art movements, art was divided into two distinct viewpoints known as “*Lagos*” and “*Phantasma*”, in other words, “Rationality” and “Imagination”. While they elevated rationalism to the forefront of art, they also brought imagination and art together. “*Lagos*” emphasizes rational concepts in art, such as science, mathematics, and geometry, whereas the Rationalist Avant-garde introduced the ideal of machine aesthetics into art. The appearance of Industrialization and mechanization concepts is seen to be frequent in art in the Rationalist Avant-garde manifestos of the period. The rationalist movement also manifests itself particularly in the architecture of the period. It also guided movements such as De Stijl, Purism, Bauhaus, and Constructivism. Dada and Surrealism are being cited as examples of the concept of “*Phantasma*” [49].

Symbolism arose in 1880 in opposition to Naturalism and Parnassus movements [60]. With the fictitiousness of symbolism, words became detached from their objective meanings and

⁸ According to Merriam Webster Dictionary, the word "Avant-garde," whose origin is based on French, is defined as "an intelligentsia that develops new or experimental concepts especially in the arts." For further information: “Avant-garde.”Merriam-Webster. [cited 2021 09 February]. Available from: <https://www.merriam-webster.com/dictionary/avant-garde#learn-more>

began to be used in manifestos freely. [49] The Symbolist Manifesto is cited as an important example of the discursive change in the 19th Century [57].

The first art Manifesto is regarded to be the Symbolist manifesto, penned by Jean Moreas [55]. The Symbolist Manifesto was published by Jean Moreas in the journal *Le Figaro Littéraire* in 1886 under the title *Manifestes du Symbolism* [60]. According to Artun (2010), Verlaine's *L'art Poétique* (1874) and Mallarmé's *Un Coup de Dés* (1897) are shown as the actual symbolist manifestos [49]. Marinetti combined poetry and manifesto language to resolve inconsistencies that arose between symbolism's aesthetic doctrine and the manifesto's writing language and form [55].

Manifestos, written in the light of hopes and dreams, have continued their existence along with art in the 20th Century. Following Fauvism Movement (1905), modernism appeared out of nowhere, initiated a shining manifesto era that lasted nearly ten years. [50] It is seen that the Art Manifestos mostly emerged following the First World War [49].

The Futurism movement first appeared with the Old Symbolist Poet Filippo Tommaso Marinetti in painting and later manifested itself in other branches of art. [60] Futurism is both artistic and ideological movement [55]. The first paper written by Tommaso Marinetti was published in the journal "*Poesia*" in 1909 under the title "*Manifeste di Futurisme*" [60]. The publication of Futurist Manifesto in French in 1909 under the title "Manifeste du futurisme" in the "*Le Figaro*" journal sparked a reaction in many countries, particularly Europe, Russia, England, and Latin America [55], [57]. The Futurism movement, which gained popularity after Marinetti's manifesto, has a significant impact on the detachment of literary texts from French Symbolism. According to Hjartarson (2007), Marinetti's synthesis of aesthetic avant-garde and politics, in other words, politicized art style, serves as a foundation for the Futurist Manifesto [57].

The Futurism movement developed in Italy and Russia concurrently [61]. According to Puchner (2006), the term futurism was first mentioned in Russian Literature in the short poems written by Igor Lotarev in 1911 [55]. Futurism is divided into various subgenres in Russian Literature [62]. Cubo-Futurism, a prominent subgenre, united the Futurism and Cubism movements in 1910, resulting in the birth of a new Russian Movement [348]. The first Russian Cubo-Futurist Manifesto, titled "*A Slap in the Face of Public Taste*", was written in 1912 by Cobo Futurists in opposition to the effects of Marinetti's Futurist

Manifesto. Although Russian Futurism was under the influence of Italian Futurism, its distinctive style contributed significantly to the transformation in avant-garde poetry tradition. With the Russian Revolution, the revolutionary identity of the Futurism movement came to the fore [55].



Figure 2.6. The Futurist Manifesto, Le Figaro, 1909 [65].

The effects of socialism and the left-view continue to be felt in 20th-Century art manifestos, even though there are claims that it is estranged from politics. Various artists, particularly the Futurists of the era, went into politics and penned manifestos. The brief political careers of the artists created an environment of competition between artistic and political manifestos [55]. Futurism had a guiding influence on subsequent movements. The Futurist Manifesto had a significant influence on defining the avant-garde's structural and artistic characteristics [57].

With the impact of World War I, nation-states came to the fore, and nationalist thoughts and discourses gained importance. On the other hand, anti-resistance movements emerged in opposition to the nationalist discourses that arise in the context of nation-states. One of the most well-known of these resistance movements is the Dada Movement [55]. Dadaism emerged primarily in Switzerland, France and America with Tristan Tzara during the troubled and gloomy environment of the World War I. Dadaists firstly gathered in Zurich in 1916 [60]. In the Dada Manifesto, published by Tristan Tzara in 1918, the devastating effect of nihilism was penned [49]. Beginning its development with the journal "Literature" in

1919, and by 1920, it appeared in many manifesto-like conferences. Dadaism is fundamentally established on nihilism and skepticism [60].

The Dada movement is not only restricted to a particular nation or geography; it can manifest itself all over the world. Dadaists created multiple works in the fields of art and manifesto. Just as the Futurist Manifesto was published on streets, billboards, and newspapers, the Dada Manifesto also appeared in theatres, exhibitions, collages, and photomontages [55]. Dadaism also laid the groundwork for the subsequent Surrealism Movement [60].

De Stijl movement, a branch of Neo Plasticism Art, first appeared in the Netherlands in 1917. In 1918, the De Stijl Manifesto was published by Theo Van Doesburg and his group [63].

Constructivism, which became widespread in Russia in the 1920s, and the Bauhaus movement, which emerged in Germany, are among the leading movements of the period. The basic principles of Constructivism were published in the “*Realist Manifesto*”, penned by Naum Gabo and Antoine Pevsner, in Moscow in 1920 [64]. In the Realist Manifesto, the evolution and transformation of art into engineering are handled [49].

Surrealism was first published by Andrea Breton in 1924 under the name “*Le Manifeste du Surrealisme*” [49]. Surrealism prepared numerous programmatic articles and manifestos, many of which were primarily intended for publication in journals [55]. In 1930, “*Le Second Manifeste du Surrealisme*” was published. In 1942, “*Les Prolegomenes a un" Troisieme Manifeste du Surrealisme ou non*” was published. Surrealism foresees all fundamental values to be innovated [60].

Breton's manifestos bear similar characteristics to socialist manifestos [55]. Rather than reducing the effectiveness of his manifesto by introducing new manifestos on top of existing ones, Breton published new editions by adding new prefaces, like Marx and Engels [55].



Figure 2.7. Surrealist Manifesto, 1924 [66].

Breton, Rivera, and Trocki penned the “*Towards A Free Revolutionary Art*” manifesto in 1938 to bring together political and artistic manifestos. In the 1940s and 1950s, the manifestos remained in the background with the impact of World War II [55]. The World War II and regime changes in Soviet Russia rerouted manifestos from art to the political field [67].

In the 1960s, a new manifesto era began, and manifestos reappeared in journals and on billboards. The manifestos of this era approached art and politics together and sought a new discourse, believing that the historical and poetic discourse styles of the past were insufficient. The term Neo-Avant-Garde was coined during this period to re-emphasize the term Avant-Garde [55]. Manifestos have merged under a single perspective and became a vehicle for radical groups to make their voices heard [54].

However, by the end of the century, distinct differences emerged between the post manifestos of postmodernism, which were unable to keep up with the modernism of the manifestos at the beginning of the century [54]. With postmodernism, there was a period of stagnation in the manifesto writing. While some thinkers argue that the manifesto era has come to an end, it is possible to state that manifestos written by individuals and groups continue to exist. According to some thinkers, manifestos never vanish yet they continue to generate works in various genres and forms [55]. According to Artun (2010), art manifestos

began with Ludwig Tieck's *Kaiser Oktavianus* in 1801 and ended with Alain Badiou's *Fifteen Theses on Contemporary Art* in 2004 [49].

2.2.3. General Features of Manifestos

Manifestos are revolutionary discourses that are handled by an individual or a group of people in which the actions they wish to carry out are expressed within the framework of certain conditions and actions. Defining the manifestos precisely and placing them in a significant position as a distinct genre took a long time [55]. The manifestos cannot be evaluated using theoretically precise and specific criteria; they are handled in an open-ended manner [60].

Manifestos are convenient tools for groups to express their opinions during the revolution [57]. Societies can realize the just and equal life they envision only through revolution and revolutions through manifestos [49]. By appearing during times of revolution, Manifestos both declare and actualize the action [57], [49]. Manifestos are also utopian texts [53]. Even if they are impossible to accomplish, they are referred to as historical texts because they express the desired action [55].

By the 18th Century, Manifestos included not only theory and ideas but also discussed history and context [57]. At pivotal points in history, manifestos declare what they are advocating, opposing, and seeking to change [50]. Manifestos cannot be interpreted in isolation from the historical process and environment that shaped them [53]. While making history, on the one hand, the Manifestoes also continued to coexist in a cycle with historically significant art movements on the other. Manifestos, which follow one another historically, contribute to foreseeing the goals that are desired to be realized [55].

Manifestos are philosophical, political and aesthetic texts [53]. One of the main sources of manifestos is art [49]. Manifestos are discussions of the ideas, which advanced in a social and background, within the framework of art [60]. With the influence of manifestos, art has become a more collective, extrovert, and lauded genre rather than an individualistic one [55]. Artists announce their movements through manifestos. Artistic manifestos are shaped according to the talent, environment, and ideas of the writers who penned them [50]. Breton mentions that desires are the primary source of art and life in his manifestos [49].

Manifestos differ from other texts due to their nature. Manifestos, which have both political, rhetorical, and literary text characteristics, are more radical and political compared to modernist works [55], [49]. Manifestos have come together like a strong focus on functionality, form, and design, and they possess certain rational and fixed criteria [50], [53]. Manifestos have their own rules and do not depend on other texts; they are sole and self-contained. Manifestos, which are always upright and assertive, make bold statements while also encouraging the reader to be courageous [50].

For manifestos to effectively publicize themselves, the form of expression they choose is decisive. Manifestos, which have the characteristics of a declaration, inform the reader in a dialectical manner. The manifesto writer adopts a confident demeanor to persuade the reader of his ideological beliefs [50]. Manifestos, which exhibit the characteristics of programmatic and controversial texts, are written in a manipulative style that convinces the reader [50], [53]. They make their point with strong, precise, and clear expressions and striking intonation [68]. According to Caws (2001), manifestos have a bizarre, mad, and aggressive nature [50]. The bilateral relationship between the reader and the manifesto writer and the actional order is provided through pronouns [53]. The manifestos proceed with a mutual bilateral conflict dialog, generally using the pronouns “*We*” and “*They*”. They defend the “*We*” against “*They*”, which is the opposite side. The writer creates the environment and current conditions in the manifestos while also determining how to respond to the reader [50].

Manifestos also like to attract attention; that is why they use capital letters in it [50]. Manifestos, which call for action their purpose, frequently use exclamation marks to encourage the reader to take action in this direction. According to Abastado (1980), manifestos are calls for violence [53]. Furthermore, manifestos are more than just texts that organize social entities; they are active participants in a specific action or intervention. Their aim is to change the history and the world by going beyond dreams [55].

Manifestos refer to the time, which is named as a breaking point, when waiting and compromise cease to exist, patience has run out, and action must be taken, the revolution will occur [49]. Manifestos are impatient, desiring for everything to occur and conclude as quickly as possible [55]. It takes place in a dynamic excitement between the present and the future. In texts, the Present Tense is used as a verb tense pattern [50].

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Manifestos aim to convey the subject they dwell on to the large audiences by using visual and mass media. They make their voices heard not only through text but through many communication tools such as pictures, advertisements, theatre, graphics, photomontage, collage, and radio [55].

Manifestos depend on hopes cherished for freedom [49]. While expressing today's issues, they also develop a future agenda proposal [51]. Manifestos come from a revolutionary discourse [49]. They are handled as a reaction and critique of existing understandings and envision a new system through the destruction of the old [60]. They aim to change the world through a modern revolution. In other words, manifestos plan to change the future. The manifestos serve as a guide for subsequent manifestos on how to spark a revolution. The Communist Manifesto, written by Engels and Marx, was a pioneer to the manifestos. Its effects are frequently visible in the subsequent manifestos [55].

2.3. THE RELATIONSHIP OF UTOPIAS AND MANIFESTOS

Utopia is defined as alternative solution proposals penned to change society's existing flawed and limping functioning, in which every detail is idealized and envisioned, and designed to ensure a flawless social order. The utopian writer manifests his dreams and desires for the future through utopias. On the other hand, manifestos are defined as revolutionary declarations penned to declare a movement, thought, or action. Furthermore, manifestos are revolutionary uprisings written in the hope of achieving a better life. The aim to achieve a social order that is designed better conditions than the current system is the common theme in utopias and manifestos. The desired change in this order can be any functioning that is perceived as a deficiency in society, depending on the circumstances of daily life, politics, or the era.

Although it is possible to encounter examples of utopia in prehistoric times conceptually, it is widely accepted that it was first coined as a word by Thomas More in 1516. Similarly, in the Manifestos, while there are texts with manifesto characteristics shown as examples in prehistoric times, their transformation into declarations that bears performative characteristics occurred with the French Revolution. One of the main sources that influenced the birth of manifestos is “Utopias” [69]. The essence of the revolutionary spirit that manifestos penned to ensure societal liberation is derived from utopias [56]. Just like utopias, manifestos anticipate action by addressing the time when society will be saved.

Utopia and Manifesto concepts mutually support one another's existence by frequently getting involved in one another's conceptual definitions. Weeks (2013) defines manifestos as a non-fiction written form of utopianism used to envision the future [70]. through the lens of a collective lifestyle. While Evren (2015) states, “Manifestos are built on utopian dreams”, [71] Artun (2010) defines it as “Utopia is a principle of the manifesto.” [49]. According to Usta (2005), “Utopias are the critical manifestos of the times they emerged”, whereas [26] according to Baba (2010), utopias are “the manifesto of the uprising against this system, which completely rejects the current system” [11]. Both concepts depend on desires and hopes; whereas utopias seek an alternate order, manifestos are historical documents that utter this search for order.

With the French Revolution that took place in 1789 and its tremendous impact on the world, societies' trust in utopias and manifestos increased. Although the French Revolution represents a utopia itself, it inspires hopes that utopias can be realized in societies [49]. The movements that emerged with the French Revolution made their voices heard through manifestos. Although the manifestos of the time were political in nature, it is clear they were also influenced by art movements [71].

Manifestos make use of political and utopian proposals to shape society. In the political manifestos, on the other hand, Utopian promises are frequently included. The *Communist Manifesto*, written by Marx and Engels in 1848, is the most important example of the political manifestos. The Communist Manifesto depicts a utopia in which society is governed equally and fairly, an environment conducive to free thought is fostered, and individuals are engaged in art and politics [49]. It is well-known that utopias are one of the major sources of socialism's emergence [56]. Some thinkers regard utopias as a manifesto example of communist thought [30]. Jameson states that the primary distinction between manifestos and

utopias is the political strategies contained within them and views utopias as complete idealism [73].

Art, by separating itself from politics, the bourgeoisie, and religion, and liberating itself, has sought to change and transform the world by gaining a place in society through the arguments of Romanticism and Kant's Philosophy. Artists of the era developed many proposals and movements on the society's liberation. Artists sparked art movements by blending revolutionary dreams and utopian views. Through manifestos, artists declare the movements, which they have sparked to change the world, to large audiences [74]. Accordingly, in the emergence of the manifestos, romance lies on the basis of its innovative, revolutionary, and utopian character [49].

While romantic artists imagine about utopia, they also play a fundamental role in the birth of utopianism [49]. Artists bring their utopias to life through art. With their designs that blended art and industry, Romantic artists such as Saint Simon, Fourier, and Morris sparked significant changes and transformations in society [56]. Simon's utopian vision of blending art and industry influenced the incorporation of design into art movements such as Bauhaus and Constructivism [71]. Artun (2010) mentions that “Art is both the manifestation and the essence of utopia.” [49].

Although the concepts of utopia and manifesto are handled together by supporting one another's existence, Weeks (2013) mentions three fundamental differences that distinguish both concepts. He mentions that the first of these distinctions is functionality and time differences. While the utopias are already developing and presenting functional solutions, the manifestos encourage political calls for a better future in a provocative approach. On the other hand, the second one is how manifestos are always ready to move forward and are penned more quickly, briefly, and confidently than utopias. Finally, he mentions that, whereas utopian socialists handle the fiction of a developed and ideal world, manifestos focus on the political factors that exist within them [70]. Both concepts are penned to transform society, generating solutions through the use of diverse writing styles on the one hand and taking action on the other to realize the revolution desired to spark in society.

2.4. THE RELATIONSHIP OF ARCHITECTURE TO UTOPIA AND MANIFESTO

Architecture is the art of structure and building design, which first emerged to meet the basic actions and needs of humans and was shaped and developed over time. Architecture is linked to a variety of other disciplines, most notably design. These disciplines contribute to handling the architecture in different branches and being a sustainable concept [75]. In this section, the relationship of architecture with the concepts of utopia and manifesto are handled separately and the relationship and placement of both concepts within architecture is examined.

Utopias produce a variety of works in different fields by gathering with many disciplines, including philosophy, art, politics, literature, architecture, and urban planning [29]. By definition, utopia is the pursuit of an order in a non-existent place, space, or geography. Utopia needs an environment or space while envisioning an imaginary order [10]. Since ancient times, societies have sought the ideal order, and as a result of these efforts, they have handled solutions at the city scale [76]. While this quest for order manifested itself in ideal city fiction in ancient times, it manifests itself in urban designs during the modern era [10]. Lewis Mumford (1965) identified the first utopias with cities [77]. Based on the thought that cities shape the society that lives within their physical and social structures, the designs are presented with the idea that a well-organized city will result in a well-organized society [33]. The utopian writer is in a constant relationship with the space he designed by meticulously fictionalizing every detail of the utopian environment [10].

Utopias handles geographies, countries, or islands in a spatial dimension whereas handling the cities within them as part of the social organization, and they fictionalize architectural elements as part of ideal life. In this respect, utopias are in constant connection with architecture and urban design [29]. The projection and realization of ideal city designs built in utopias are possible through architecture and engineering [10]. Architects and urban planners create concrete urban designs for reality by fictionalizing where, how, and under what conditions an individual will live in society, just as a utopian would [10], [78]. Kumar (2005) considers architecture to be more utopian than other arts by stating architecture to be the most important building block of an ideal city concept, particularly in modern times [2].

In his article titled *The Volcano and The Tablet*, Charles Jencks (1997) pens the reasons why architects and politicians wrote manifestos, noting that architects prefer manifestos as a different method to make their voices heard, alongside the structures they have designed [79]. Architectural manifestos, which emerged as a genre with modern architecture, do not have a definite definition, but rather have different definitions depending on the time, context, and period in which they were produced [52]. Jencks (1997), defines the four basic elements that form the architectural manifestos as; “*The Volcano*” (Emotional outburst), “*The Tablet*” (Laws and Theories), “*The Personal Voice*”, and later added “*Contrast*” (comparison of good and evil) [79].

Jencks (1997), discusses that the first architectural manifesto was “God's Ten Commandments”, whereas Plato discusses that, just as humans invent and design objects, God also designs the universe and is its architect [79]. Caws (2011), mentions that manifestos embraced and glorified the architectural spirit until it became a commonly used concept for architects [50]. With the separation of manifestos from politics and becoming widespread in the field of art, they have evolved into a tool frequently used by artists to publicize their ideas and the movements they develop. With the separation of manifestos from politics and becoming widespread in the field of art, they have evolved into a tool frequently used by artists to publicize their ideas and the movements they develop. The fact that manifestos both disclose the texts while also actively participating in the actions shows similar characteristics with architectural thought and disciplines [54].

While playing an important role in the publicization of architectural movements, Manifestos are also frequently used in conveying individual thoughts and suggestions of architects [54]. Especially in the 20th Century, quite a lot of manifestos were penned by academics and architects [79]. Manifestos have become an architectural tool with their theories, and they play an active role in developing new textures and structures in the city.

The concept of architecture combines with the concepts of utopia and manifesto, offering proposals and ideas to change the world through the presenting designs and ideas for the future with a common purpose. By representing both the ideal society and system constructs designed in utopias and the declarations written in the manifestos, it takes part in social revolutions with both concepts.

2.5. RESULT OF THE CHAPTER

The concepts of Utopia and Manifesto are texts that emerge in different periods of history and verbalize the desires and hopes for the future to utter the problems of societies and develop solutions. Both concepts utter social deficiencies in their own unique manner and come up with solutions as a result of their distinct characteristics. Utopias consider these solutions fictitiously and envision what an ideal society designed from the ground up should look like. Manifestos, on the other hand, publicly announce these solution proposals and awaits for mobilizing actually. Both concepts handled the issues differently, and they resulted in significant changes and transformations in society.

Utopias became an increasingly widespread genre in the centuries following More and were penned depending on the circumstances brought by the context and the era. On the other hand, Manifestos have become a spreading genre, revealing their political side, particularly with the French Revolution. Both concepts arose primarily as a result of political events and influences, and they served as a guide for subsequent societies. Both concepts underwent significant changes in definition and content during the 20th Century due to various factors such as political and economic crises, technological and scientific advancements, and globalization. Manifestos have brought their political side to art, collaborating with various disciplines and setting examples in different fields. On the other hand, Utopias have developed architectural proposals to present solutions to industrial cities, which were the leading problems of the period.

Both concepts, in general, continue to exist in distinct fields, exhibiting distinct evolutions and transformations over time. While both concepts theoretically developed proposals for the benefit of society, they ultimately failed due to their inability to implement their ideologies in practice. Even though Utopia and Manifestos did not achieve the desired results in practice, they created effects that changed society. While both concepts address current issues, they are ahead of their time by making designs and taking actions for the future.

3. 20TH CENTURY ARCHITECTURE RELATED UTOPIAS AND MANIFESTOS

3.1. AN EXAMINATION OF 20TH CENTURY ARCHITECTURE RELATED UTOPIAS AND MANIFESTOS

The 20th Century has witnessed many developments, changes, and transformations throughout the world, most notably in economics, politics, art, science, and technology. Society's ideology, which utopias addressed with impeccable perfectionism, began to be fictionalized to improve individuals' daily lives by showing transformation over time. Utopias have been used to develop future-oriented solutions, particularly in cities that are struggling to adapt to the changes and transformations brought about by the era's architectural changes. Some of the period designers developed proposals to adapt to technological advances, some to the natural life longed for in bygone eras, and some others to the new order [80].

The 19th-Century industrial revolution paved the way for the emergence of new industrial cities, particularly by changing the cities physical and socio-cultural structures. While factories are located in the remote suburbs, living quarters and social activities are organized around them. Although the visible advantages to production and mechanization in cities can be observed, the poverty and misery endured by a large segment of the population stand out. The inadequacy of health, public, and municipal services that occurred in industrial cities eventually threw social life into chaos in time. This chaotic situation in which cities are located has been frequently discussed, particularly in 20th-Century utopias, and paved the way for the formation of modern city plans [81].

In the twentieth century, the leading architects, urban scientists, and thinkers of the time addressed the growing problems of cities, and theories were proposed to make cities more liveable. Urban theories not only enhance the physical appearance of cities and ensure that they perform their fundamental functions but also develop proposals for improving the economic, political, social, and cultural structures of the societies in which they live [82]. Rather than improving existing cities, the period's theoreticians handled all the spaces in detail, from the rooms of individuals of society to the physical environment of cities, by

creating new designs from the ground up to meet the needs of the time. The prominent architects of the time prepared detailed plans that included the innovations they hoped to incorporate into their designs, believing that a good environment that is newly designed afresh would also organize the social structure within it [83]. The 20th-Century is named as the “golden age of manifestos” since so many programmatic texts and works were penned during this period. While making provocative criticisms of the period's architecture, manifestos of the period also reveal constructive theories that shape the future by addressing theory and criticism together. While these designs in utopias and manifestos are penned as social revolutions, they include not only architectural but also economic, political, and social advancements.

The widespread use of steam engines in transportation, particularly in ships and trains, together with technological advances brought about by the industrial revolution, paved the way for the introduction of the first modern automobile with an internal combustion engine hit to the market in 1890 [84]. Technological advancements in transportation sector have brought along the construction of new roads, canals, and railway networks. The cities of the era were built from scratch in accordance with vehicular traffic and led to the emergence of modern city designs dictated by the new roads. By the 20th Century, the detailed social imaginations of utopias give way to urban designs. With the advancement of technological advancements, there is a growing belief that not only the physical environment but also the technology will cause a change in society [35]. Modern construction techniques and new materials presented by technological advancements have led to the hope that cities will once again become habitable.

The 20th Century, which is regarded as the beginning of globalization, has led the states which have the capital and labor to possess political and economic power over other societies worldwide. Increasing rivalries and unequal living standards between European states brought along wars and led to the cease of peaceful and serene conditions. Optimism at the turn of the century has been replaced by disappointment as a result of wars [84]. Architects and urban theoreticians of the period developed contemporary theories and designs to improve current struggles and envision a more hopeful future.

In this section, five distinct historical periods referred to as the breaking point of the age in the 20th-Century and have resulted in significant global effects and changes have been identified. The architectural utopias that emerged due to the context and conditions of the

determined historical periods are identified and scrutinized in detail on an urban scale. The manifestos of the period are handled in parallel with the historical process, based on the book named *Programs and Manifestoes on 20th-Century Architecture* penned by Ulrich Conrads in 1991, and the architectural manifestos in it, even if they do not possess the manifesto title, were selected among the programs that led to architectural effects and movements in the period they were written with the determined utopias.

3.1.1. 1900–1920 Late Industrialization Period

In the first quarter of the 20th Century, while the world is dealing with the ongoing industrialization in industrial societies and its negative consequences, on the other hand, it is in a state of destruction and devastation caused by the World War I. The movements and designs that emerged during this time period are studies that focused on bettering the difficulties and the negative conditions faced by industrial cities. Theories and studies prepared for urban problems pioneered the birth and advancement of modern urban science [81].

With the advancements in the means of transport in the 20th-Century, trams, railways, and the increment of private vehicles, suburbs have emerged. The wealthy class that had settled in the suburbs to escape the industrial city in the 19th Century was displaced by the poor class seeking to live in a better environment with the widespread use of railways in the 20th Century [11]. Architects and designers of the era developed various projects to rein the uncontrolled growth and the destruction of green space in the suburbs.

Ebenezer Howard penned the Garden City utopia in his book *Tomorrow: A Peaceful Path to Real Reform* under the influence of the widespread municipal socialism in England during the 1870s and the influence of socialist and anarchist ideologies in 1898 [81], [33]. Howard developed his Garden City project as a solution proposal against the Victorian Era's capitalist order [81]. In the Garden City project, a system based on collaboration and equality is represented, and a city plan based on a single example and symmetry is fictionalized. In the Garden City scheme, Howard actualizes the cooperative nation he was envisioning [83].

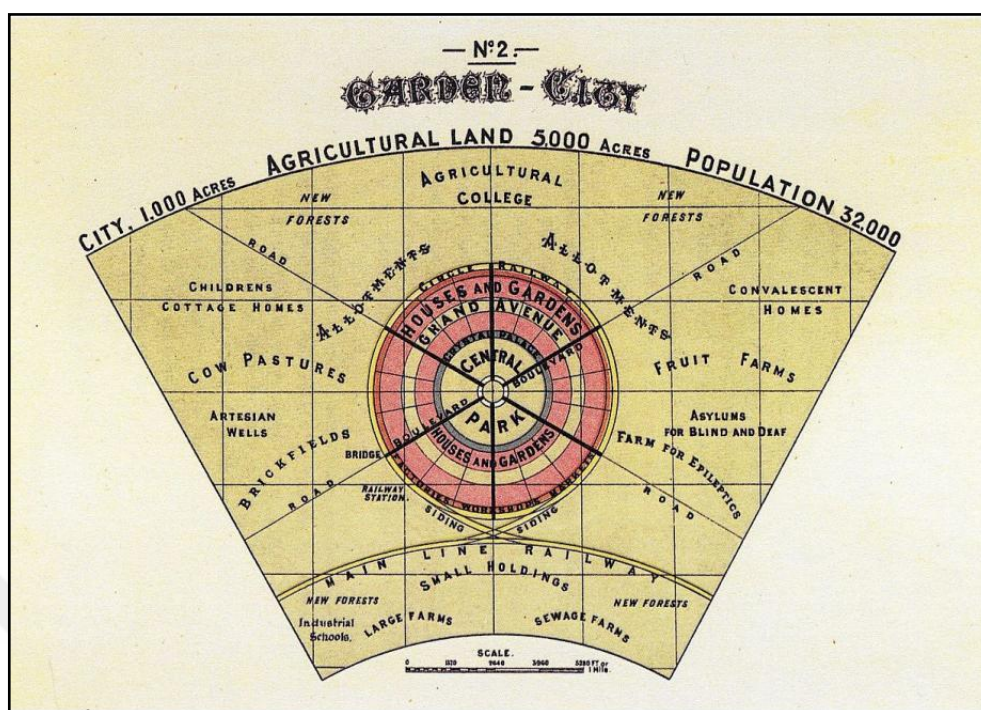


Figure 3.1. Garden City, plan scheme 1 [98].

The Garden City project (Figure 3.1.), which is fictionalized to house 30,000 people, is designed in intertwined circular forms. In the project, on an extensive land total of 2,400 hectares, planning was made to include 5,500 buildings in the city by regarding a circular form with a diameter of 1.2 kilometres, calculating the urban area as 400 hectares and the agricultural area as 2,020 hectares [33]. A 2,25-hectare park is located in the center of the circular form, and there is a core surrounding the park that houses public spaces such as the city hall, library, and theater [11]. The city center is surrounded by green space, and a structure called “Crystal Palace” encompasses this space while also housing commercial units [81]. The Crystal Palace serves as both a gateway to residential areas and a propellant during inclement weather [85], [11]. The residential areas are separated by a 100-meter wide street with public spaces called the grand avenue [85]. It is aimed to prevent environmental pollution by locating the industrial areas in the project on the periphery of the city.

Garden City has been divided into six sections by radial boulevards, each with a capacity of 5,000 people. Each piece has been designed to have a self-sufficient organization [83], [85]. In-settlement transportation is designed toward pedestrian transport, as private vehicles are not yet commonly available. The city's roads are divided into three categories and designed

Since the architecture that emerged at the beginning of the 20th Century lacked a definite form between romantic-idealist and radical-objective tendencies, attempts by the period's architects to create a new and universal architectural language emerged. While Hans Poelzig refers to this uncertain period of architecture as fermenting in his 1906 article *Fermentation in Architecture*, he emphasizes that architecture can only fulfill its function when it is treated with reason, objectivity and the technological innovations brought about by contemporary life by abandoning the ornaments and appearances of previous eras [96]. In the article *Ornament and Crime*, that prepared by Adolf Loos in 1908, discussed that the ornament represents backwardness and harms the society in which it lives, thus having no place in the modern era [97].

In 1908, Frank Lloyd Wright introduced the concept of “Organic” to architectural philosophy, and in his 1910 article “Organic Architecture”, he proposed the idea of designing architecture by integrating it with its surroundings. Organic Architecture cannot be evaluated in isolation from its environment, which shapes the structure's spirit, location, and objects within. Rather than imitating the forms, which represent nature with the term “organic”, Wright interprets them in his unique style by re-handling them. In contrast to structure units assembled at random, organic architecture refers to a single structure that emerges from the unity of all elements [101]. Wright changes the slogan “Form Follows Function”⁹ to “Form and Function are One” and handles the architecture together with the functions that it houses within [100]. In accordance with his organic architecture ideology, Wright designed the *Broadacre City* project in 1934, in which he designed urban and rural life together.

The period's pioneering architects and designers created industrial city designs by combining the concept of mechanization, which became popular with industrialization, with cities. Sant Elia exhibited the city design called *La Citta Nuova* and his manifesto, *Messagio*, which included influences of the Futurist movement, at the “Nouve Tendenze” exhibition in Milan

⁹ The slogan "Form Follows Function" takes place in the article "The Tall Office Building Artistically Considered." written by Louis H. Sullivan in 1896. Sullivan defends that structures' forms should be shaped in line with their functions. For further information: The Meaning of 'Form Follows Function'. [cited 2021 14 March]. Available from: <https://www.thoughtco.com/formfollowsfunction177237#:~:text=The%20phrase%20%22form%20follows%20function,reflect%20the%20different%20interior%20functions.>

in 1914. Sant Elia's scheme and manifesto drew the attention of many people, particularly Marinetti [102].

In June 1914, Elia published "*L-Architettura Futurista-Manifesto*", a futurist architectural manifesto based on the main text of his manifesto, "*Messagio*", by making some changes to its content [102], [103]. Futuristic Architecture rejects conventional forms and styles and presents designs fictionalized with futuristic technology culture.

Portraying modern architecture as stereotyped and mundane mixtures of various styles that repeat themselves to conceal its framework, the Futurist Manifesto argues that architecture has not existed since the 18th Century [104]. The futuristic architecture opposes the classical, decorative, monumental architecture of the past and its preservation, the horizontal and vertical forms handled with an oppressive style, and the use of expensive and non-massive materials [105]. Futuristic Architecture aims to create a futuristic city that is appealing to modern life, adaptable to contemporary needs, free of traditional styles, and shaped through the use of new materials and technology. The futuristic architecture, which uses oblique and elliptical forms against the vertical and horizontal forms used by classical and monumental architecture, prefers materials such as concrete, glass, steel, and fiber that can represent flexibility and dynamism. This city is designed to have a revolutionary and innovative structure blended with vibrant, dynamic, formal, and technical developments [104]. Elia defines the Futuristic City he designed as; "We must invent and rebuild the futurist city like an immense and tumultuous shipyard, agile, mobile and dynamic in every detail; and the futurist house must be like the gigantic machine." [106].

Sant Elia's utopia, La Citta Nuova, fictionalizes a rising city that is connected and communicates with one another by combining futuristic architectural elements and urban structure (Figure 3.3.) [107]. Elia benefits from all the opportunities of science and technology by treating the futuristic city as a machine and fictionalizes a city where concepts such as movement, speed, and dynamism are included. Buildings in the city were designed to be mechanically beautiful, free of ornaments and decorations, and to be the size required by the city. These structures bring the city's traffic and transportation under control by being linked together by elevated roads [105].

While the urban perspectives designed by Sant Elia include chimneys and the skeletons of the structures that rise vertically, there is no view of the skyline or the structure's floors [107].

The stairwells in the structure, which are no longer functional, are relocated to the interior, and the glass elevators that provide movement on the facade were planned to be included. The city depicts a modern city fit for a new era, complete with underground trains, airplane hangars, mechanical stairs, and glass elevators [78]. The effects of futuristic architecture which Elia pioneered, can be seen in architectural movements and city designs that followed him.

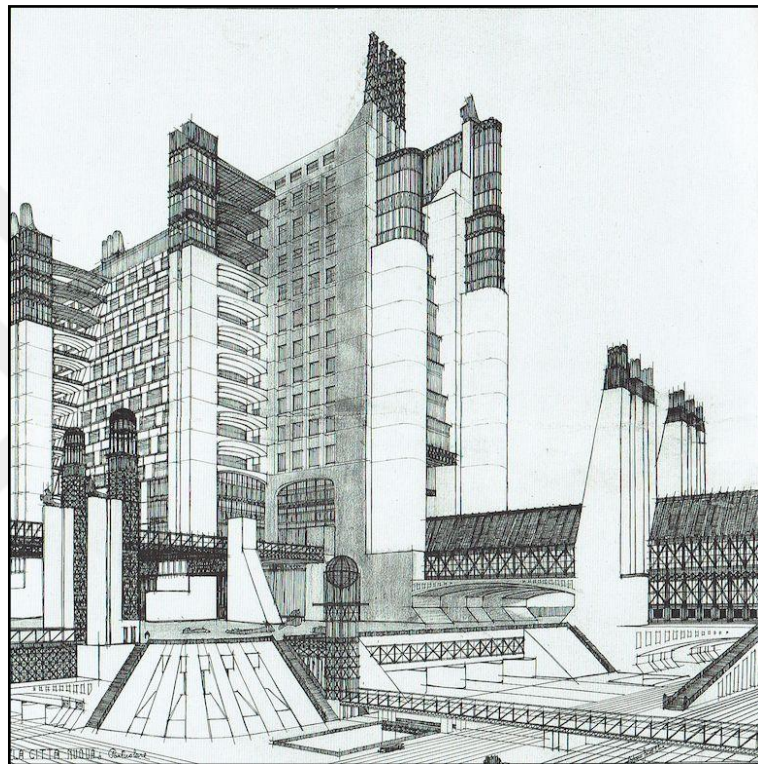


Figure 3.3. La Città Nuova, Antonio Sant'Elia, 1914 [108].

Under the influence of the First World War and the economic conditions caused by the war, architects of the time publicize their ideas through writings and drawings rather than practicing [109]. With the effect of the war, the world went into a great destruction and destruction, and the architects of the period started to work on new and glamorous projects to improve cities.

The “*Glass Architecture*” manifesto, one of Paul Scheerbart's utopian dreams that he had been working on since 1893, was published in *Der Sturm*¹⁰ in [109], [80]. Scheerbart introduced glass architecture to bring a new dimension to the indoor space culture in architecture. Scheerbart's Glass Architecture utopia aims to improve current living conditions in society by handling cities from the ground up. Scheerbart argues that cultural development can only be accomplished through architectural change and that this can be accomplished by combining indoor spaces with the outside environment and through glass rather than with windows [111]. According to Scheerbart, glass, which is a color carrier and a light refractor, causes positive and transformative effects on the individual [110]. Scheerbart's manifesto details the process of designing glass architecture, material selection, interior and exterior space connections, as well as technical and mechanical solutions. Glass Architecture contains vivid depictions that readers can imagine, despite the absence of drawings or visuals [54].

Paul Scheerbart fictionalizes the structure materials in his utopia as colored glass and describes them as “as though the earth glass itself in the jewelry of brilliant and enamel” [80]. The banal brick architecture will be replaced by colorful glowing glass, reshaping both the appearance of cities and their cultures [110]. Scheerbart enables interaction between the interior and exterior areas of the building, creating a luminous and bright spatial atmosphere within the structure through the use of translucent colored glasses [111].

Bruno Taut, who appeared together with Paul Scheerbart on the 1914 Deutscher Werkbund¹¹ (DW) exhibition in Cologne, designed a three-dimensional version of Scheerbart's Glass Architecture ideology [112], [109]. When he was influenced by the German Expressionism¹² movement, Bruno Taut presented projects involving materials such as colored glass and concrete that were frequently used in pre-war architecture. The glass structure he designed

¹⁰ “Der Sturm” is an avant-garde journal founded in 1910 by Herwarth Walden in Germany that includes programmatic and aesthetic texts. For further information: Über das Forschungsprojekt.

Sturm-edition. [cited 2021 14 March]. Available from: <https://sturm-edition.de/projekt.html>

¹¹ The “Deutscher Werkbund” is a state-sponsored association founded in 1907 by German architect Hermann Muthesius, comprised of German architects, designers, artists, craftspeople, and industrialists with the mission of establishing standards for arts and crafts.

For further information: Deutscher Werkbund [cited 2021 14 March].

Available from: <https://www.artsy.net/gene/deutscher-werkbund>

¹² “German Expressionism” is an art movement that emerged in Germany at the turn of the 20th Century, in which artists reveal their expressions and emotions through basic and simple characters, painted in vibrant colors with brush strokes. For further information: “German Expressionism” [cited 2021 14 March].

Available from: <https://www.tate.org.uk/art/art-terms/g/germanexpressionism#:~:text=German%20expressionism%20was%20an%20early,and%20gestural%20marks%20or%20brushstrokes>

consists of a double-glazed dome mounted on a drum made of concrete and glass bricks with fourteen corners (Figure 3.4.). Instead of massive walls, glass is used in the building to connect the interior and exterior environments [109]. In the glass pavilion project designed by two pioneering architects of the era, colored glass separates the interior and exterior spaces, creating a magical atmosphere of color and light spectrums indoors.



Figure 3.4. Glass Pavilion, Bruno Taut, 1914 [113].

Bruno Taut, who played a crucial role in post-war architecture, published a metropolis design called “*Alpine Architecture*” in 1917 (Figure 3.5.), high in the Alpine Mountains, with glass structures reminiscent of Paul Scheerbart's glass architecture [80]. Taut treated his utopia, *Alpine Architecture*, as a part of nature by painting it with watercolors Taut's utopia, which extends from Mont Blanc to Monte Rosa, is comprised of concrete and colored glass structures, as well as valleys lined with glass arches [109]. The city, which has a population of about 300,000 people, was designed according to a radial plan [109], [114]. While Taut was locating the main structure, which he named the crystal palace in the city center, he also designed social areas around it, including a museum, theater, opera, and cafeteria [109], [114]. Other structures in the city, on the other hand, are fictionalized as large glass structures and the small glass ones that are surrounding them [109].



Figure 3.5. Alpine Architecture, Bruno Taut, 1917 [115].

In 1918, in the text titled “*Architektur Program*”, prepared by Bruno Taut and published by Arbeitsrat für Kunst, a comprehensive program that includes all subjects from architectural education to urban designs is prepared with the goal of realizing the utopian designs that architecture has designed for the future [116]. Taut also penned the program of Arbeitsrat für Kunst, meeting with Walter Gropius and Adolf Behne in Berlin. In 1920, he published his article titled “*Frühlicht*”¹³ in the journal *Stadtbaukunst Alter und Neuer Zeit* [117].

In response to the uncontrolled growth of industrialization in cities, studies on modern urban planning were initiated in the twentieth century, and laws and zoning laws were developed. Tony Garnier designed the *Cité Industrielle* project (Figure 3.6.) as an industrial project when he was still a student. Garnier started developing the project on an urban scale in 1899

¹³ Bruno Taut gathered the texts, which aim to explain the programmatic and modern architecture, under the title “*Frühlicht*”, in the journal *Stadtbaukunst Alter und Neuer Zeit*.

For further information: “*Frühlicht*” [cited 2021 14 March]. Available from: <https://www.reimermannverlag.de/controller.php?cmd=detail&titelnummer=301862&verlag=3>

and designed the first phase in 1901, the second phase in 1904, and the last phase in 1917 [118].

By designing the city according to certain standards, Tony Garnier prepared an urban plan for a population of 35,000 [119]. Garnier's urban setting is designed for a particular region selected in the Southeast of France. The city is comprised of the central region and its extensions and there are highlands in the north and there is a valley and river in the south. While the old city settlement is located northeast of the city, the factory and mines are located on the river's eastern bank, the dam and silk factory are located on the river's northern bank, and the hospital is located on the dam's western bank. Garnier's utopia, associated with nineteenth-century utopias, is depicted a harmonious architecture composed of simple and natural forms with long horizontal and vertical settlements. Reinforced concrete is used as a material in the architectural structures in the city. Settlements consist of rectangular blocks that give the shape of the city located on the east and west lines [118]. Residential units are positioned to take advantage of natural light and fresh air [120].



Figure 3.6. Cité Industrielle, Tony Garnier, 1917 [121].

The Cité Industrielle project was divided into three main regions as production, housing, and health, considering the municipal reforms based on their urban functionality [118], [120].

These regions in the city are separated from one another by green spaces [118]. Garnier handles not only the city design but also all the physical and social processes that form the city. There are railways that connect the regions in the city core, which are located on the mainline of the city [120]. The station area, located in the city's center, encompasses all public and commercial spaces. Tony Garnier, like Sant Elia, designs the city as a machine and presents an ideal industrial city plan.

During World War I, the De Stijl art movement arose due to the search for modern style, which was initiated to bring the concept of aesthetics to design and art with a universal language suitable for the machine age of the twentieth century [122]. De Stijl first appeared in Holland in 1917 [123]. The concept of De Stijl was developed by Theo Van Doesburg, Piet Mondrian, and Van Der Leek with the *De Stijl* journal, and it was publicized through manifestos in the following periods. The De Stijl movement brought the concept of “Neo-Plasticism” to the spheres of art and aesthetics. Vertical and horizontal lines are used in a balanced manner with the primary colors red, blue, and yellow in this movement [124]. De Stijl rejects all previous forms that obstruct the form and expresses the concrete forms by abstracting them rationally and geometrically [63]. De Stijl published its literary manifesto in 1920 and its manifesto *Vers Une Nouvelle Formation Du Monde* in 1921, after gaining recognition in Europe (Figure 3.7.). In 1923, Manifesto V titled *Towards Collective Building* was written, followed by Manifesto VI [63].

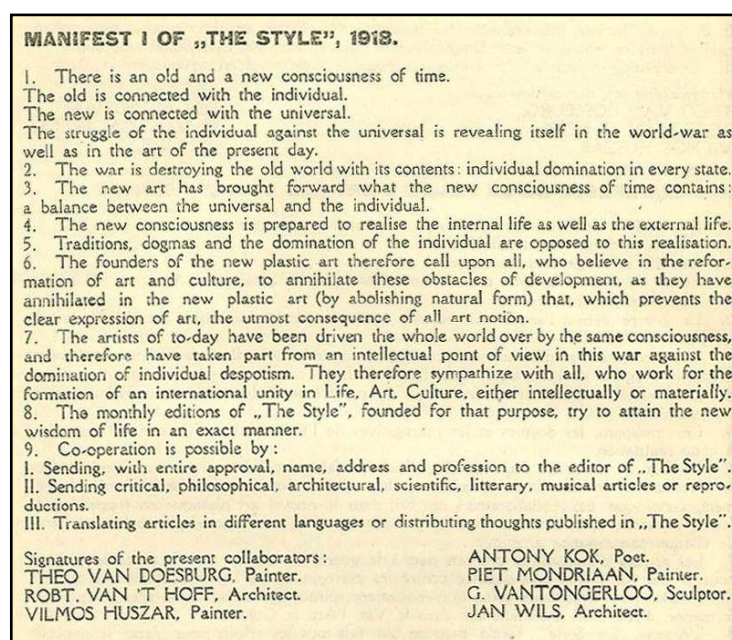


Figure 3.7. De Stijl Manifesto I, 1918 [138].

The De Stijl Manifestos were not written to concretize a particular building or urban design, but to voice the demands about the art and aesthetic disciplines that form architecture [54]. De Stijl is defined as a noncentral flexible plastic material with a fluid consistency that can stretch or shorten, expand or contract [122]. De Stijl's aims to eliminate boundaries in all fields, including architecture and art, in order to emphasize the limitlessness and the continuity. Van Doesburg mentions the determinant elements of plastic architecture in his architectural manifesto, which he penned in 1924 by rehandling the concept of construction. Doesburg, who handles space and forms from the over again, discusses a new and economical architecture in which load-bearing walls and ornamentation are removed from building planning and movements are created through wide openings in the facade and interior [127].

In De Stijl Manifesto V, it is stated that the period of architectural destruction has ended and that a new era of construction has begun with industry and technology. Spaces can be rebalanced and unified by presenting variations with different options in plain forms. By examining all the color, size, time, and material in space, and research is being conducted on theories for integrating these concepts. During this period, it is emphasized that art and life should no longer be considered in isolation from one another and that law for a new plastic union should be introduced [128]. The De Stijl movement actively existed until 1925.



Figure 3.8. The Rietveld Schroder House, 1924 [139].

The exterior and interior of the Schroder House project (Figure 3.8.), which was designed by Gerrit Rietveld in the 1920s, was designed in line with the principles of De Stijl movement. In terms of color and design principles, Rietveld's design is also considered as the only structure designed that fully complies in accordance with the De Stijl movement [123]. De Stijl's architectural style influenced many subsequent architectural styles, particularly the Bauhaus.

The board of the “*Arbeitsrat für Kunst*”, led by Walter Gropius, Cesar Klein, and Adolf Behne, published a program in March 1919 to deal with art life from scratch and bring arts together under the roof of architecture. In April 1919, Adolf Behne questioned architecture and the period in which it lived, calling for creating an architectural idea for a happier future, and penned texts [126].

Revolutions in Russia in 1917 and Germany in 1918 brought along a new political and artistic era in both countries. In the 1920s, Constructivism in Russia and the Bauhaus movement in Germany also came to the fore. Both ideas emphasize functionality, fundamentally based on the word “*Construction*”. Objects are reduced to their fundamental forms and share similar characteristics in terms of production, material, and geometry. Bauhaus is based on the dream of establishing the future, and they address social issues rather than emphasizing aesthetics and form like the Russian Constructivists did [130].

Henry van de Velde, one of the founding members of the Werkbund, is also among the representatives of the “*Gesamtkunstwerk*”¹⁴ movement, which played an important role in shaping the Bauhaus. Velde, was appointed head of the Grand-Ducal School of Arts and Crafts in 1907, and due to various war-related factors, he quit the work, and Walter Gropius was appointed to his position in 1915. The appointment of Walter Gropius brought along the establishment of Staatliches Bauhaus. Staatliches Bauhaus was established with the merging of the Grand-Ducal Saxon Academy of Fine Art and the Grand-Ducal Saxon School of Arts and Crafts [131].

¹⁴ “The German term Gesamtkunstwerk roughly translates as a “total work of art” and describes an artwork, design, or creative process where different art forms are combined to create a single cohesive whole.” For further information: “Gesamtkunstwerk” [cited 202123 March]. Available from: <https://www.theartstory.org/definition/gesamtkunstwerk/>

In 1919, Gropius penned the Bauhaus founding Manifesto, which outlined the Bauhaus school's goals and intentions (Figure 3.9.). Gropius' declaration mentions the abolition of the distinction between arts and crafts by bringing together all craft branches, including architecture, sculpture, and painting [131]. Multidisciplinary education has been organized in Bauhaus by the bringing of all branches of art together. Basic architectural education has been handled both theoretically and practically, together with modern art, and an architectural design process that progresses from piece to whole or from whole to piece has been developed [132]. In the Bauhaus, a system similar to the master-apprentice relationship applied in the Middle Ages, and Renaissance is applied [133]. The period's industrial production phenomenon was relocated to workshops, and arts and crafts were unified [132]. One of the primary goals of bringing all the arts together in Bauhaus is to incorporate art into everyday life [133]. Another goal is to create inexpensive and practical objects and to start the production quickly.

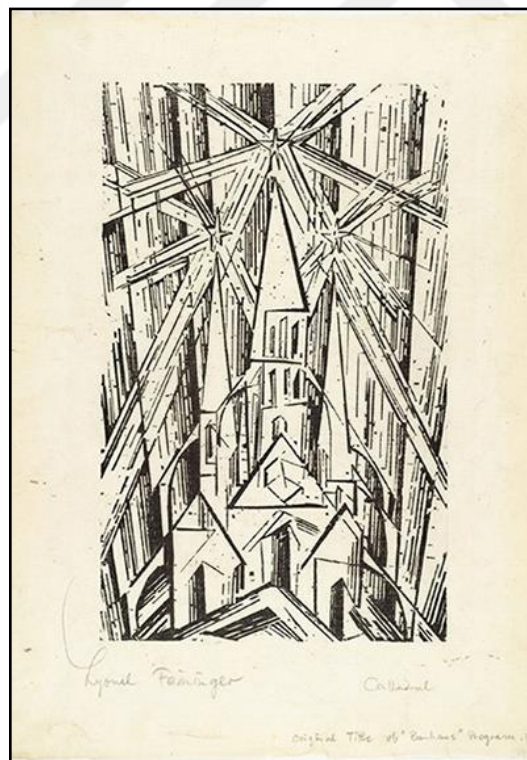


Figure 3.9. Kathedrale, Cover of the Bauhaus Manifesto, Lionel Feininger, 1919 [140].

During the Bauhaus's early years, education was provided by leading abstract expressionist artists of the era, including Itten, Schlemmer, Kandinsky, and Klee. Itten teaches courses on

the nature and potential of materials, as well as studies on colors and color theories. Itten has developed a color scheme proposal to represent the relationship and saturation between colors. Kandinsky, who lectured on basic art during the same period, conducted studies on colors, forms, and spaces. Klee lectured on form, with an emphasis on art's structural systems. Albers, on the other hand, continued Itten's basic art education and participated in advanced studies in these fields [133].

In 1920, influenced by the Bauhaus Philosophy, groups affiliated with the workers council opposed the existence of the minority to the production of luxury products and structures and argued for the production of goods and structures aimed at the remaining large segment [130]. Architects and urban planners, like utopists, aim to start their schemes from the very beginning and develop projects that address society's fundamental needs [78]. Bauhaus unifies all artistic disciplines and aims to work in harmony with all branches of architecture.

Every aspect of life was processed at the Bauhaus, from the smallest household appliances to furniture, from the housing unit to the urban area, and advanced education was provided both in industrial workshops and at schools. According to the Bauhaus understanding, society requires similar lifestyles and living spaces, and just as furniture and equipment can be manufactured in workshops and factories, this requirement can be met by manufacturing residential and urban areas in factories. With Henry Ford's introduction of mass production vehicles in 1914, the world was introduced to mass production, which became widespread to various areas over the subsequent decades. In line with these opportunities created by industry, the cities and structures will be produced in standards with mass production, and a rationalized form of society will emerge. According to the text of Louis' "*La Villa Bauhaus*", as examined by Bumin (2010), the city of Bauhaus is designed in a uniform, monotonous, and anonymous manner and exhibits an oppressive attitude toward the imagination, randomness, and individuality [78].

With the Bolshevik Revolution in Russia that occurred in 1917, the artists of the period sought a new art to represent the country's new political and economic policies [80]. Russia, which entered the industrialization period late in the 20th Century, rapidly conducts research on materials, form, and function under the influence of Constructivist art, which became widespread with the revolution [130]. The revolution began from the cities where societies live to sever ties to the past and establish a new order, and new city proposals and designs were developed.

In 1920, Gabo and Pevsner brothers published the Realist Manifesto, which incorporated the principles of the Constructivism movement and had a significant impact on postwar Russian art and architecture. According to the Realist Manifesto, space is no longer designed from the outside in, but rather from the inside out using classical methods, and it mentions that a new movement in plastic art should be added by rejecting the use of color and lines for ornamentation [64]. The book Constructivism, written by Aleksey Mikhailovich Gan in 1922, brings together art, machinery, engineering, and communism [134].

Inspired by the synthesis of futuristic and Cubist art movements with socialist principles, the constructivist architecture combines abstract geometric forms with advanced technology and engineering [80]. Constructivist architects aim to design the society from the ground up based on Modernism and Le Corbusier's functionalist approach [135]. The constructivist projects of the period are mostly theoretical studies that include artistic and social images [80]. They aimed to present aesthetic and functional projects with technology and new materials.

Tatlin, one of the trend's leading figures, established a reputation for himself through his industrial style to material handling, named "*Faktura*", and the Monument to the Third International, which is widely regarded as the Soviets' symbol (Figure 3.10.) [130]. Tatlin's Monument to the Third International was inspired by the Eiffel Tower and was designed in accordance with socialist ideologies. The structure, which rotates with the day, moon, and year, is made of red-colored steel and iron and has a three-layered spiral shape [80]. The mechanism that is in motion in Tatlin's tower is a reference to industrialization and the machine era. The 369.5-meter-tall structure, which is the shape of a cylinder formed by the overlapping of the cube, pyramid, and hemispherical forms, houses a radio station, an office, a meeting room, and a consultation room [136].

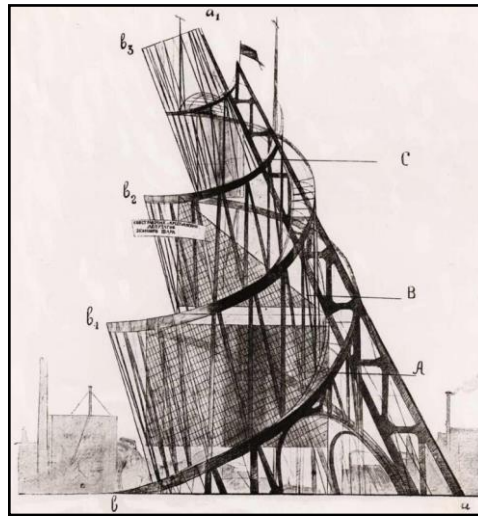


Figure 3.10. The Monument to the Third International, Vladimir Tatlin, 1917 [141].

Russian constructivists, who embrace constructivism as a revolutionary ideology, take place in various journals, posters, and photographs to make their voices heard. In 1920, El Lissitzky prepared poster projects that imagined the society, in which he handled geometric forms with red and white colors [130]. With its leaning design and structure, the Lenin Tribune, designed by El Lissitzky in accordance with socialist principles, is one of the period's most prominent utopian projects [80]. By the 1920s, cities entered a high-rise and compact structuring period, aided by new materials and technology.

3.1.2. 1920–1945 Between the Two World Wars Period

World War I caused great shocks and destruction worldwide, especially in Europe. States have suffered significant economic, political, and social damage, while unemployment, famine, and epidemic diseases have emerged in societies, wreaking havoc on cities. Following the war, industrial production spread throughout the world, and the mass production pioneered by Ford spawned the idea of the manufacturing of residential and structure units in factories. Following great destructions and defeats experienced in Europe, the emerging metropolises resulting from United States strengthening economy have a defining effect on the period's urban perception. During this time, the United States, which was beginning to emerge as a world power, debited many countries to itself, particularly those in Europe, with loans and war compensations. With the migration of a certain part of

the European population to United States, the growing population has resulted in the formation of sub-urbanization in America [137]. Architects of the period deal with skyscraper designs, which are the dominant building typologies of cities, to bring a new architectural vision to the metropolitan projects they are working on.

In the 1920s, engineering was brought to the fore in architecture, and it was aimed to reveal pure, plain, rational, and economical building designs in structures. In 1921, Ludwig Mies van der Rohe designed the *Friedrichstrasse Skyscraper* skyscraper project where a steel frame is encased in glass, inspired by the high-rise buildings being constructed in the United States (Figure 3.11.) [142]. Mies designed his glass skyscraper project for the Friedrichstrasse skyscraper competition held in Berlin in 1921 [143]. The structure was designed for a triangular land located between Friedrichstrasse and the Spree River near the train station, with a floor area of 70,000 square meters, 20 stories, and an 80-meter height [143], [144]. Mies designed angled facades that reflect light movement on three polygonal units to add movement to the glass structure he designed [145]. Following the competition, the project was revised again by making some adjustments in the floor count and structure size. Mies prepared sketches, floor plans, photomontage, and charcoal drawings for the skyscraper he had designed and used the photomontage technique to show the context of the building and its harmony within the metropolis [145], [143].

In his article “*Skyscrapers*” in the *Frühlicht* journal, Ludwig Mies van der Rohe stated that the structure reaching the skies could be seen under construction and adopted a vision different from conventional structure production [145]. The project's design of a steel-bearing frame encased in glass is a critique of American skyscrapers with¹⁵ historical-looking facades [143]. Mies, glass structure ideology shows similarities with Bruno Taut's projects and thoughts. Both designers prefer glass as a means of pure expression in their projects. However, while Taut uses glass to express height and spaciousness in his buildings, Mies uses it to emphasize depth and reflection [145]. Although the skyscraper designs, which gained prominence in the 1920s, could not be carried out due to economic constraints, they were frequently discussed by the architects of the era.

¹⁵ The term “Chicago School” refers to the architectural style used in the design of steel-framed skyscrapers, also known as Commercial Style and American Renaissance Style, developed in Chicago in the late 19th and early 20th centuries by architects and engineers. For further information: “Chicago School” [cited 2021 23 March]. Available from: https://noehill.com/architects/style_chicago_school.aspx



Figure 3.11. Friedrichstrasse Skyscraper Project, Mies van der Rohe, 1921 [148].

By reshaping societies and urban life, the machine has begun to be considered a part of daily life. Ludwig Mies van der Rohe penned theses in 1923 alongside the office design he created, stating that he rejected aesthetic speculations, doctrines, and formalism in the era's architecture and that the era's architecture would be an economic structure devoid of bearing walls and composed of columns and beams. In 1927, he penned an article on form in architecture in which he emphasized the necessity of handling designs functionally and in accordance with human needs without a particular style or form.

Le Corbusier mentioned that cities in the 20th Century still have a conventional appearance as in the pre-machine periods and emphasize creating architecture in a uniform common language for his solution. Corbusier states that physical and spiritual comfort can be achieved only when space is defined by a right angle and pure geometric order. According to Corbusier, urban centers are terminally ill, and they fail to respond to treatments; they must be demolished and rebuilt to be cured [146]. By blending design and machine aesthetics, Corbusier benefited from industrialization and developed the proposal idea of a structure produced by mass-production to bring standardization to the city. Corbusier has designed high-density projects to prevent congestion in city centers and suburban settlement areas created around the city by handling cities differently from conventional structures [147].

Le Corbusier depicts how the 20th-Century contemporary city design should be and how it can be designed from the ground up in the Villa Contemporaine Project (Figure 3.12.), which he designed in 1922. The Villa Contemporaine project, which is designed to house a three million person population, is not intended for certain land and can be implemented anywhere in the world [146]. Corbusier planned the city with a geometric and mathematical order and designed standard and uniform structures, viewing the city as a machine formed by the combination of geometry and mathematics.

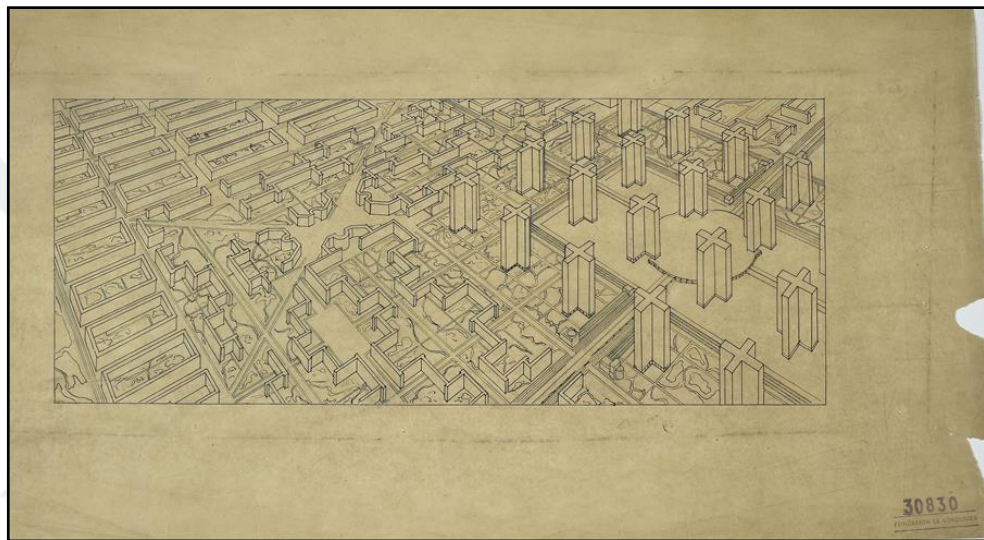


Figure 3.12. Ville Contemporaine, Le Corbusier, 1922 [149].

By planning high-rise buildings in the city center and thus increasing the population density, Corbusier aims to design a compact city in the Villa Contemporaine Project. With the increase in the population density in the city, expanding green spaces and alleviating traffic jams by shortening transportation distances is planned. Another way to address traffic issues is to classify roads based on their floor levels. According to this classification, to provide easy access to storage areas, roads for heavy vehicles are located on the basement floor, roads with normal traffic flow on the ground floor, and roads with fast traffic flow in the city axes. In the city center, there is a station that provides underground transportation and an airport that provides above-ground air taxi transportation. The cities are designed with a grid system that is 400 meters apart and intersects every 200 meters, ensuring traffic control and safety [146].

In the city center, there are 24 skyscrapers that can employ 10,000 to 50,000 people. In the business centers, which are in the skyscrapers, public and municipal services are located on the left, English gardens dedicated to the city's growth and expansion are located ahead, and warehouse and industrial areas are located on the right [146]. Social areas such as green spaces, parks, cafes, restaurants, theatres, and cinemas are designed around skyscrapers. Although there are high-rise buildings in the city designed by Corbusier, social areas are designed at a human scale [11]. While forests and green spaces surround the city, the garden cities are located slightly further away [146].

Two types of settlements are mentioned in the Villa Contemporaine Project: those that live in the city centers and those that live in garden cities. According to social status, suburbs are classified as villas, pavilions in workers' cities, and rental workers residences. Six double-floor residences with indented parcelling and five double-floor residences with closed parcelling comprise the residences. Corbusier opposed the idea of the corridor street in the city and designed healthy, clean living spaces with windows facing parks and gardens, where adequate air circulation can be provided [146]. The city has no non-functional elements. By shaping the city plans in the Villa Contemporaine Project in line with modernist principles, Corbusier has presented a universal and rational design [11].

By discussing the fundamental principles guiding urban planning in Le Corbusier's 1925 book "*Urbanisme*", the possible outlook of the avant-garde contemporary city project with technological advancements is depicted. Corbusier designed the "*Voisen Plan*" for Paris in 1925 with the idea of demolishing and reconstructing cities to address the city's existing issues (Figure 3.13.) [83]. Corbusier addressed the problems confronting metropolitan cities in the 1920s, preparing studies on transportation and sanitation issues that Paris faced at the time [147]. Corbusier has designed a plan in which the Rive Droite business district in the heart of Paris would be demolished and replaced by skyscrapers housing 18-story luxury residences. The Voisen Plan seeks to transform Paris into an international commercial and management center. Due to negative reactions to Corbusier's draft and the period's economic crisis, the project was shelved [83]. After the Voisen Plan failed to arouse the anticipated interest, the Radiant City project was designed.

In 1929, the decline experienced in factory production with the effect of the Great Depression resulted in an increase in unemployment rates. The Great Depression led to new development plans and economic developments to be experienced in European countries,

such as Germany and Italy [11]. The Radiant City project was first presented by Le Corbusier in 1924 and was published as a book in 1933. Le Corbusier, influenced by the era in which he lived, designed city projects that emphasized authoritarian regimes instead of administrations that prioritized individual liberties. The Radiant City Project was approached differently from the Villa Contemporaine design; the housing units in which society was classified were abolished, and a classless and equal society was predicted [11].

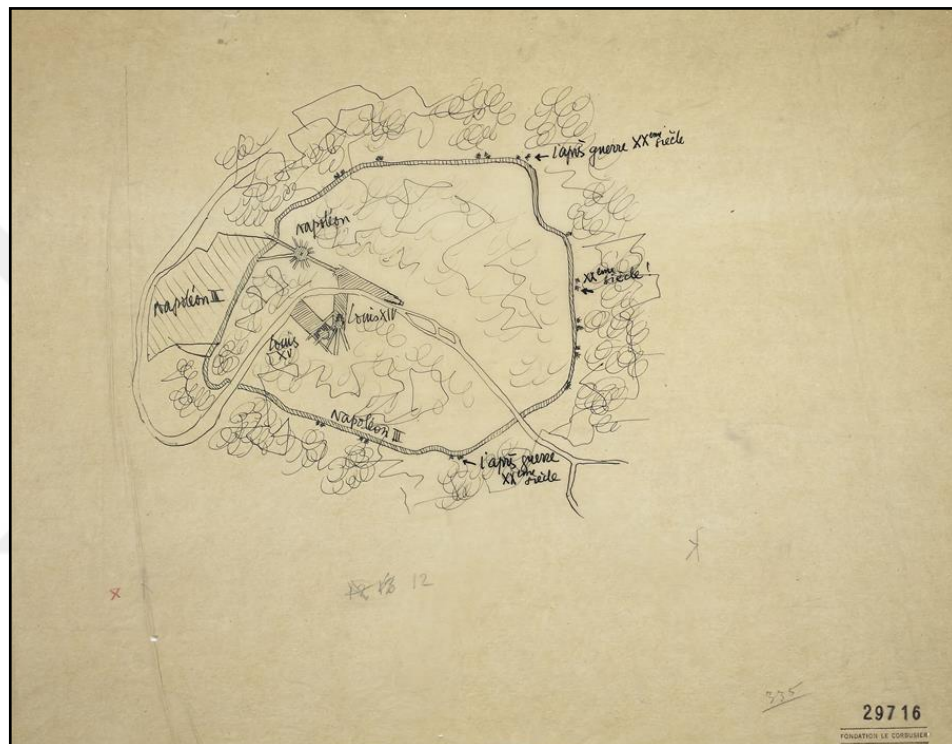


Figure 3.13. Plan Voisin, Le Corbusier, 1925 [150].

In the Radiant City project (Figure 3.14.), unlike Villa Contemporaine, there are high-rise residential units in the center [11]. Multi-story prefabricated structures with a height of 50 meters and a capacity of 2,700 people, which are called units, are considered the realized versions of Corbusier's "Dom-ino"¹⁶ Houses". There are sports fields, tennis courts, and swimming pools in the units. While residences occupy 15 percent of the land, social areas with shops, cafes, and restaurants are located in the remaining parts [83]. As with the Radiant

¹⁶ "Dom-ino House" is a structure designed by Le Corbusier in 1914 and has an open floor plan system that can be mass-produced. For further information: "Dom-ino House" [cited 202123 March]. Available from: <http://www.fondationlecorbusier.fr/corbuweb/morpheus.aspx?sysId=13&IrisObjectId=5972&sysLanguage=en-en&itemPos=102&itemCount=215&sysParentId=65&sysParentName=home>

City, the Ville Contemporaine project integrated nature and technology, green spaces, and parks have been designed alongside high-rise buildings [147].



Figure 3.14. Ville Radieuse, Le Corbusier, 1924 [151].

The project's objective was to create a good social design in addition to an excellent urban design by establishing asymmetrical, radical, rigid, and totalitarian city organizations. The facilities offered for the elites in Villa Contemporaine are offered for all individuals in Radiant City [11]. The project fictionalizes a new order free of poverty and crime by meeting all of the needs of city residents. In Radiant City, changes in the family structure are also observed, and in society, the women work as well, and basic housework and childcare are met by the society [83].

During the period that Corbusier was in, many new programs were penned to create a universal and novel architectural language. Foreseeing a great deal of destruction against unhealthy urban conditions that had lost their function, the architects of the period discuss a pure and universal urban design from the ground up with the modernist approach. With the ideology of producing housing for everyone, Le Corbusier conducted research on the ideal type, form, and function that responds to all kinds of needs and demands of the individual

[152]. Corbusier, expressing the problems facing France at the period, calls for the establishment of future-oriented urban design principles.

The Five Points of Architecture article by Le Corbusier, which is a manifesto, was included in the *L'Esprit Nouveau* magazine and in his book *Vers une architecture* in the 1920s [153]. Corbusier's manifesto includes the fundamental principles of architectural form and function by taking a stance against futurism [42]. Corbusier prepared five design principles: the pilotis system, the terrace roof, the horizontal ribbon window, the open plan, and the facade design. According to the principles of Corbusier, the carriers in the structure elevate the structure from the ground, increase the light and air intake, and add the ground area to the garden. Flat roofs are preferred in structure designs, and additional spaces such as roof gardens or terraces are added to the structure. By removing load-bearing walls from interior spaces, creating open and free space planning would be possible, and by locating the carriers in the interior, wide ribbon windows and free facade designs can be created. In line with Corbusier's design principles, structures are designed at a lower cost, faster, and thanks to industrial production, and more freely. Corbusier has designed the Villa Savoye project in line with the five basic principles he had determined (Figure 3.15.). These design principles guide the period's modernism¹⁷ movement. Corbusier's design principles and Mies pioneering ideas represent residential architecture between the two wars [154].

¹⁷ “Modernism” is the movement that emerged in the early 20th Century in architecture and other branches of art to respond to the technological and industrial developments of the period.

It is also known as Modernist Architecture or Modernism and is based on the principles of functionality, proper material use, and the elimination of superfluous ornamentation in structures. For further information: “Modernist architecture” [cited 2021 23 March]. Available from: https://www.designingbuildings.co.uk/wiki/Modernist_architecture

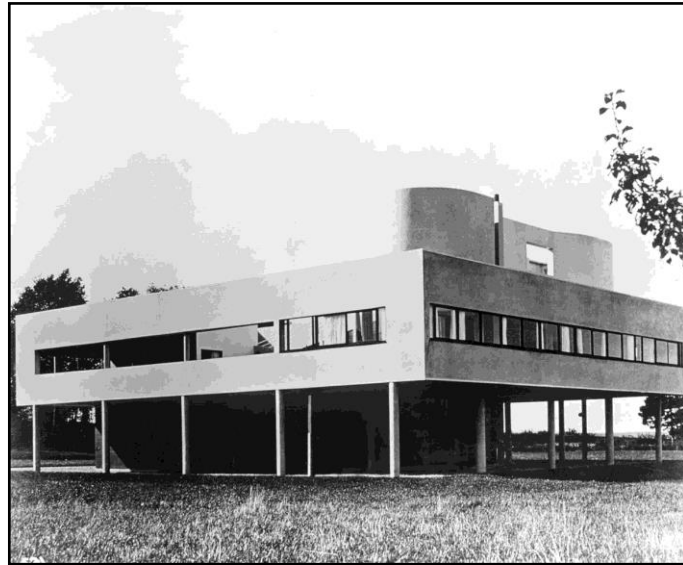


Figure 3.15. Villa Savoye, Le Corbusier, 1928 [155].

The United States involvement in World War I caused many cultural, technological, and architectural effects in Europe [137]. During his years in Germany, Hilberseimer prepared contemporary designs that handle the transportation, housing, and industry towards the industrialization and urban problems of the era. After teaching at Bauhaus from 1928 to 1932, Ludwig Hilberseimer settled in the United States [156]. Hilberseimer was influenced by American metropolises, skyscraper designs in metropolises, and urban projects developed by Le Corbusier; however, he criticized the location of structures, the ornamentation, and the individuality of people in society [137]. Like Le Corbusier, Hilberseimer advocates that a new urban system can only be realized by demolishing old cities [157]. Hilberseimer discussed the High Rise City project in detail in his 1927 book “*Grossstadt Architektur*” [156]. Opposite to American capitalist cities, Hilberseimer has designed a socialist city with a compact design where labor and capital are glorified. In Hilberseimer's project, a collective life has been fictionalized by handling the economy, technology, and social life together [158].

Hilberseimer excluded individualism from the socialist city he designed, believing that if the housing units were grouped in a common block, the city's order would be disrupted [137]. Within The High Rise City Project, 120 blocks with a capacity of 9,000 people and 9,000 square meters of office space were designed (Figure 3.16.) [159]. The city was fictionalized

according to vertical and horizontal circulation, and functions with similar features were located vertically together [137]. The city of Hilberseimer is divided into two parts as the lower “Geschäftsstadt” (Commercial area) and the upper “Wohnstadt” (Settlement area). The width of the structures is determined by the location of the subway stations, while the height is determined by the width of the street. Residences are clustered around a yard to obtain the maximum benefit from daylight and fresh air. Even though Hilberseimer has laid out a communal life project, the locations of social spaces in the city are not mentioned. The effects of Corbusier's Villa Contemporaine project can be seen on Hilberseimer's city design. In contrast to Corbusier's precise forms, Hilberseimer has a flexible approach that can vary according to the need [157].

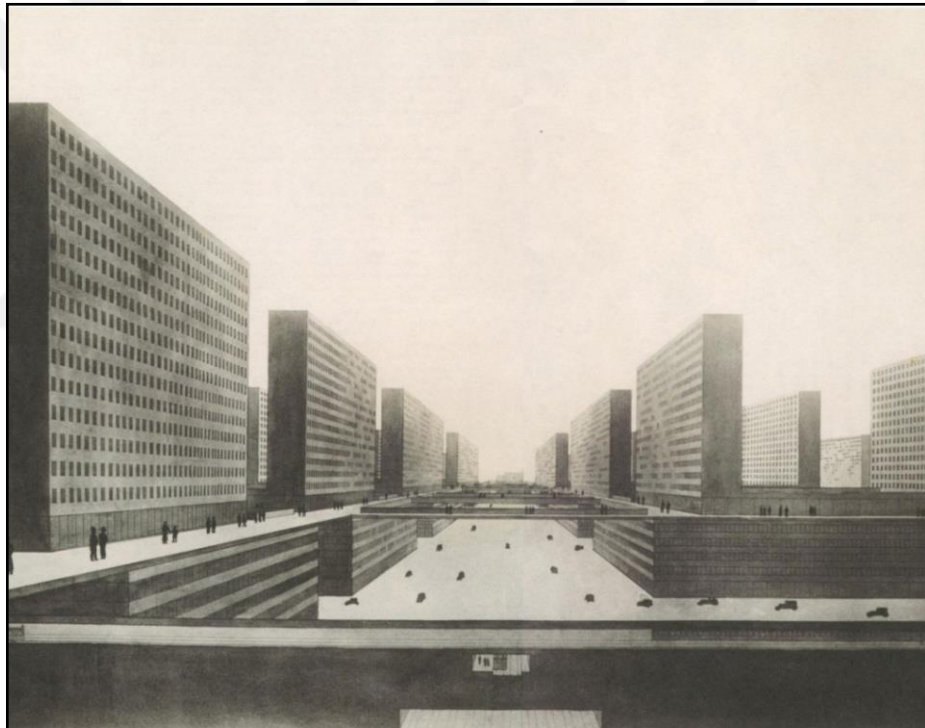


Figure 3.16. High Rise City, Hilberseimer, 1924 [159].

Another city project of Hilberseimer is the Decentralized City project (Figure 3.17.) published in “*The New City*” journal in 1944, in which the city and the countryside are handled together [159]. Hilberseimer develops a novel perspective on environmental pollution, traffic issues, and rising crime rates in the period's industrial cities [137]. Hilberseimer divides the city's functions into distinct settlement groups by designing the

Decentralized City Project based on three fundamental components: transportation routes, buildings, and nature [159].

In the Decentralized City Project, the settlement areas constitute the most fundamental unit of the cities, and the city has a low-density plan that is differentiated and connected by roads. Within the project, different housing types, such as flats and low-rise structures, take part. The city's roads have a design reminiscent of a “fish spine” which lacks intersections and consists of both open and closed roads [137]. Social living areas have been created for individuals by surrounding the city with nature. Hilberseimer highlights the interaction between man and nature by bringing together nature and industry.

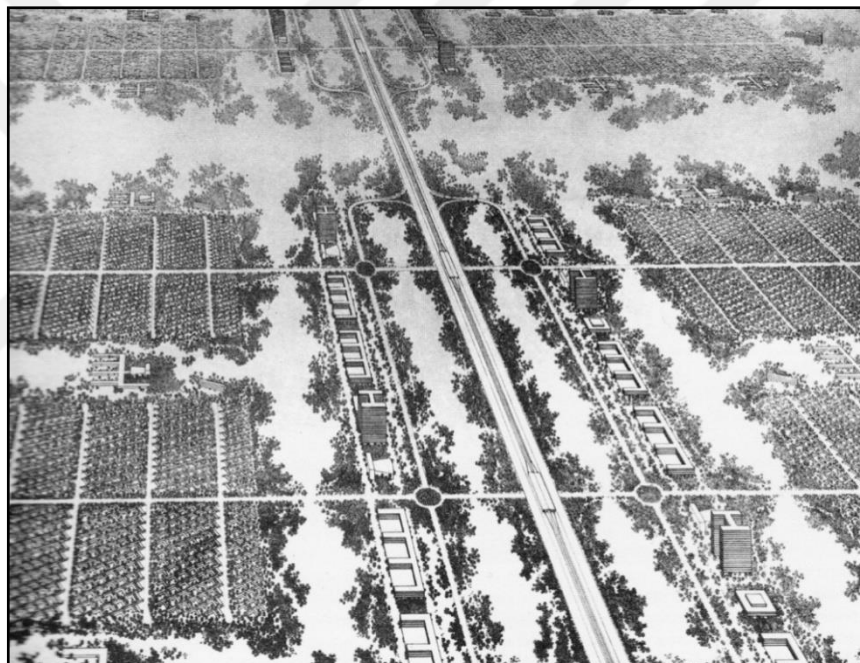


Figure 3.17. The Decentralized City, Hilberseimer, 1944 [160].

While the Bauhaus was introducing art and architecture into Europe, its influence was also seen in Russia, as well. Many western architects of the era, most notably Le Corbusier, travelled to Soviet Russia and got involved in significant projects [161]. M. Guinzbourg, one of the founding fathers of constructivist architecture, emphasizes in his correspondence with Le Corbusier that current cities should be reconsidered with an equal population distribution rather than being improved. With the ideology of "creating the social capacitors of the era"

in architecture, Russian Constructivists of the period sought to create a socialist city that brings society together [78].

The Suprematist Manifesto was published by Kazimir Malevich in May 1924. Suprematism centers upon pure emotions in artistic work and focuses on the sensation of pure form achieved by purifying art from substances or objects [130]. Unlike Mondrian, Malevich's designs are inspired by Plato's philosophy and aim to achieve pure emotion and art [74]. In this work named "Black Square," which he designed in 1913, he expresses the feeling of nihilism in a pure and intense way with the geometric black square form. El Lissitzky and Kazimir Malevich penned letters on the abstract ambiguity of suprematism and its interaction with architecture. El Lissitzky translated Malevich's works into German in 1924 by carrying out works on his writings [163].

El Lissitzky designed the “Beat the Whites with the Red Wedge” poster which he designed in 1919 (Figure 3.18.), under the influence of suprematism. In his poster, while El Lissitzky represents the red army in red forms and the imperialist white army in white forms, he depicts the attack of the red army on the white army in two dimensions [164].

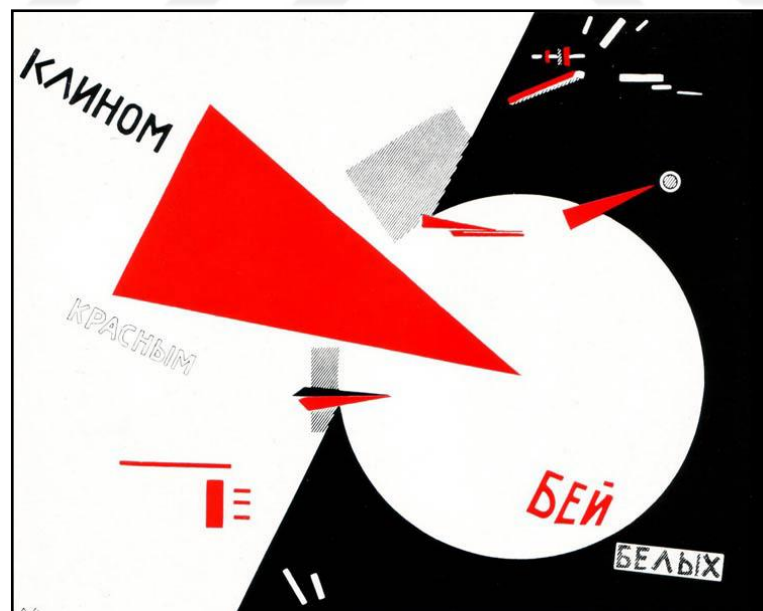


Figure 3.18. Beat the Whites with the Red Wedge, El Lissitzky, 1919 [165].

Between 1924 and 1925, El Lissitzky designed the skyscraper project, which he named “*Wolkenbügel*” (Figure 3.19.) [167]. The name *Wolkenbügel* derives from the words

“Wolken” (Cloud) and *“Bügel”* (Hanger), meaning the hanger that carries the clouds. A skyscraper horizontally hanging on is depicted by designing the vertical carriers to be as thin as possible in the project [166]. Wölkenbügel is 50 meters high and designed from steel and glass [167]. The Wolkenbügel project was fictionalized in an L form that is three-story and 180 meters wide [168]. The eight structures partaking in the Wolkenbügel Project were positioned at the key intersections of the Boulevard Ring in Moscow. The buttresses of the structures are fictionalized as bus stops and connect with the underground system [167], [168]. The structures were designed in a functional way, and vertical and horizontal circulation was planned [167]. In comparison to American skyscrapers, it displays a different view with its horizontal orientation. According to information Teyssot and Jacques (2010) obtained from thinker Peter Sloterjik, the Wolkenbügel Project, also called *“Cloud-iron”*, represents the Soviet architecture's ascending power [166].



Figure 3.19. Wolkenbügel, El Lissitzky, 1924 [169].

El Lissitzky's Lenin Tribune Project (Figure 3.20.), designed in the same periods, is among the most prominent works of constructivist architecture. The project is designed in an abstract manner, not to serve a specific function. The project was created by blending modern engineering with abstract designs and it symbolizes the Soviet Union's strength and unity [170]. By the 1930s, many modern urban projects were handled in the Soviet Union. Le Corbusier describes the Russia of the time as; “Moscow is a plan factory; it is the promised land of technicians. The country is being equipped! Surprising attack of plans; factory, dam, manufactory, residential all city plans!” With the appointment of state architects by the Soviet Regime for urban studies in the country in 1932, handling of modern urban designs came to an end [78].



Figure 3.20. Lenin Tribune, El Lissitzky, 1920 [172].

The Flying City Project, designed by Georgii Krutikov in 1928, is among the rare urban projects designed in the sky of the 20th Century by being designed against gravity like El Lissitzky (Figure 3.21.) [171]. Georgii Krutikov prepared a city project in the sky, freeing architecture from the urban context and the ground. Krutikov's design is positioned to be

suspended in the air; living spaces were fictionalized in the vertical part and industrial and agricultural areas in the horizontal parts. Living spaces consist of multi-layered individual dwellings arranged on top of each other in the opposite direction of gravity. The structure communicates with other structures and the rest of the world via a universal means of transportation. Transportation between the two different parts of the city is provided by individual capsules [173].

Georgii Krutikov's city was created as a collage and shows similarity in characteristics with Archigram's projects [175]. In comparison to other architectural projects of the era, Krutikov's approach to cities is considered less possible and more utopian. The city designed by Krutikov represents the constrained liberties and strict totalitarian structure of the Soviet Period [173].

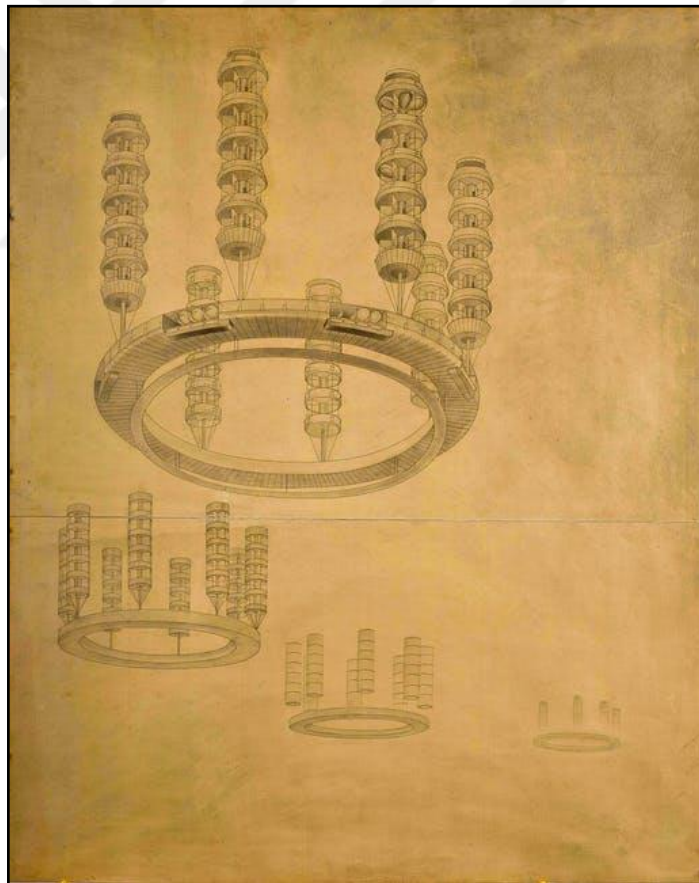


Figure 3.21. The Flying City, Georgii Krutikov, 1928 [174].

In 1925, the Deutscher Werkbund (DW) board appointed Mies van der Rohe for the “*Die Wohnung*” exhibition [176]. For the exhibition, the architects of the period prepared functional and innovative structure projects to address the post-war residential crisis. One of the prominent projects of the exhibition is the “*Weissenhof*” (Figure 3.22.). In the exhibition, which included names such as Le Corbusier, Walter Gropius, and Peter Behrens, a total of 64 apartment projects were prepared.

The design was evaluated differently than conventional urban planning and was constructed with a project where traffic is reduced, and living spaces are increased. The structures were designed in cubic forms, and the use of flat roofs in the structures has been widely criticized. In the structure planning, a healthy environment for the users and the air and light circulation were taken into account. Luxury was not included in the flats, and simple, plain, and economical materials were used [177]. Each flat is designed to a specific size and includes a kitchen with central heating, a bathroom, a toilet, and gas appliances. According to Kirsch, Weissenhof represents a conflict between conventional and modernity. The Project suffered great damage during World War II and faced the danger of collapse. In 1958, the surviving structures were put under protection [178].



Figure 3.22. Weissenhof Estate, 1927 [179].

In 1928, The Congrès Internationaux d'Architecture Moderne (CIAM) Congress was held in Chateau Sarraz, Switzerland, with the participation of 24 architects to define and program the European Architecture that developed after 1920. The CIAM Congress was held in 1933 on a ship traveling from Marseille to Athens, and the Athens Charter was penned during this journey [180]. In the Athens Charter, penned during the congress, the principles that determine urban planning were handled, dwelling on architecture and urban planning. The Athens Charter, whose signatories include a number of prominent figures, most notably Le Corbusier, has the feature of a manifesto [162].

Athens Charter has been collected under two main headings; the first is “City and urban area” and the second is “State of cities, criticisms, and suggestions”. In the first part, the economic, political, and social factors that form the city's structure are handled, and it is determined that this structure is open to continuous change. In the second part, the functions of the city are determined by dividing it into four basic categories as a *dwelling*, *recreation*, *work*, and *transportation* [181]. The dwelling section, which is the first of these four categories, discusses the importance of designing projects with high-rise and sufficiently densely populated buildings that are suitable for the new structure and technology, have adequate air and sunlight, and are surrounded by green spaces by handling the residences that are considered one of the most important issues of the era. In the second section, Recreation, instead of the unhealthy housing of existing cities on the sidewalks, designing parks, sports grounds, public gathering places, and areas to benefit from nature are handled. The third section of the work identified the issues that arise in the city's business districts, particularly the long distances between workplaces and residences, and made recommendations for convenient transportation and reducing the distances between residences and workplaces by locating workplaces in the city center. And in the final section, Transportation, studies have been prepared for the design of well-planned roads suitable for high-speed vehicle traffic by addressing the transportation problems of cities [182]. In all four categories, the problems of the period were examined. Since all categories consist of parts that form the city, they all have a connection to one another. Also, in the Athens Charter, the necessity of their conservation is frequently emphasized by referring the importance of historical heritages [181].

CIAM has an important place in 20th-Century architecture and modern urban planning. Its objective is to create a new language that is appropriate for the industry and the era by

addressing the problems of contemporary architecture and cities and rejecting the architecture of previous academies. It was realized by bringing together leading modern architects of the era, most particularly Le Corbusier, with the goal of establishing the fundamentals and principles of contemporary architecture [180]. In the first three congresses of CIAM, functional suggestions were developed by addressing the urban designs of the period and approaches to housing problems. In CIAM IV, cities were handled on a wider scale and by determining the issues facing cities in their home countries, participants developed projects to address them [183]. Congresses of the CIAM were gathered ten additional times until 1956 [180].

In 1928, Hans Schmidt and Mart Stam criticized the changes brought about by the machine to the age and society by penning an article in the *ABC-Beitrage zum Bauen* journal [129]. Again, in the same year, Hannes Meyer published his building construction thesis in the Bauhaus journal after he headed the Bauhaus. Handling the building as a living organism rather than an aesthetic process, Meyer handled pure construction and form techniques suitable for the existence and biological life of the future human [149].

By evaluating metropolises and metropolises as the primary impediments to progress, Frank Lloyd Wright, on the other hand, believes that human beings can benefit most from technology and mechanization when they return to their natural life. Unlike the densely populated urban projects that preceded him, Wright has prepared a project that devoid of urban and rural division without low density. The architect first created the project for the city of Usonian in the late 1920s, and by developing it in the following process, designed its final form, Broadacre City (Figure 3.23.). Broadacres City first appeared as an idea in Frank Lloyd Wright's book "*The Disappearing City*" written in 1932. Furthermore, in 1935, Frank Lloyd Wright's Broadacres City Project was exhibited at Rockefeller Center [83].

The project, which is based on Frank Lloyd Wright's organic architectural ideology, does not include the urban-rural division, and the structures are designed organically and handled as a part of the context. As with Howard's Garden City Project of 1898, Frank Lloyd Wright's Broadacres City Project was designed based on decentralization principles. Howard's Garden City design was positioned according to the railways. Wright, on the other hand, designed the Broadacres City project according to the highways. Wright aims to bridge the gap between urban and rural life. The Broadacres City project was influenced by Jefferson's independent property ideology in the American countryside [83].

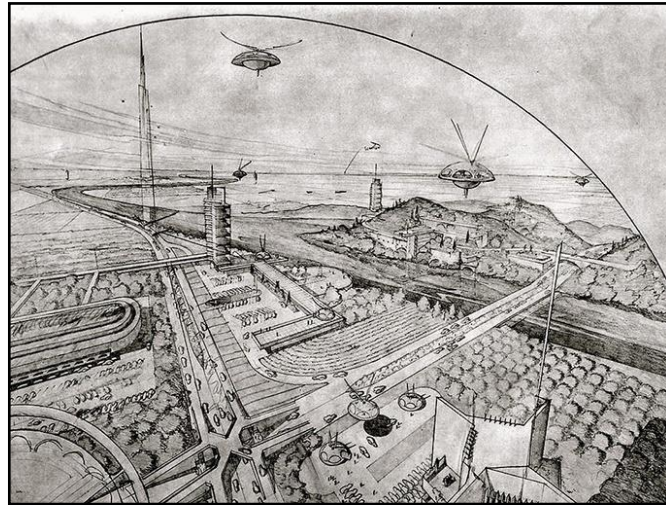


Figure 3.23. Broadacre City, Frank Lloyd Wright, 1932 [186].

Industry, education, commercial, and health units were positioned by spreading across more than 250 kilometres in Broadacres City rather than clustered around a central location [83]. Wright kept the urban diversity of metropolises in the Broadacres City project by distributing factories, skyscrapers, education, and commercial areas within the green space [184]. Broadacres City has a total of 1,400 residences, which range from small houses with ateliers to similarly medium-sized houses, large houses, and luxury structures. Houses consist of using prefabricated structures made of a low-cost, non-flammable synthetic material. Each resident of the city owns a vehicle and enjoys convenient transportation on quite wide and safe roads [185]. Apart from automobiles, there are also several private aircraft that resemble helicopters in the city.

Everyone is involved in part-time farming and owns four decare of land in the Broadacres City Project, and agriculture is prioritized in the project. Wright abolished the obligation of individuals to work in harsh conditions by designating the family-owned lands as the basic economic unit. While some individuals in the city work in agriculture, the others work in factories and workplaces [83]. Public services in the city are organized fairly and equally. Educational facilities are located in areas that are far from traffic to ensure the safety of students [185]. Wright designed an alternative life by bringing urban and rural areas together in opposition to the suffocating conditions of large cities.

In the United States, where capitalism was experienced intensely, the rising land prices has led to significant stock market declines in 1929 as a result of companies, banks, and share demand and a severe economic crisis, particularly in the United States and countries that were in debt to the U.S. [187]. Following the crisis, companies interested in the industrial projects that became popular in the 1930s invested heavily in many exhibitions, particularly the New York World's Fair, which was held in 1939 [188].

The Futurama exhibition was organized by Norman Bel Geddes in 1939 at the New York World's Fair prepared for General Motors (Figure 3.24.). At the fair, in an area of 35,000 feet where future cities, developed roads, and high-rise structures took place, a model with approximately 500,000 structures, 1,000,000 trees, and 50,000 vehicles was designed. In the Futurama Exhibition, while the guests are getting the chance to experience cities through a simulation that transports them to the future, General Motors showcases future technology and tools by promoting a positive image. In the exhibition, the 1960s American traffic and the chaos it had created are first exhibited, followed by the future place of simulated technology and the experiences of the futuristic city [189].

In his book penned in 1932, Norman Bel Geddes put forward the idea of designing a single skyscraper with a height of 150 stories instead of buildings with every 15 blocks in the city to increase the open spaces and landscapes in urban areas [188].



Figure 3.24. Futurama Exhibit, 1939 [190].

Following World War I, individual liberties were set aside in Germany, while National Socialist views gained prominence to achieve economic and political gain. [84] With political difficulties experienced in Germany along with the economic collapse, Hitler came into power in the 1932 election [191]. Following Hitler's ascension to power, the Bauhaus was closed due to mounting pressures, and German architects of the time were forced to relocate to other parts of the world, particularly America and Russia [137].

Taking the task of being Hitler's chief architect and minister between 1934 and 1945, Albert Speer was involved in the design of many significant works in Nuremberg of the time. In Speer's projects, it can be clearly seen his admiration for Nazi ideology, German Classicism, and Greek Architecture's Doric order [192]. In 1937, Albert Speer was assigned the grand "Germania" project, whose goal is making Germany the world's capital, beginning from Berlin (Figure 3.25.). The project was publicized in 1938 and made a tremendous impact in the world, especially in Germany [193]. Hitler and Speer created a large-scale city plan for Berlin, which was to be the capital of the Nazis' growing empire [192].

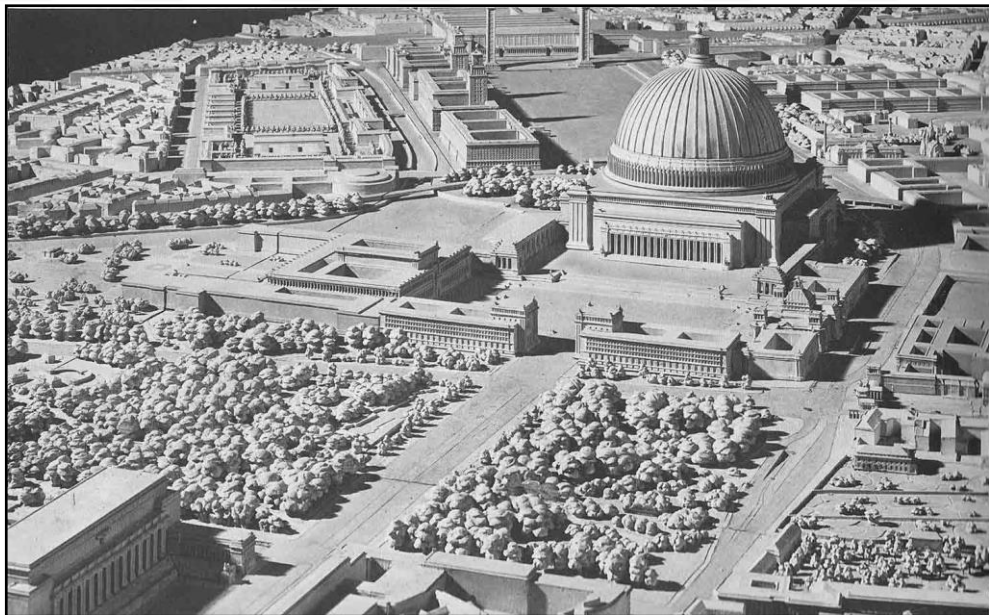


Figure 3.25. Welthauptstadt Germania, 1939 [194].

The Germania Project was carried out in accordance with Hitler's sketches, and a boulevard was designed to connect the two railway stations in the city center in the north and south

directions. Speer designed wide streets and squares surrounded by obelisks by connecting the monuments located in Paris axially with the Triumph Arch, designed at Hitler's request [193]. A large axis was designed in the center of Berlin along the north and south lines, and a large hall for approximately 350,000 people was designed in the north section [195]. Highways that have developed organically over time would be redesigned rationally by revising the transportation axes and railways in the city [193]. The Nazi government set out with the idea of demolishing the majority of communist construction in Berlin and replacing it with supposedly more beautiful and liveable structures [195]. In the project, relocating over 200,000 people to the city center has been foreseen, and construction of modern residences, administrative and political structures, and commercial districts have been planned [193]. Massive and monumental state structures were designed to symbolize the power of the Nazi regime. This great capital city project, by being designed with monumental and neo-classical architecture, represents the power and strength of the state [195].

Although some of the projects have been realized, the Germania project, which Hitler dreamed of, never materialized. According to Kumar (2005), Hitler's Nazi Germany is an example of utopia representing fascism [2]. According to Akdenizli (2010), Speer's Germania Project lays the groundwork for fascist architecture [191]. In 1939, with Hitler's declaration of World War II in Europe, a process of economic, political, and social destruction affecting the entire world began.

3.1.3. 1945–1960 Post World War Two Period

While societies after World War I retained a belief in technology alongside the strict ideology and principles of modernism, belief in technology and ideologies dwindled day by day following World War II¹⁸. After the World War II, Europe's living environments suffered severe damage. After the 1940s, a serious housing crisis emerged in post-war countries, particularly in Europe, due to the rapid population growth [84]. In order to improve the destructions experienced in societies and cities caused by war, projects were handled, and the production of rapid and exemplary structures began in accordance with the

¹⁸ Early modernists of the post-World War II era were subjected to various critical attitudes regarding their naivety and purity.

opportunities provided by industrial development. Architects and urban planners of the era focused on industrial and mass-produced prefabricated buildings that could be produced quickly and economically, emphasizing both physical and social planning in their designs to address the housing crisis. Due to growing Nazi pressure and the subsequent occurrence of World War II, German architects settled in the United States and pioneered a new architecture era.

With the outbreak of World War II, a period of stagnation has begun in the manifesto writing. Manifestos, which developed constructive ideas and suggestions during the pre-war period, underwent significant literature and content changes during the post-war period, evolving into critical and destructive discourses against the current process [196]. To alleviate the traumatic and destructive effects of the war, the designers of the period handled the projects of cities that were in the process of rapidly recovering and restructuring, and manifesto discourse texts containing programs and principles were published. The CIAM group's "*Charter of Athens*" and Gropius and Wagner's "*A program for city reconstruction*" were instrumental in determining the period's city designs [54]. It is observed that modernist architects maintained their activism during the early post-war years.

In 1943, Gropius and Wagner published certain principles for restructuring cities following the war in the program titled "*A program for city reconstruction*." According to the program, small settlements would be planned around the city to reduce the city's density. These suburbs are surrounded by agricultural lands and are positioned on highways within accessible distances to the city. Individuals without a specific job in the city center are resettled in small units near the center, where they work as producers and consumers. These small units located throughout the city are designed as self-sufficient organize, and the residential areas are balanced and flexible, setting an example for old city units. In 1947, the journal named "*Baukunst un Werkform*" also published programs similar to the principles of Gropius and Wagner for the restructuring of post-war cities [197]. According to the program, rather than being designed as a whole around a specific center, big cities will be divided into small and local units, and the fiction of a modern urban fiction will be addressed from the beginning by integrating the old and new architecture [198].

Having insufficient resources to meet the growing demand for housing, particularly in Europe following World War II, brought along a new architectural era following the war [199]. While the international style of modernism and functionalism became apparent in the

1950s, a sculptural and aesthetic appearance came to the fore in the structures. [200] In the 1950s and 1960s, a group of architects in England advanced a set of ideas and theories called Brutalism [199]. Although the origins of brutalism are unknown, it is believed to have originated with the French expression “*concrete gross*” following World War II. However, Reyner Banham's 1955 article "The New Brutalism" can be said to have evoked the meaning of wild modernism through his use of the term Brutalism. Brutalist architecture advocates for leaving the material in its raw state, emphasizing the structure's elements and construction, and eschewing any coating or ornamentation [201]. The Unite d'Habitation and Maisons Jaoul projects designed by Le Corbusier are among the examples of the brutalist architecture of the period. Brutalism was prevalent in Soviet architecture during the 1970s, and it is possible examples of the use of steel and raw materials to be found.

In the 1950s, the Smithsons, Henderson, and Paopozzi collaborated on a social project called “*Discover your Neighbor*” that investigated the living conditions of workers quarters. As a result of the project's observations and data collection, it was determined that the Functional City designs prepared by the CIAM group and Le Corbusier did not correspond to reality [202]. European architects of the era founded the Team X group with the slogan “*Who will stand up to the giant Modernism?*”. Team X Group is opposed to CIAM and high-rise structuring in the city, and advocates the structuring that comprises of human-scaled urban streets and neighbourhoods [203]. According to Malka (2014), like the works that Dadaists penned as a reaction against traditional art, Smithsons also had a critical attitude towards CIAM and its principles [202].

Team X Group was founded in the post-war era with the goal of rehandling existing architecture with the individual and their needs. In 1954, he published the exit manifesto “*The Doorn Manifesto*”. The Team X group sought to return architecture to an individual scale by revising the Athens Charter's four items [204]. In The Doorn Manifesto, the house is handled as an integral part of the community, and communities are divided into four distinct categories: *detached house-farm, village, various sorts of towns, and cities*. These categories were sorted by population density, and the importance of determining the appropriate building typology for each category was emphasized [205]. Geddes, a biologist and an urbanist, has focused on the evolutionary nature of cities and the relationship between society and a house. The group views housing not as an individual or private unit but as a mechanism associated with society [206].

Aldo Van Eyck, Alison and Peter Smithson advocate that architecture should also appeal to the senses along with its functional side by taking a critical stance toward CIAM. In response to Le Corbusier's Unite d'Habitation, Alison and Peter Smithson presented the Golden Lane Project in 1953 [202]. At the CIAM IX meeting held in the same year, they presented the Golden Lane project by gathering at Team X. Smithsons Golden Lane Project is one of the solution examples addressing the housing crisis that has been discussed over the period [208].

Alison and Peter Smithson designed the Golden Lane Project (Figure 3.26.) in 1952 to participate in a competition held in London for the redevelopment and improvement of a post-war bombardment zone [209]. Against the high-rise structuring proposal offered by CIAM and modernist architecture presents to society, in the Golden Lane project, low-rise structures connected to each other are proposed [210]. Starting with the concept of “*Streets in the Air*”, the Smithsons proposed long horizontal block designs with a middle floor height where wide streets connect to one another [209]. The structures in the Golden Lane project are connected to one another via sky streets within the topography and are considered as neighbourhood projects in the urban-scale [207]. While the project maintains the neighbourhood tradition in horizontal neighbourhoods, it also incorporates social areas that can serve as shopping centers or children's playgrounds [208]. According to Smithson's design, both traffic congestion will relieve and vital functions will be added to modernist structures with detaching streets from the road [207].

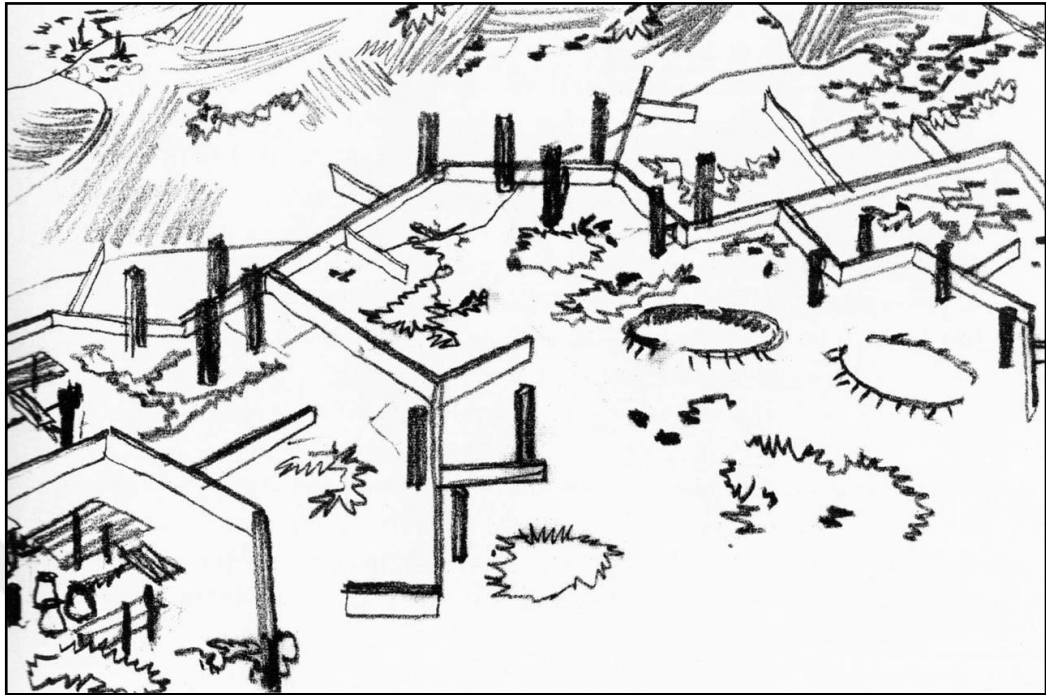


Figure 3.26. Sketch of Golden Lane Project, 1952 [207].

By handling the post-war ideas of socialism and capitalism, which they believe are beneficial to society, the Smithsons' designed an architecture in which simplicity and abundance are prominent [210]. Smithson's concept for "*Street in the Air*" was incorporated into the Park Hill blocks designed in Sheffield in 1961 [209]. As a result of the loss of faith in modernism and technology following World War II, along with the critical attitude of the Team X group toward CIAM, the CIAM group fell apart in 1959.

In the post-war period, social housing projects were developed to improve the communal and social lives of low-income individuals. The social housings designed and constructed in the 1950s laid the groundwork for the occurrence of more future social problems. Designed as a social housing project in accordance with Smithson's ideals, the Robin Hood Garden Project was unfortunately demolished when it could not be transformed into the envisioned living space (Figure 3.27.).



Figure 3.27. Robin Hood Garden, Peter & Alison Smithson, 1972 [212].

The destruction of the Pruitt-Igoe project in 1972 brought along the idea that modernism failed because it was designed in line with the principles of modernism, CIAM, and Le Corbusier [180]. With the rapid increase of the city population following World War II, projects to improve slums and poor living conditions began to be developed in the city of St. Louis, which lacked adequate housing stock. Yamasaki & Hellmuth were appointed for the project in 1950, and with Minoru Yamasaki's assuming the project in the upcoming periods, a communal living area with dense high-rise buildings was designed in accordance with Le Corbusier and CIAM principles. The Pruitt-Igoe project was completed in 1955, and 33 buildings with a total of 11 stories and 2870 houses were constructed (Figure 3.28.). By the late 1960s, the project had been abandoned day by day due to rising crime rates and neglect-related problems [213]. The demolition decision taken for the project was initiated in 1972, and by the time 1972, all the buildings were demolished [180]. According to Charles Jencks, with the destruction of Pruitt-Igoe, modernism came to an end and a post-modern era began [215].



Figure 3.28. Pruitt-Igoe Public Housing Complex [216].

Following the second half of the twentieth century, the rapid advancement of technology and space studies paved the way for the creation of techno utopias where imagination is prominent. Along with the technological advancements, a new era in which mobility takes precedence in utopias has begun, and projects have been designed with spaces positioned on the air, water, or land. Architects and urban designers of the period gravitated toward mega-structure designs in response to the problems that could arise as cities borders continued to expand uncontrollably day by day [33].

Yona Friedman used the term “*Mobile Architecture*” firstly during the 1956 CIAM X meeting and made predictions about how the concept of mobility might be associated with future architecture [217]. Friedman emphasized the importance of designing spaces in accordance with the needs of users in his 1956 Mobile Architecture Manifesto, putting aside aesthetic and architectural doctrines. Friedman's theory of mobile architecture focused on three critical factors: first, cities uncontrolled growth and the resulting land scarcity; second, spaces insufficient flexibility adaptability when the user profile or the number of users changes; and third, the architect-user interaction. Friedman founded the *Groupe d'étude d'architecture mobile* (GEAM) in 1957 since his ideas did not receive sufficient attention

and support within the CIAM group. The GEAM group, whose founding father is Friedman, has worked on mega-structures and grids that can be designed in line with the mobile architecture ideal. In line with these factors, GEAM Group has developed a new architectural unit proposal with a flexible and mega-structured structuring that will be located in the existing cities [218]. With the mobile architecture ideology, Friedman proposed to present a compact architecture by preserving the existing order rather than demolishing and redesigning cities.

Friedman first proposes a system toward the end of the 1950s in which the blocks called "*Blocs a l enjambee*" for the structures in the city are formed by overlapping them with vertical columns. Since the structures in the project are elevated above apart from the existing city system, the city has a compact structuring. Life units are primarily composed of tetrahedron units, and cubic structures are created by combining these tetrahedron forms. According to Friedman's design, the structures can be relocated at will and can be easily be replaced with new ones when they become obsolete, depending on their usage. According to Friedman's designs, while the individual freely designs the space for living, the architect will be included in the organization of this process [219].

Friedman created the "*Ville Spatiale*" project, which features adaptable and liberal designs that users can customize in accordance with mobile architecture concepts and studies. The Ville Spatiale Project was designed by combining 300x350 meter multi-layer grid systems comprised of columns spaced 25 meters apart (Figure 3.29.). While the city's supporting legs are occupied by residences, offices, and manufacturing areas, the ground floor is occupied by social areas. The residential and office units in the project have been placed on a grid system at specific intervals to maximize sunlight exposure, and it is anticipated that users will be able to design freely the neighbourhoods and residences they will live [219]. In 1967, the project was integrated into computers via a program called "The Flatwriter" to create spaces in line with user requests [220]. According to the Ville Spatiale project of Yona Friedman, a mobile architecture with new and flexible planning will be introduced without damaging the existing city and historical fabric.

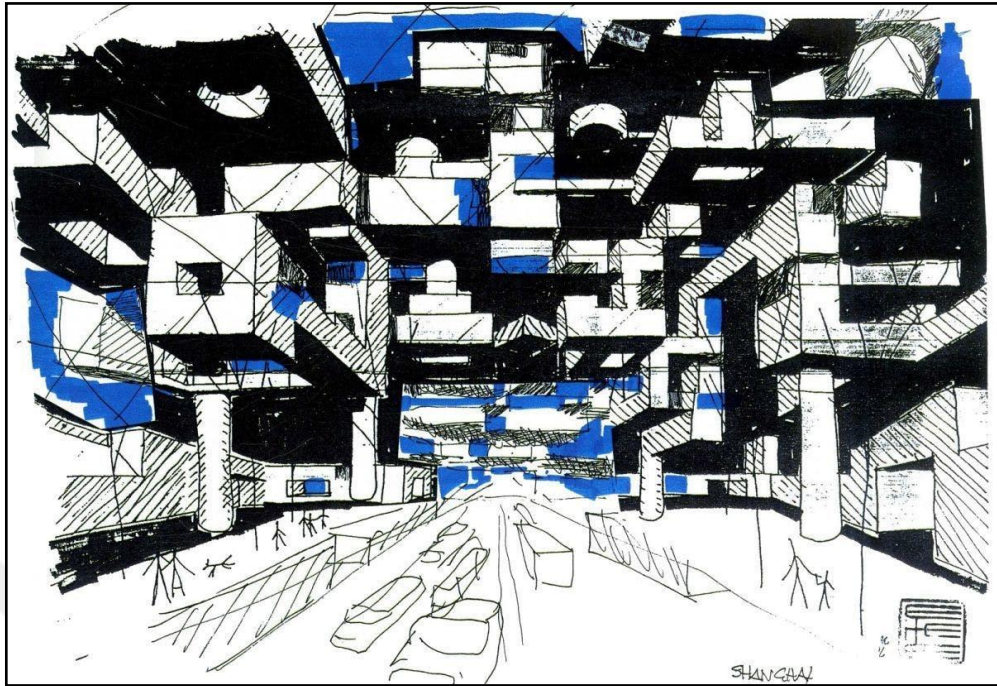


Figure 3.29. Ville Spatiale, Yona Friedman, 1960 [349].

In 1959, Friedman published ten principles of mobile urban planning in which he handled how to design future mobile cities in detail. According to Friedman, the city is divided into categories as social areas, entertainment areas, public, and public benefit spaces and brings its functions with it. In the city, social formations and neighbourhoods will naturally be realized by individuals' preferences, not by a planner. The structures in the city, which were designed in the shape of a three-dimensional grid, were placed within the predetermined skeletons and planned to accommodate approximately three million people. While the structures in the city are designed with the highest level of technology, an artificial air conditioning system has been planned for the natural environment [222].

In the title of *"Program for a mobile architecture"*, prepared by GEAM's in the 1960, identified the difficulties occurred in modern urban planning and the problems encountered by city society, and proposed solutions that included spatial flexibility and change. GEAM develops recommendations for designing city regions in accordance with traffic flow and for housing as low-cost, prefabricated units that are shaped to meet the demands and needs of users [223]. In the program, which was updated in 1961, a call was made for a dynamic new architecture in which formality was abandoned, and versatility was highlighted. After the

disintegration of his group in 1963, Friedman founded the group called *Groupe Internationale d'Architecture Prospective* (GIAP) in 1965 and conducted urban studies.

Hundertwasser published the “*Verschimmeltes-Manifest*” (Mould Manifesto) in 1958. Hundertwasser advocates the demolition of functional moulds and structures created by the leading designers of modern architecture such as Corbusier, Mies, Rohe, Gropius, and Loos, and the presenting of creative forms with the possibilities provided by industrial production instead. The Mold Manifesto emphasizes the diminishing validity of functional architecture and the uninhabitable dimensions it reached for individuals and highlights the transformation of buildings into enclosed boxes that imprison people. Hundertwasser opposes the use of straight lines and rulers in architecture and advocates the cease of modern architecture by removing the use of straight lines surrounding the world as soon as possible. According to Hundertwasser, structures formed by straight lines are immoral and meaningless [224]. He advocated that the 1943 airstrikes destroyed buildings that were designed at straight angles and lost their function and duration and that the architecture would only manifest itself once the structures were covered in mould [221]. In the Mould Manifesto, it is mentioned that the benefits and principles of modern architecture are out of date and that only a new and effective architecture will emerge when it is left to rot and mould [54].

While Walter Jonas works on urban designs, he aims to put forward a new urban design by addressing the outward orientation of all existing structures towards urban chaos and pollution [225]. Walter Jonas, one of the GIAP group's founders, was influenced by his 1958 city trip to Brazil and developed the Intrapolis project. The project, also known as Funnel city, where approximately 700 flats are located and where 2000 people will live, is designed in dimensions of more than 100 meters in size, with a diameter of 200 meters (Figure 3.30.) [226]. The residential units located in the interior of the funnel-shaped building, oriented towards the courtyard, are terraced and lined up in a layered manner [225]. The lower floors of the design contain commercial and social units, the upper floors contain residential units organized into three groups [226].

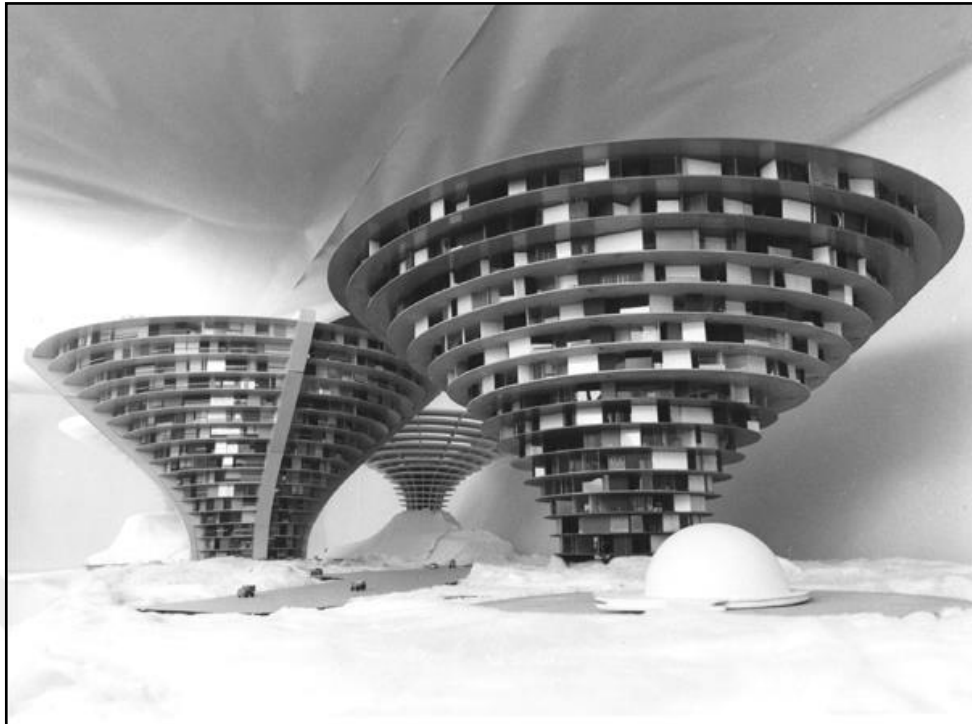


Figure 3.30. Intrapolis, Walter Jonas, 1958 [225].

Towards the end of World War II, in response to Japan's attack on Pearl Harbor, America dropped atomic bombs on Hiroshima and Nagasaki in 1945 [84]. There was a profound catastrophe due to the intense airstrikes and the atomic bombing of Japanese cities. Since most Japanese structures had been constructed of wood, they were more severely damaged by the war than structures constructed of rubble and concrete. Japanese architects of the period handled projects aimed at improving cities and resolving the post-war housing crisis; some expressed a desire to integrate western styles into Japanese cities in accordance with modernism and CIAM principles, while others pursued new and creative works. Kisho Kurokawa emphasizes two critical factors that are emerging in Japanese cities: the first as a housing crisis that has arisen as a result of the growing population and increased life expectancy and evaluates the second as active life with mobility concept, which has a significant place in Japanese culture, and transportation network within and outside the city [227]. The designers and architects of the period started the Metabolism movement by arguing that cities do not exist in a static, closed structure but rather in a living structure.

The metabolism movement first made its voice heard at the World Design Conference held in 1958. Japanese designers of the period created innovative and modernist designs to

demonstrate both a strong and optimistic postwar vision and the reduction of the war's destructive effect. Noboru Kawazoe, Masato Otaka, Kiyonuri Kikutake, Kisho Kurokawa, Kenji Ekuan, and Kiyoshi Awazu, who attended the conference, later founded the metabolism group [227]. Although Kenzo Tange and Arata Isozaki were not formally included in the Metabolist group, they were active members of the group and designed significant projects [228]. The Metabolist Manifesto, co-authored by Kiyonuri Kikutake, Fumihiko Maki, Masato Otaka, Kisho Kurokawa, and Kiyoshi Awazu, is published under the title “*Metabolism 1960-the proposals for a new urbanism*” and consists of articles on projects for future urban designs [231], [227]. The Metabolist architecture highlights the fast, dynamic and functional structure of Japanese culture against the static and fixed functionality of modern architecture.

Metabolists aimed to develop a new vision for expressing Japan's post-war identity and transformation through their designs, which were inspired by the vital activities and metabolic systems of living things. Metabolist Designers of the period, viewing society as a vital and living organism, tried to express this structure in architecture through design and technology [227]. According to Metabolists, because a city has a living, growing, developing, and changing structure, all city designs created over time become invalid. Metabolist architects, considering the development and growth in cities in their projects, have handled the structures in two different scales as mega and individual cells for this process, which they call the metabolic cycles. Metabolists aim to reconstruct existing cities from the beginning by treating them in a sick structure like Le Corbusier and designing them in a way that restores society instead of producing temporary solutions [228]. According to Metabolist Architects, old and big cities impede the growth and development of the new cities. In Metabolist Architecture, structures undergo organic construction and destruction processes and exhibit vital activities similar to those of a living thing.

In the 1950s and 1960s, Japanese designers closely followed the GEAM groups, including CIAM and Yona Friedman, one of the leading groups of the period, and participated at the CIAM-TEAM X conference in 1959 to represent Japan by appointing Kenzo Tange as its representative [227]. Kenzo Tange is widely regarded as one of the movement's idea creators and has made significant contributions to shaping and developing the Metabolist movement. Kenzo Tange is widely regarded as one of the movement's idea creators and has made significant contributions to shaping and developing the Metabolism movement.

Following World War II, the metabolists designers proposed urban designs on the water to address issues that arose as a result of Japan's rapidly growing population and limited land resources. The Boston Bay Project was exhibited at the World Design Conference in 1960 to represent Metabolist architecture. In 1959, Kenzo Tange gave architecture students a settlement project in Boston Bay that would accommodate approximately 25,000 people. The ground floor of the project is positioned above the water surface, and a high-tech and large-scale housing system is designed in the A-form structure [230]. The plan of the Boston Bay Project consists of four islands connected by mutually positioned concave structures (Figure 3.31.). Public services are located in the corners and edges of the structures. The building's outer frame, which takes the shape of an A, is composed of units arranged in a triangle. The building's circulation areas are divided into floors and sections, and artificial lands are designed to serve as common areas on all three floors [232]. While social and public spaces constitute the basis of the Boston Bay project, functions such as highway, rail system, and school are located inside the A-form structure. Tange's Project was rejected from the competitions it participated in because it could not be implemented in real life, but it is observed that it affected the project's design with the involvement of similar mega constructions in the later design, the Tokyo Bay project [230].

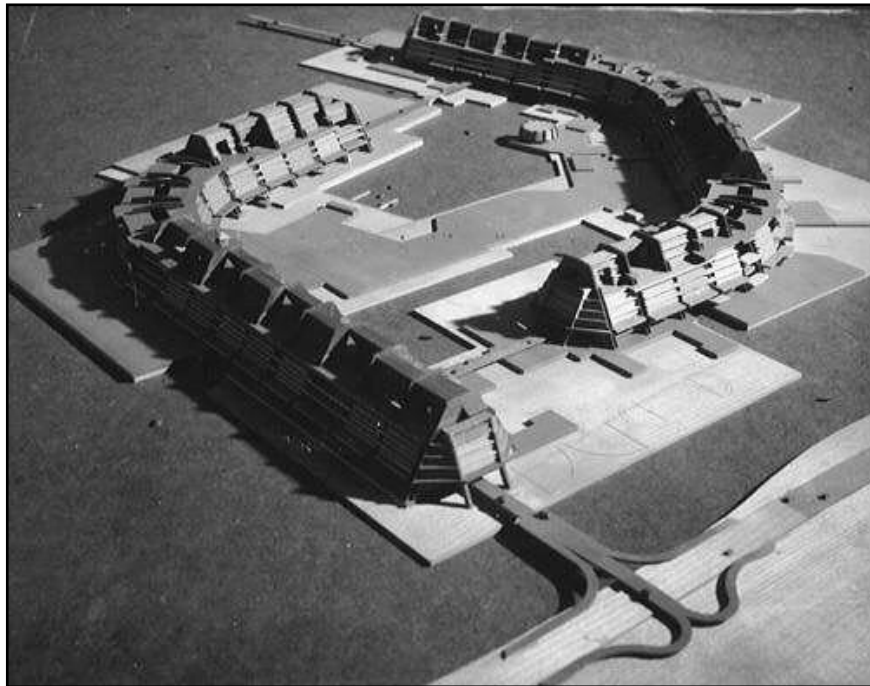


Figure 3.31. Boston Bay Project, Kenzo Tange, 1959 [233].

Since 1958, various project studies have been handled on Tokyo Bay. In the same year, Hisaki Kano published a concept project designed on Tokyo Bay. Metabolist architects of the period conducted studies in accordance with Kano's concept [230]. By developing Tokyo Bay Project in 1960 to ensure the growth and spread of cities on the sea, Kenzo Tange both presented the Metabolist manifesto's ideas and ideals and paved the way for the mega-structures projects to begin [234]. Tange has fictionalized cities on a flexible and mobile structure convenient for growth and development [229].



Figure 3.32. Plan for Tokyo Bay, Kenzo Tange, 1960 [234].

Tange's project has been designed in a linear form, extending 18 kilometers along Tokyo Bay (Figure 3.32.). According to the information Lin (2010) obtained from Tange (1961), the project consists of circular units connected by a main road that serves as an elevated backbone depending on the city center [230]. While the first section surrounds the existing city center, afterward, it continues along the shore as the civil area, office buildings, and public structures. On the backbone, rectangular grids were designed at 200-meter intervals, and structures are positioned around them. By adding secondary roads that cut at straight angles to the backbone, a mega-construction project was prepared [230]. Tange designed the city's pedestrian and vehicular roads separately and the highways hierarchically according

to different speed levels [229]. Tange revised the project in the later process and integrated the pilotis and core systems to separate pedestrian and vehicle roads [230]. In the Tokyo Bay urban project, Tange aims to develop a contemporary plan in which social mobility and flexibility are represented [229].

Kisho Kurokawa advocates the drawing up sound urban planning that incorporates agricultural production, considering the suburban areas where agrarian production will occur as the future cities. In line with these considerations, Kurokawa developed the Agricultural City project for the “*Exhibition of Visionary Architecture*” exhibition held in New York in 1961. Kurokawa planned urban life and farm life together in a balanced way, and prepared a city design where basic production is obtained from agriculture, streets away from plazas are highlighted, living spaces are built on an artificial floor raised from the ground [227].

Kurokawa developed the Agricultural City Project for Aichi, the town devastated by a tropical storm in 1959 (Figure 3.33.). The project has been divided into 25 blocks of 200 people, each measuring 100x100 meters and consisting of a 500x500 meter frame elevated 4 meters above the ground to protect against flooding [237]. While the town grows around religious structures and educational institutions, other functions and roads congregate here. Streets form the city's framework, forming residential areas, social spaces, and infrastructure services [227]. The housing units called “*Vide*” have a mushroom-like shape and range in height from one to three stories [237].

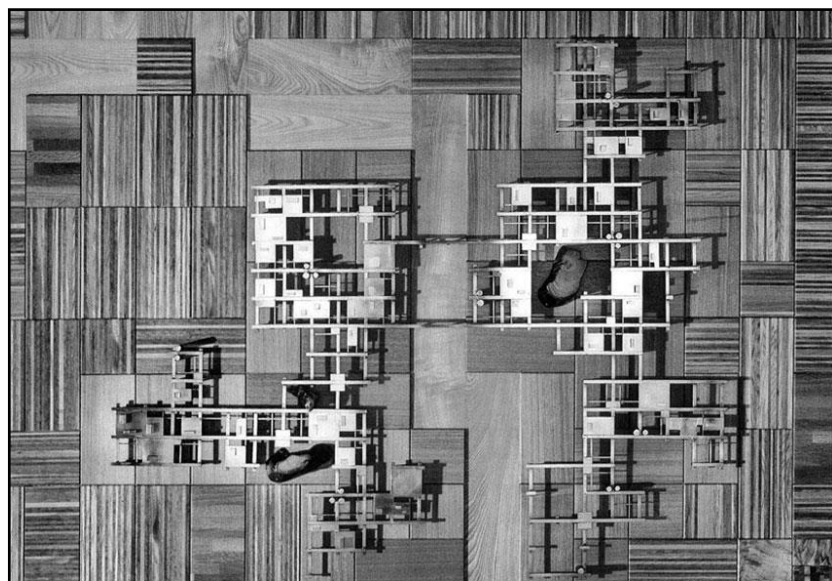


Figure 3.33. Agricultural City, Kisho Kurokawa, 1960 [236].

Kisho Kurokawa's one other notable design is the utopian housing project, which was designed above the lake's surface in 1961 and is located near the New Tokyo International Airport [238]. While residential units are located in artificially designed areas above the water surface, the choice of structure materials is left to the user. While each housing unit includes a port for ship transportation, highways have been designed into the roof section to facilitate land transportation [227]. The connection between the land and water is made via the spiral escalators. The Floating City project's structure forms are designed as spiral-shaped and are regarded as the pioneer of helix structures (Figure 3.34.) [238].

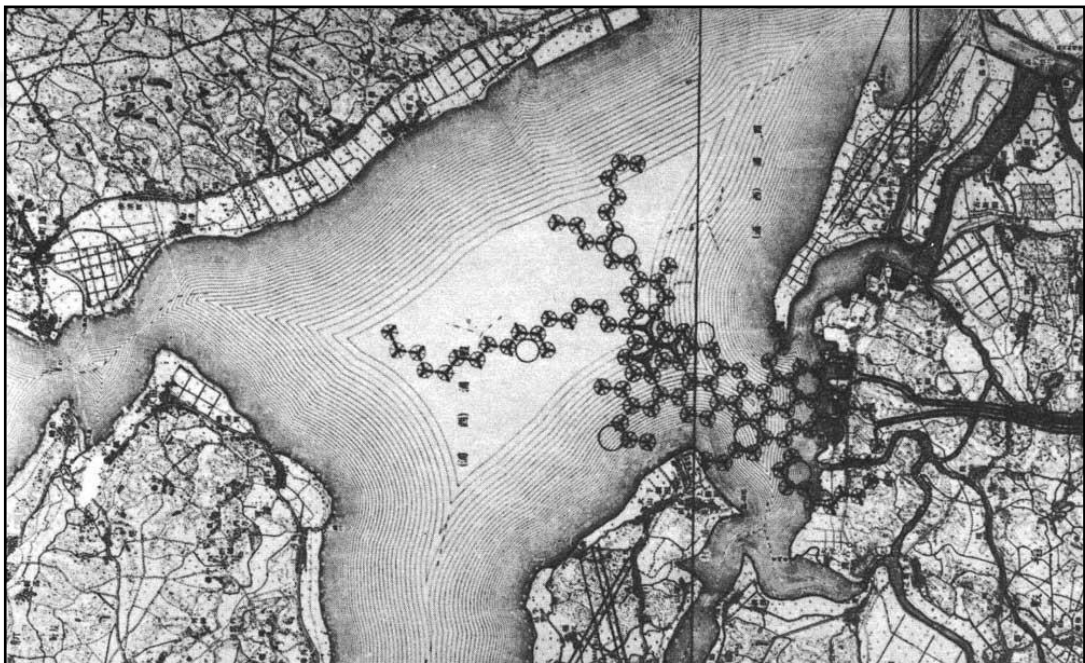


Figure 3.34. Floating City, Kisho Kurokawa 1961 [239]

The Helix City Project, which was introduced by Kisho Kurokawa in 1961, was designed based on the DNA model discovered by Watson and Crick in 1953. The project is an organic life project fictionalized in a three-dimensional spiral structure and handled in a vertical orientation (Figure 3.35.) [240].

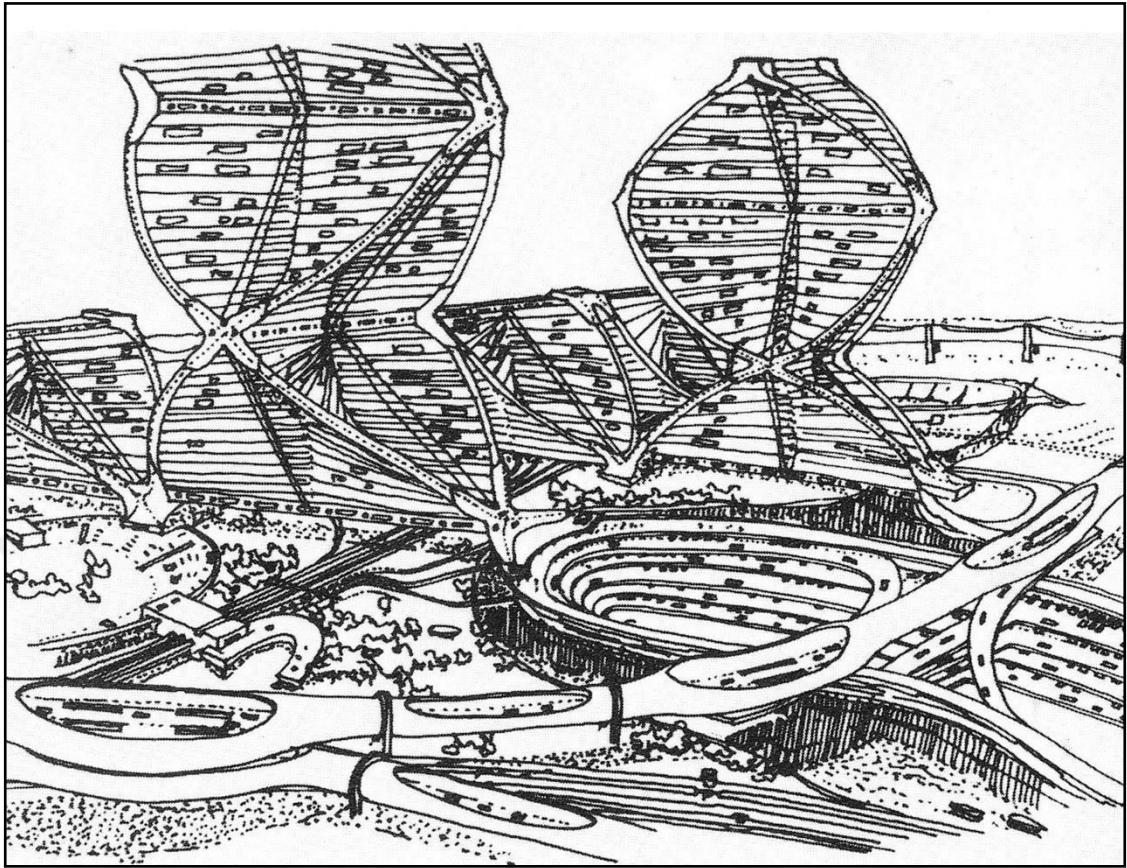


Figure 3.35. Helix City Project, Kisho Kurokawa, 1961 [245].

Additionally, Kisho Kurokawa designed the Nakagin Capsule Tower project in 1972, which is the first example of capsule architecture at the center of Tokyo [241]. The Nakagin Capsule Tower consists of 144 capsule units, each serves as a studio house for short-term accommodation or business people, and two reinforced concrete bodies, one 11 stories tall and the other 13 stories tall, both equipped with elevators and installation equipment (Figure 3.36.) [227]. Kurokawa's capsule units are designed in 2.5x4 meters size each and are manufactured in mass production in factories [242]. Capsule units are designed as moving parts that can be mounted and dismounted and are attached to the main body with four high-tension bolts in different directions. As a significant example of Metabolist architecture, the project is designed on the principles of variability, sustainability, and transformability [243].

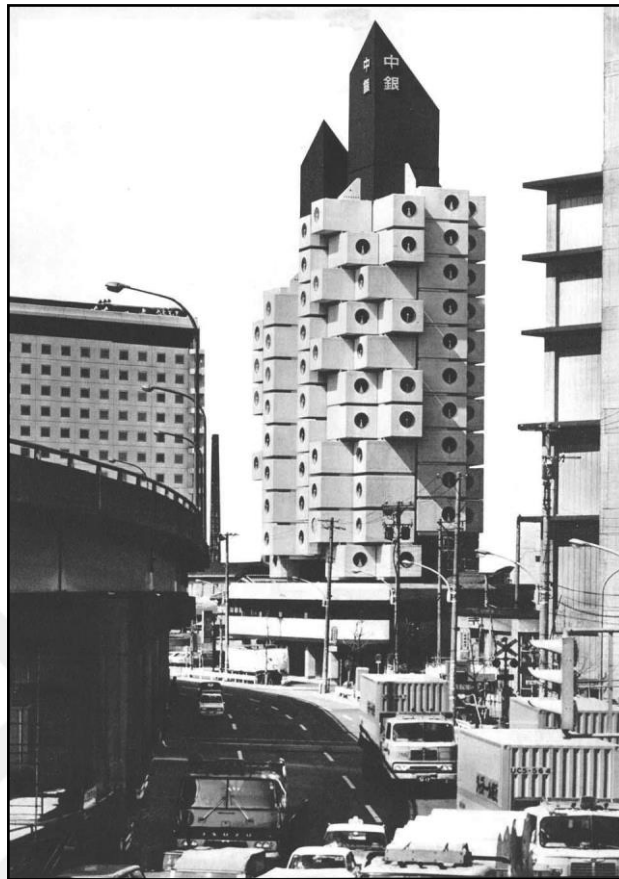


Figure 3.36. Nakagin Capsule Tower, Kisho Kurokawa, 1972 [242].

Scientists identified the primary issues in the 1960s as a result of their research, including the loss of land and resource depletion occurring due to the world's rapidly growing population and uncontrolled urbanization. Architects and urban planners of the era favored compact designs that maximized human density in the smallest amount of space possible [244]. The "City in the Air" project, designed by Arata Isozaki in 1962, represents the appearance of dust smoke that emerged during World War II bombardment [243]. The project consists of unit capsules that are suspended horizontally on cylinders and mega blocks positioned vertically (Figure 3.37.). In the period Isozaki designed the "*City in the Air*" project, Tokyo's building code was permitting construction up to 31 floors. However, Isozaki has created a living space that develops horizontally, connected to the rising cores regardless of the 31-story boundary. The project progresses by preserving existing cities and positions within a ten-square-meter area [228]. Although Arata Isozaki is not included in the

Metabolist group officially, he has developed projects based on the metabolism philosophy [243].

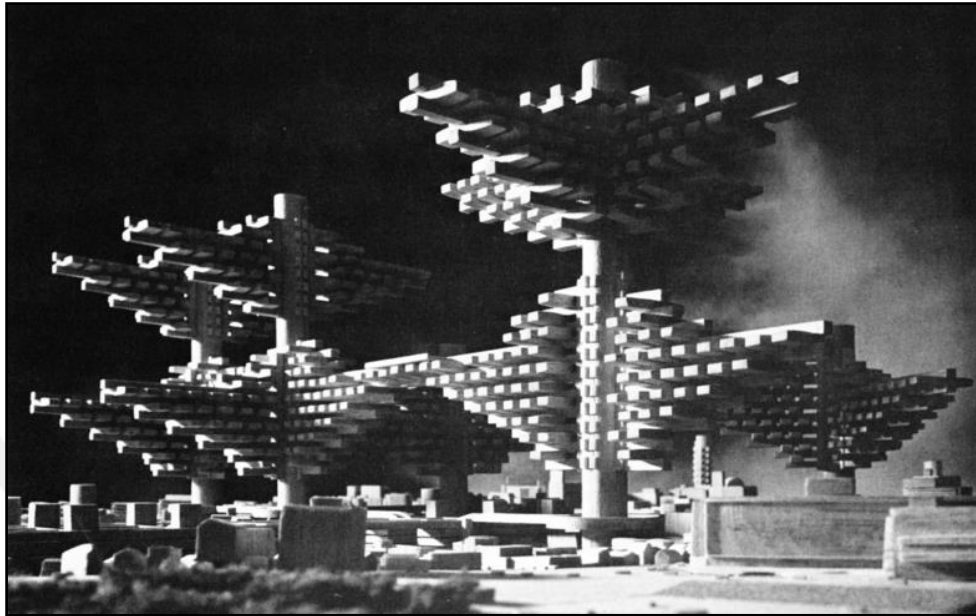


Figure 3.37. Clusters in the Air, Arata Isozaki, 1962 [244].

The rapid change and transformation of the world depending on the increasing advancement of technology in the second half of the 20th Century, enabled the designers of the period to go beyond the limits of their imaginations and create new and unattempt original projects. With technological advancements, megastructures, floating cities, and structures that can be mounted and dismantled have been named techno-utopias [17].

3.1.4. 1960–1980 Cold War Period

By 1960, a new era known as the cold war between the cities following the war had begun, in which political and military tensions were brought to the fore. While the Soviet Regime reacts against capitalism with its ideology that capitalism and communism cannot coexist, the United States and Western European countries show a positive attitude towards the capitalist system, believing it will bring liberty and democracy [84]. While the United States and the USSR engaged in a rapid power race based on two opposing ideologies, they also engaged in political and military activities aimed at gaining control of other states.

As a result of World War I and II, societies' trust and belief in technology have weakened. However, in response to the urban problems that emerged in the 1960s, designers of the era once again resorted to solutions that address technology. The period's rapid urbanization resulted in urban and environmental problems. In response to the growing destruction of green space, societies have focused on ecological studies and carried out the “*Green Revolution*” and many other similar activities. As a result of these positive and negative developments, the utopian designers of the period prepared urban studies and megastructures for the new process. With the megastructures they have created, designers aim to deliver solutions to the era's environmental, social, and architectural problems. Mega constructions, by responding to the rapidly developing technology of the age, would be able to prevent cities from growing out of control and meet future needs [246]. These structures represent the city, which unites all members of society, in a compact and futuristic design that integrates all functions.

In line with the scientific and technological advancements experienced, “*Project for an Ariel Architecture*”, penned by Werner Ruhnau and Yves Klein, was published in *ZERO* journal in 1960. Under the motto “A new dimension guided by the soul”, this project, which is called air architecture, aims to both climatize and protect the city through the use of a roof that is not stable but in motion. The project's city center is divided in half by a highway connecting to the airport, with residential areas on one side and industrial and commercial areas on the other. The project also addressed the city's social life, and a fictionalized order was created in which individuality and sociability coexisted, and privacy and privacy were altered (Figure 3.38.) [247].

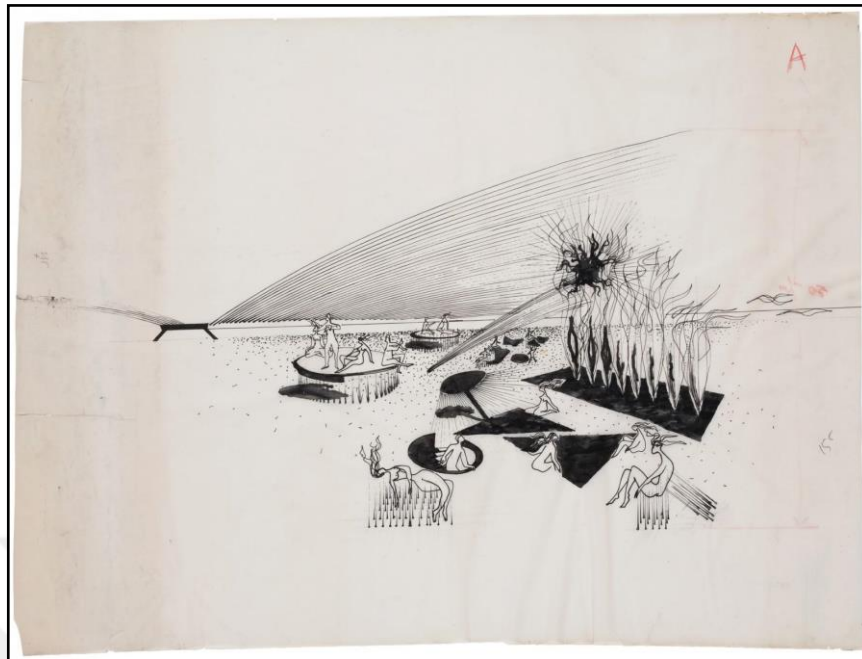


Figure 3.38. Project for an Aerial Architecture, Werner Ruhnau and Yves Klein [248].

In his book *"Towards 2000"*, Raymond Williams discusses three separate industrial revolutions. The first occurred between 1780 and 1840, the second occurred between 1860 and 1910, and the third one is the industrial revolution of technological developments with nuclear energy that occurred after the 1950s [249]. In his article "Seven Thesis," he penned in 1957, Konrad Wachsmann defended the systematicity required by industrialization and mass production by referring to traditional architectural methods existing in the architecture [248].

Eckhard Schulze-Fielitz created a dynamic urban system in accordance with Wachsmann's 1954 studies. In the *"The Space City"* manifest prepared by Schulze-Fielitz in 1960, the units in the cities are dealt with through urban planning created by mechanization and modular parts produced by industrial production. In contrast to modernity's counter- and uniform urbanizations, Schulze-Fielitz designed modular units that were free, variable, flexible, and dynamic. These units create different combinations and forms depending on their arrangement. The city's dense areas have been elevated above the ground, while mechanical and circulation areas have been fictionalized on the ground. Schulze-future Fielitz's city is shaped like a labyrinth that can be developed in an open and transformative manner by rising above existing cities [252].

The Situationist International, which emerged in the 1950s and 1960s, oppose absolute urban planning and advocate for the implementation of a flexible city plan that allows individuals to live freely according to their own preferences [2]. In 1957, the Situationist International Group formed through the merger of the International Movement for an Imaginist, the Bauhaus, and the Cobra Groups. Situationist International stood against the academic modernist and theoretical understanding of art and took part in revolutionary movements. The group focuses on the uncertainties that arise during the process of creating a situation and works on these uncertainties [251].

The first issue of the *Internationale Situationniste* journal, which began publication in 1958, included Situationist definitions. Situationists penned critical and revolutionary texts and used visual materials in addition to their written expression [196]. The group published the “*International Manifesto*” in 1960 aimed to form a new situationist culture by overcoming the capitalist system's oppressiveness and impasse of the era. The Manifesto addressed, in particular, the crisis brought about by the period's uncontrolled technological advancements, and it sought to establish a situationist culture by calling on all revolutionaries worldwide to oppose this crisis [254]. The Situationist culture envisions a system in which everyone is both producer and consumer. Everything in society would be produced at once according to this system, and an order would be established in which the concept of innovation, of abundance, would become ordinary.

According to the brief principles prepared for the Situationist Group's third meeting in 1958, establishing a unifying system through disciplined action, particularly in the fields of art, architecture, and urban planning was envisioned. The Situationist Group focuses on preparing a unifying city project to foster the development of a creative language that is independent of established aesthetic concepts in urban planning [252]. The Situationists have put forward an urbanism program that they refer to as unitary in its opposition to modernism's urbanization and urbanization phenomenon [253]. In opposition to the consumer society created by the current capitalist order, unitary urbanism proposes a new system of liberty and debauchery. According to this design, architecture transcends time and space and enters a new dimension of fantasy and fun.

In the Situationist group, Constant Nieuwenhuys conducted integrative studies on the city. As Constant left the group and his ideas changed over time, he prepared the New Babylon project in 1960, which he described as “a camp for Alba gypsies”. Constant designed a living

space rather than a city devoid of individuality, in accordance with the Situationist Group's unifying city philosophy. According to Constant, modern cities can no longer survive. The New Babylon Project is handled as an architectonic system or a work of art and proposes a different approach to existing urban problems [255].

Living spaces were fictionalized for the New Babylon Project on a platform raised above the ground and were designed dynamically and creatively. The upper part of the platform is divided, ranging in sizes from 50 to 100 decares, and areas such as housing units, social areas, and landscape are positioned. On the ground floor, transportation lines and roads are located. Units in the city are variable and mobile, and they can respond to different needs when desired. The residences in the project are designed in the manner of a hotel and do not serve as permanent accommodation [255]. Since the spaces in the project are handled like a labyrinth, space can be fictionalized unlimitedly. There is no room for a definite temporality and spatiality [256]. Helipads and social areas are located on the upper roofs of the structures to facilitate transportation [255]. In New Babylon, responsibilities such as work and production are not included for individuals; instead, a social life in which they have infinite liberty has been fictionalized.

In the 1960s and 1970s, mini-papers, brochures, and journals replaces early architectural products [54]. One of the most important examples of these editions is Archigram. Archigram is a series of publications created between 1961 and 1974 by Peter Cook, Ron Herron, Dennis Crompton, David Green, Mike Webb, and Warren Chalk to build a better future [257]. Archigram initially began its studies with hand brochures and later formed a group and started to be mentioned as an architectural movement [11]. Archigram was penned by the group formed in England to express their attitudes and critiques toward the period's British architecture [257].

The term Archigram was coined by combining the words *Architecture* and *Telegram*. The group's name incorporates the telegram analogy to emphasize the urgency of the messages they wish to convey to the public [257]. One of the Archigram group's primary objectives is to expand its existing boundaries by dismantling rigid, narrow, and absolute architectural patterns, reaching out to pop culture and other cultural contexts, and exploring unknown places in space and the ocean [258]. For the first edition of the Archigram, David Green penned a poem that is also considered as the group's manifesto (Figure 3.39.) [257].

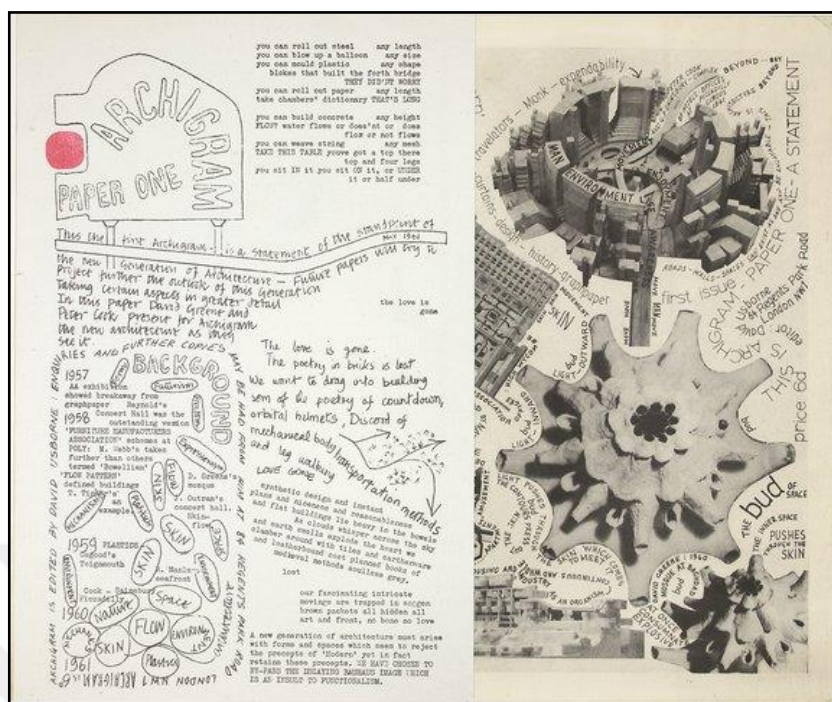


Figure 3.39. Archigram Manifesto, David Green, 1961 [259].

Archigram developed a new architectural style and language distinct from previous studies to shape the future through technology. Archigram's works are regarded as extraordinary and forward-thinking ideas of his time and earned a prominent place in radical architecture over time [260]. As with Metabolist architects, the Archigram group handles the city as a dynamic, in a flexible and adaptable structure that is ready to evolve and transform. The group treated the city's functions as unit parts and formed megastructures by combining them [11].

In Archigram projects, no harmony toward visuality and context is regarded, considering the user. In the group's projects, their proximity to technology is frequently associated with constructivist architecture in the group's projects, while its consumption and commercial attitudes are considered fascist architecture [11]. Archigram went beyond a fanzine, incorporating concepts such as space studies, technological advancements, industrial innovations, and pop culture into architecture [261].

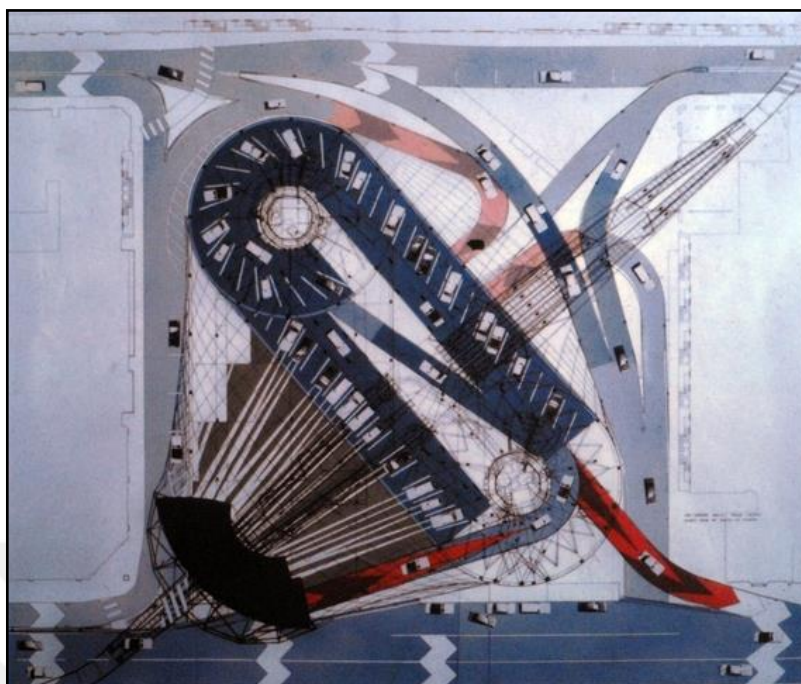


Figure 3.40. Sin Centre, Michael Webb, 1961 [262].

The Sin Center project (Figure 3.40.), which was prepared as a graduation thesis by Micheal Web in 1962, is among the prominent projects of the Archigram group. The project is designed as an entertainment center positioned in 10,000 square meters of business centers, shops, and social areas located in Leichester square. The structure's form was created by taking pedestrian circulation and roadways into consideration. Three distinct types of parking lots have been developed in the project, with a total capacity of 350 vehicles. While these parking lots are divided into categories as the employee, customer, and mechanical areas, they are connected to pedestrian paths via moving walkways and stairwells. The roof of the project is designed in an inclined form through steel carrier cables. Circular and rectangular circulation networks play a decisive role in the form of the structure, and these forms are interconnected by cable networks [263].

The Plug-in City project was designed by Peter Cook between 1962 and 1964. Plug-in City is a megastructure project designed differently from a city project and incorporates fundamental functions and construction elements (Figure 3.41.). The project has been developed as a novel alternative to the existing uniform modernist British suburbs, exhibits a positive image towards all criticism that collective living plans receive [264].

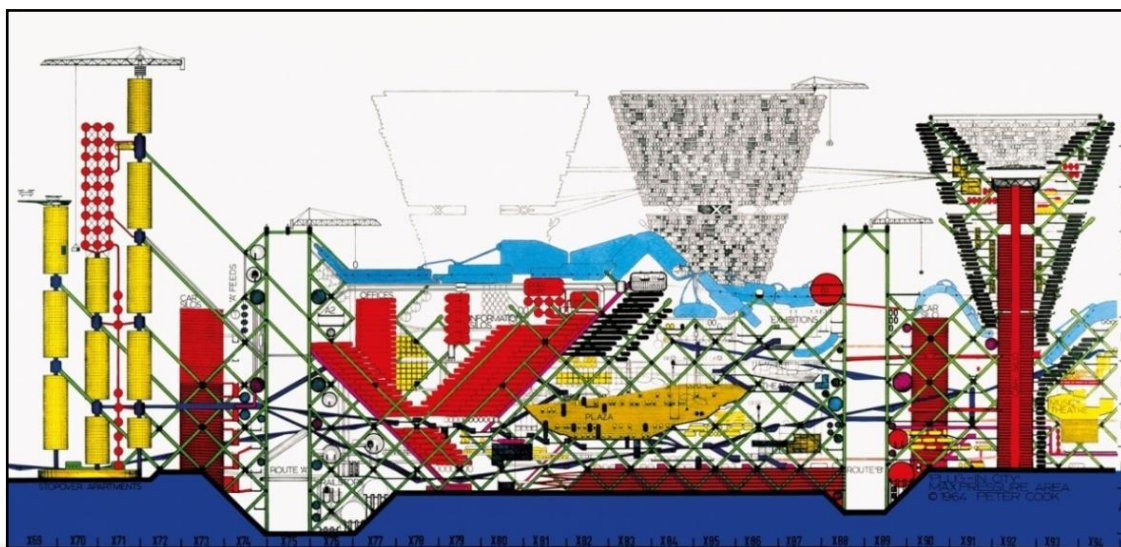


Figure 3.41. Plug-In City, Archigram, 1962 [265].

The structure is a mega space structure capable of adapting to any ground or environment. A system capable of developing horizontally and vertically has been fictionalized into this designed megastructure by organizing capsule units that can be added and removed as desired [11]. The megastructure grid, capsule homes, roads, work areas, and interiors, as well as all other components of the project, have a limited lifespan. When a unit reaches the end of its useful life, it is dismantled with the assistance of cranes and replaced with new units. Main cranes, small cranes, mechanized and telescopic cranes are planned as carrier units in the city [263]. In the Plug-in City project, the entire organization is designed as a network, and no dysfunctional elements are included.

Warren Chalk conducted studies on capsule housing units in 1964, influenced by the era's space studies (Figure 3.42.). Around the same time as the Plug-in City project, Chalk developed capsule projects with flexible, variable, and self-updating units in which ergonomics and efficiency are prominent [266].

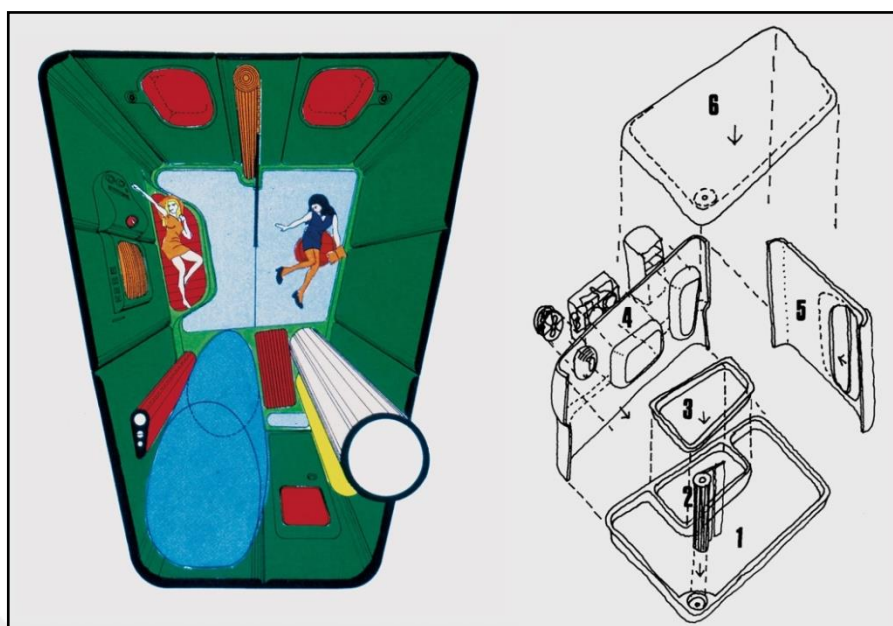


Figure 3.42. Pre-Fabricated Capsule Homes, Archigram [265].

The Walking City project, designed by Ron Herron in 1964, was designed in line with the concepts of flexibility, freedom, and mobility (Figure 3.43.). The Walking City, published in Archigram journal, is a city project that is designed in the post-apocalyptic world, capable of moving due to its mega telescopic legs [267]. Walking City project is defined as “a closed environment of the colossal size that mobile enough to traverse the world”. Telescopic legs have been designed into the structure to allow the city to easily reposition itself in the event of a natural disaster or climate change. Since the Walking City project's mobile city units can be positioned not only on land but also on water due to their telescopic legs, the Walking City Ocean design emerged in the following periods. The project was represented through visual and collage works, and no details about its mechanics and structure were provided [268]. According to Baba (2020), this urban mobility does not imply a change in the user's situation. Because individuals can carry on their daily lives normally, these movements have no effect on the project's spaces and structures [11].

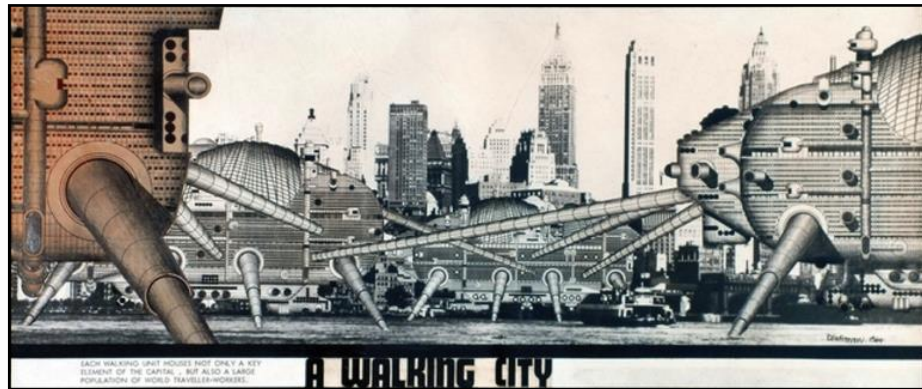


Figure 3.43. Walking City, Ron Herron, 1964 [269].

Under the influence of Archigram, organizations such as SuperStudio manifested themselves in 1966 in Italy and proposed ideas to the period's turmoil [270]. The No-Stop City project, published in the Italian newspaper *Casabella* in 1970, was designed as a model of capitalist cities (Figure 3.44.). Archizoom has been designed in a layered structure like a city, factory, supermarket, and car park in the No-Stop City project. The project has been fictionalized as an ever-growing city where production and consumption coexist, and architectural aesthetics are not included [271]. Archizoom, Superstudio, and International groups have adopted similar attitudes towards capitalism [270].

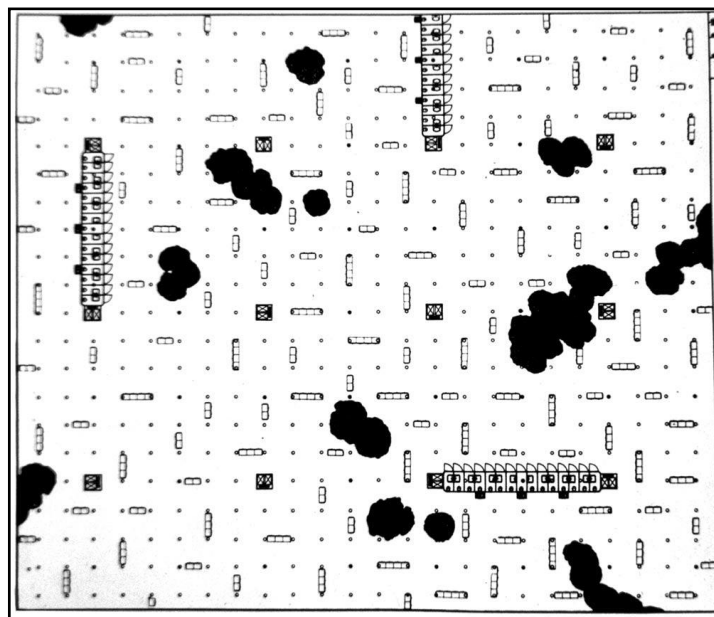


Figure 3.44. No Stop City Project [272].

With the Soviet Union's launching the Sputnik-1 satellite to the moon towards the end of the 1950s, a new era, called the space age, began [273]. Yuri Gagarin went down in history in 1969 as the first man to be sent to space. In the same year, Neil Alden Armstrong's landing in space paved the way for the emergence of projects suggesting that an alternative life could be organized in space. Increasing space studies have brought a new spatial vision to the utopias of the period [273]. Due to the enormous influence of space studies, various new utopian projects that are gravity-free and suspended in the air were discussed. The Cloud Nine project, designed by Buckminster Fuller, is among these projects. In his Cloud Nine Project, Fuller depicts cities as spheres designed of considerable width and positions them suspended in the air with artificial atmosphere and climate control (Figure 3.45.). Fuller plans that the structures can be displaced in the air like hot air balloons by fictionalizing the air temperature of living spaces within spheres to be one degree higher than the air temperature in the atmosphere [274].



Figure 3.45. Cloud Nine Structures, Buckminster Fuller, 1960 [275].

Buckminster Fuller developed geodesic structures and geodesic domes as a result of his studies aimed at reducing the weight of the structures. Fuller has presented megastructures and utopian project designs by using the possibilities of the geodesic structures he designed [276]. In 1960, Buckminster Fuller worked on designs for a dome that would cover a part of Manhattan. The project will regulate the air and climate of Manhattan, controlling air

pollution and temperature (Figure 3.46.). The structure is designed approximately 3 kilometres long and covers an area extending from the East River to the Hudson River [277]. Fuller and Sadao designed a “*Montreal Biosphère*” project for the American pavilion at the 1964 Montreal Expo. The dome's diameter is designed to be slightly greater than 72 meters, and its interior is composed of aluminium tubes that form a triangular form. The building was designed to be highly resistant to outdoor weather and climate change, and the interior features an artificial air conditioning system. The dome takes on a new appearance as the weather and light conditions change [278].



Figure 3.46. Dome Over Manhattan, Buckminster Fuller and Shoji Sadao, 1960 [279].

Buckminster Fuller and June Jorden developed the “Skyrise for Harlem” project in the aftermath of the 1964 Harlem uprising (Figure 3.47.) [280]. The project was designed by Buckminster Fuller, and a draft proposal has been proposed in which low-cost constructions are replaced by demolishing the slums of Harlem. As the megastructures are completed, the project plans the demolition of old shanty houses and their replacement with parks where social activities could take place [278]. Skyscrapers, commercial and entertainment centers, and conical-shaped highways were designed as part of the project to enhance the region's social and environmental issues. In the upcoming periods, the project was published in Esquire journal titled “*Instant Slum Clearance*” addressing only Fuller [280].



Figure 3.47. Skyrise for Harlem, Buckminster Fuller and Shoji Sadao, 1964 [281].

In the 1960s, Buckminster Fuller designed a project called Triton City for the project works prepared for Tokyo Bay. Fuller's plan for Tokyo Bay could not be actualized. However, the project was reconsidered for the Chesapeake Bay in subsequent years, and the studies were continued. Fuller fictionalized Triton City to be positioned not just for a specific location but everywhere [282]. Triton City was designed in the form of a multi-layered pyramid, while all commercial, social, and mechanical functions were located in the center of the structure, 650 feet of residential units were planned to accommodate approximately 300,000 families (Figure 3.48.). While harbors and marinas were at the center of Fuller's Triton City project, the structure was designed with a mechanical system capable of moving like a ship on the water's surface and a new living space capable of hosting a variety of activities is fictionalized [283].

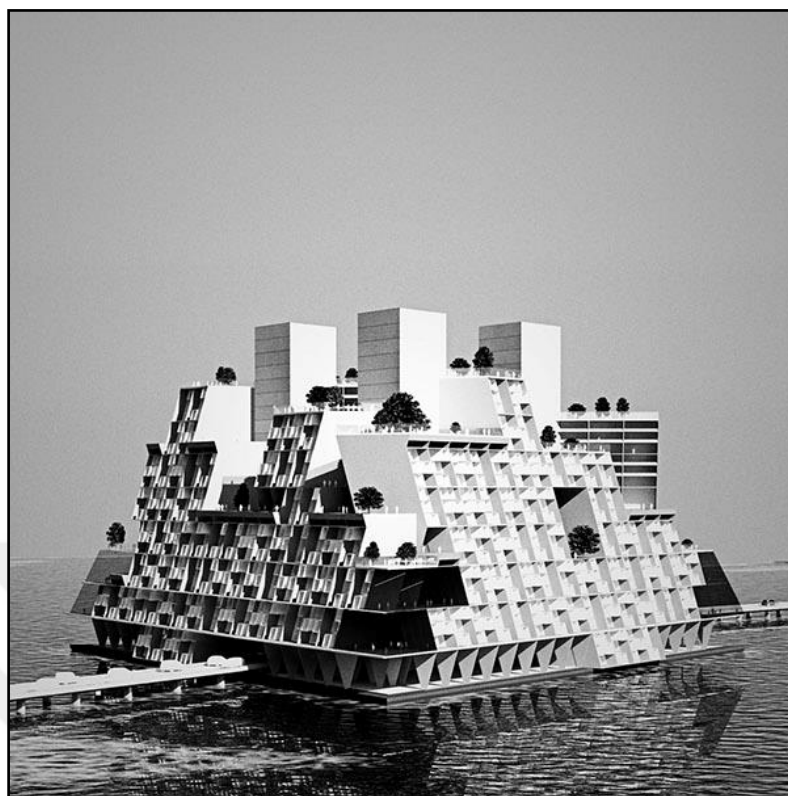


Figure 3.48. Triton City Project, Buckminster Fuller, 1968 [284].

One of the prominent ideas of Buckminster Fuller, apart from the city designs, is the Dymaxion House project which he prepared in 1928. By bringing combining industrial design and architecture together in the design of Dymaxion House (Figure 3.49.), Fuller prepared a technologically and mechanically advanced residential project ahead of his time. The Dymaxion House project's floor base was designed to be approximately 150 meters wide by placing a bearing pillar in the center of a hexagonal form [285]. In contrast to conventional manufacturing methods, the project was designed to be a low-cost mass production product through the use of technologically advanced and lightweight materials. [286] By being manufactured using the same industrial technology used to manufacture aircraft and automobiles, the Dymaxion House design has a structure technology that is adaptable to any location or environment. The project serves as a significant example of Fuller's future work and subsequent housing works.

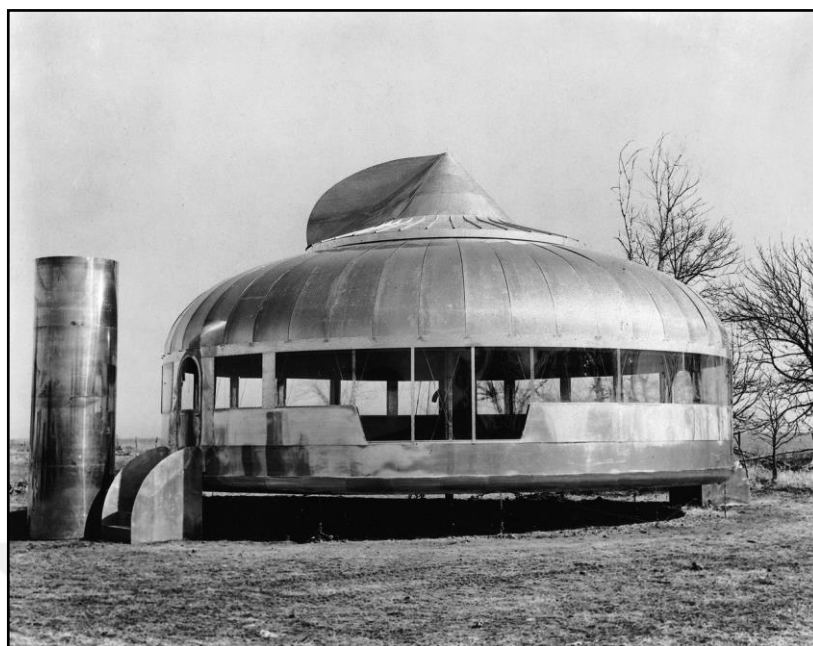


Figure 3.49. Dymaxion House, Buckminster Fuller [287].

Criticizing Mies van der Rohe's "*Less is More*" discourse, Robert Venturi published his book "*Complexity and Contradiction in Architecture*" in 1966, in which different ideas and suggestions in architecture were expressed [79]. The "*Gentle Manifesto*", in Robert Venturi's book "*Complexity and Architecture*," expresses his admiration for complexity and contradiction through a gentle attitude toward mundane and monotonous architecture. Venturi mentions the uncertainties beyond the holistic attitude and aesthetics, by focusing on the interesting combinations that multiple options bring, the contradictions they contain rather than the openness in the structures, the differences they have rather than the traditional and rigid attitudes of the elements.

Both Robert Venturi's *Gentle Manifesto* and Rem Koolhaas's "*Delirious New York: A Retroactive Manifesto for Manhattan*" takes a retrospective stance, defending chaos against modern architecture's absolute attitude [54]. By expressing his thoughts as "More is not less" in his *Gentle Manifesto*, Venturi put forward the discourse of "Less is Bore." The ideas Venturi developed against the functionalism of modernism made significant contributions to the development of the postmodern architecture of the period [79].

In the 1970s, numerous criticisms of megacities, including their detachment from a human scale, isolation from cultural and historical elements, and deficiency of relation to the

context, prompted a reconsideration of cities [246]. Until this period, while nature was being discussed as an aesthetic element in urban utopias, designers shifted their focus to sustainable designs that cause the least amount of damage to cities due to ecological studies and environmental concerns. While ecological utopias are oriented around nature and the environment, they do not abandon technology entirely; technology is incorporated into projects, albeit in a limited. Paolo Soleri's "*Arcosanti*" designed in 1970 project is among the era's most prominent ecological utopias.

Paolo Soleri is the first designer to use the Arcology concept in the 1960s [288]. This concept, created by fusing architecture and ecology, is the formation of a holistic system by applying the complex and compact system, which emerges from the combination of all organisms, in nature, to cities [289]. Paolo Soleri refers to the concept of Arcology as "Arcologies are architectural organism of such character and dimensions as to be ecologically relevant" [290].

Arcosanti acquired the meaning of "*Against Things*" by combining the Italian words "*Cosa*" and "*Anti*" [291]. The project is designed for a hilly region north of Phoenix in the Arizona Desert and serves a population of about 5000 people [285]. According to the information that Yüksel (2012) obtained from Soleri (2011), the Arcosanti Project is designed in a 25 story compact structure covering an area of 1648 hectares and incorporates all functions and systems (Figure 3.50.) [33]. The structures in the project were produced using the soil casting method, which the concrete takes its shape from the land shape by using new formation techniques. The Arcosanti project designed unique and distinct living spaces while including visualities that evoke the architecture of Ancient Greek and Egyptian structures [292]. In the project, a self-sufficient design in circular forms with mechanical heating and cooling systems that recycle waste using natural materials was prepared. The construction of the Arcosanti project was started in Arizona in 1970. 5 percent of the project was completed, and certain parts such as residences, studio, swimming pool, and social areas were built [293]. Due to various reasons, the Arcosanti project was unable to be completed, and it began operating as a structure for cultural and artistic activities.

Soleri has designed many different mega-building projects in line with his ideas. Among these designs, he created the Babel IIB Project in 1968, a multi-tiered structure with a basin-like base that rises vertically (Figure 3.51.). The structure exhibits a symmetrical hierarchy along the vertical axis. There are residential areas in the outer perimeter, recycling activities

After the 1970s, emphasis on ecological utopia projects lay heavy on, and numerous new designs in this area were created. The newly created utopias are considered more applicable and sustainable than the previously discussed utopias [11].

The book *“Ecotopia”* penned by Ernest Callenbach in 1975 has a very important place among ecological utopias. In Ecotopia, cities are handled small units and neighbourhoods where the population is distributed, rather than dense and compact as other ecological utopias. Ecotopia is devoid of any element or technology that would be detrimental to nature. In cities, transportation is provided by battery-powered buses, electric taxis, and bicycles that cause the least amount of environmental damage. Market Street, which runs through the city and is lined with trees, features shopping areas. The city's residences and structures are made entirely of trees and are organized in units of ten to fifteen flats. In structures, functionality takes precedence over aesthetic elements and visual appeal [296]. The period's mega-structure projects were designed to reintegrate individual and collective life, technology, and nature [33].

3.1.5. 1980 – 2000 Neoliberalism Period

Following the 1970s, global power began to shift away from Europe and towards America. In the 1980s, as the world entered a new era known as globalization, significant changes and transformations occurred in economic, political, social, and technological areas [297]. The American administration declared the end of the Cold War in 1989, following the revolutions in Soviet Union-affiliated countries in 1989, the demolishing of the Berlin Wall separating East and West Germany, and the re-determination of borders [84]. In line with these developments in Europe, the Soviet Union fell on a collapsed period rapidly, global belief in the communist system waned, and the process of transition to a capitalist order began. The capitalist order paved the way for globalization, increasing the speed and mobility in the world.

In this final period of the twentieth century, called Neoliberalism, the capitalist order takes center stage in all spheres of life, including architecture. After the 1980s, significant population growth caused by modern city life brought along various issues, such as housing and land problems, noise, air, and environmental pollution, traffic congestion, and a lack of green space. In the first half of the century, the rational city designs, which were handled

during the modernist era, underwent changes in the post-modernist period and turned towards mega constructions where individualist and holistic perspectives coexisted [11]. The period's designers handled compact designs that condensed the city into a single structure to prevent urban sprawl, traffic congestion, and ecological problems.

Postmodernism manifested itself in the 1960s but gained prominence in the 1970s upon the conditions brought by social circumstances. As stated previously, with Robert Venturi's book *"Complexity and Contradiction in Architecture"*, a new era has begun where postmodernism is included in the architecture. However, with the book *"The Rise of Postmodern Architecture"*, penned by Charles Jencks in 1975, the concept of Postmodernism began to be more clearly expressed in the field of architecture. Postmodern Architecture has developed two distinct approaches that are considered rational and traditional, based on Venturi's approach to chaos and uncertainty [298]. Postmodern architecture is skeptical of modernism and its gaining's. Cities fictionalized like a machine with a holistic structure, handled by modern architecture, have evolved into a new order in which the balance of production and consumption comes together and is at peace with technology and nature in the postmodern period [11]. Postmodern architecture focuses on the artistry generated by its disorder and randomness, in contrast to modern architecture's uniform and orderly structure of cities. Furthermore, cities are designed in a fragmented way, based on putting the user's freedom ahead of form and material, and eschewing functionality [298]. With the perception of singularization brought about by post-modernism, the policy of spreading to large areas has begun to be constructed as compact and holistic within mega constructions [11]. As postmodernism gained popularity and acceptance, it devolved into a superficial style and design [299].

According to some sources, deconstructivism, which is claimed to have emerged alongside neoliberalism, was first published by Joseph Giovanni in the New York Times Newspaper towards the end of 1980. In contrast to postmodernism, deconstructivism is created by combining forms piece by piece with randomness and chaos, in accordance with the French thinker Derrida's deconstruction philosophy [299]. Deconstructivism is derived from the words *"de"* (which means to break, fragment, or separate) and *"construction"* (which means to do, to build). In deconstructivism, forms are created by combining asymmetrical and non-holistic pieces using the puzzle technique, in opposition to modernism grid principles and postmodernism's traditional attitude [300]. Deconstructivism is described as more than a

style and architectural movement and is defined as a rebellion against existing tradition and absolute rules. The movement generates unconventional designs that bring together all exclusions, far from conventional architecture [301]. Deconstructivists do not seek destruction in architecture but rather to reconcile disparate architectural forms to create a new architectural language in which there are flaws but noticed. Peter Eisenman and Jaques Derrida's designs had a significant influence on the development of deconstructivist architecture. The prominent architects of the period, such as Rem Koolhaas, Peter Eisenmann, Frank Gehry, Zaha Hadid, and Coop Himmelb(l)au exhibited their designs in the deconstructivist architecture exhibition held at New York's Museum of Modern Art in 1988 [301].

Eisenman, widely regarded as one of the pioneers of the deconstructivist movement, gave a new dimension to residential architecture with his House projects at the end of the 1960s. In the House Projects that he designed, Eisenman first handled the house independently of its form and context and fictionalized its internal and spatial organization in a coincidental manner [302]. In the House II Project, it supports the house as a carrier and surrounds the building like a frame with the help of columns and walls [303]. In houses in House IV, and changes were made in its form by adding them a grid, volumetric masses, and planes [305]. The house design is divided into four parts by a grid system in the House IV project, which is supported by structural systems [306]. The design's grid column and beam were highlighted, and a layout was fictionalized between the structure and the form. Eisenman conducted studies to reveal the relationship between form and meaning while researching the user and housing experience in the House Projects he prepared (Figure 3.52.) [304]. It is aimed to establish a logical order in the houses by carrying different applications and experiments.



Figure 3.52. House VI, Peter Eisenman, 1975 [306].

Gordon Matta Clark, a prominent figure in the deconstructivism movement, formed a group called “*Anarchitecture*” in 1973 with like-minded artists. The group's name has been derived from the combination of the words “*Architecture*” and “*Anarchy*”. The Anarchitecture group had harsh criticisms and attitudes towards the period's architecture [307]. Gordon Matta Clark questions the concepts of “*Firmitas*”, “*Utilitas*”, and “*Venustas*” of Vitruvius in line with Anarchitecture thoughts through the sections that disrupt the integrity of the building. [308] Clark aimed to reframe the concept of privacy in his designs by obliterating the distinction between indoor and outdoor spaces in his projects [307].

The 1970s and 1980s witnessed a steady decline in manifesto writing. The manifestos rigid and precise discourses deteriorated and were gradually replaced by more malleable theories. In this postmodern period, Architecture was in the search of finding a new means of expression [54]. The book “*Delirious New York A Retroactive Manifesto for Manhattan*”, penned in 1978 by Rem Koolhaas, questions the manifestos written on 20th-Century cities while also addressing Manhattan before the period it was written and its transformation during the historical process. Rem Koolhaas views Manhattan's metropolitanization and the resulting layered projecting as an experiment of modern life. In his book, Koolhaas criticizes the congestion in cities caused by high-rise structuring in Manhattan, and he also mentions

the metropolitanization ideology created by modern culture, which he refers to as “*Manhattanism*” [309].

After the 1980s, Coop Himmelb(l)au has been involved in the studies on architectural design. By incorporating surrealist concepts into his designs, he brings together expressions such as uncertainty and chaos [310]. In 1980, Coop Himmelb(l)au published his manifesto “*Architecture Must Blaze.*” Himmelb(l)au refers to the architecture of the 1970s in his manifesto and proposes a new architecture that emerges by incorporating distinguishing and undesirable elements into architecture and diversity and differences are reconciled. With the manifesto of Coop Himmelb(l)au, the wings of 15 meters high and 1.5 tons in weight, prepared at Graz Technical University in 1980, were set on fire with the ideology of “*Architecture must burn*” [311]. According to Ostwalt and Chapman (2009), Himmelb(l)au's manifestos are considered contemporaneous with Archigram, Archizoom, and Superstudio's manifestos [310].

With the energy crisis that emerged in the 1970s, ecological and sustainable studies came to the fore, and in the 1980s and 1990s, they gained momentum and were included in the architectural works of the period. With the increasing ecological studies, a movement called “*New Urbanism*” has emerged with the goal of adapting cities to sustainable development with minimizing environmental impact. The New Urbanism Movement emerged on the principle of developing a sustainable new vision and architecture for the cities that suffered significant damage and destruction following World War II, as well as the widespread suburban settlements in America. The movement is handled based on the American cities of the period and advocates that cities are to planned in accordance with the natural life of the individuals living in them, rather than designing the cities based on environmental factors [312]. The New Urbanism movement began conducting studies from the late 1980s, and carried on studies and alternative solutions suggestions to the urban problems of the era [313]. In line with these suggestions, principles for urban design were developed, and plans were presented for the systematic organization of cities. New Urbanism has developed a new urban design limited to avenues, streets, and neighbourhoods, in which similar activities are positioned together contrary to the existing scattered suburban structures [312]. Job opportunities are created in low-income areas by considering economic and social balance in urban planning [313]. The city's units and functions are designed to be as connected, compact, and interconnected as possible, and minimizing reliance on automobiles and

promoting pedestrian transportation is aimed. The social, commercial, and educational areas in the city are designed to be close to residential areas and easily accessible, and their boundaries are set with green spaces. The historical and ecological textures in the city have been preserved and are considered as an important reference in planning. The city's energy requirement is met through renewable energy sources, and the goal is to create an efficient and sustainable project [313].

With the increase of skyscrapers worldwide, various countries began competing to construct the world's tallest structure. After the 1980s, the technological race that became prominent in the 1960s manifested itself in architecture and the head-to-head competition process between structures' size and height have begun. Norman Foster designed the Millennium Tower for the world's largest skyscraper competition, which took place in Japan in 1989 (Figure 3.53.). For the competition, a high-rise building project capable of housing 60,000 people, being highly resistant to natural disasters such as earthquakes and volcanic formations, and incorporating housing, entertainment, and management activities were created [314]. The conical form and spiral steel system implemented in the project design increase the structure's resistance to natural disasters while also providing compact living space in the city in the vertical direction [315]. The vertical core in the structure's center is surrounded by reinforced concrete slabs [314]. Millennium Tower was planned as a multi-complex structure, and many activities such as offices, shops, cinemas are located together within the structure [316].

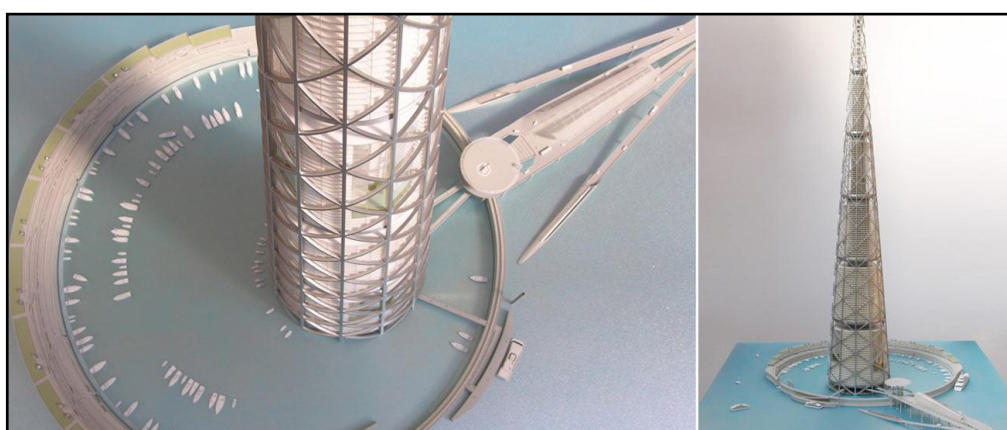


Figure 3.53. Millennium Tower, Norman Foster, 1989 [317].

Eugene Tsui conducted studies on the problems that existing cities faced in 1991 and proposed the Ultima Tower project, a megastructure where ecological life is fictionalized. [318] Eugene Tsui's design aims to create a compact living space in the shape of a vertical inverted funnel, which is planned to be big enough to accommodate approximately 1,000,000 people [319]. The "Ultima Tower" is a skyscraper design that boasts a height of 3218 meters and 500 floors due to its aerodynamic form, incorporating plenty of different functions (Figure 3.54.). Various functions such as housing, entertainment, and commercial units take place within the structure [320]. One of Tsui's primary reasons for him to design a megastructure is to minimize the destruction of natural areas [319]. By meeting its energy needs through renewable energy sources in an environment-friendly manner, the project has created a mini-ecosystem within the project. In the project, natural lighting and heating and cooling systems are included, and natural ventilation was planned to be provided by durable windows while cool airflow to be provided through waterfalls located on the lower floors. To maximize the structure's use of natural light, reflective mirrors were placed in the core region to reflect the light [318].

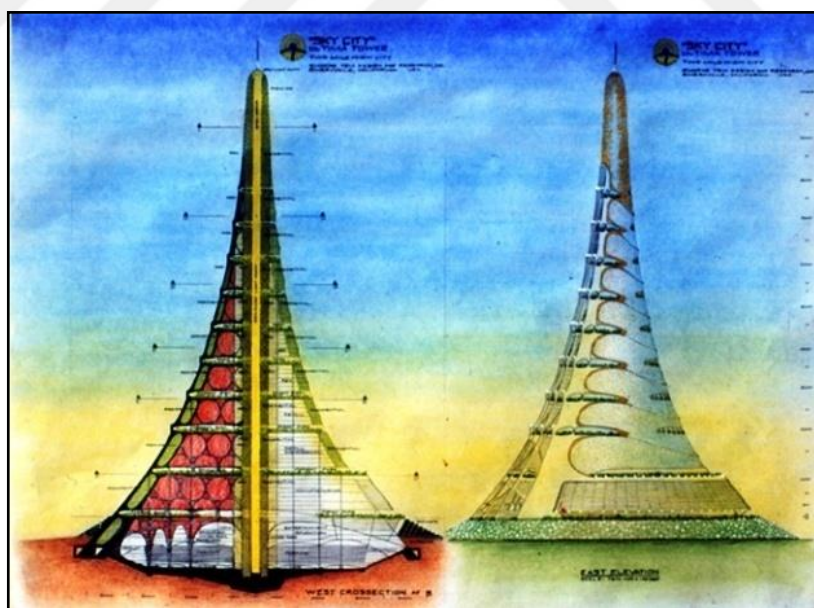


Figure 3.54. Ultima Tower, Eugene Tsui, 1991 [321].

In his 1993 manifesto “*Architecture and War*”, Lebbeus Woods mentions that architecture and war are two concepts that complement each other, expressing his reaction to the past and to its precise and meta concepts that come along. In his projects, Woods often

demonstrates his stance and revolutionary attitude toward a particular authority. In the manifesto that he penned, Woods uses architecture as a means of action [54]. Lebbeus Woods sought to put a new complexion on the existing period's political and cultural problems by experimenting with new spatial concepts and forms in architecture [308]. Lebbeus Woods took a different approach to the concept of “Anarchitecture” and created his work, which he called “*Freespace*”. Woods discussed non-functional spaces in opposition to Mies' proposal for multi-functional spaces in his designs, emphasizing the possibility of designs in which spaces are shaped by people and useless units are included. Woods introduces individual living spaces that are designed by users, free of rigid rules and authority, by expanding the “Freespace” concept in accordance with his ideas. The projects with which Woods handled were generally created in response to extraordinary political and social circumstances [308].

In 1991, Foster & Partners designed the Crystal Tower project, which recalls a resemblance to the Ultima Tower. The Crystal Tower is a spiral-shaped structure composed of a steel mega frame and glass that boasts the distinction of being one of the world's largest building designs in terms of volume (Figure 3.55.). The Crystal Tower is located in Moscow on the Nagatino peninsula and was designed as a complex structure with mixed utilizations such as hotels, residences, commercial and cultural activities [322]. The project was designed about 450 meters tall and 2.5 million square meters in size [319]. The structure contains approximately 3000 hotel rooms, 900 residential units, and an education area for 500 people [322]. The project is designed with a double-layer system; while the layers minimize energy loss according to the climatic conditions of the region, they also regulate natural heat and light intake [324].



Figure 3.55. Crystal Island, Foster + Partners, 1991 [322].

The X-Seed 4,000 structure, one of the most prominent projects of the 1990s, is a megastructure project designed by Taisei Construction Corporation in 1995 in Tokyo. The X-Seed 4,000 project, which is reminiscent of Mount Fuji in appearance, was designed to house approximately 500,000 people with 800 stories and 4000 meters tall (Figure 3.56.). The project is designed to be equipped with a technological system capable of adjusting the indoor temperature in response to changes in the climate and weather and is regarded as a smart building among period structures. Due to the project's scale, various issues, particularly in terms of materials, were encountered during the design and construction of other megastructures. [325]

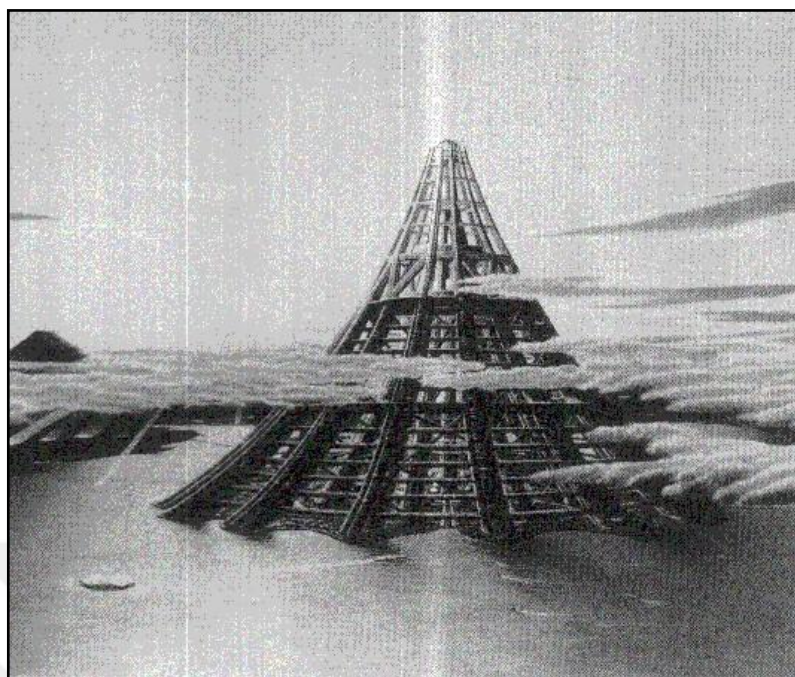


Figure 3.56. X-Seed 4000, Taisei Corporation, 1995 [327].

In 1996, Dante Biri and David Dimitric designed the Shimizu Mega-City project to propose solutions to Tokyo's severe population and land constraints (Figure 3.57.). The project was located on Tokyo Bay and was designed to accommodate approximately 1,000,000 people [328].

The mega-structure was planned in accordance with the proportions of the ancient Egyptian Pyramids and designed to be one of the world's largest structures. Shimizu Mega-City Pyramid is a complex structure design planned in dimensions equivalent to one city, with a height of 2004 meters, a width of 7.2 square kilometres, and approximately 14 times the size of the Giza Pyramid. The dimensions, strength, and technical characteristics of Las Vegas's pyramid-shaped Luxor Hotel serve as an important reference for the project [328].

Within the project, 55 small pyramid units are located in 8 layers in approximately 88 square kilometres of green space. While certain layers contain residential, commercial, and office space, others contain social spaces. 240,000 residential units and office and commercial areas where 800,000 people can work are planned in the structure. Within the structure, moving walkways and elevators serve as means of circulation and transportation. [325] Since it would not have been possible to realize the project using the materials and technology

available at the time due to the building's size and weight, the need for lightweight, high-strength materials has emerged [328].

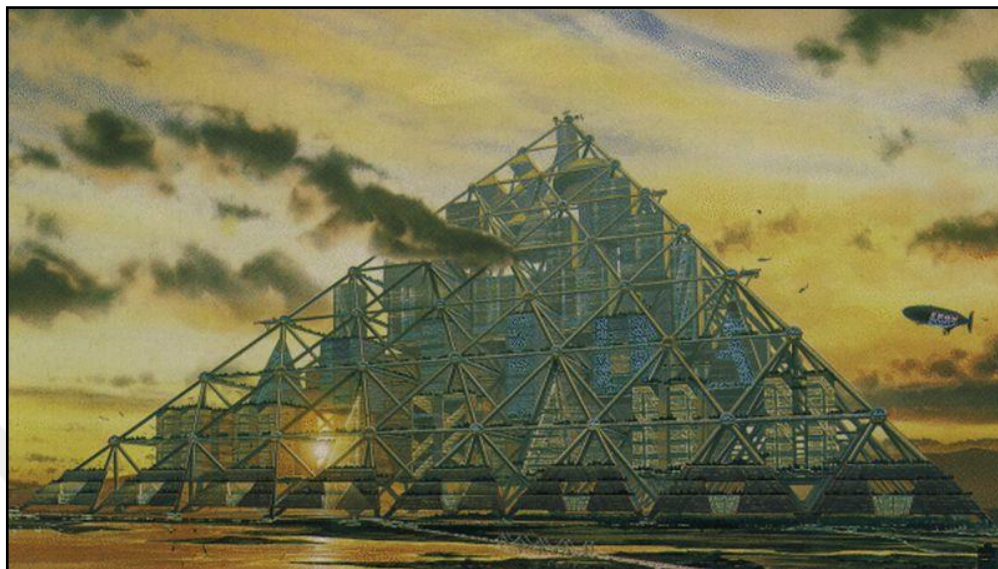


Figure 3.57. Shimizu Mega-City, Shimizu Corporation, 1996 [330].

The Hyper Building Research Committee organized a project competition in 1996 called “the structure of the next century”. Paolo Soleri, Rem Koolhaas, and Nabuaki Furya have all offered various proposals for the project competition. The project's requirements are to design a sustainable structure on a 1,000-kilometer-long land with a 1,000-kilometer-high that can accommodate a total of 100,000 people [329].

Paolo Soleri handled the city of the modern age in line with the ideology of arcology and prepared the Hyperbuilding project, fictionalized in vertical (Figure 3.58.). Soleri aims to design a mega habitat that is resource and energy-efficient by locating the project in the Mojave Desert, a region characterized by drought. The structure of the Hyperbuilding comprised of residential, office, commercial, and educational units, as well as studios where technological and cultural studies are carried out. In the project, distances are kept short and accessible, and transportation can be provided by pedestrian access without the need for a car. Solar energy is used to meet electricity needs in the project, and fossil fuels are not permitted [331]. Paolo Soleri has presented a mega-structure design to develop a comprehensive approach to preventing urban sprawl.

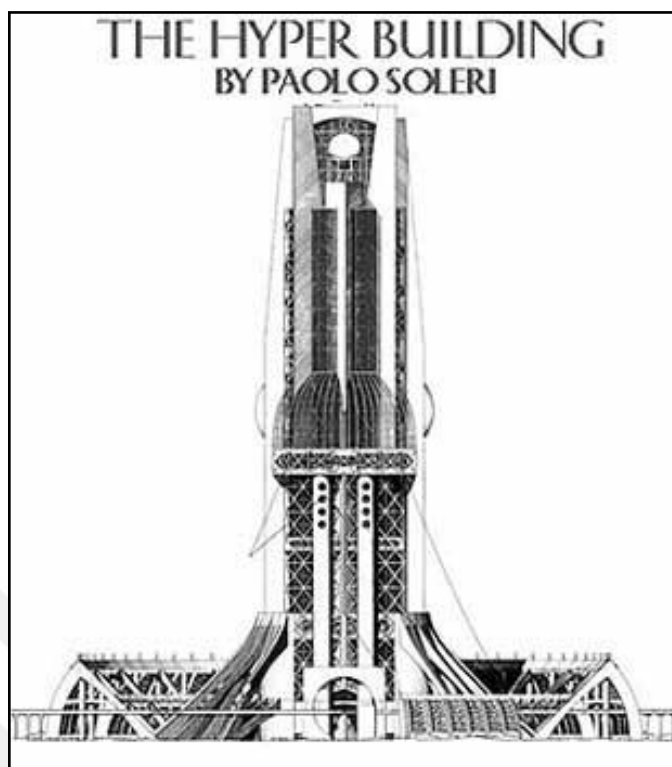


Figure 3.58. Hyperbuilding by Paolo Soleri, 1996 [331].

Koolhaas Hyperbuilding structure is equipped with a self-contained system that can house up to 120,000 people (Figure 3.50.). Bangkok, described as one of the period's political and social crisis cities, was chosen as the project's location. The Hyperbuilding design was planned to be interacted with the city by being located in Bangkok's center. The connection between the structure's inhabitants and the city, as well as the architecture and spaces within the project, were all designed with the contextual scale in mind. Rather than growing on a single structure, the project is designed by bringing together multiple structures that support one another. Vertical connectivity between the buildings and the city was achieved through the incorporation of various transportation systems within the project, including a cable car, a gondola, and an elevator. The Hyperbuilding structure, which has a distinct fiction from other mega-projects, is comprised of a vertical neighbourhood system [332].



Figure 3.59. Hyperbuilding, Rem Koolhaas, 1996 [332].

By the late 1990s, the shaping of urban arrangements in accordance with the economic system had accelerated gradually. Although natural and sustainable energy sources are preferred in mega-building projects, structuring that resemble machines and are disconnected from their context, nature, and history have emerged. The system established by a single mind and rational order has resulted in the birth of dystopias [11]. Individuals became disassociated from social life, urban culture, and the natural environment, and a new order emerged, dominated by technology and capitalism.

3.2. RESULT OF THE CHAPTER

The 20th Century, in which significant economic, social, cultural, and scientific changes and transformations were experienced, was a critical period for societies and cities. While the intense impact of the 19th Century and industrialization was felt most acutely at the turn of the century, it indirectly influenced the fate of cities and societies in subsequent periods. While employment and development brought by industrialization created tensions between countries and regional problems, at the same time, by creating rapid developments in small-scale cities, it prepared the emergence of urban problems. Economic conflicts between

countries triggered World Wars and political revolutions along with it, causing great physical and social damages in societies. Political conflicts have been supplanted by technological and scientific disputes in the second half of the century. Countries have been engaged in a power race by developing large-scale projects in line with their technological advancements. As a result of this situation, cities have come out of the individual scale and have moved towards a dystopian fiction.

In this section, the utopias and manifestos of the period were divided into five distinct eras that brought about significant changes in social life, and the urban designs and manifesto like texts in each of these periods are examined in detail. The first period began primarily with industrialization projects and the new city and suburban life projects they brought along. In the projects of the period, on the one hand, suburban life was handled, and industrial cities were on the other. Another defining feature of the period is the pursuit of a new and universal architectural language. Industrial developments and the technological possibilities they revealed brought new materials and production methods along, and the architects of the period sought a universal architectural style in line with these opportunities. The period's manifestos address architectural programs and future visions presented by industrialization, particularly directed at this style quest.

In the second period, the studies conducted between World War I and II were handled. Following the 1920s, urban projects and manifestos were created in accordance with modernism, as one of the period's most prominent movements, and project designs were prepared to adapt the machine phenomenon brought about by industrial development to cities. The designs and architectural programs of Le Corbusier, one of the period's leading architects, became prominent, and urban projects with vertical compact structures appropriate for the modern era were produced. Another significant factor in the architecture of the period is the constructivist structure designs, which were particularly prevalent in Russia, handled in line with the constructivism movement. Russia of the period produced megaprojects and organized competitions that brought together the leading architects in Moscow to demonstrate its power. Germania, which was prepared at Adolf Hitler's suggestion towards the end of the period, is regarded as the representation of political power in architecture and depicts a world city project that adheres to Hitler's architectural vision. In terms of design and architecture, the Germania Project stands out from other projects of

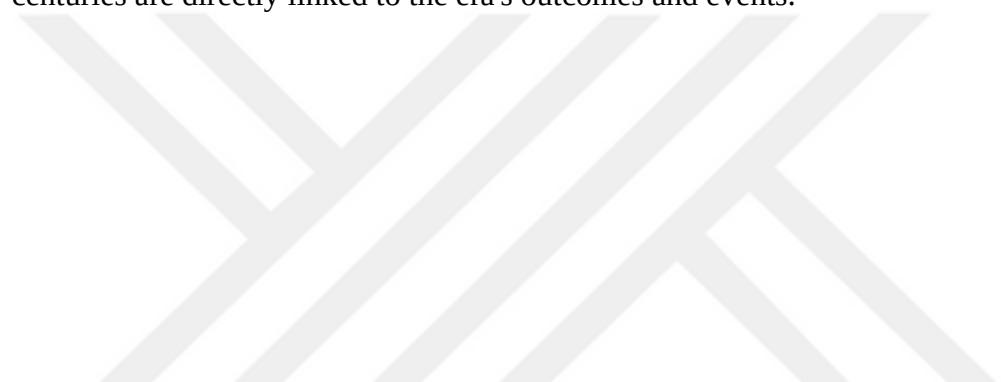
the time, with its neoclassical structures set against the period's modernist architecture. The third period began with the outbreak of World War II.

In the third period, countries suffered severe economic and social devastation following World War II and lost confidence and faith in technology and the studies conducted with its gains. Designers and architects, particularly in the early stages of the period, questioned the CIAM meetings and modernist principles and worked on producing projects that prioritized individual-based studies. The architecture of the period entered a process of progress towards free designs where flexibility and dynamism emerged by slowly beginning to diverge from the absolute rules and systematic order. This chapter discusses Japan in particular, one of the countries that suffered significant damage and loss as a result of World War II and examines the projects of Japanese designers of the time who fused traditional and universal architecture. The architecture movement, called Metabolism by Japanese designers, handled the city as a living organism and paved the way for the emergence of new designs that prioritize mobility and the vital cycle. Cellular megastructures fictionalized vertically in accordance with technological possibilities near the end of the period have a significant impact on hyper structure designs handled in the second half of the century.

The world entered a new era named the cold war in the fourth period. During this time period, technological and scientific advancements accelerated, and the period's projects were fictionalized as more utopian and impossible than those of the first half of the century. Along with the advancement of technology, designers of the era developed numerous suggestions for envisioning future cities through the use of projects that could move, attach and detach, or fly. Following the 1960s, a new era, known as post-modernism, began in architecture, and the period's manifestos made various criticisms of modernism's rules and arguments. Towards the end of the period, designers shifted their focus to ecological constructions in response to global energy crises and raw material shortages, resulting in the emergence of ecological utopias.

By the century's end, the world had entered a new phase, one in which the economy-based production and consumption brought about by the capitalist order took precedence. During this time period, rather than demolishing and rebuilding existing cities, studies were conducted on complex and mega-structures that integrated all functions. Along with the organization of architectural competitions, a competitive environment for designing the world's largest buildings has been created between countries. In the mega projects of the

period, the individual was ignored, and it was aimed to create an artificial city on a building scale that works systematically with all functions. On the other hand, the period's manifestos discuss a new understanding of design in which all rules and commodities are abolished, and incompatibilities and exclusions are freely combined. This understanding parallels the period's prominent deconstructivist movement, highlighting a modern approach in which building forms are distorted, functions are overlooked, and the user is considered rather than aesthetics. By the late 1990s, the evolution of urban projects from a macro to a micro-scale between the turn of the century and the end of the century is evident. It is clear that the changes and transformations that architectural design and movements experienced over centuries are directly linked to the era's outcomes and events.



4. EXAMINING THE CONCEPT OF URBAN IMAGINATION IN 20TH CENTURY UTOPIAS AND MANIFESTOS

4.1. DEFINITION OF URBAN IMAGINATION IN ARCHITECTURE

Cities are inhabited areas where people live, social and cultural activities take place, commerce and shopping businesses are maintained, and political and religious units are located. When cities are discussed from a multidisciplinary perspective, they can take on a variety of different forms and characteristics that go beyond a precise and straightforward definition. Architecture considers the city as a living structure that is composed of physical components. Cities are the focal points of societies, where people congregate and continue their existence [335]. According to the information that Rossi (2006), received from Chabat, “The city is a whole in which all of the constituent elements together form the *ame de la cite* (Spirit of the City)”. Rossi (2006), on the other hand, defines it as “the city is a human-created work of art.” [337] Ali Madanipour (1996) defines cities as a socio-spatial context in which they can interact and transform by taking place within individuals or large groups [338]. According to Lynch, the city is a work of creativity that is embraced and experienced by a diverse range of people, developed and shaped by multiple perspectives and ideologies [339]. Cambridge dictionary defines the city as “a place where many people live, with many houses, stores, businesses, etc., and which is bigger than a town.” [340].

Cities have broadened their definitional diversity over time as they evolved and changed throughout history. With the development of cities, urban areas have emerged. Urban areas are densely populated living units that encompass cities, large residential and commercial structures, and transportation networks such as roads and bridges [341]. Conceptually, Urban is defined as space and place. The primary distinction between this concept and other settlements is the absence of agricultural activities in it. This distinction becomes more pronounced with the population growth, technological advancements, and social upheaval [344]. The Cambridge dictionary defines the concept of urban as “relating to towns and cities.” [342]. The urban theory plays a significant role in defining the nature and definition of cities [344].

When considered historically, urbanization is believed to have emerged as a result of innovations in commercial, transportation, and communication and advanced with the increase in agricultural production [345]. The spread of agricultural and livestock activities and the establishment of settled life resulted in the formation of the first villages, and settlements called pre-urban were formed as population and production density increased. It is believed that the first settlements called Urban in history emerged in Mesopotamia around 3200 BC. It is known that urban settlements existed in various regions and geographies of the world in the periods following Mesopotamia [345]. The modern city concept emerged during the industrial revolution and has undergone significant changes due to rapid population growth during the post-industrial era [346]. Population growth, transportation improvements, and technological advancements in industrial cities laid the groundwork for the emergence of modern urban planning and studies [343].

Cities are built in a distinctive way in line with a certain feature; they either maintain this feature or change over time [337]. Since the beginning of time, cities have had a structure that grows and develops by organizing around a central within defined boundaries. However, during the 20th-Century, this compact and constrained structure of cities changed and transformed and evolved into self-contained settlements depicted with imagination. These changes and transformations in cities brought a new approach and vision, revealing the necessity of discussing them differently than their terminological definitions. Cities have estranged from a strict absolute definition in this direction and have begun to be depicted through the imaginations generated by physical, social, and cultural elements that play a significant role in the city [344].

One of the most significant factors affecting the imagination and appearances of cities is their identity. Political, economic, social, and cultural values, as well as environmental and physical factors, all shape the identity of cities [347]. The structures and planning that take place in cities affect the residents of the city and the way it functions. For instance, in Rome, the barracks, towers, and forums highlight the city's military side, whereas, in medieval cities, the squares, commercial structures, and markets highlight the city's commercial and craft functions [336]. Moreover, the activities and events in the cities also shape the character of that city. There is a certain connection between the architecture of the city and its development and progress [337]. According to Rossi (2006), city architecture consists of two fundamental structures: an artificial environment designed and produced by humans

during a specific time period and the elements that define and shape the city's character [337].

Architecture is a collective creation that evolves and progresses alongside humanity [337]. The fundamental design points of cities are also people. The scale, focus, and areas of action of the city are determined by people [336]. Forming a common urban imagination in individuals requires a specific social process. Since each individual's perception and imagination of a city is unique, their impressions regarding the city may also vary. This forming process is influenced by various factors, including the structure, history, culture, and social order of a city [344]. Due to the multifaceted and layered structure of cities, which integrates numerous functions, it is not possible for the individual experiencing a city to perceive and imagine it in its entirety. Accordingly, individuals form meanings of a city by perceiving the existing urban pattern in a distinctive manner in accordance with their experiences and cultures.

The leading designers and theoreticians of the 20th Century have presented conceptual and theoretical studies that play a significant role in defining the imaginations of a city by discussing their physical, social, and cultural structures. As of 1920s, Robert E. Park, Ernest Burgess, and Louis Wirth were involved in extensive research on urbanization and urban sociology [334]. R. Park, Mc Kenzie, and E. Burgess presented a theory called “Human Ecology”, where they conducted research on a specific space and city and treat the city as an organism or living system [334]. Louis Wirth, on the other hand, in his article “Urbanism as a way of life”, which he penned in 1938, handles urbanization in a historical process and mentions the necessity of highlighting the city's prominent qualities and functions when defining it.

In his book “*The Image of the City*” which he penned in 1960 to depict the cities clearly, Kevin Lynch conducted studies by discussing the elements within the cities systematically. In line with these studies, Kevin Lynch introduces the concept of “*Imageability*” and depicts it as the images and displays that a place, context, or object envisions. Although there is a certain image that every city resident creates uniquely, Lynch refers to an image that can be perceived by everyone in the city [333]. Lynch classified the imaginable elements of a city into three distinct categories: “*Structure*”, “*Identity*” and “*Meanings*” [333]. Lynch identified five fundamental elements that accurately describe the city's physical structure and appearance based on the information he gathered.

Kevin Lynch discussed the physical elements that determine the images in cities in five different categories as “*paths*”, “*edges*”, “*districts*”, “*nodes*” and “*landmarks*”. These elements were analyzed on a specific scale, and their relationships with one another were evaluated. With the categories he conceived, Lynch evaluates the factors that influence the physical image of a city as well as the factors that influence the imaginations that a person envisions. Lynch discussed the factors that define and characterize cities, such as “*Singularity*,” “*Form*”, “*Simplicity*,” “*Continuity*,” “*Dominance*,” “*Clarity of Joint*,” “*Directional Differentiation*,” “*Visual Scope*,” “*Motion Awareness*,” “*Time Series*” and “*Names and Meanings*” as the primary elements affecting cities' physical and characteristic appearance in the city projects [339].

Lynch views city images as a mutual process between the individual and the environment. These images can vary according to the physical and social structure of an individual. However, the urban experience and mental images of every individual may be unique. Individuals require various environmental elements in order to define the city and create a certain image [339]. Collective memory, symbols, cultural and social factors play an important role in the formation of urban images.

In his book “*The Architecture of the City*”, published in 1966, Aldo Rossi mentions the importance of artifacts in the city to determine the city's architecture and describe this architecture. Defining urban artifacts is not quite possible and varies according to the individuals experiencing the city. Urban artifacts define the city and play an important role in forming its character. The artifacts that make up the character and structure of the city can be created, transformed, and changed over time. These artifacts in the city form a certain collective and individual memory. When viewed broadly, artifacts may vary according to the city's defining characteristics, such as its size, scale, and landform [337].

Henri Lefebvre reframed the concept of urbanization in 1974, evaluating spaces as a social unit with a physical and abstract structure. Henri Lefebvre carried out studies on the city, which he defines as a social element, and concretely depicts the places in the city through visual means [323]. Unlike Lynch, Henri Lefebvre mentions three fundamental qualities that enable individuals to perceive, imagine and theorize about spaces. These elements, called spatial triads, are described as “*Spatial Practice*”, “*Representations of Space*” and “*Representational Space*” [235]. Lefebvre refers three fundamental formation processes of spaces: “*Perceived Space*”, “*Lived Space*” and “*Conceived Space*”. Lefebvre mentions from

the spatial practice (perceived space), which is one of the three qualities he has discussed, as the concrete spaces created by the society in the city, from the representation of space (conceived space) as abstract spaces that are designed and constructed, and from the representational space (the lived space) as spaces with daily functions in which users live [235].

Silva (2013) categorized the concrete and imaginable elements in cities as “*Form*”, “*Perceptual Access*”, “*Use*”, “*Physical ambiance*”, “*Spatial structure*” and “*Social ambiance*”. He considered visual shapes and styles in Form, emotionally perceivable features in the city in Perceptual Access, the usage areas in the city in Use, the physical structures and systems in the city in Spatial structure, and lastly, he considered city's characteristics of the social population in Social ambiance [333].

Theoreticians of the period conceived various studies and theories to describe cities and reviewed the prominent physical and social structure factors involved. When viewed broadly, the concept of “Urban imagination” is a city depiction based on the imagination that has engraved in the minds of individuals within a particular society, is distinct from existing urban definitions, and is shaped by urban and cultural elements, providing a new perspective on cities. The concept of Urban Imagination is shaped by many concepts such as the physical and social structure of cities, identity, and psychological factors. The images in the city constitute the persistency of the city and the collective memories of the individuals. Imaginations created by a particular society shape the future of cities and the spaces that exist within. Social imaginations are formed by the influence of many factors such as artworks, monuments, structures, and urban planning [344]. The mental images of cities that individuals envision contribute to the emergence of future urban visions and city definitions.

4.2. URBAN IMAGINATION IN 20TH CENTURY UTOPIAS AND MANIFESTOS

With the Industrial Revolution that took place in the 19th Century, cities suffered structural and social deterioration and became incapable of performing basic functions. In the 20th Century, along with aesthetics and visibility, existing problems and sociocultural factors of the era were taken into consideration, and urban projects were conceived to provide a better life quality for societies [82]. Numerous units that take place in the architectural utopias,

including the physical environment, the houses designed to meet the needs of individuals, the multifunctional structures, and the megastructures that cause minimal environmental damage, were depicted in detail by considering the health conditions. Manifestos of the 20th-Century, which developed concurrently with architectural and artistic movements, frames the architectural pursuits and design ideals of the period in written form. In this chapter, the urban imaginations in architectural utopias and manifestos penned in the 20th Century are examined based on the common characteristics in the designs and programs of the period. The systematic elements and factors conceived by the theoreticians of the era were taken into consideration, and evaluation was carried out based on common physical and social structure of the cities. While some of the utopian designs are evaluated on an urban scale, the remainder was evaluated as residential units, skyscrapers, or megastructure projects. At this point, how the structures contribute to the overall image of the city is referred.

Between 1900 and 1920, referred to as the first period, two distinct urban approaches come to the fore. The first is the Garden City approach, which is located in rural areas away from industrial hubs. The Garden City project conceived by Howard was fictionalized in circular forms and divided into radial sections. The project was calculated according to a certain size in general and is connected to the city center via railways. This project, which brings together individuals with rural life, was designed considering the human scale and its living, compared to the other projects of the period. Howard's Garden City project served as an example for subsequent garden city studies (Figure 4.1.). Another approach of the period is the urban projects or the industrial urban projects that are discussed in line with the opportunities provided by industrial production. Cité Industrielle design, one of the prominent examples in urban industrial projects, is a fundamental urban project designed on a certain linear line in accordance with new materials and production possibilities. Designers of the period conducted various studies in accordance with the new materials offered by industrial production. The Alpine Architecture project (Figure 4.2.), one of the most important examples of these studies conceived by Bruno Taut, and the Glass Architecture manifesto discussed by Paul Scheerbart share similarities. The Alpine Architecture project can also be considered as a representation of the Glass Architecture manifesto. Both concepts depict cities with crystal-like structures and a world covered with glass. Cities are adorned with vibrant glass and exhibit a permeable, gleaming appearance.

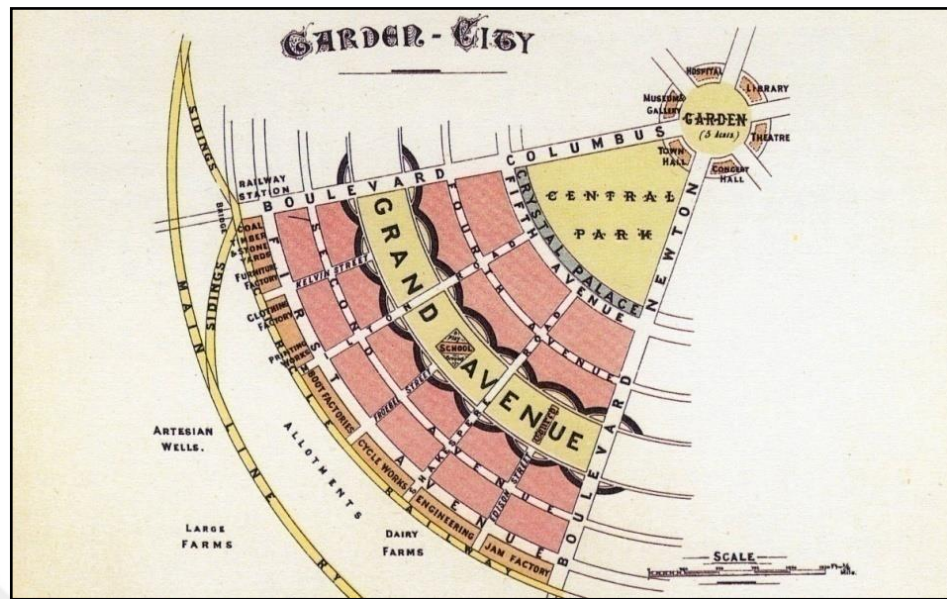


Figure 4.1. Garden City by Ebenezer Howard [70].

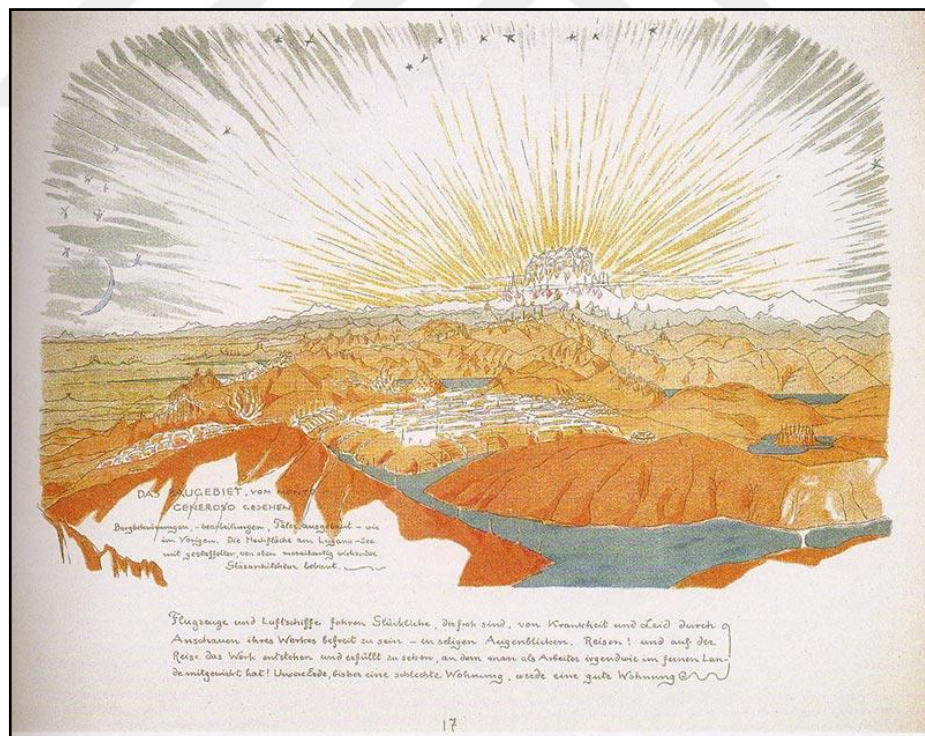


Figure 4.2. Alpine Architektur, Bruno Taut, 1917 [75].

Among the architectural manifestos of the period, Bauhaus and De Stijl manifestos stand out. In both manifestos, an architectural process and formation are mentioned rather than a specific architectural space. Again, in keeping with the Futurist art movement that emerged around the same time period, Sant Elia penned the Manifesto of Futurist Architecture, which discusses a new architecture that emphasizes flexibility, dynamic, and speed for the city of the future. Elia conceived his project named La Citta Nuova in line with the Futuristic Architecture ideology. With its facade designs, a dynamic approach, high-rise buildings, and the use of novel materials, which emerged in line with technological advancements, La Citta Nuova has a more utopian appearance than previous designs (Figure 4.3.).

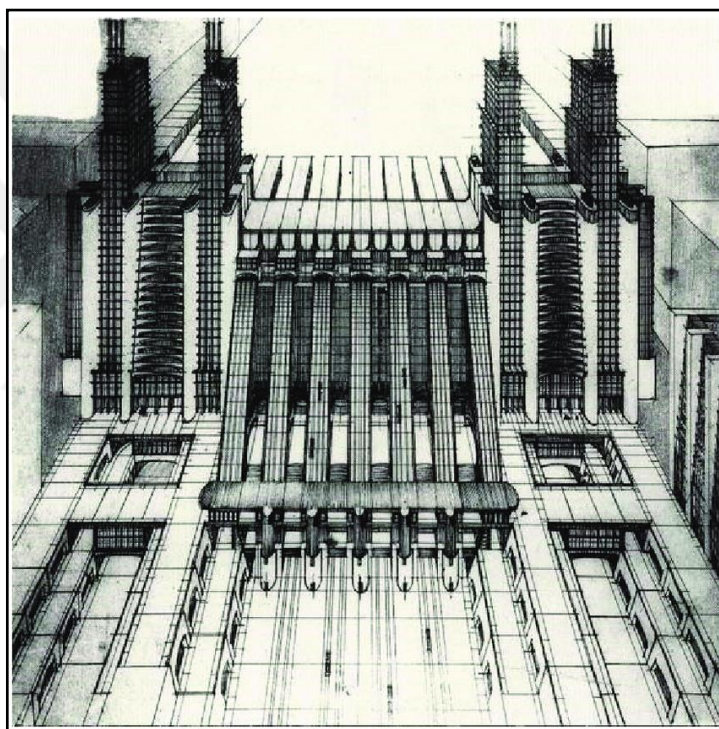


Figure 4.3. La Citta Nuova, Antonio Sant'Elia, 1914 [91].

Towards the end of the period, the projects, discussed with the revolution that took place in Russia, were examined. The projects of the period are cited as examples of the structuring that represents the socialist power by combining the technological materials brought by the constructivist movement and industrial production. When the first period's city projects are examined, the search for a new architectural language, which is attempted to be formed in accordance with the modern materials and movements that emerged as a result of industrialization, comes to the fore.

Between 1920 and 1940, the concept of high-rise structure and metropolis, which gained popularity in America with the effect of the Chicago School, began to spread throughout the world, most notably Europe. High-rise buildings, extensive and diverse transportation networks, compact city plans, and balanced social areas feature prominently in period projects. Mies, Corbusier, and Hilberseimer's city projects share a common theme of high-rise architecture during this period (Figure 4.4.). A skyscraper project designed with novel materials that are presented in line with technological advancements is seen in Mies project. In Hilberseimer's project, a socialist urban order devoid of individuality is depicted against American capitalist cities, with high and interconnected structures.



Figure 4.4. Hilberseimer, Hochhausstadt, 1924 [84].

Le Corbusier, one of the prominent designers of the period, conceived solutions for the primary problems such as traffic, housing, and social life, for Paris and other city centers. The projects that Le Corbusier discussed were important for the urban imaginations conceived until the 1950s. Corbusier depicted the city as a machine and conceived a compact metropolis where advanced highways and high-rise structures take place (Figure 4.5.). In Le Corbusier's projects, high-rise structures in the city center occupy low square meters of land, allowing for large gardens and social areas. Low-rise cafes, restaurants, and shops are positioned in order, forming an elegant streetscape. Since the city's public transportation

lines, highways, commercial areas, and social spaces are meticulously planned, the urban order functions continuously without interruption. The projects Corbusier conceived were instrumental in establishing the principles for modern urban planning discussed at CIAM meetings and in the Athens Charter.



Figure 4.5. La Ville Radieuse, Corbusier, 1935 [85].

CIAM Group has carried out studies on 20th-Century architecture and urban structuring, evaluated the housing, resting, working, and transportation functions in cities in four distinct categories, and offered solutions to urban problems. During the same time period, the Deutscher Werkbund organized an exhibition on post-war housing design, bringing together Europe's leading architects to demand solutions to the housing crisis. Among the period's most notable work is Norman Bel Geddes Futurama exhibition, which depicts the urban experience of the future. The urban simulation discussed in the Futurama exhibition is fictionalized differently from the modernist cities of the period, reminiscent of the futuristic city depictions of Sant Elia. Presenting a different perspective to the metropolitan designs of the period, Frank Lloyd Wright developed the Broadacre City project, which was discussed scattered on a large land, combining urban life and rural life (Figure 4.6.). Although Wright's design bears some similarities to Howard's City Garden project, Broadacre City contains all the activities associated with urban life. The structures were designed in various densities and heights, and extensive transportation networks and urban areas are depicted.



Figure 4.6. Broadacre City, Frank Lloyd Wright [86].

While the Soviet projects of the period were reminiscent of the works in the first period, projects representing the Soviet power were conceived following the constructivist architectural principles. Among these projects, the Flying City project conceived by Georgii Krutikov, in which the city and its units are positioned suspended in the air, is considered more utopian than other examples. Germania, discussed by Albert Speer and Adolf Hitler in the final years of the period, Germania is a world capital project with large-scale structures to represent political power, similar to the Soviet Union's projects (Figure 4.7.). In terms of architectural style and appearance, it refers to ancient Roman architecture, which is more monumental and classical than the modernist projects of the period. When evaluated in general, the utopias and manifestos of this period are projects that have been used to define the era's architecture, as in the first period. Cities were designed from the ground up with new and technological possibilities to provide safe automobile transportation in response to the growing number of vehicles. In the majority of projects, commonly high structures and compact living spaces are mentioned.



Figure 4.7. Welthauptstadt Germania, Albert Speer [92].

Revolutions, economic crises, pressures, social issues, and wars that took place between 1945 and 1960 wreaked havoc on individuals. Numerous arguments have been advanced that functional architecture and CIAM principles have been disconnected from urban life since the 1950s. The urban projects of the period were decoupled from a human scale and were criticized by various opposing viewpoints for failing to serve the neighbourhood and social life. Alison and Peter Smithson, who have conducted numerous studies on this subject, conceived the sky streets that connect high-rise structures through the concept of “*Street in the Air*.” (Figure 4.8.). The Team X group, which was formed in response to the CIAM group, frequently makes references to the importance of neighbourhoods and streets in an individual's social life. In modernist city projects, cities continue their existence as functional, flawless, and uninterrupted mechanisms, independent of the individual. Team X Group criticized this system for failing to satisfy the individual and meet individual needs

and argued for the necessity of conceiving building units according to their needs by categorizing communities according to their population.

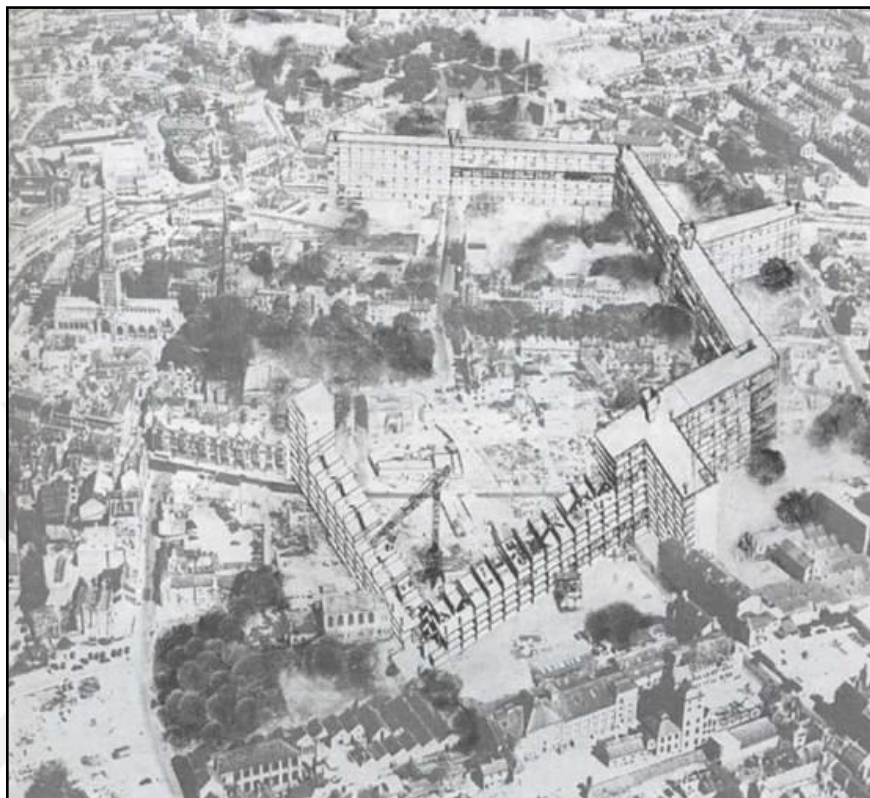


Figure 4.8. Golden Lane, Alison & Peter Smithson [87].

Gropius and Wagner discussed the urban program for the post-war reconstruction of cities, and studies were conducted on the population reduction in the center and the viability of residential areas with small settlements connected to the city via highways. Gropius and Wagner's urban program resembles Howard's work with the concept of self-sufficient units surrounding the center, though not in design. However, the project makes no explicit reference to rural life. Japan, one of the countries that sustained the most damage and loss following the war, began a rapid recovery in the 1950s and developed a style of architecture known as Metabolist architecture, which drew inspiration from its own culture and the life of living organisms. According to Metabolist Architecture (Figure 4.11.), cities have a dynamic structure that is constantly changing, evolving, and transforming. The leading designers of the movement discussed various urban designs, both on land and water. Japanese architects have conceived various city projects and structures by proposing

solutions on the water surface to the land problem that arises with population growth. In the Boston Bay project of Kenzo Tange, mega-structures in the form of A, located facing each other in the city draw attention. The Boston Bay Project was influenced by the growing megastructure designs of the period. The project is considered one of the prototypes on the water surface of the mega-building projects discussed in the following periods. In Tokyo Bay, another project of Tange, the use of grid and circular connection with the city stand out (Figure 4.9.). Around the same period, the elevated grid system in Kisho Kurokawa's Agricultural City project, which was conceived against natural disaster, is reminiscent of Yona Friedman's projects. The city is divided into grids of varying sizes and develops around a central area that houses educational and religious institutions. Kisho Kurokawa's Helix City project, on the other hand, is a mega-structure structure that imagines the helical DNA form. Similar helical forms can be seen on the Floating City project's stairwells. The Floating City is a residential project designed on a lake, widely regarded as the pioneer of the Helix Structure. The project is positioned on a large area of the lake's surface and is connected to one another and to the city via highways from the roofs.

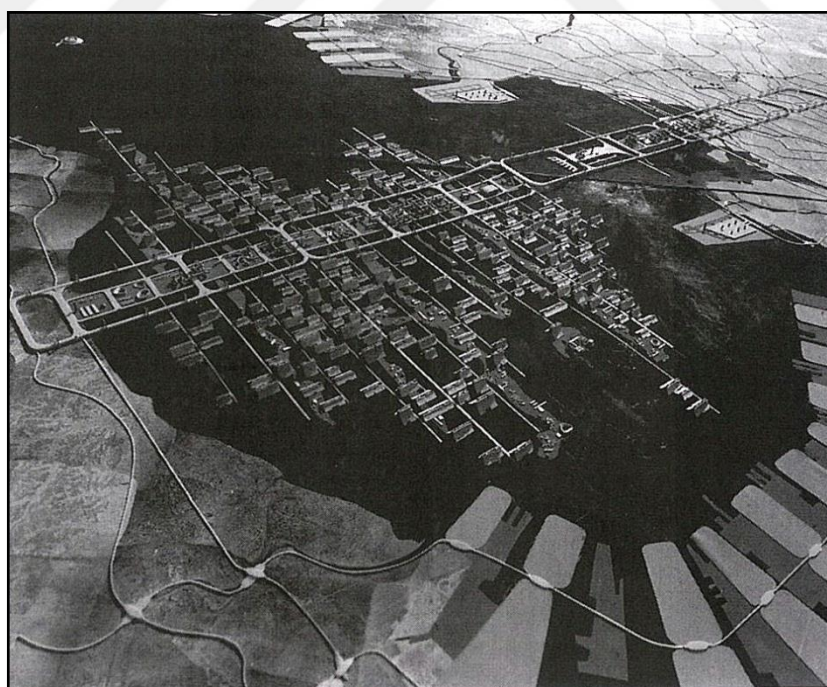


Figure 4.9. Tokyo Bay, Kenzo Tange, 1960 [88].

Toward the end of the 1950s, Yona Friedman presented a proposal for designing the units in the city in a dynamic, flexible, and variable structure through the Mobile Architecture manifesto he discussed. He realized this idea in the Ville Spatiale project he conceived by designing unit structures placed between specific grids above the city level (Figure 4.10.). In Friedman's project, the grid units do not have a fixed location or order. Each unit can be positioned at various locations. At this point in Friedman's design, the grid system and structure units on the city stand out.

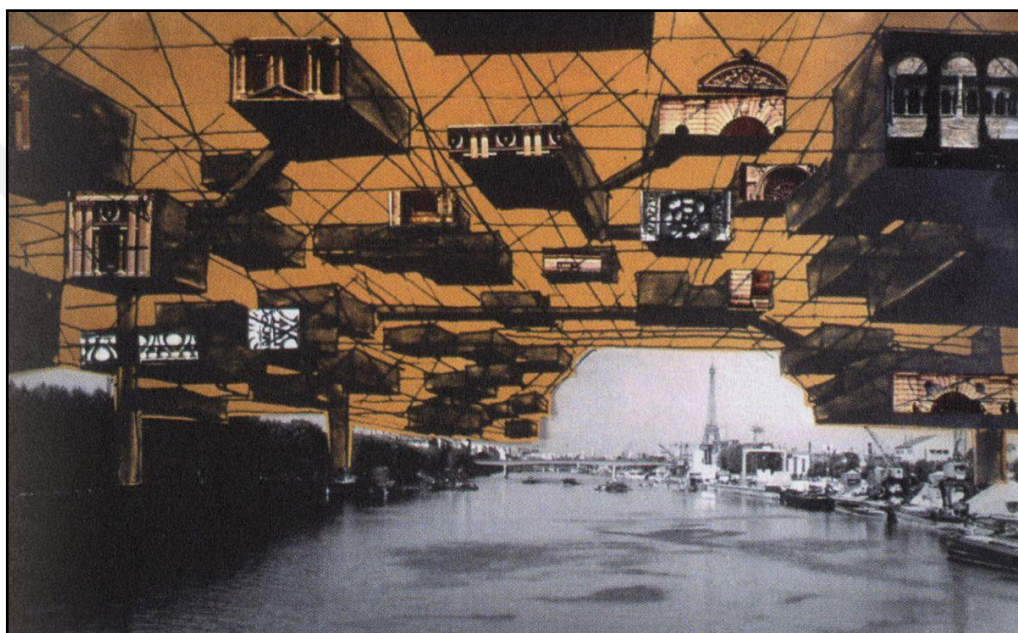


Figure 4.10. Mobile Architecture, Yona Friedman [89].

With the 1960s' growing megastructures, the flexibility, transience, and variability incorporated into the designs manifest themselves in projects involving capsule units that can be mounted and disassembled on a specific body. In this category, the Clusters in the Air project, the Capsul Tower, and the Plug-in City design, which was discussed in the fourth period, stand out. There are capsule units suspended horizontally in the megastructure unit in the Cluster in the City project, rising vertically in the city. While the project covers a relatively small area of land, it is densely populated. One of the era's mega-structures, the Intrapolis, was designed in the shape of a funnel, providing new interior living space in response to the intense and environmental problems of the city. Flexibility, mobility, and

variability is prominent in the city designs of the period. Apart from the land, cities have been planned on water, in the air, and a variety of novel designs have been developed.

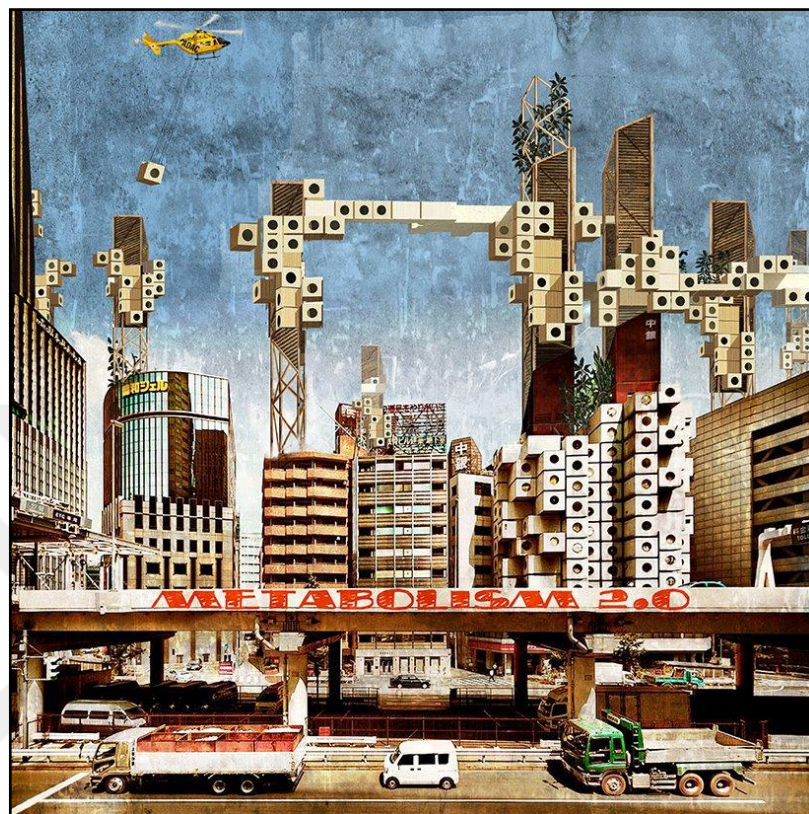


Figure 4.11. Metabolist Architecture [93].

During the Cold War, architectural movements and acts that arose as a result of rapid technological advancements presented more utopian, diverse, and untested designs than in the first periods of the century. Technological advancements shaped the urban projects of the period, introducing numerous new concepts such as artificial air conditioning systems and flexible and variable living units. The Situationist Group advocates for a new order in which production and consumption, entertainment and thought, and liberty and pleasure coexist in opposition to the perceived capitalist order and aesthetics. The New Babylon Project, which Constant Nieuwenhuys designed in accordance with this order, depicts a free life planned as a labyrinth, free of spatial and temporal constraints and without responsibilities. The Archigram group, on the other hand, has created projects that prioritize technology over aesthetics and environmental harmony (Figure 4.12.). Because Archigram designs are not environment-specific, they can be adapted to any environment or ground.

Archigram's Plug-in City project, which stands out among capsule designs of the era, depicts a city made up of capsule units suspended by a crane from a massive structure and removed after expiration. In the Walking City design conceived by Ron Herron, a giant structure walking with telescopic legs is mentioned. In Walking City, the city can move to different locations like a living entity. For this reason, the city is devoid of fixed elements except for the mega-structure. A layered entertainment structure is mentioned in the last examined Sin Center project.

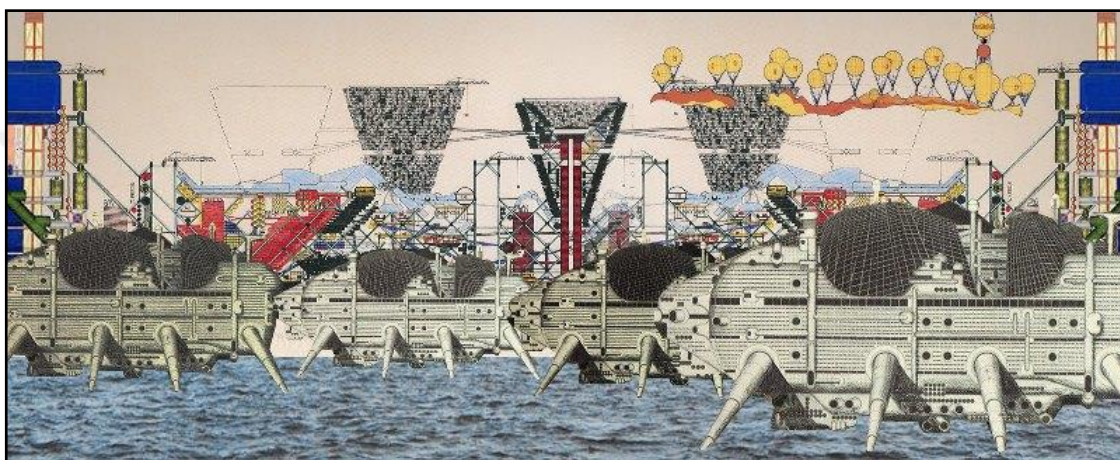


Figure 4.12. Archigram Projects [95].

In the Archizoom group's No-Stop City design, a project conceived in the spirit of an anti-capitalist attitude is presented, in which the production and consumption society develops and expands spontaneously, in contrast to an architectural structuring. There is a critical attitude towards the consumer society created by the capitalist system as the common theme in the period's designs. Cities are designed with a mobile, variable, and flexible structure that evolves with technological advancements. Buckminster Fuller designed massive geodesic domes and structures that were compatible with technological possibilities. In Fuller's Cloud Nine design, living units in the form of air-suspended spherical units that control climate and ventilation systems are presented. In the following periods, he fictionalizes the same concept with dome systems covering Manhattan (Figure 4.13.). In the Skyrise for Harlem project conceived by Fuller, a region where high-rise structures, roads, and social areas, instead of the slums, are designed from scratch is framed. Fuller designed the Triton City project in the form of a layered pyramid atop water for Tokyo Bay. As with other megastructures of the

era, the project was planned as a complex structure that incorporates all residential, commercial, social, and mechanical units. In the 1970s, Architect Justus Dahinden classified megastructures into 7 separate classifications, namely "Cellular Agglomerates, Plugin Structures, Containers, Bridge Structures, Marine Structures, Diagonal in the Space Structures and Biostructure," according to the modelling and spatial order to easily handle and classify mega-structures. (Genius). In the manifestos of the period, a new postmodern period where the modernist functionalist and monotonous forms were abandoned, and chaos and multitude coexist is mentioned.

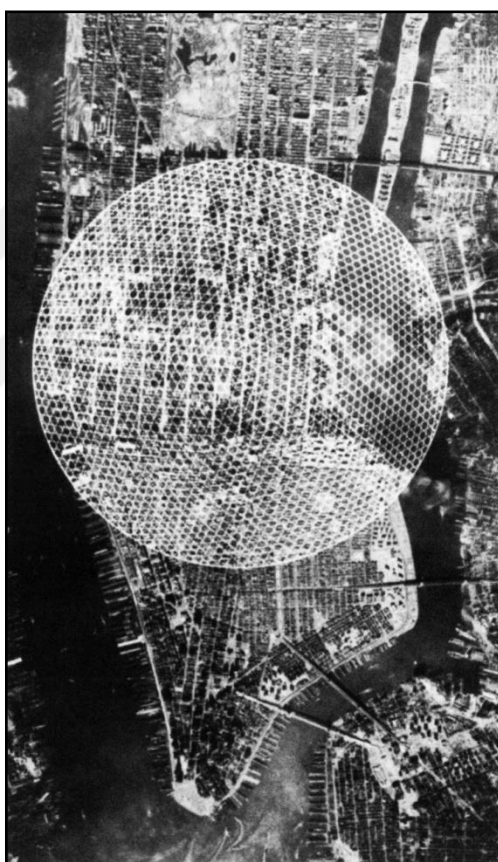


Figure 4.13. Dome Over Manhattan, Fuller & Sadao [125].

After the 1960s, economic and political breakthroughs caused uncontrolled population growth in large cities, resulting in traffic, housing, and environmental problems. In the 1960s, ecological principles such as recycling, energy conservation, and the use of renewable energy began to be incorporated into urban planning and architecture to protect the environment and prevent further degradation, particularly in North America and Europe

[33]. Sevinç (2005) mentions three fundamental approaches for utopian architecture of the period. The first approach is for the relationship between settlements and nature that emerged as a result of rapid urbanization and the destruction of natural habitats; the second approach is for the industrial societies' living spaces as a result of industrialization; and the third approach is developed to address the problems that existing cities face [73]. In consequence of the emerging environmental problems of this era, Paolo Soleri, one of the period's leading designers, developed the concept of Arcology and presented multi-layered, densely populated mega-structure projects designed with natural materials and benefited from sustainable resources (Figure 4.14.). While megastructures accommodate a large population, they are also fictionalized to cause the least amount of environmental damage possible.



Figure 4.14. Arcosanti, Paolo Soleri [160].

In the final period, urban projects shifted toward large-scale mega-structures shaped by capitalism and its economic resources. The projects of the period expand beyond the urban scale, becoming megastructures in terms of size and width that house the urban population. Ecological studies, which began to gain prominence in the 1970s, were one of the primary topics discussed in the 1980s as a result of the energy crises, and they are frequently mentioned in the projects of the period. As a result of global project competitions, various megastructure designs were discussed in terms of height and size. The Millennium Tower,

which is designed in a conical shape, the Ultima Tower, which is also designed in a conical shape but is planned at a higher height, the Crystal Tower (Figure 4.15.), and X-Seed 4,000, which share a similar appearance with Ultima Tower in terms of form, all share a similar visual appearance and features in terms of accommodation and using source efficiently. Shimizu Mega-City Project, another prominent project from the period, is distinguished by its pyramid shape and scale compared to other mega structures. As with other projects, the project is comprised of numerous units arranged in a compact structure. The Hyperbuilding project, which was discussed separately by Rem Koolhaas and Paolo Soleri during the same time period, was fictionalized using disparate approaches in locations designated as crisis cities of the period. Soleri planned his project in a desert and presented a sustainable structure design in which all functions take place together in line with certain resources. On the other hand, Koolhaas proposes a multi-connected structure project that rises vertically and is connected to the city, aiming to achieve harmony with the context. By and large, the projects of the period are regarded as self-contained mega-structures away from the urban environment, with a strong emphasis on technology and sustainability. The manifestos of the period, on the other hand, shifted away from being constructive principles and programs that helped in the formation of existing cities, to texts that deliver pointed critiques of the current order.



Figure 4.15. Crystal Island, Norman Foster [211].

On the other hand, postmodern urban fictions manifest themselves as free spaces that have drifted apart from modern urban imaginations, where chaos and randomness coexist and where uniformity, order, and systemic do not exist. In a similar vein, deconstructivists approach cities from a new perspective, far from contradictory absolute rules and conventional styles. Cities have been shaped in this direction by the capitalist system and transformed into living spaces devoid of a particular aesthetic and architectural style, where disparate parts and structures can coexist freely and far from the order and systemic. The projects, which aimed creating contemporary city designs and resolving existing problems in the first half of the century, integrated with technological and mobility concepts toward the end of the century and evolved into an innovative spatialization that ignored context. As the 21st Century approaches, large urban units manifest themselves as compact units organized within a single mega-structure.

4.3. THE EVALUATION BETWEEN THE CITIES WHICH IMAGINED IN THE 20TH CENTURY AND TODAY'S CITIES

In the 21st Century, cities are faced with many physical and environmental challenges, most notably rapid population growth and uncontrolled growth. Designers of the period conceived various projects on a large scale to create a more livable and sustainable environment in cities. Throughout history, thinkers and designers have conducted numerous studies in pursuit of the ideal city design. Solution proposals to previously discussed issues play a significant role in the conceiving and development of these studies. Although these solution proposals are not directly implemented in cities, they have a significant influence on city designs discussed in the subsequent process. When the cities of the 21st Century are discussed, it is observed that the urban and environmental problems encountered in the 20th Century have persisted in a similar manner. In this direction, urban planning, structures, and environmental designs developed in the utopias and manifestos conceived in the 20th Century take place in the process of forming the 21st-Century cities.

In the 21st Century, the concept of globalization that evolves with the global technological innovations manifests itself in the most fundamental aspects of life, especially communication and transportation. For this reason, one of the important components in 21st-Century city fiction is transportation. With the rise in vehicle ownership in the first half of

the 20th-Century, cities were rediscussed in accordance with vehicle transportation, and roads of varying widths and sizes were designed. The inclose structure of city centers, which previously allowed only pedestrian access, has evolved into centers that can accommodate vehicular traffic. Apart from the vehicle roads, there has been a certain increase in mobility in the cities with the spread of the public transportation established in the city centers. When the transportation areas of cities in the 21st-Century are examined, it becomes clear that, as a result of the growing population and unplanned structuring, the traffic problems in city centers remain severe. Since it is not possible for existing cities to be demolished and rebuilt from scratch as in utopian designs, city centers expand in an uncontrolled manner with the combination of different layers. As a result of this development, while roads and plans are being developed to ease transportation in newly constructed areas of the city, the solutions prepared for the traffic problem provide temporary solutions due to the use of old city center roads.

Housing and structuring issues were frequently discussed in 20th - Century designs, and numerous solution proposals were developed with metropolis designs that included compact high-rise structuring to control the dispersed and expanding structures of the cities. By the end of the period, cities had evolved into a megastructure in which all functions coexisted. By the time of the 21st Century, projects of various forms, sizes, and heights have been presented, including high-rise buildings, plazas, and skyscrapers in metropolises that were envisioned in 20th-Century utopias. On the other hand, mega-structural structures that combine all functions manifest themselves as grand shopping centers in 21st-Century cities that integrate commercial, residential, and entertainment areas. In the 21st Century, inclose residential areas called "Gated Community" stand out as living units. Although it is known that these housing units have existed since ancient times, it can be stated that they refer to suburban units that were discussed in the 20th Century, located far from self-sufficient cities.

Ecological studies and sustainable initiatives, which have been increasing since the 1970s, continue to exist in the 21st Century. Ecovillage designs by period designers were implemented in a variety of locations around the world, and numerous breakthroughs were made to ensure efficiency and to realize a sustainable lifestyle. Following the 1980s, structures that utilize sustainable resources and are energy efficient began to stand out under the theme of green structures in 21st-Century cities, and various policies and certification systems were developed accordingly.

When cities in the 21st-Century are examined broadly, a new order emerges that is shaped by the needs of the time, far from the functionalist and prescriptive principles of modernist architecture. Cities can be considered as living entities that coexist with the chaos, differences, and disorder presented by post-modern projects. The architecture of the period is shaped by an order determined by the economic order and the capitalist system. Increased environmental, social, and communal issues in cities have brought along uncertainty and chaos, transforming them into dystopian environments.



5. CONCLUSION

Throughout history, thinkers, theoreticians, and designers have created various works that have the potential to change and transform societies on the path in which they have set out in pursuit of a better life. These works were sometimes discussed verbally, sometimes in writing, and sometimes visually, and were shaped in consequence of the difficulties and chaos experienced by society. Utopias and manifestos have emerged in different periods of history to express the problems and problems of existing societies and to offer solutions. Both concepts gained popularity in society, particularly following the Age of Enlightenment, and they took part in various studies aimed at improving societies for the future and ensuring absolute order. Utopias and manifestos, which were initially addressed against a certain political authority or social order, come together with different disciplines such as design, art or architecture over time and make new approaches to the problems of the age.

Societies underwent numerous changes and transformations throughout the 20th-Century, including political, economic, and social changes. Although industrial production brought along scientific and technological advancements, inter-country tensions, wars, and economic crises have had a profoundly destructive effect on societies. The designers and theorists of the period wrote various studies in order to adapt the current developments to society and urban life. The designers of the era, with the belief that the only way to improve societies can be realized by designing a good environment and urban life, firstly put forward projects of various sizes, starting with cities. In the 20th Century, the concept of the city went beyond the definitions it had and started to be mentioned with various imaginations as a result of the impressions it left on individuals and the qualities it contained. The theorists of the period developed many systematic suggestions, physical or conceptual, in order to imagine cities. In the utopia and manifesto studies of the age, the physical structures of the cities were generally emphasized, and various descriptions were made on the concrete elements that create the city.

In the thesis study, the city imaginations in the architectural utopias and manifestos written in the 20th Century were examined. 20th Century utopias and manifestos are works that imagine what ideal cities would look like that can respond to the necessities of the age and the phenomenon of modern life. These studies were historically handled in five different

periods and were shaped in parallel with the prominent events and movements of the era. Each project discussed in the thesis is shaped as a result of the social and historical process in which it takes place and approaches the problems of the age from different perspectives.

In the first period, the utopias that were written as a result of the positive and negative effects of the industrial period were examined. In the manifestos of the period, the architectural pursuits of the new age entered with the industrial revolution were written. In this period, cities are spaces between the past and the future, which are shaped in line with industrial production areas, stand out with their new material and technical use. In his prepared works, a mixed urban order in which the longing for suburban life and industrial production and life are brought together is discussed.

In the second period, cities suffered extensive damage following the war and were planned from the ground up. During this period, cities are described as metropolises in which high-rise structures take place, where commercial, social, and housing activities are planned in a balanced manner, functioning as a specific mechanism. On the other hand, the period's become prominent as texts that encompass principles on how the post-war cities and structures should be planned. In this period, there are both projects that imagine modern city life and works that represent the state and socialist ideology. The urban studies in this period especially refer to the metropolitan life of the 21st Century.

The projects in the third period can be regarded as a critique of the projects in the second period. The projects discussed against modernism and modern life evolved into flexible city fictions and structuring that prioritize freedom, mobility, and variability. With the emergence of the Metabolist movement in Japan during this period, cities were re-evaluated as living structures, setting an important precedent for restructuring post-war cities, which suffered great damage. While several designs of the period were planned on the water surface, some were placed as mobile units on the raised grids. Toward the end of the period, cities ceased to be defined as spaces that expand across a specific piece of land and were instead depicted as unit capsules placed horizontally within a vertically rising megastructure. Communal life, examples of which are encountered in the first periods, were presented as compact mega structures in which individuality takes center stage in the periods following the third period.

Increasing technological advancements in the fourth period and pop art culture brought by the post-modern period direct the cities and structures towards utopian settlements where the

imagination is prominent. In the designs and manifestos of the period, dynamic cities, flying cities, and floating cities are depicted. Additionally, there are numerous criticisms towards the growing capitalist system in the urban projects and manifestos of this period. Towards the end of the period, ecological projects that were conceived with the looming energy crisis were examined. In urban studies, which are called ecological designs, vertically rising compact buildings are depicted that do not provide a reference to urban life that is disconnected from the scale of the individual. At this point, the designs of the period bear great similarities with the projects discussed in the last period. The city was packed into a mega structure, and it was planned to meet the energy needs of the building with sustainable resources.

In the final period, competition for height and size began in structure projects in line with the economic order. In the 1950s, the solutions provided for the criticisms that early-century projects ignored the individual scale and social life were pushed to the side, and the urban order brought by capitalism was thrust into the spotlight. By the end of the century, the utopias, which were discussed to idealize the future, were replaced by dystopian city imaginations, and dystopias were penned in line with the destructions that the technology could bring.

When viewed broadly, positive or negative developments that have occurred over centuries, progress in relation with the preceding and subsequent periods. Problems from the previous century are carried forward into the next, and they coalesce with the existing problems, becoming more difficult to deal with. Designers of the era framed their concerns and criticisms destructively with manifestos, but also, they followed a constructive path by developing solutions to these problems. While the conceived utopian urban projects offer solutions to the problems of the society, they also serve as a reference for the appearance of future city projects.

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