

TOBB UNIVERSTIY OF ECONOMICS AND TECHNOLOGY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

**AN ANALYSIS OF THE TRANSFORMATION OF PUBLIC SPACE DESIGNS
IN ARCHITECTURE**



MASTER OF ARCHITECTURE

Ayça YILMAZ

Department of Architecture

Supervisor: Assoc. Prof. Murat SÖNMEZ

AUGUST 2022



DECLARATION OF THE THESIS

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work. This document is prepared in accordance with TOBB ETU Institute of Science thesis writing rules.

Ayça Yılmaz



ABSTRACT

Master of Science

AN ANALYSIS OF THE TRANSFORMATION OF PUBLIC SPACE DESIGNS IN ARCHITECTURE

Ayça Yılmaz

TOBB University of Economics and Technology
Institute of Natural and Applied Sciences
Architectural Science Programme

Supervisor: Assistant Professor Murat Sönmez

Date: August 2022

Since ancient Greece, users can create public and private spheres with the architectural spaces they produce by taking action. It can be claimed that the concept of the public sphere has undergone changes and transformations with various factors in historical processes. At this point, this thesis explores the conditions that make up the public sphere and the architectural/spatial discussions on the production of public space in the context of the factors affecting social life by creating breaks in historical processes within the framework of the view and evaluation of events by thinkers and architects. In this context, this study presents research on the existence and qualities of public space. In this study, in the context of the historical reading process and the conditions affecting the existing social structure, the current state of the public space and its content on architectural thoughts and practices are discussed. It is a study based on the program/action and structural qualities of the architectural content of the public space through the events, thinkers, and architects determined at this point. The study analyzes the changes and transformations in design and structural elements, such as

the sizes of public spaces, ground-surface relations, and interactions of architectural elements. In this context, the thesis uses three primary methods: literature research, tabulation, and comparative analysis. The first method that constitutes the study is the literature search on how the definition and content of the public sphere in philosophy are created. With this method, the concept and definitions of public sphere of the thinkers Hannah Arendt, Jürgen Habermas, Richard Sennett, Oskar Negt-Alexander Kluge, Henri Lefebvre, Jacques Derrida and William Gibson were reached. The second research method of the study is analysis and classification. In the first part of the research, the definitions and expansions of the public sphere and the public space programs and contents pointed out by the selected thinkers were examined. In the period determined by the discourses of these thinkers and the definitions of the public sphere, the practices of space to produce public space in the context of the works of architects such as Herman Hertzberger, Rem Koolhaas, Bernard Tschumi, Marcos Novak, and Bjarke Ingels were also examined. As a result of this research and analysis process, the technological, political, economic, artistic, health, social and architectural changes that change the historical methods and the intellectual and practical counterparts of the architectural content that establishes the public space are brought together with tabulation. The last method of the study is a process for designing contemporary images of public space. It includes a method to define and discuss the architectural contents of the public space of conditions affecting the social structure, such as climate change, the Covid-19 pandemic, economic and political changes, and technological developments, which are included in the current conditions that emerged during the analysis process of the tabulation. Thus, the factors affecting the design and production of public space in today's architectural thoughts and practices, architectural programs, intellectual and structural elements in the production of public space, and how the public space will be formed are discussed through understanding the present and the near future.

Keywords: Public space, Public sphere, Architectural design, Architectural space.

ÖZET

Yüksek Lisans Tezi

AN ANALYSIS OF THE TRANSFORMATION OF PUBLIC SPACE DESIGNS IN ARCHITECTURE

Ayça Yılmaz

TOBB Ekonomi ve Teknoloji Üniversitesi
Fen Bilimleri Enstitüsü
Mimarlık Anabilim Dalı

Danışman: Dr. Öğr. Üyesi Murat SÖNMEZ

Tarih: Ağustos 2022

Antik Yunan'dan itibaren kullanıcılar eylemde bulunarak ürettiği mimari mekanlar ile kamusal ve özel alanlar oluşturabilirler. Kamusal alan kavramının ise tarihsel süreçlerdeki çeşitli faktörler ile değişim ve dönüşümlere uğradığı iddia edilebilir. Bu noktada bu tez tarihsel süreçlerde kırılmalar yaratarak toplumsal yaşantıyı etkileyen faktörler bağlamında, düşünürler ve mimarların olaylara bakış ve değerlendirmeleri çerçevesinde kamusal alanı oluşturan koşulları ve kamusal mekanın üretilmesine yönelik mimari/mekansal tartışmaları araştırmaktadır. Bu kapsamda bu çalışma kamusal mekanın varlığı ve nitelikleri üzerine bir araştırma sunmaktadır. Bu çalışmada tarihsel okuma süreci ile mevcut toplumsal yapıyı etkileyen koşullar bağlamında, kamusal mekanın güncel halini ve mimari düşünce ve pratiklerine yönelik içeriği tartışılmaktadır. Bu noktada belirlenen olaylar, düşünürler ve mimarlar ile kamusal mekanın mimari içeriğinin program/eylem ve yapısal nitelikleri üzerine kurulu bir çalışmadır. Çalışma kamusal mekanların büyüklükleri, zemin-yüzey ilişkileri, mimari elemanların etkileşimleri gibi tasarımsal ve yapısal unsurlardaki değişimleri ve dönüşümleri analiz etmektedir. Bu bağlamda tez literatür araştırması, tablolama ve karşılaştırmalı analiz gibi üç temel yöntem kullanır. Çalıştırmaı oluşturan birinci

yöntem felsefede kamusal alan tanım ve içeriğinin nasıl oluşturulduğuna yönelik literatür araştırmasıdır. Bu yöntem ile tezde yer verilen düşünürler Hannah Arendt, Jürgen Habermas, Richard Sennett, Oskar Negt-Alexander Kluge, Henri Lefebvre, Jacques Derrida ve William Gibson'ın kamusal alan kavramı ve tanımlarına ulaşılmıştır. Çalışmanın ikinci araştırma yöntemi ise analiz ve sınıflandırmadır. Araştırmanın ilk bölümünde seçilen düşünürlerin kamusal alan tanımları ve açılımları ile işaret ettikleri kamusal mekan programları ve içerikleri incelenmiştir. Bu düşünürlerin söylemleri ve kamusal alan tanımları ile belirlenen dönem içerisinde Herman Hertzberger, Rem Koolhaas, Bernard Tschumi, Marcos Novak ve Bjarke Ingels gibi mimarların çalışmaları bağlamında kamusal mekanı üretmeye yönelik mekan pratikleri de incelenmiştir. Bu araştırma ve analiz sürecinin sonucunda ise tarihsel süreçleri değiştiren teknolojik, politik, ekonomik, sanat, sağlık, sosyal ve mimari değişimler ile kamusal mekanı kuran mimari içeriğin düşünsel ve pratik karşılıkları tablolama ile bir araya getirilmiştir. Çalışmanın son yöntemi ise kamusal mekanın güncel karşılıklarını tasarlamaya yönelik bir süreçtir. Yapılan tablolamanın analiz sürecinde ortaya çıkan güncel koşulların barındırdığı iklim değişikliği, Covid-19 pandemisi, ekonomik ve politik değişimler ve teknolojik gelişmeler gibi toplumsal yapıyı etkileyen koşulların kamusal mekanın mimari içeriklerini tanımlamaya ve tartışmaya yönelik bir süreci içerir. Böylece günümüz mimari düşünce ve pratiklerinde kamusal mekanın tasarım ve üretimini etkileyen faktörler, mimari programlar ve kamusal mekanın üretilmesindeki düşünsel ve yapısal etkenler ile kamusal mekanın nasıl oluşacağı, bugünü ve yakın geleceği anlamak üzerinden tartışılmıştır.

Anahtar Kelimeler: Kamusal mekan, Kamusal alan, Mimari tasarım, Mimari mekan.

ACKNOWLEDGMENTS

I would like to thank my supervisor Asst. Prof. Murat Sönmez guided and supported me with his valuable help and contributions throughout my studies. I am very grateful for his patience, dedication, and guidance in knowing me so well. I would also like to extend my sincere thanks to the faculty members of TOBB University of Economics and Technology, Department of Architecture. I would also like to thank jury members, Prof. Dr. Ertuğrul Rufayi Turan and Prof. Dr. Nuray Bayraktar, for their valuable suggestions and contributions. Finally, I would like to thank the TOBB University of Economics and Technology for providing me with an opportunity as a scholarship student and teaching assistant.

I would like to thank all my family members for encouraging me to start my academic life. Especially my mom and dad are Leyla and Mehmet Yılmaz, my biggest supporters, who taught me that I should always follow my wishes and that I know they are always by my side. And I would like to thank my nephew and niece, İnci and Oğuz Alp, who always makes me think that I should try and work harder to leave a better world for them. So I hope you read these pages when you grow up.



TABLE OF CONTENTS

	<u>Page</u>
DECLARATION OF THE THESIS	Hata! Yer işareti tanımlanmamış.v
ABSTRACT	Hata! Yer işareti tanımlanmamış.vii
ÖZET	ix
ACKNOWLEDGEMENTS	Hata! Yer işareti tanımlanmamış.xi
TABLE OF CONTENTS	xiii
ABBREVIATIONS	xv
LIST OF FIGURES	Hata! Yer işareti tanımlanmamış.xvii
1. INTRODUCTION	Hata! Yer işareti tanımlanmamış.1
1.1 Purpose of the Thesis.....	1
1.2 Scope of the Thesis.....	2
1.3 Claim of the Thesis.....	Hata! Yer işareti tanımlanmamış.2
1.4 Method of the Thesis	3
2. THE CONCEPT OF PUBLIC SPHERE AND ARCHITECTURAL PROGRAMS IN THE CONTEXT OF THINKERS	7
2.1 Definitions of Public Sphere in the Context of the Thinkers.....	8
2.1.1 Hannah Arendt and the Ancient Greek public sphere	8
2.1.2 Jürgen Habermas and the bourgeois public sphere	11
2.1.3 Richard Sennett’s approach to the public sphere	15
2.1.4 Oskar Negt – Alexander Kluge and the proletarian public sphere.....	18
2.1.5 Henri Lefebvre and the urban public sphere.....	21
2.1.6 Jacques Derrida’s concept of deconstruction and public sphere.....	26
2.1.7 William Gibson’s concept of cyberspace and the immaterial public sphere	29
2.2 Public Space Designs of Architectural Programs	34
2.2.1 Agoras.....	34
2.2.2 Amphitheatres and plazas	40
2.2.3 Shopping arcades.....	42
2.2.4 City planning	44
2.2.5 Exhibition pavilions.....	46
2.2.6 Department stores.....	49
2.2.7 Dwelling.....	51
2.2.8 Factories.....	53
3. PUBLIC SPACE DESIGNS OF ARCHITECTS’	57
3.1 Herman Hertzberger and His Public Space Designs	57
3.2 Rem Koolhaas and His Public Space Designs	84
3.3 Bernard Tschumi and His Public Space Designs	110
3.4 Marcos Novak and His Public Space Designs	126
3.5 Bjarke Ingels and His Public Space Designs	131
3.6 Refik Anadol and His Public Space Designs	153
4. DISCUSSION	159
5. CONCLUSION	181
REFERENCES	185
APPENDICES	197
CURRICULUM VITAE	199



ABBREVIATIONS

ASCS	: American School of Classical Studies
CBOB	: Centraal Beheer Office Building
CHAPE	: Crew Health and Performance Exploration Analog
DDH	: De Drie Hoven
DMM	: Danish Maritime Museum
GAC	: Google Arts and Culture
HHH	: Haarlemmer Houttuinen Housing
LACMA	: Los Angeles County of Art Museum
LFAC	: Le Fresnoy Art Center
LSA	: Lessons for Students in Architecture
MHND	: Machine Hallucinations – Nature Dreams
MLA	: Machine Learning Algorithms
MYH	: Maritime Youth House
NLF	: National Library of France
PDLV	: Parc de la Villette
PELA	: Prada Epicenter Los Angeles
PENY	: Prada Epicenter New York
PESF	: Prada Epicenter San Francisco
SCH	: Stavanger Concert Hall
SCL	: Seattle Central Library
SI	: Social Infrastructure
TDP	: The Danish Pavilion
VMC	: Vredenburg Music Centre
WDCH	: Walt Disney Concert Hall



LIST OF FIGURES

	<u>Page</u>
Figure 2. 1 : Agora of Priene.....	35
Figure 2. 2 : Plan of northwest Athens, second century AD.....	36
Figure 2. 3 : Agora of Athens, c. 200 BC, plan.....	37
Figure 2. 4 : Agora of Athens c. 100 BC, plan.....	38
Figure 2. 5 : Agora of Athens, second century AD, plan.....	38
Figure 2. 6 : Agora of Athens, second century AD, plan.....	40
Figure 2. 7 : Amphitheater of Arles.....	41
Figure 2. 8 : Amphitheater of Lucca.....	41
Figure 2. 9 : Rockefeller Plaza, people skiing in winter.....	42
Figure 2. 10 : Rockefeller Plaza, a sitting area in summer.....	42
Figure 2. 11 : Passage Du Caire, a photograph from the top view.....	43
Figure 2. 12 : Passage Du Caire, a photograph from the interior view.....	44
Figure 2. 13 : Passage Pommeraye, a photograph from the interior view.....	44
Figure 2. 14 : Ensanche, a photograph from the Barcelona.....	45
Figure 2. 15 : Fort l’Emperur Project, masterplan.....	46
Figure 2. 16 : Fort l’Emperur Project , sketch.....	46
Figure 2. 17 : The Front entrance of the Crystal Palace.....	47
Figure 2. 18 : Crystal Palace, a photograph from the interior space.....	47
Figure 2. 19 : Grand Palais, wide openings created with steel structure.....	48
Figure 2. 20 : Grand Palais, steel structure.....	48
Figure 2. 21 : World Exhibition Paris 1867.....	49
Figure 2. 22 : Galeria Lafayette.....	50
Figure 2. 23 : Les Halles.....	50
Figure 2. 24 : Spangen Housing, the balcony and the street.....	51
Figure 2. 25 : Spangen Housing, Traffic-free living street.....	51
Figure 2. 26 : Spangen Housing.....	52
Figure 2. 27 : Orphanage, a photograph with top view.....	52
Figure 2. 28 : Orphanage, lintel area and interior-exterior relationship.....	53
Figure 2. 29 : Orphanage.....	53
Figure 2. 30 : Van Nelle Factory, curved surface.....	54
Figure 2. 31 : Van Nelle Factory, the stairs.....	54
Figure 2. 32 : Van Nelle Factory, the stairs.....	54
Figure 2. 33 : Van Nelle Factory, circular roof structure.....	55
Figure 3. 1 : Montessori School, a photograph of public space created with architectural elements.....	60
Figure 3. 2 : Montessori School.....	61
Figure 3. 3 : Montessori School, a photograph of the children sitting.....	61
Figure 3. 4 : Montessori School, a photograph from the common room at the school.....	62
Figure 3. 5 : Montessori School, a photograph of refillable frames on doors.....	62
Figure 3. 6 : Montessori School, a photograph of brick podium block with children.....	63
Figure 3. 7 : Montessori School, wooden blocks.....	63

Figure 3. 8 : Montessori School, perforated building blocks.....	64
Figure 3. 9 : Diagoon Dwellings, a photograph of general view.	65
Figure 3. 10 : Diagoon Dwellings, a photograph of the terrace.....	65
Figure 3. 11 : Diagoon Dwellings, a photograph of the outdoor conversion into living space.	66
Figure 3. 12 : Diagoon Dwellings, a photograph of the street level area being used as a garage.....	67
Figure 3. 13 : Diagoon Dwellings, a photograph of the area at street level	67
Figure 3. 14 : Diagoon Dwellings, a user-processed photograph of the fillable frame of the build.....	68
Figure 3. 15 : CBOB , a photograph from the top.....	68
Figure 3. 16 : CBOB.....	69
Figure 3. 17 : CBOB, a photograph from exhibition.....	69
Figure 3. 18 : CBOB, a photograph coffee space.....	70
Figure 3. 19 : CBOB.....	70
Figure 3. 20 : CBOB, a photograph of the interior that users created by filling in the frames	71
Figure 3. 21 : CBOB, a photograph of working person at the desk.....	71
Figure 3. 22 : CBOB, a photograph of the door.....	72
Figure 3. 23 : CBOB.....	72
Figure 3. 24 : DDH, a photograph of a moment when old people are together.....	73
Figure 3. 25 : DDH, a photograph of doors that are half closed and half open.	73
Figure 3. 26 : DDH, a photograph of the street and wall concepts created with the architectural elements inside the building	74
Figure 3. 27 : DDH, a photograph of an animal-filled area that connects locals and older residents	75
Figure 3. 28 : DDH, plan	76
Figure 3. 29 : VMC, a photograph of the building from the outside.....	77
Figure 3. 30 : VMC, a photograph from the entrance to the building.....	77
Figure 3. 31 : VMC, a photograph of the space created by the column.....	78
Figure 3. 32 : VMC, a photograph from the foyer	79
Figure 3. 33 : VMC, a photograph of the sitting unit.....	79
Figure 3. 34 : VMC, a representation of a public parade and visual contact.....	80
Figure 3. 35 : VMC, a photograph of the oditorium	81
Figure 3. 36 : HHH, a photograph of people sitting on the street.....	81
Figure 3. 37 : HHH, a photo of children playing in the street	82
Figure 3. 38 : HHH, a photograph of the living street, facade overhangs, exterior stairs and balconies.....	83
Figure 3. 39 : HHH, a photograph from a street level life.....	83
Figure 3. 40 : HHH, a photograph of the use of the remaining space under the stairs	84
Figure 3. 41 : HHH, a photograph from the balcony	84
Figure 3. 42 : Jussieu - Two Libraries, a diagram of the structure	88
Figure 3. 43 : Jussieu - Two Libraries, a photograph of model	88
Figure 3. 44 : Jussieu - Two Libraries, a photograph of model.....	89
Figure 3. 45 : Jussieu – Two Libraries, a plan of the building on a model	89
Figure 3. 46 : Jussieu - Two Libraries, a plan of the building on a model	90
Figure 3. 47 : Jussieu - Two Libraries, a plan of the building on a model.....	90
Figure 3. 48 : Jussieu – Two Libraries, a plan of the building on a model	90
Figure 3. 49 : Kunsthal	91

Figure 3. 50 : Kunsthal.....	92
Figure 3. 51 : Kunsthal, a photograph from the life with ramp.....	92
Figure 3. 52 : Kunsthal, a photo of the oditorium and stairs inside the building	92
Figure 3. 53 : Tate Modern.....	93
Figure 3. 54 : Tate Modern, a photograph from the interior space.....	93
Figure 3. 55 : Tate Modern, diagram	94
Figure 3. 56 : LACMA, a photograph of model.....	95
Figure 3. 57 : LACMA, a photograph of model.....	95
Figure 3. 58 : LACMA, diagrammatic analysis	95
Figure 3. 59 : PESF, a photograph of the terrace separating the two cubes.....	96
Figure 3. 60 : PESF, a photograph of the facade.....	97
Figure 3. 61 : PENY, the wave.....	98
Figure 3. 62 : PENY, a photograph where steps are used as seating.....	98
Figure 3. 63 : PENY, a photograph of steps and wall paintings	98
Figure 3. 64 : PELA, stair theme and wooden plane	99
Figure 3. 65 : PELA, a photograph where the facade of the store opens to the street.	99
Figure 3. 66 : SCL, a photograph of the building from street level.....	100
Figure 3. 67 : SCL, a photograph of the building from street level.....	101
Figure 3. 68 : SCL, a diagram of media tools	102
Figure 3. 69 : SCL, a diagram of programmatic elements	102
Figure 3. 70 : SCL, a diagram of 5 fixed and 4 unstable programs.....	103
Figure 3. 71 : SCL, a diagram	103
Figure 3. 72 : SCL, a diagram of scrolling platforms	104
Figure 3. 73 : SCL, a diagram of book spiral	104
Figure 3. 74 : SCL, a diagram of the book capacity	105
Figure 3. 75 : SCL, a photograph of the escalator in the library	105
Figure 3. 76 : SCL, a photograph from the mixing chamber	106
Figure 3. 77 : Zollverein Kohlenwäche, photographs from the site	108
Figure 3. 78 : Zollverein Kohlenwäche, masterplan.....	109
Figure 3. 79 : Zollverein Kohlenwäche, a photograph of the building from the outside	109
Figure 3. 80 : Zollverein Kohlenwäche, a photograph of model.....	110
Figure 3. 81 : PDLV, site plan.....	113
Figure 3. 82 : PDLV, a photograph where people are together.....	114
Figure 3. 83 : PDLV, a diagram of follies.....	115
Figure 3. 84 : PDLV, a diagram of follies.....	115
Figure 3. 85 : PDLV, a photograph of follies.....	116
Figure 3. 86 : PDLV, a photograph of follies and people	116
Figure 3. 87 : Bridge City, site plan and elevation	117
Figure 3. 88 : Bridge City, axonometric view	117
Figure 3. 89 : Bridge City, elevations of the existing bridges and the new point-villes	118
Figure 3. 90: NLF	119
Figure 3. 91 : NLF, a diagram of the circuits.....	120
Figure 3. 92 : NLF, a diagram of axonometrics	120
Figure 3. 93 : GVG, A photograph showing the slope of the gallery	122
Figure 3. 94 : GVG, Plan and section	122
Figure 3. 95 : GVG, A photograph of reflection	122
Figure 3. 96 : GVG, A photograph of the combination of glass and metal clips	123

Figure 3. 97 : LFAC	124
Figure 3. 98 : LFAC, a photograph from inside the building	124
Figure 3. 99 : LFAC, a photograph of the structural elements	124
Figure 3. 100 : LFAC, a photograph of the roof and structure	125
Figure 3. 101 : LFAC, a photograph of the roof and structure	125
Figure 3. 102 : LFAC, a diagram of roof.....	125
Figure 3. 103 : LFAC, a section diagram	126
Figure 3. 104 : LFAC, a section diagram	126
Figure 3. 105 : DVD.....	131
Figure 3. 106 : MYH, a diagram of the building	132
Figure 3. 107 : MYH, a photograph of social carpet.....	132
Figure 3. 108 : MYH, a photograph of the wavy form of a wooden social carpet ..	133
Figure 3. 109: MYH, a photograph of the wavy form of a wooden social carpet ...	133
Figure 3. 110 : MYH, a photograph of children playing in the building.....	133
Figure 3. 111 : The VM Houses, a diagram of the structure	134
Figure 3. 112 : The VM Houses, a photograph of balconies	134
Figure 3. 113 : The VM Houses, a photograph of the corridor.....	135
Figure 3. 114 : The VM Houses, a photograph from the general view	135
Figure 3. 115 : SCH, a model of the building	136
Figure 3. 116 : SCH, a model of the building	136
Figure 3. 117 : SI, site plan.....	137
Figure 3. 118 : SI, a visual representation of the overall proposal of the design.....	137
Figure 3. 119 : SI, a diagram of the formation.....	138
Figure 3. 120 : SI, a photograph of the general view	138
Figure 3. 121 : TTH, A render of the building.....	139
Figure 3. 122 : TTH, A render of the building.....	140
Figure 3. 123 : TTH, View of the city with mirrors.....	140
Figure 3. 124 : TTH, A render of the building.....	140
Figure 3. 125 : TDP, a diagram of structure	142
Figure 3. 126 : TDP, a photograph from the general view	142
Figure 3. 127 : TDP, a photograph of the bike path, stairs and mermaid in the building	142
Figure 3. 128 : TDP, a photograph of people biking, sitting and walking in the structure	143
Figure 3. 129 : POT, A Render of the building being shaped by the spiral.....	143
Figure 3. 130 : POT, The spiral form of the building.....	144
Figure 3. 131 : POT, The location of the building in the city.....	144
Figure 3. 132 : DMM, site plan.....	144
Figure 3. 133 : DMM, a diagram of Kronborg castle and area.....	145
Figure 3. 134 : DMM, a diagram of the formation of the building.....	145
Figure 3. 135 : DMM, a diagram of the building's relationships with its surroundings	145
Figure 3. 136 : DMM, a photograph of the general view	146
Figure 3. 137 : DMM, a photograph of oditiroum	146
Figure 3. 138 : DMM, a photograph of gallery.....	147
Figure 3. 139 : DMM, a photograph of the building	147
Figure 3. 140 : A render of the existing architectural layer and newly added layers	148
Figure 3. 141 : MOL, A render of the building.....	148

Figure 3. 142 : MOL, The relationship of the building with its environment and the concept of the cycle	148
Figure 3. 143 : MOL, A render from inside the building.....	149
Figure 3. 144 : Back to the Future, a representation of the design	150
Figure 3. 145 : BKB, Programs in the building and the idea of the structure to offer flexible spaces	150
Figure 3. 146 : BKB, A Representation of what the design proposal will change...	151
Figure 3. 147 : BKB, Network idea in the city connecting neighborhoods	151
Figure 3. 148 : BKB, A render use of the bridge.....	151
Figure 3. 149 : MDA, A render of the design	152
Figure 3. 150 : MDA, 3D printing of the building	152
Figure 3. 151 : MDA, Plan of the building	152
Figure 3. 152 : CCC, A poetic visual experience.	153
Figure 3. 153 : CCC, A render of Catalhoyuk.....	153
Figure 3. 154 : Archive Dreaming, high dimensional data	154
Figure 3. 155 : Archive Dreaming, the space where a user experiences this interactive art	154
Figure 3. 156 : Archive Dreaming, light, data and an immersive architecture	155
Figure 3. 157 : WDCH, Public art installation projected on the exterior of the building	156
Figure 3. 158 : WDCH, Public art installations projected onto the building's surfaces	156
Figure 3. 159 : MHND, a public art projection	157
Figure 3. 160 : MHND, A photograph of Anadol's digital art in the gallery	157
Figure 3. 161 : MHND, An NFT	158
Figure 4. 1 : Tabulation Work	162
Figure 4. 2 : Stage-1 Democracy	164
Figure 4. 3 : Stage-2 Capitalism	166
Figure 4. 4 : Stage-3 Industrial Revolution	168
Figure 4. 5 : Stage-4 Political Extremism, Part 1	171
Figure 4. 6 : Stage-4 Political Extremism, Part 2	172
Figure 4. 7 : Stage-5 Rebellion.....	174
Figure 4. 8 : Stage-6 Digital Developments.....	176
Figure 4. 9 : Stage-7 New Publicity and Digital Arts	178



1. INTRODUCTION

It can be said that architecture has developed the definitions of the relationship between users and architectural space since Ancient Greece. These architectural spaces where users act can be defined as private and public spaces. In this context, this thesis covers research on the existence and qualities of public space. This thesis work started with the effect of a period when the Covid-19 pandemic emerged, closures were experienced, and many concepts such as isolation, vaccination, and social distance entered daily life. Thus, while starting this thesis, it was observed how the publicness was suddenly deformed, and it was realized that it was not only up to the architects to produce the space and public space. In this context, it has been seen that all kinds of factors affect the conditions of creating space and public space. As a result of the research made from this point of view, it can be claimed that the public space exists or transforms under the influence of all factors that change social life, such as technological, political, economic, art and sports, health, social, and architecture. In other words, it can be stated that the public space is constantly changing and transforming daily and in historical processes with wars, economic crises, pandemics, technological developments, and transformations in the social field. This situation leads to many different definitions of the public sphere. Thus, in the context of historical processes and descriptions of the public sphere, this study discussed the alleged transformations of contemporary public space in the context of architectural design in the continuity of purpose, scope, claim, and method below.

1.1 Purpose of the Thesis

Thomas Kuhn states that the periods of stability experienced can be interrupted by sudden breaks and thus offer the opportunity to transform social relations, processes, and the economic production order (Kuhn, 1996). In this context, it can be said that while the history of humanity contains certain stagnations, the factors affecting the social structure, such as economic, political, technological, or epidemics, interrupt these stagnations. Thus, it can be argued that these factors lead to changes and transformations in the production conditions of the public space. In the context of all

kinds of factors and events that affect daily life in a historical process and cause a social break, this study deals with the views and evaluations of architects and thinkers towards these events and factors. This thesis analyzes the definitions of the public sphere created by thinkers with the perspective of events and factors in the historical process and the public space designs created by architects and artists in this context. Thus, it aims to examine the conditions that make up the public sphere, the transformation experienced, and the architectural/spatial debates on the production of public space. First, however, this study aims to read the definitions of the public sphere developed by thinkers through architectural space. Another purpose of this thesis is to discuss the current state of public space and its content for architectural thought and practice in the context of conditions that profoundly affect the social structure, such as climate change, pandemics, economic-political turmoil, and technological developments.

1.2 Scope of the Thesis

This study establishes its scope on the program/action and structural contents of the architectural content of the public space in the context of determining events, breaks, thinkers, and architects. While historical events and factors cause gaps in the social structure, they create programmatic and structural transformations in the architectural contents that define the public sphere. Therefore, the scope of this research includes the programmatic and structural change experienced/created through the public sphere-public space relationship. Consequently, the programmatic and structural features of the architectural contents, which correspond to the new or transformed public spaces caused by the ruptures experienced, constitute the scope of the study. In this context, the changes and transformations in the design and structural elements that make up the public space, such as architectural dimensions, ground-surface relations, and interaction of architectural elements with each other, constitute the scope of the study.

1.3 Claim of the Thesis

This study started at a time when the Covid-19 pandemic emerged. With Covid-19, many new concepts, restrictions, and information have entered daily life. During this period, due to isolation, vaccination, and social distance, publicness was suddenly

deformed, and the concepts of the public sphere and public space were transformed. In this case, it has been realized that producing public space does not depend on architects. Instead, all kinds of factors affect the building and public space conditions. In this context, this thesis claims that different factors that transform daily and social life change the production and existence of public space. Furthermore, this transformation directly affects the programmatic and structural contents of architecture. In this framework, this thesis states that the change in the programmatic and structural content of the public space gives rise to different action and structural tools.

1.4 Method of the Thesis

This study was developed through three primary research methods in the context of the above-mentioned purpose, scope, and claim. These are literature research, tabulation, and comparative analysis.

This thesis is investigated with the claim that different factors that transform daily and social life change and transform the production and existence of public space. Furthermore, this transformation directly affects the programmatic and structural contents of architecture. In this context, while this thesis deals with the relationship between the historical breaks-public sphere-public space in terms of thinkers and architects, it also distinguishes the concepts of the public sphere and public space. There are many discussions on the differences between the public sphere and public space concepts. Although social movements and political upheavals reject the conceptual and physical distinctions between these two concepts, many other studies distinguish these two concepts, as this thesis deals with. At this point, the idea of the public sphere has a theoretical meaning and is considered free from spatiality and geography. Therefore, the idea of public space is included in the thesis as a concept that produces the public sphere and contains spatial qualities (Low, 2017). Thus, the first of the three main titles that constitute the method of the study is the literature research on how the definition and content of the public sphere, which has a theoretical meaning in philosophy, is created. In this context, the explanations and expressions of the thinkers who researched, questioned, and defined the public sphere were investigated. This research is based on the definitions of seven thinkers who explain

the existence of the public sphere. In this context, the thinkers working in the public sphere and selected to take part in this thesis are as follows:

1. Hannah Arendt
2. Jürgen Habermas
3. Richard Sennett
4. Oscar Negt ve Alexander Kluge
5. Henri Lefebvre
6. Jacques Derrida
7. William Gibson

In the context of the openings and thoughts of these seven selected thinkers towards the public sphere, the Ancient Greek public sphere with Hannah Arendt, the bourgeois public sphere with Jürgen Habermas, the public sphere and the fall of the public man with Richard Sennett, the proletarian public sphere with Oskar Negt-Alexander Kluge, the urban space with Henri Lefebvre, the concept of deconstructivism and its effect on the public sphere with Jacques Derrida and the idea and definitions of cyberspace and immaterial public sphere with William Gibson has been reached.

The second of the three primary research methods of the study is an analysis and classification study. First of all, in the first part of the research, the definitions and expansions of the public sphere of the selected thinkers and the architectural programs that the architects specified/designed in the context of public space designs and their structural contents were investigated. The programs that set thinkers stated in the context of the public sphere and architects in the context of public space were agoras, amphitheaters, coffee houses, clubs, shops, cafes, bourgeois houses, passages, town squares, city plans, factories, schools, living spaces, working spaces, libraries, museums, parks, cultural venues, and pavilions. Next, the works of architects such as Herman Hertzberger, Rem Koolhaas, Bernard Tschumi, Marcos Novak, and Bjarke Ingels, and artists such as Refik Anadol, who produced within the period determined by the discourses and definitions of the public sphere of these thinkers, and their practical approaches to making public space were examined. Finally, in the period in which these approaches were produced, the programmatic and structural contents of the public sphere-public space relationship were analyzed. As a result of this analysis, the intellectual and practical counterparts of the architectural content that constitutes

the public space are brought together in a table. The tabulation has been made in line with the social breaks that affect daily life in the historical process – technological, political, economic, art and sports, health, social and architectural – and the definitions of the public sphere and public space designs that are claimed to be related to these breaks. In this context, this table has been structured around seven thinkers and classified around specific periods pointed out by the thinkers. These periods are classified according to the expansions of the thinkers based on their shared thoughts. For this reason, while it does not indicate a chronological period in the historical process, it has been deliberately ambiguous with this method.

The last of the three main headings that make up the third method of the study is a process created to design the contemporary counterparts of public space. This design process includes an analysis process to define and discuss the architectural contents of the public space of conditions affecting the social structure, such as climate change, the Covid-19 pandemic, economic-political turmoil, and technological developments, which emerged when this tabulation study was analyzed. Thus, the factors affecting the design and production of public space in architectural thought and practice for today, architectural programs, intellectual and structural elements in the production of public space, and how the public space will be formed are discussed through understanding the present and the near future.



2. THE CONCEPT OF PUBLIC SPHERE AND ARCHITECTURAL PROGRAMS IN THE CONTEXT OF THINKERS

The concepts of public and private gain meaning according to the language and historical period in which they are used. For this reason, the ideas of public and private can be evaluated from many dimensions and different perspectives. As a result of these evaluations, many definitions and models of the public sphere are created. While the concept of public dates back to Antiquity, its use in western languages is not seen until the second half of the 15th century. The English idea of the public, introduced by Thomas Malory in 1470, is used to express the common interest of society. Approximately 70 years after this usage, the concept of the public became apparent to general observation. In the middle of the 17th century, while the idea of *le public* defines the theater audience in French, this concept expresses a common interest and a political community with the Renaissance. After the 17th century, the general idea carries the expression open to everyone's control. The 18th century is when the concept of public gained its modern meaning (Habermas, 2004). Thus, the concept of the public sphere turns into an idea that includes various people, different from family and intimate environment (Sennett, 2002).

The concept of the public sphere is one of the terms that evokes the openness of communication and focuses on the public interest in general. This concept attains its modern form with the separation of civil society from the state in the 17th-18th centuries. The contemporary public sphere also includes the idea of civil society. This concept ensures reliable relationships between unfamiliar people based on the idea of interpersonal civilization. On the other hand, the idea of the public sphere enables democratic thought to reach freedom through the citizens' discourses in civil society. This public sphere is a social relationship that ignores status. Thus, unlike private interests, it connects civil society to the state and focuses on the public interest. The public sphere is a concept that everyone can see and hear (Calhoun, 2001).

The concept of the public sphere leads to productions in many disciplines, such as politics, sociology, literature, history, and architecture. Thus, the idea of the public

sphere is examined for many purposes. Due to the production created by the concept of the public sphere in many disciplines, in the context of the thinkers and architects that the thesis focuses on, a distinction is made between the public sphere and the public space. In this context, while the concept of l'espace public expresses the public space, a physical location that creates social bonds, it also makes sense of the public sphere as a space that contributes to the formation of public debate. While some researchers do not make this distinction, some researchers define these two concepts differently. While the public sphere is a theoretical field away from spatiality, public space produces the idea of the public sphere by gathering people with its spatial qualities (Low, 2017). At this point, while the public space is the subject of streets, playgrounds, and architecture that create social bonds, the public sphere deals with the problems of civil society and public opinion that support collective discussions. In the presence of these debates, many thinkers draw attention to the definitions of the public sphere and point to public spaces (Aubin, 2014).

2.1 Definitions of Public Sphere in the Context of Thinkers

2.1.1 Hannah Arendt and the Ancient Greek public sphere

Hannah Arendt was a Jewish-American thinker who lived between 1906 and 1975. Arendt deals with the concepts of the public sphere, privacy, and private space in her studies. Arendt, imprisoned in France during World War II, escapes from Nazi Europe in 1941 and comes to New York. During this period, Arendt experienced fascism's effectiveness in Europe and the world. At this point, Arendt observes the dictatorships, wars, and atrocities brought about by the concept of violence. Thus, she bases her work on the origin of a public sphere without violence. This public sphere is the domain of non-violent Ancient Greece, where problems were resolved through dialogue.

Arendt deals with the public sphere with an understanding based on the Ancient Greek city-state. Ancient Greece was governed by a form of a political organization called the city-state. This city-state has two habitats called koine and oikos. Koine is the domain of the polis, which is the everyday use of free citizens. While this space corresponds to the public sphere, the right to take part in this space is given to the citizens (Arendt, 1994). The citizen is a male individual who has his vital needs under control (Arendt, 1994). Therefore, the citizen participates generally and effectively in public affairs. On the other hand, Oikos belongs to the individual and corresponds to

the private sphere representing household life. In this area, the individual establishes partnerships with others to ensure the species' continuity while continuing his life (Arendt, 1994). In this area, the individual comes under the rule of the head of the household and fulfills his obligatory wishes and needs. To put it briefly, while the public sphere was the domain of political activities in Ancient Greece, the private sphere was the space where the essential needs of human life were met.

Arendt uses the concept of the public sphere in two senses: openness and the ordinary world. Openness is a sphere that can be seen and heard by all. On the other hand, the jointly owned world is a human-made area where people try to create living conditions together. Man can cope with the transience of life in the public sphere, and according to Arendt, the distinction between public and private spheres is also about being human (Arendt, 1959). The human, who exists with his activities in the public sphere, makes himself visible in this field. Thus, with the existence of someone who sees what they see and hears in this area, people can be sure about themselves and the reality of the world (Arendt, 1994). In the public sphere, people discover the world's facts by finding their equality and differences, getting the chance to understand each other, revealing their identities, and planning for the future (Arendt, 1994).

The ancient Greek public sphere is an artificial area where all are equal, arising from the actions and speech of people living together. Actions and speeches in this public sphere give the field a political character (Arendt, 1994). In this context, Arendt's public sphere cannot be limited to a specific spatial scale. The ancient Greek public sphere was equal to the political field, a sphere of freedom where verbal persuasion and hierarchy were excluded. This public sphere emerges in the public spaces where the agora, court, war, and athletic games occur spatially within the city-state's borders, where there is no distinction between the ruler and the ruled (Habermas, 2007). According to Arendt, public spaces are not established for a generation, and the survival of these spaces is ensured by creating and preserving human-made institutions (Arendt, 1994).

According to Arendt, the reason for the existence of politics is freedom. Freedom, which is the field of human relations, is experienced in the field of action. In this context, freedom emerges in public spaces where citizens meet and establish new relationships. As long as people act, there is freedom. The citizen in the public space takes action to promote the common interest. At this point, Arendt defines action as

the most dignified human activity. Political structures are established and preserved through action, and human history is created (Arendt, 1994). Arendt deals with the concept of power with the understanding of Athenians, Romans, and 18th-century Revolutionaries. Power creates contracts between individuals to maintain its existence. This contract puts free and equal parties under mutual responsibility and constitutes the basis of power (Arendt, 1994). The concept of a citizen is a person who participates in political activity, takes decisions, and can judge and acts in the public sphere. For this reason, Arendt defines citizenship as something established, not natural or given. This citizen, a free male individual who owns the property, freed from the necessities of life, can enter the public sphere where everyone is considered equal. The concept of property in ancient Greece means that the individual owns a place in a particular section (Arendt, 1994). Therefore, owning property is a political phenomenon and enjoyment of citizenship rights.

Arendt identifies the private sphere with family-owned property. While biological needs and desires are provided in this private area, the individual continues his life and ensures the continuity of his species (Arendt, 1994). Activities in the private sphere destroy human freedom. Without the concept of freedom, the basis of citizenship, the field is deprived of political qualities. Politically, this private sphere, which is deprived of objective relations with others and the possibility of achieving something lasting, cannot be considered a genuinely human life in Ancient Greece (Arendt, 1994). Thus, the individual's aim in the private sphere, which is the source of violence and oppression, becomes self-knowledge.

Arendt deals with the alienation of people with the concepts of the Modern Age and the Modern World. According to Arendt, the idea of the Modern Age is defined as a scientific process between the 17th and 20th centuries. At the same time the Modern World is the process starting with the atomic bombs that ended the Second World War and continuing until the current political content (Arendt, 1994). With these developments, Arendt states that alienated people become individualized and deprived of the public sphere.

Arendt describes the Modern Age as a period in which people are unsatisfied with what nature gives, and many events and scientific developments are experienced (Arendt, 1994). In this age, the word that makes people a political entity loses its power. Thus, man ceases to be a political being in this age. In the Modern Age, a man

reveals mass society by imprisonment in his singular experiences. On the other hand, mass society subverts the principles of the public sphere (Arendt, 2006). In this case, the modern age leads to growing mass loneliness, depression, and alienation from the world (Arendt, 1994). Funds, a shared value in this age, become exchangeable at any moment. In this case, people get wealth without owning property. The person who begins to increase his wealth and become dispossessed becomes alienated. The alienated person tends to be indifferent to the public interest while putting their interests at the center. The concept of the social sphere, which emerged with the emergence of the Modern Age, is a hybrid and strange area (Arendt, 1994). At this point, the distinction between public and private spheres becomes increasingly blurred. On the one hand, problems in the private sphere are resolved in the public sphere; on the other hand, the private sphere in the social area expresses privacy. In this case, the private sphere is considered a right. The concept of labor, which is included in the public sphere due to the human relations determined by the economy in the social sphere, transforms the community into a society of laborers and employers. On the other hand, Arendt defines the social sphere as devoid of political life, as she defines politics as the work of people who solve their economic problems.

2.1.2 Jürgen Habermas and the bourgeois public sphere

Jürgen Habermas is a German philosopher born in 1929. Habermas, a second generation of the Frankfurt School, contributes to the public sphere debate. Habermas is sent to Hitler Youth at ten and the Western Front at fifteen in the last months of World War II. In 1962, he published his work, *The Structural Transformation of Public Sphere*, in German. This work was translated into English in 1989. This book is a historical and sociological study examining the emergence, transformation, and dissolution of the bourgeois public sphere. While Habermas supported the student and worker movements in the 1960s, he produced his works during a period of wars, economic and technological developments, and capitalism.

The Frankfurt School was founded in 1923 by Georg Lukacs, Karl Korsch, Herbert Marcuse, Max Horkheimer and Theodor Adorno. This school is interested in critical theory with the 1960s student movements. While the Frankfurt School reconsiders Marx's thoughts with its critical theory approach, it conducts social and historical research on the workers' movement (West, 2005). In this context, the concept of the

cultural industry created by capitalism is examined. Habermas, who is from the second generation of the Frankfurt School, discusses the bourgeois period with the analyzes brought by this school. In this context, Habermas defines the bourgeois public sphere. Thus, Habermas establishes the social conditions that reveal the bourgeois public sphere, within the systemic integrity of capitalism, with the narrative that follows its historical and social transformation (Habermas, 2009).

Habermas deals with the nature and conditions of the public sphere historically. In this context, Habermas critically examines the social conditions that make up the bourgeois public sphere. The concept of the public sphere, which was associated with the critical mind in the 18th century by Habermas, turned into the representation of political power in front of the public with the revolutionary attitude of the bourgeois class in this period (Özbek, 2004). In Habermas's argument, in this public sphere, anyone can initiate a conversation, make inquiries and suggestions, and express their wishes and feelings equally. In this area, citizens have spaces for meetings, discussion, agreement, and action (Özbek, 2004).

In the Middle Ages, the peasants who farmed on the landlord's farms also worked in the city's construction and as craftsmen. After a while, unsatisfied with the villagers' products, the overlords started buying products from urban artisans in the early Middle Ages. Thus, the artisans grew richer and began settling around the lords' palaces and in the center of commerce. While the city consisting of merchants and artisans becomes the carrier of commodity production, capitalism ensures sovereignty relations (Habermas, 2007). While England became the fabric production center in the 15th century, it also increased its wealth with the exports it made in this period. This production and sales stage is one of Europe's first productions made with capitalist methods. The urban merchant grows with Europe's developing trade, commodities, and capitalism. Thus, while bourgeois society is taking place, it begins to transform in Europe. After Europe's struggle with the Black Death Plague in the Middle Ages, humanism and the Renaissance underwent transformations. In the middle of the 15th century, humanist schools were opened in Italy, France, and Germany, and humanism was initiated by intellectuals, artists, and writers, forming an aspect of the Renaissance. The discussion environments created in this context play an essential role in creating the bourgeois public sphere.

The developments in the 17th century also influenced the formation of the bourgeois public sphere. Habermas defines this period as the science of economics and trade, in which capitalism is transformed (Habermas, 2007). During this period, big cities become trade and news centers. With this growing trade network, the letter became a professional communication tool; news has a meta quality (Habermas, 2007). While the overlord imposes arbitrary taxes on the goods coming to his region and hinders trade development, the developing urban bourgeoisie takes a stand in favor of establishing a central state to remove this obstacle. In this context, tax states emerge as lord and government property separate. Thus, feudalism lost its influence over time, and at the end of the 18th century, the status of the feudal lord was divided into private and public elements.

In this period, the bourgeois society was the domain of individuals who stood apart from the state, protected intellectual newspapers, and gathered as a public body. The bourgeois uses the public sphere he produces through discussions to control the state (Habermas, 2007). In this context, the public sphere that meets these functions depends on fundamental rights and freedoms such as expression, press, thought, assembly, and organization. According to Habermas, with all these developments, the public, which had a political function, first appeared in 18th century England. In England, the establishment of the Bank of England in the 17th century, the removal of the preliminary censorship from the press, and the formation of the prime minister and the first cabinet are the basis for these changes. In this period, the right to political participation given to the middle class affects modern public opinion (Habermas, 2007). In England, the bourgeois society that influenced the king's decisions emerged a century later in France and Germany. In France, these universal laws come into effect with the revolution (Habermas, 2007).

With the disappearance of the dogmatic understanding of the state and the church in the 18th century, the bourgeois society shows itself in discussion environments by reasoning on various issues. The problems this society discusses by logic have a public character when they are known to everyone. For this reason, discussions are held in reading squares, concerts, theaters, museums, and coffee houses. In this way, bourgeois publicity constitutes public opinion, which has a political function. The concept of public opinion is associated with logic and reasoning at the end of the 18th century. With the 1789 French Revolution, the right to organize was added to the right

to form a public opinion with the 1793 Constitution, and progress was experienced. Bourgeois society plays an active role in weakening the political pressure and control carried out by the state, with public opinion formed by adhering to the laws regulated by the government. With these changes in the 18th century, bourgeois society became independent from the state's authority. The bourgeois public community is formed by intellectuals, educated, and property owners. The meetings of the bourgeoisie among themselves produce political thought and constitute the public sphere where the people control the state authority. Thinkers, who were the first representatives of the public, expressed their criticism in their own homes, clubs, and newspapers in the first half of the 18th century. In this context, the concept of publicity acquires a political character with the reading and discussion of magazines and newspapers. Bourgeois, who produced and studied philosophy, literature, and art criticism in the 17th century in England and the 18th century in the European continent, formed literary institutions based on free discussion and egalitarian principles, apart from the absolute domination of the state and the church. In the 18th century, the novel, literary and political journalism spread in reading societies, lounges, and cafes, leading to the development of the public sphere (McCarthy, 2004).

The bourgeois public sphere is an intermediate space between the state and society (Özbek, 2004). The bourgeois public opposes the government by using the press and journalism. For example, in Paris in 1848, every famous politician organized a club and newspaper. During this period, 450 clubs and more than 200 newspapers and magazines were established in Paris. In this context, the emergence of a political newspaper means freedom, public opinion, and participation in the public sphere. According to Habermas, the public sphere is the principle of equal participation and free discourse in public communication (Özbek, 2004). This public sphere is where the public is formed in our social life. Citizens have the freedom to assemble, organize, express, and publish their thoughts in this field. Newspapers, magazines, radio, and television are the means of communication in the public sphere.

In summary, according to Habermas, the bourgeois public sphere is the mediator between society and state, discussing issues of general interest or common interest, and holding the public accountable to the community and the state. Private interests are not addressed in this public sphere, and status inequalities are ignored. Based on accessibility and public activity, the public sphere is thinking about everyday human

life in every aspect. According to Habermas, the spaces in which public opinion is formed and politics and culture are produced are public. In this context, all places where political, literary, and cultural speech and discussion are held are public. Public space is the product of communication forms and practices that include the habits of maintaining and establishing an ordinary life (Özbek, 2004). The thinking individual generates discussion in public spaces such as cafes, reading rooms, and evening meetings at home (Çelebi, 2004).

With the economic crisis of 1873, the bourgeois public sphere collapsed (Habermas, 2007). The boundary between the public and private spheres becomes blurred with the formation of the social sphere. The social problem comes to the fore with the access of non-bourgeois groups to the public sphere. The concept of the social state, which emerged in this period, is intertwined with society and the state. The social state meets the problems that the family cannot afford, such as unemployment and old age (Habermas, 2007). While the private interests of the relevant group prevail in the social sphere, the public sphere loses its reality. In this context, the bourgeois public sphere disappears (Fraser, 2004). In this period, while reasoning activities are replaced by consumption activities, the general character of many communication tools is destroyed with the control of broadcasting (Habermas, 2007).

2.1.3 Richard Sennett's approach to the public sphere

Richard Sennett was born in Chicago in 1943 to a radical family. Sennett is a writer, sociologist, and public intellectual. Having worked extensively on urban experience and authority, modernism, and public life since the late 60s, Sennett influences many disciplines such as architecture, design, music, and history. Sennett supported the worker and student movements of the 60s. In 1974, he published *The Fall of Public Man*, which deals with the changing forms of public and city life. Presenting the argument for public culture, Sennett believes in the civil society role of cities in this area. While Sennett bases the idea of the public sphere on the bourgeois publicity of the 18th century, he talks about the collapse of publicness caused by capitalism in the cities in his work. Sennett states that the public sphere is a human creation, and the private sphere is the human condition (Sennett, 2013a). In this context, Sennett deals with the public sphere in the axis of European political and economic developments after feudalism and changing understandings and orientations. While considering the

public sphere as a material space, Sennett examines how it lost its function and affected the urban-social process since the 18th century. In this period, public spheres, which are the carrier of the city's spirit, democracy, and citizenship, lose meaning (Sennett, 2013b).

Urban space, which Sennett defines as the public sphere, includes concrete areas such as streets and squares. The public sphere, which has a definite appearance in the urban space, is a physical, geographical, and sociological concept. In this area, while individuals in society benefit freely and equally, differences meet, and individuals communicate and engage in discourse and action (Kedik, 2011). The public sphere is the reflection of this urban dynamic and culture. In this context, squares, streets, areas containing culture, history, and architecture, green and open spaces, and educational areas are examples of public spaces (Kedik, 2011). In addition, according to Sennett, the city has public spaces that allow establishing relationships without hiding personal differences and imposing personal values on others (Sennett, 2013a).

The public sphere was formed with the discussion environments created by the transformations experienced in Europe in the 18th century. In this context, the public sphere becomes a form of sociability shaped around conversation, writing, and discussion. With all these situations, humans turned into social beings in the 18th century (Sennett, 2013b). Enlightenment reasonings are made in the public sphere. In the discussions where the elite and the nobility took part in the first place, the status is ignored later. Thus, the bourgeois joins a wide variety of groups in society, and at this point, the concept of public acquires its modern meaning (Sennett, 2013b). According to Sennett, public spheres show the unity of different layers in the city. From this point of view, public spaces appear in the great cities of the 18th century. New spaces are needed in growing cities and urban areas in the hands of a small community spread to the general public. These urban spaces are essential in public construction and are seen as public platforms. People gather in urban spaces such as coffee shops, bookstores, and clubs (Aytaç, 2007). Thus, the city becomes an area where the individual assumes different roles. On the other hand, the urban individual finds an answer to the search for social representation in the public sphere. Collective feelings, ideals, and unity are created through encounters from different backgrounds that come together in the public sphere (Banerjee, 2007). Urban spaces, on the other hand, are transforming in

a way that corresponds to new sociability and publicness. Areas such as theatres, cafes, cinemas, and clubs have become the city's public spaces. The person who walks, wanders, watches, shares, and experiences in these places is the public person. In summary, the public sphere is the area of daily and political activities, where the individual realizes his goals and sustains the urban economy.

With social processes, the function of the public sphere in urban space changes. Thus, public spheres move away from being public platforms and turn into spaces of individual experiences (Aytaç, 2007). Sennett's *The Fall of Public Man* deals with the decline of social interaction and the increase of person forms of experience. Sennett states that since the end of the 18th century, the concept of the public sphere began to change with the revolutions and industrial capitalism (Sennett, 2013b). Sennett handles this change with three main factors:

1. The first is the relationship between life in the big cities and 19th century industrial capitalism.
2. The second is that the understanding of secularism, which emerged at the beginning of the 19th century, affected the way of interpreting the foreign and the unknown.
3. Third, the *ancien régime* is the power that comes from the structure of public life and later turns into a weakness.

Sennett reveals that all this changed with 18th-century public life, the collapse of feudal society, and industrial capitalism. Thus, the 19th century and industrial capitalism changes are transforming the citizen and the public sphere. This transformation affects the material life of mass production and distribution in the public sphere (Sennett, 2013b). In this period, department stores take the place of public spaces as active shopping areas (Sennett, 2013b). However, stores that want more buyers cannot bring many people together at the same time due to the physical structure of the streets in the city. For this reason, the Paris Grand Boulevards were built in the 1860s. However, despite establishing transportation systems in London and Paris, public transportation systems could not unite people and fuse social classes (Sennett, 2013b).

With all these changes in capitalism, the person's primary concern in the public sphere becomes the self. Public speaking out in public creates a passive and personal experience (Sennett, 2013b). Thus, while the secret society and the public sphere transform, individuals also think they should be silent to participate in the public sphere. Sennett defines this situation as a crisis in public life (Sennett, 2013b). Sennett says that this transformation in the economy causes a change in all areas of the social and public spheres. In this case, the attention of individuals is directed toward the object itself (Sennett, 2013b). Thus, mass production increases, and while appearances become the same, the way of life becomes social (Sennett, 2013b). The individual desires to close himself in a private and moral area (Sennett, 2013a). According to Sennett, in this case, the individual begins to act cautiously due to the harm of disclosure. Thus, the emerging private society and the social relations in the city are reduced to activities such as shopping and tourism. While the city becomes a meaningless and identityless object, the public person living in the public sphere experiences its collapse. At this point, with the transformations in the 19th century, the concept of the public sphere became an area where social relations were neglected. In this context, the public sphere becomes the area where human relations become personal, where people hide their feelings and personalities, and where the dialogue ends.

2.1.4 Oskar Negt – Alexander Kluge and the proletarian public sphere

Oskar Negt and Alexander Kluge come together in the context of the Frankfurt School and the debates on the relationship between critical theory and social struggle at the beginning of the student movement. Negt is Habermas's assistant, working on the role of culture and education in developing political organization and working-class consciousness. On the other hand, Kluge is Adorno's follower and friend, working on alternative media culture and the political and economic conditions that make it possible (Hansen, 2004). In their work, *Public Sphere and Experience*, Negt and Kluge develop a theory regarding capitalist social relations, new modes of production, and simple societal changes. With the bourgeois public sphere increasingly becoming part of a capitalist production process, Negt and Kluge define the proletarian public sphere. This sphere is defined as something excluded by the bourgeois public sphere and organizes people's needs and interests. Negt and Kluge define the public sphere as

organizing human experience about the unity of society. In this context, they develop a study on mass media and new forms of the public sphere.

In the 19th century, workers took various actions to define the working class. In this context, workers make demands from the political system with the developed class consciousness. The working class, which previously sought help from the church, started its publicity by moving away from the church and the middle class due to the destructive attitudes of the governments towards the proletariat. At this point, the working class begins to organize by producing means of self-expression. Thus, workers' movements express the interests of the proletariat. The proletarian public sphere opposes those public spheres permeated by the interests of capital. The concept of proletarian, which was used as a concept related to communist parties after the First World War, is the carrier of the public sphere that acts by taking a stand on a subject (Özbek, 2004).

After the Russian Revolution, the Bolshevik experience was adopted in the European workers' movement. But the Russian revolutions implemented in Western Europe reduced the proletarian class to the issue of party and organization in the center of political power. The central problems that emerged with the protests in the late 1960s are the main of the work of Negt and Kluge. This study speaks of the proletarian public sphere and experience in the setting of the 1970s. Negt and Kluge's work is thus considered in its historical context. During this period, the proletarian public sphere develops with many historical breaks such as crises, wars, and revolutions. In this period, when there were many counter-movements such as student and worker movements, anti-imperialist and anti-nuclear movements, and women's rights, the working class aimed to express its interests with its forms of publicness politically (Negt & Kluge, 2004).

Negt and Kluge oppose that events such as general elections and Olympic ceremonies are considered public, while activities such as childcare and factory work are considered private. At this point, Negt and Kluge argue that the entire social production process is the public sphere. The proletarian public sphere connects with experience in the social and collective production process. The social production here is based on the Marxist understanding that wealth is created by workers and reappropriated by them, and private property will be publicized and abolished. Negt

and Kluge present the public sphere as a process, and relations of production define it (Yükselbaba, 2011). This public sphere consists of anti-capitalist, collective, and founding political words and actions. In this context, the proletarian public sphere of Negt and Kluge includes the class basis on which experience is formed through relations of production. This public sphere expresses the broad horizon of social experience. Thus, in this field, the working class represents its vital interests and creates a form of interaction by associating them with society. According to Negt and Kluge, public space emerges in factories, schools, protests, and societal developments where consciousness and experience are organized.

Negt and Kluge argue that capitalism revolutionizes habits, personality structure, human qualities, and consciousness. Thus, while the human being is reduced to a working entity, anything that does not directly contribute to the labor force is considered harmful (Negt, Kluge, & Labanyi, 1988). Labor is a new competitive principle arising from the work of small producers. With this competition principle, the concept of production expands. More and more work and suffering are necessary for collective life, which is getting further and further away. The result of Negt and Kluge emphasizes the bodily and sensory needs of proletarian consciousness (Jameson, 1988). Labor power is one of Negt and Kluge's main problems. In this context, they believe that the capitalist property relation has taken a deadly form. The collective worker is an alternative non-capitalist point of departure (Knödler-Bunte, and others, 2014).

Negt and Kluge propose the proletarian public sphere as a form of collective openness and communication. In this context, they emphasize the experience perspective of the public sphere. With experience, new horizons are opened, and the expansion of the struggle is ensured. The resulting accumulation becomes visible when it is expressed and represented through public interaction. With the collection of experience, the battle in the public sphere can be qualified. Negt and Kluge use the concept of proletarian as a concept related to the liberation struggle of the working class (Hansen, 2004). The proletariat, asserting itself in line with its aims, creates its public sphere. Thus, the working class must seize the public sphere and its production and use it for their political struggles.

Mass media provides public communication. Publicness is all forms of communication and practices that include mass media, places of interaction, encounters, needs, and habits of establishing and maintaining an ordinary life. It becomes visible when one expresses and represents one's individual and collective experience to others in the context of public interaction. Kluge mentions that not being able to express oneself in public is the tyranny of privacy. According to him, the public sphere is accessible to the extent that the private sphere is free and developed. Negt and Kluge explore the functional connections of advanced mass media (Knödler-Bunte, Lennox, & Lennox, 1975). In this context, their work asks how the public sphere should be reorganized to expand its boundaries and form an ideal public sphere. Publishing is organized, provides citizens with information about the world, and creates a liberating environment for public information and discussion (Özbek, 2004).

The starting point of Negt and Kluge is the public sphere of 1933, conquered by the National Socialists. From the point of view of Negt and Kluge, all areas, factories, workplaces, parliament, party buildings, hospitals, schools, and homes that produce our material and spiritual needs and our horizon of social experience are public spaces. Negt and Kluge also consider urban space as a political public space. While the city has the value of plurality, communication, and participation, it is open to strangers and others while allowing multiple encounters. Squares, streets, passages, cultural and art shows, exhibitions, bookstores, cafes, and clubs are public places in the city.

2.1.5 Henri Lefebvre and the urban public sphere

Henri Lefebvre was a French thinker, sociologist, and theorist of urban and rural life who lived between 1901-1991. Affected by the alienation felt by the French people after World War I, Lefebvre witnessed the modernization of daily life in France, the industrialization of the economy, and the suburbanization of cities. Lefebvre, who actively participated in the revolutionary movements of the 1960s, was influential in forming the basis of the student movements of May 1968 with his arguments in this context. With these events, Lefebvre begins to see the urban conditions of daily life as a central place (Lefebvre, 1991). Lefebvre forms the basis of urban analysis with his book on urban struggles and the Production of Space after May 1968 (Elliott & Turner, 2001). With the experiences in critical social theory in the 1960s-70s, Lefebvre works on space. In this period, capitalist production and social relations are present.

Lefebvre's works lay the groundwork for space and its production in this environment. At this point, Lefebvre states that social space is a social product. In addition to this argument, he says that each mode of production has its own space (Lefebvre, 2014). Lefebvre examines the formation of space, the method of production, the history, and the theories of societies with the concept of periodization (Lefebvre, 2014).

Lefebvre attributes the beginning of social history to the absolute space of nature. This place is based where villagers, nomads, and semi-nomads live in an idyllic area (Lefebvre, 2014). Absolute space is evaluated according to the qualities of nature. This space does not distinguish between the public and private spheres (Lefebvre, 1991). The sacred space is the religious and political space formed from the emergence of the first city-states to the Upper Middle Ages. In this period, the fixed area created by city-states was privileged. In this context, the surplus product from the countryside is confiscated, while the central spaces are given a religious character with protection and prohibitions (Lefebvre, 2014). On the other hand, historical forces break the naturalness of absolute space and establish the area of accumulation on its ruins. In this context, instead of interpreting the universe, nature, and the course of the world, actions occur that transform and dominate (Lefebvre, 2014). As systematic agriculture and production stages changed in Europe, cities were organized into trade and markets. At this point, exchange value becomes widespread, and labor abstraction becomes (Pirenne, 2014). In this process, spatial practices are shaped by the distinctions between public and private spheres (Lefebvre, 2014). Commodities and money are brought with this area of accumulation that emerged in Western Europe in the 12th century. The city was a site of exchange and communication networks during the Middle Ages (Lefebvre, 1991). In the 14th century, trade took the place of the religious and political city. During this period, changes occur in commerce, daily life rhythms, and spatial practices. As the market square becomes the city center, city plans are also becoming widespread (Lefebvre, 2014). This accumulation process changed the framework of small medieval communities, towns, cities, and principalities in Western Europe in the 16th century (Lefebvre, 1991). In urban space, compromises occur between many societies.

According to Lefebvre, abstract space is a product of violence and war. This space is a political and capitalized space established by the state. The state homogenizes

everything that resists and threatens the place where it is settled (Lefebvre, 2014). Rationality in abstract space causes the practice of authoritarian space. In this context, straight lines supported by the state are governed by alignment and geometric perspective (Lefebvre, 2014). Commodities are organized, produced, exchanged, and consumed in these spaces. Abstract space erases the formal, quantitative, nature, and time-based distinctions with an objective function (Lefebvre, 1991). The perception of an abstract subject defines abstract space. The body is detached from space, and the multilateral experience of space with the sense organs is eliminated. Thus, Marx's alienation concept is also experienced daily (Wallimann, 1981). Lefebvre expresses this situation by describing a person walking around in traffic, looking around, and seeing just what works for him. In this case, the driver is interested in orienting himself to his destination. Thus, while looking around, he sees what he needs to see for this purpose (Lefebvre, 1991). Capitalist relations of production play an essential role in the concept of abstract space. Capitalism, which continues to exist by spreading all over space, produces its own space in this way. Capitalism, which reduces time to eliminate differences in space and time, prevents the production of new social relations (Lefebvre, 2014). Capitalism produces an abstract field that includes the world of commodities, its logic, its strategies, the power of money, and the state. According to Lefebvre, in capitalist social relations, there is a movement from the space of consumption to the consumption of space (Lefebvre, 2014). Violence in abstract space always remains hidden and abstract space ensures nonviolence. Every individual should not attack those he meets on the street. Violating it is considered a crime (Lefebvre, 1991).

According to Lefebvre, the interactive sphere has three levels: public, private, and mixed. The public sphere concerns the social and the spatial. However, human social relations and life are not independent of this public sphere. In his argument, Lefebvre argues that the theory of space should be with physical, mental, and social spheres (Lefebvre, 1991). In this context, space plays a role in shaping social relations. With his humanist Marxist perspective, Lefebvre deals with urbanism in the late 60s and early 70s (Lefebvre, 1982). Thus, Lefebvre develops a Marxist approach that emphasizes production. According to Lefebvre, the structural environment in which the urban workforce is reproduced is capitalism's production object and subject. With

this approach, the city is the essence of the relations of daily life practices organized in the social sphere (Lefebvre, 1991).

Community space is created with Lefebvre's approach. Language is the communicative production tool that people use to develop and produce social relations. In this context, communication is a concrete process that connects the social and mental realm, society, and the individual. According to Lefebvre, when people interact, they produce social relations. Thus, they make sense of each other and the social world. At this point, the social relationship organized between a certain number of people in space and time is a social system. This system has a continuity, economy, political structure, and culture. Every social system has its own space. According to Lefebvre, people produce the social sphere by creating social relations. In this context, people develop structures, social systems and institutions, and social organization levels that they reproduce daily. Social systems require being lived by a certain number of individuals who establish social relations with each other in daily life. Social life is the union of mental perception of the physical and social world. People need these spheres to survive, live and communicate as they produce social relations with structures, systems, institutions, and areas (Fuchs, 2019).

Each mode of production has its specific sphere. "(Social) space is a (social) product." (Lefebvre, 1991). The social sphere includes the social actions of individual and collective subjects born, die, suffer and act. A society can represent itself by creating an appropriate social sphere. The field of social life is the social sphere (Lefebvre, 1991). The concept of the social sphere expands and infiltrates the idea of production, occupies it, and makes it a part of its content. Social spheres contain qualities that can be intertwined, combined, superimposed, and collided (Lefebvre, 1991). The social sphere, which is encounter, gathering, and simultaneity, is the result of a practical and theoretical process with many aspects, trends, meanings or not, perceived, directly experienced (Lefebvre, 1991). Urban spaces, which are social spheres, are represented by gathering, encounter, simultaneity, difference, and reciprocity. The concept of space is thus transformed into a lived experience by the social subject. The social sphere is abstract, practical, and directly and indirectly multifaceted (Lefebvre, 1991). A part of the concept of the social sphere is culture. In this context, spatial practice is perceived as an unexpected element of collective behavior (Gottdiener, 2004). People

produce a social sphere with their social relations and use values. Social spheres include social relations of production (Lefebvre, 1991). The social sphere is the field of past actions and the result of actions. At this point, this field establishes a relationship between nature and everything produced by society. The social sphere has physical and conceptual boundaries that are socially created (Lefebvre, 1991).

Lefebvre is concerned with the property relations that sustain the capitalist system and strengthen the political struggle against the state (Gottdiener, 2004). In this context, he points out that radical activities in the interests of class struggle require it to produce its sphere. Lefebvre claims the seizure of the field as a right of the city through action shaped by Marxist thought. In the 1920s-30s, it was learned from the Soviet Constructivists that new areas were needed for new communal and social relations (Lefebvre, 1991). In this context, it is necessary to produce space that will enable the revolution to be carried out daily. Classes should create their own spaces at this point (Gottdiener, 2004). According to Lefebvre, while social experience is captured by the mass intervention of the people who use the space, riots are a socio-spatial action style and find their source in community spaces. These communities and urban spaces are struggling environments (Lefebvre, 1991).

Lefebvre feels that the decisive interventions and historical changes in society in the 1960s were in the city. The city is shaped by industrial capitalism (Lefebvre, 2003). Lefebvre's argument, the right to the city, is to encourage urban policies that promote justice, sustainability, and participation in the city. The daily experience of living in the town gives the city its right to life. In this context, the right to the city is the struggle to increase the rights of the citizens against the property rights of the property owners. Lefebvre defines the right to the city as starting a battle to go beyond the state and capitalism. Lefebvre states that with socialism, society can collectively govern itself (Lefebvre, 2009).

According to Lefebvre, modern citizenship is a contract between the state and the citizen, which determines citizenship rights over time. Although existing contracts and rights have remained the same since the 18th century, Lefebvre argues that we must fight to expand the contract and obtain them. In this context, it lists many rights, such as the right to information, diversity, self-government, and the city. Rights are the result of political struggle. According to Lefebvre, property rights are the

dispossession of urban space (Lefebvre, 1996). The needs of the property owners drive the production of space. Plans produced for land use divide the uses into separate zones. At this point, the functional distinctions between uses and users are separated. It brings together the separated users in encounter and interaction areas (Lefebvre, 2003). Lefebvre argues that property rights alienate urban space from its inhabitants. On the other hand, the right to the city can be defined as an effort to integrate urban space into the network of social connections without alienating it. The right to the city is appropriating the urban space by its inhabitants (Lefebvre, 1996). In the city that belongs to the inhabitants, the residents claim what belongs to them. At this point, it includes interactions in which the city's residents interact with each other, gain knowledge, and think together about the meaning and future of the city. Urban residents also establish social connections through such encounters. Lefebvre calls for active and genuine participation with the right to the city (Lefebvre, 1996). Participating residents are connected to the city with their social networks and become the town's protectors. Thus, the city's inhabitants manage the production of urban space and form their collective power. A city is a political place where people meet and interact. For Lefebvre, the city contains many acts of resistance and creation. The right to the city is essential to this movement toward the city (Purcell, 2013).

2.1.6 Jacques Derrida's concept of deconstruction and public sphere

Jacques Derrida, one of the thinkers of post-structuralist philosophy, lived between 1930-2004. Born into a Jewish family, Derrida is a French thinker and critic. Following the critical thinking of Nietzsche and Heidegger, Derrida published his first book in the late 1960s. In this context, he presents the concept of deconstruction by giving a critical reading of Western metaphysics. Derrida's work, however, begins to develop in many fields and disciplines (Derrida, 1976).

Derrida introduced the concept of deconstruction in his book *Speech and Phenomena* in 1967. The concept of deconstruction shows the arbitrariness and groundlessness in the logic of thinking at the core of Western metaphysics. Derrida proposed this concept as a critical thinking method (Güney & Güney, 2008). Deconstruction is a state of dissonance, rebellion, and rioting in many disciplines (Caputo, 1997). The 1960s, in which Derrida introduced this concept, is a crucial period due to the Vietnam War, Western civilizations, and the policies followed by the United States. Derrida argues

against this situation with the concept of deconstruction, stating that western metaphysics caused the violence in this period (Orman, 2015). Heidegger's concept of destruction influences Derrida's concept of deconstruction. Heidegger's concept of destruction means defeat (Heidegger, 2013). Nevertheless, deconstruction, like the concept of destruction, defines reconstruction, not defeat. Deconstruction thus reproduces meaning again and unlimitedly while breaking down texts. In this case, while deconstruction corrupts and installs the text, each meaning creates a network by bringing different meanings. Thus the purpose can change in any context and at any time. In this way, the sense may be the same at varying points in synchrony, while it may differ at the same point in diachrony (Akay, 1999).

According to Derrida, Western metaphysics is based on the central idea. In this context, thinking within the framework of western metaphysics is to construct a presence or point to existence. While Western metaphysics believes that it has found an essence and truth that forms the basis of all beliefs, the basic principle here is defined by the presence in which all names are fixed. According to Derrida, the existence assumption applies violence to the concepts. This understanding favors one over the other on the axis of presumed existence. There are hierarchies and conceptual contradictions in this metaphysics of presence. While one of the elements that make up the concept of dualities is in the center, it is associated with the pure presence. While one pole of these dualities is highlighted as natural, privileged, valuable, and accurate, the other pole is derivative, worthless, and secondary. This system of thought overtakes Western civilization in many areas. On the other hand, Derrida states that this central obsession includes violence and opposes it with the concept of deconstruction. Deconstruction is a critical reading that leaves the idea of presence and the structures based on this idea unfounded (Küçükalp, 2008).

According to Derrida, the hierarchical structure of the metaphysics of presence is the dichotomy between speech and writing. In this case, Western metaphysics bases itself on speech. Speech is based on presence, and writing is on the absence of that presence. According to the Saussurean theory of language, the linguistic system consists of many conventional systems that establish different relations with each other. According to Saussure, the linguistic sign is arbitrary (Bredin, 2009). While the linguistic system consists of the signifier and the signified, there is no necessary connection between

these two concepts. In this case, meaning arises from the conventional relationship between the signified and the signifier. While the indicators mutually determine each other, their meaning is revealed in the difference between them and other indicators. The string formed by this dynamic differentiation process is language. Derrida associates the causelessness of the sign, the basic unit of linguistic structure, with the groundlessness of the metaphysics of presence. Inherently unreliable language can be understood not by its references but by its differences from other words. Words are not fixed and can always change with what they refer to. In this context, meaning is the product of difference and is subject to the procrastination process (Bertens, 2001). Since the language is relational, the items change again in any change that occurs in the system. Every change carries out re-formation and establishment. Derrida develops the idea of the limitlessness of meaning with all these expansions.

Derrida accepts that language is a game of signs to develop new and non-violent thinking logic. He talks about the necessity of following the meaning instead of the opposites forming each other. While images give birth to ideas, thoughts create a network of substances, unlike centrality. For this reason, language can be traced, and in its absence, it allows us to reveal what is left behind and construct alternatives. There is no absolute meaning, and meaning in language is within this limit (Çalışkan, 1993). Deconstruction takes place in this way, dismantling the structure of the text, dismantling the basic system first, and reconstructing the text on the assumption that the form is infinitely usable (Derrida, 1982).

When Derrida introduces the concept of deconstruction, he shows the complexity between writing and reading. In this context, Derrida reveals the difference between phonocentrism and logocentrism. Phonocentrism is the spoken word, while logocentrism is the written word. In cases where speech cannot survive, writing becomes necessary. Writing is a supplement that replaces speech (Derrida, 1976). Derrida chooses the word *differance* to show the violence and fundamental difference brought about by the verbal reliance on Western metaphysics. *Differance* and *difference* are two words that come from the exact origin and have the same pronunciation (Rutli, 2016). The word *difference*, which reflects the violence of Western metaphysics, includes the meaning of being different. *Differance* means to postpone and to be different (Lamont, 1987). Based on all these situations, it can be

claimed that Derrida's concept of deconstruction has displaced the entire tradition, oppositions, dualisms, and the idea of the presence of western metaphysics (Martin, 1990).

2.1.7 William Gibson's concept of cyberspace and the immaterial public sphere

Science fiction writer William Gibson dreams up the concept of cyberspace. In Gibson's books *Neuromancer* and *Count Zero*, this concept refers to a near-future dystopia. In Gibson's work, cyberspace is an image of urban decay, neural implants, and a life of paranoia. In the living mind of every culture and collective memory, there is a kind of mental geography with mythical figures, symbols, rules, and facts. This geography is independent of the boundaries of physical space and time. Today, this field is made visible thanks to technological developments. In this context, cyberspace is common mental geography and the virtual world built through consensus, revolution, and experimentation.

Before language, a common thought begins among the members of a social group. These ideas develop rapidly with language and figural representation and appear as narrative, character, scene, and myth. As the need for record-keeping in society increased over time, symbols were transferred to parchment while sculptures, friezes, and reliefs were made. With the development of graphic representation, the invention of writing, the printing press, and the spread of literacy, communication now begins to be recorded beyond the clergy and the nobility. These recordings start to be reproduced, transported, and broadcast. Thus, the means of generating and disseminating ideas are democratized. Telegraph connects remote stations with the concept of a network. On the other hand, the phone eliminates the speed and expense problem and thus spreads widely. Along with these developments, wireless broadcasting, radio, and television have developed over time. At this point, while it becomes necessary to store information electromagnetically, the media is also immaterialized. The immaterialization of the medium is an evolutionary advance to seize space and time.

Sir Karl Popper wrote in 1972 that the world consists of three interconnected worlds. The World 3 he defines is the world of objective, factual and public structures. This

world is intangible and informational. Popper describes the physical components of objects in World 3 as concepts such as temples, cathedrals, marketplaces, libraries, courts, newspapers, and hard drives. These are patterns of ideas, images, sound stories, data, and objects as information. The last thing to discard the materiality in the evolution of Earth 3 is the concept of cyberspace (Popper, 1972).

Cyberspace provides the reenactment of mythical facts. Networked personal computers provide instantaneous connections to distant universes. Entering a synthetic sensor using telepresence technology in the novels is immersion in an artificial or foreign world. With the increasing population of the virtual world, a consensus is needed. In this case, the need for cyberspace arises as a public and democratic virtual world (Lanier, 1989). The work of Gottfried Wilhelm von Leibniz became the blueprint for commercial calculators until the electromagnetic revolution of the 1970s. Leibniz's logic, metaphysics, and concept of representational symbols are one of the cyberspace manuals. John von Neumann also applies a version of Leibniz's logic when building the first computers at Princeton (Heim, 1992). Cyberspace is made on the spatialization of information for understanding. At the end of the 19th century, with the discovery of non-Euclidean geometry by Bolyai and Lobatchevsky, irregular geometry, pure topology, and different geometries were discovered. At this point, cyberspace can be defined as a 4-dimensional hologram (Benedikt, 1992). With the changing economies of industrial societies, the order based on agriculture, manufacturing, transportation, and energy production is now evolving into information production and consumption. During this period, activities such as finance, advertising, education, and entertainment began to be transformed. Thus, people have become more connected to communication tools, media, and computers. At this point, the production of cyberspace reaches an inevitable end.

Cyberspace is an immaterial space, a computer-generated and multidimensional virtual reality connected to the global network. There can be countless types of cyberspaces, each with its character, function, rules, culture, and appearance. New forms and levels of interpersonal communication are emerging in this immaterial space. Egos and roles have a new existence in cyberspace, and in this space, people can be educated, have fun, make friends and be alone. In cyberspace, users can create online newsgroups and electronic communities. In this context, the concept of

cyberspace is developing toward the creation of public and consensual virtual reality. This area emerges as the world of abstraction, memory, and knowledge. While the mental world is embodied in this area, it becomes a space in consciousness. Here, cyberspace data establishes a three-dimensional interaction space with machines, sensors, and other people. While fantasy fiction and space/time violations can be found in this sphere, the rules of nature, such as disappearances and travel at the speed of light, can be bent. Cyberspace can be accessed by many methods, such as VR and neural implants. Hugo Gernsback described VR as a virtual reality technology in 1963 (Stashower, 1990). Ivan Sutherland experimentally researches this VR technology (Sutherland, 1968). VR technology, video monitors with suitable optics, creates images in front of the user's eyes by being attached directly to their head. At this point, the user finds himself in a three-dimensional visual world, constantly updated by the computer to respond to head movements (Rheingold, 1991). Once in cyberspace, many navigation options exist, such as walking, jumping, and flying.

Continuing to expand, evolve and include cyberspace graphical user interfaces show how we can develop three-dimensional spaces and begin to organize consensus-based public worlds with the vast networking power of computers (Benedikt, 1992). Isolation continues to exist as a problem in contemporary urban society. With telecommunications, unlimited freedom of expression and personal communication are offered with less hierarchy in the social world. In this case, the telephone, television, and computer network can play an important role. On the other hand, computer networks can provide space for people to come together, regardless of geography, time zones, or social status. These areas function as social nodes. Computer networks thus bracket the physical assets of the participants, neglecting and simulating physical proximity. In this case, the computer can be defined as a device that can liberate societies and trigger revolutions. For all their positive aspects, computers remove the need to respond directly to what's happening between humans, and participation becomes optional in this context. This can lead to a situation where the sense of community is diminished in response to an expanding network (Heim, 1992).

With the technological and cultural changes in post-industrial societies, Gibson put forward his writings called a new type of science fiction under the title cyberpunk (Sterling, 1988). Gibson considers the technological, cultural, and socioeconomic

organization developments during this period and depicts these consequences in his stories (Sponsler, 1992). The concept of cyberspace, which has become popular with Gibson's books, is a technology that promises to have an important place in the future state of human identities and culture (Tomas, 1989). In this context, Gibson attaches importance to cyberspace's eerie socioeconomic effects and post-industrial context. This case describes the governing economy and transnational information society (Gibson, 1986). Gibson presents the social and economic aspects, advanced post-industrial form, and anthropological vision of cyberspace. Thus, it makes sense of the emerging post-industrial culture (Sterling, 1988). These descriptions of the virtual world show the promise of new spatial and post-organic life forms. In this case, cyberspace can provide important information about its socially designed cultural dimensions and social function.

Cyberspace is a meta-social and post-industrial workplace. In this context, cyberspace is a post-industrial working environment based on a new wired communication interface that provides direct and full sensory access. A global computer-based economy governs Gibson's cyberspace, and pure information is reproduced in a meta-social fashion and a Euclidean model whose plasticity relies on data visualization (Gibson, 1988). Spaces and spatialized forms are formed in this area. Cyberspace contains an artificial intelligence that has been digitized and attained cosmic sensibility (Gibson, 1988). In Gibson's cyberspace, one can travel in real-time or disembodied with instantaneous changes. The human head and identity are also carried globally (Gibson, 1988). Cyberspace reveals the social and psychological sphere open to patterns of human behavior and interaction. In Gibson's novels, the protagonists enter cyberspace disembodied and egoless (Sponsler, 1992).

In Gibson's other book, *Mona Lisa Overdrive*, the artificial intelligence, Continuity, speaks of cyberspace as being collective as long as human actions are self-determined. As a creative arena, cyberspace has the potential to be anti-structure. In this context, it can produce and store many alternative life models that can affect the behavior of those in social and political roles as an anti-structure (Turner, 1974). These Gibson depictions can influence how virtual reality and cyberspace researchers structure their agendas (Tomas, 1992).

Cyberspace is a tool that connects the past and the future through the present (Serres, 1983). Gibson's books *Neuromancer*, *Count Zero*, and *Mona Lisa Overdrive* point to the extraordinary future reality of cyberspace. *Neuromancer*'s character experiences the computer Matrix of cyberspace, the place of ecstasy, desire, and self-obedience. Everything reaches hyper-reality in this Matrix. Compared to this situation, ordinary experiences seem boring and unreal. The person connected to the sensory devices leaves the body prison, enters the digital sensation world, and disappears here (Heim, 1992). In *Neuromancer*, Gibson portrays with hallucinatory vividness the hopeless and exciting feeling of life in the new urban space, dense, changing, fast-paced, and hi-tech oddities. In this context, the author creates an essential synthesis of poetics, popular culture, and technology in *Neuromancer*. Gibson writes his story without even knowing that computers have disk drives. In this context, he states that the inspiration for cyberspace is the ecstatic children in the arcades. This shows that these science fiction works, in which Gibson wrote about what he saw around the end of the 1970s, were a conscious reaction (Gibson & McCaffery, 1988). According to Gibson, cyberspace is an urban sphere that deals with the urban experience. In this context, it reflects polarized countries' socio-economic and geographical conflicts.

Since the 1990s, cyberspace has increased with the widespread use of internet infrastructure. Cyberspace encompasses every aspect of people's lives and becomes a virtual information sphere created by networked computers and software. Thus, as cyberspace expands, the way people perceive and experience it also changes (Konrad Adenauer Stiftung, 2017). Thanks to the Internet, computer users can transmit data between computers using existing communication networks. In the physical world, a person can occupy a place simultaneously, while in cyberspace, a person can be everywhere simultaneously. While the physical world has space constraints, cyberspace has endless space for users. The public sphere is part of a functioning property system in the physical world. At the same time, cyberspace's content consists of information for the public benefit (Lemley, 2003).

In cyberspace, communities with new conditions for social interactions are formed. Individuals may leave their physical features undefined or create virtual identities for themselves in some types of online communication. Gibson states that characters can be drawn into apparent realities in cyberspace and placed in any environment or time

(Gibson, 2016). With cyberspace, a new kind of social sphere and ways to understand human identities are sought. In this context, MUDs and MOOs in cyberspace allow many people connected to that program over the internet to create characters and move in a virtual place simultaneously. Individuals moving in such spaces can see other users passing through this room. The individual defines how a user can be represented in this world. MUDs and MOOs provide real-time social interaction with multiple visits to the exact computer-generated location. Individuals interact with the identities they create in such spaces. At this point, MUD interaction may be a new form of social interaction. In Gibson's stories, individuals have the drive to connect with broader social patterns. Cyberspace is a sphere that allows for a significantly more accessible form of social contact. With online communication, a social contact area is created from intertextual materials. In cyberspace, a social interaction tool and an anonymous game are established. In this context, the essence of traditional communication is challenged. In Gibson's cyberspace, MUDs direct our attention to the narrative construction of social interaction in this sphere and the fact that this game emerges from the dichotomy between player and character. Such intertextual narrative games in cyberspace have the potential to reinvigorate all kinds of online discourse, as well as the social and educational uses of MOOs and MUDs (Punday, 2000).

2.2 Public Space Designs of Architectural Programs

2.2.1 Agoras

In Ancient Greece, public spaces were areas where free citizens came together. In these areas, issues are resolved through conversation, without violence, dictatorship, order-obedience, and the purpose of persuasion. In Ancient Greece, these public spaces were agoras, courts, and venues for war and athletic games. The first in Homer's work, the agora, represents a physical setting where people gather. The ancient Greeks used agora as a political, judicial, social, and commercial activity space. Agoras can be located in areas surrounded by public buildings and temples, in the middle of the city, and near the port. The use of agoras may vary in different periods (Evangelidis, 2014).

Agora, the public space that was the city's center in ancient Greece, has undergone some changes. Thus, the agora changes spatially and architecturally. Agoras is more than a public space where the ancient city housed many functions. This space is where social hierarchies, networks, and relationships are reflected (Jackson, 1984). Agora,

the gathering place, was the focal point of community and life in the Ancient Greek city-state. Public life concerns civic consciousness in these city-states (Thompson, 1954). On the one hand, the agora is a stage for competitions and athletic performances. Nevertheless, on the other hand, it is where thinkers carry out their teachings (Thompson, 1954). In the following periods, the shape of this ancient world changes with the Roman empire. The Roman state includes different cultures, histories, and social systems. During this imperial period, agoras developed into a new type of monumental public space. Thus, in many big cities, the agora began to be transformed into a monumental space following developments in contemporary architecture (Evangelidis, 2014).

The city of Priene is located in the middle of the 4th century BC, on the western coast of Anatolia, towards the southwestern corner of the peninsula. With the works carried out, the houses in Priene, the city walls, the temple of Athena, two gymnasiums, the stadium, and the agora towards the city center are depicted. This agora can be easily accessed from anywhere in the city. The temple of Athena is located northwest of the agora. The meeting place of the assembly is withdrawn from the square along the north side to be protected from the noise of the marketplace (Thompson, 1954). The Agora of Priene's open area west of the main square is defined as the marketplace (Figure 2.1). There are shops on the square's east, west, and south facades. In front of the row of shops is a portico connecting the court's three sides. The northern portico is more monumental and supported by two columns. Most of the rooms behind this portico are used as shops and administrative units. The land on which the square is located slopes from north to south. The expansive terrace in front of the North Stoa, with its plane formed along the south side, offers a view for the citizens sitting or walking here (Thompson, 1954).

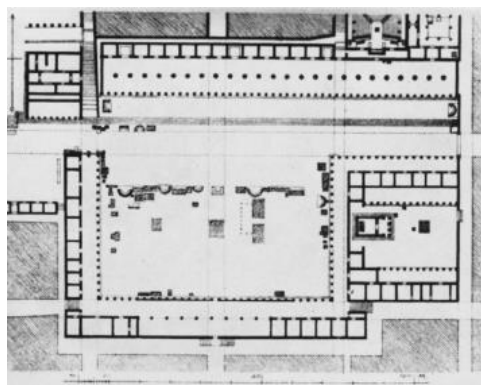


Figure 2. 1: Agora of Priene (Thompson, 1954, p.11).

In 1931, the American School of Classical Studies excavated the area of the Agora of Athens. With the information obtained from this and other studies, it can be stated that the active participation of the people in the administrative and judicial processes was ensured thanks to many constitutional reforms carried out at the beginning of the 6th century BC. With this development, a transition is made from the rugged areas of the Acropolis to flat land on the northern skirt. This period represents the beginning of the Agora of Athens, which served the administrative and judicial organs.

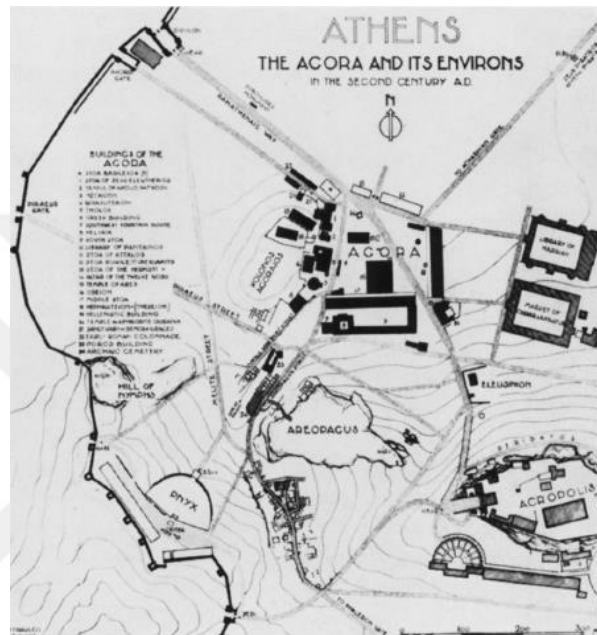


Figure 2. 2: Plan of northwest Athens, second century AD (ASCS at Athens).

This settled area is a land that is easily accessible to the inner castle, and the surrounding agricultural lands have a sufficient slope to provide drainage and a source of drinking water. This area was the civic center of the city-state from the 6th century BC to the 3rd century AD. Agora is located on the northwest skirt of the Acropolis (Figure 2.2). This agora, the center of civil life, serves many parts of community life. Over time, there are other places for these activities. With its increasing importance after the reforms in the 5th century BC, the council began to meet frequently and regularly and was moved to Pnyx, which has a good slope and less noise for the auditorium. In this period, the Attic drama is carried to the steep slope where it is easy to sit, the south side of the Acropolis. In 200 BC, a public building was added to the agora (Figure 2.3). In this period, the positioning of the buildings and the plaza is determined by the alignment of the roads in the region. The water in the two large

fountain houses built on high areas in the southeast and southwest corners of the square is transported to the court by pipelines (Thompson, 1954).

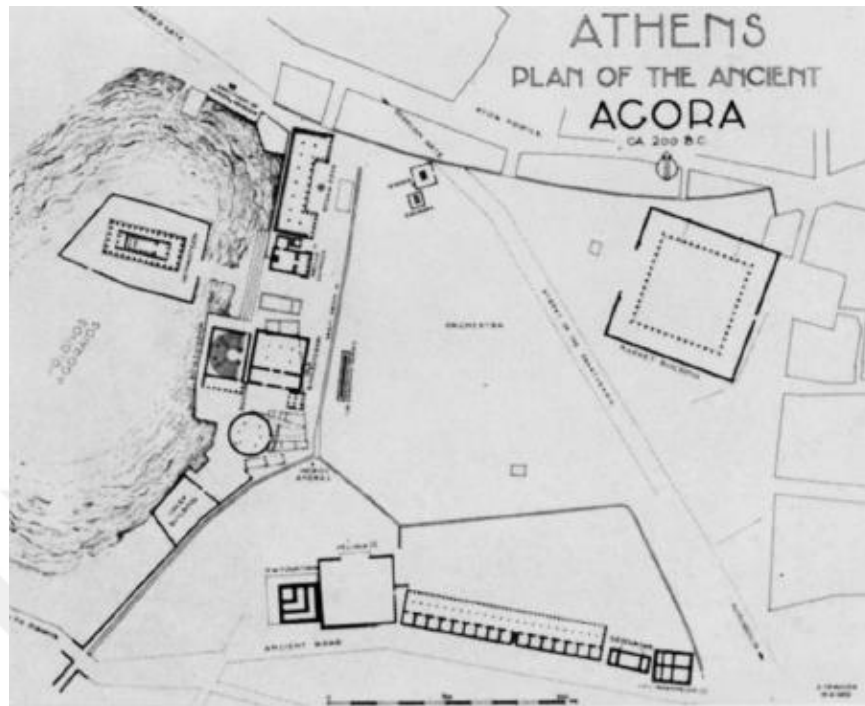


Figure 2. 3: Agora of Athens, c. 200 BC, plan (ASCS at Athens)

During the Antiquity, the square's southwest corner became the focal point of administrative activities. The executive branch of government is housed in a group of interior buildings. On the west side, the administrative building group extending to the south is together with the Apollon temple and Zeus stoa in the north. The western hill has a large gap to provide a view of the temple of Hephaestus. With the reconstruction of the Agora of Athens, the old square was widened, and this square was divided into two rectangular areas. The central public square is a large plaza to the northeast, while the south is a small square and marketplace (Figure 2.4). The division between these two squares corresponds to what Aristotle calls the Freeman's and the Commercial Agora in his Politics. There are two large columns, the middle stoa separating the two squares and the Attalos Stoa, which closes the eastern side of the large square. This stoa has a row of twenty-one shops on each of its two floors. Much of this building, like the entire middle stoa, is primarily designed as a promenade. These promenades fit in with the social and business life in the Greek city. In this reconstruction, the council house from 470 BC is placed where it is sheltered from the noise of the square. A formal garden surrounds the old temple on the hill. To the east, the wide gap between the structures at the foot of the top has been preserved (Thompson, 1954).

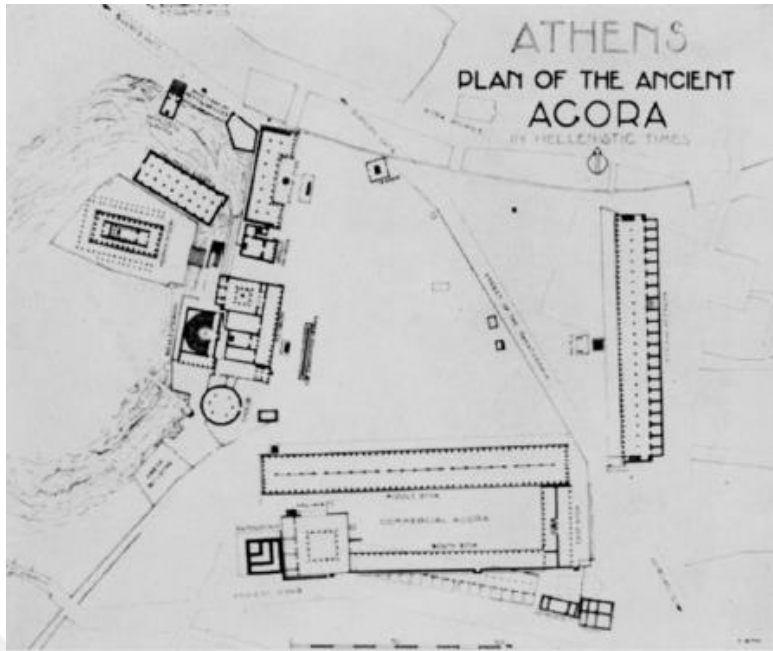


Figure 2. 4: Agora of Athens c. 100 BC, plan (ASCS at Athens)

In the Roman period, a library was outside the square's southeast corner in the 2nd century AD (Figure 2.5). However, at the time of Augustus in 100 AD, significant construction activity is undertaken on the initiative of members of the ruling family. Meanwhile, the Temple of Ares was placed in the northwest part of the square, while Agrippa, the son-in-law of Augustus, erected the Odeion on the axis of the old court and placed it near the terrace of the Middle Stoa (Thompson, 1954).

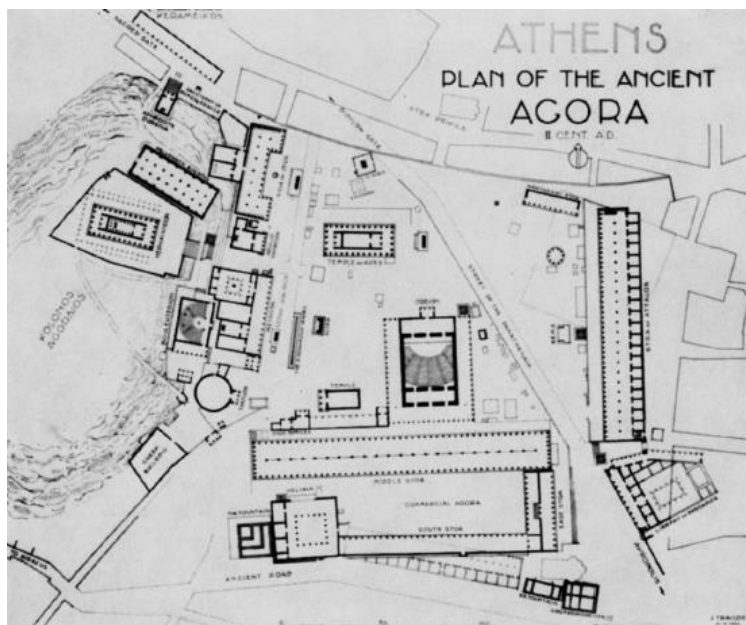


Figure 2. 5: Agora of Athens, second century AD, plan (ASCS at Athens)

Additional market space is provided with Caesar and Augustus's financial assistance. The new facilities form a sizeable enclosed peristyle, about 100 meters east of the previous agora. Almost 150 years later, Hadrian added his library to the north of the Caesar and Augustus Market (Thompson, 1954). Agrippa Odeion, on the other hand, occupies the square with its roof that surpasses the other structures in the agora (Figure 2.6). Visitors entering the place from the northern entrances offer a view. T. L. Shear states that he sees the construction of the Odeion and the relocation of the Ares temple to the center of the agora as an attempt to replace the agora as a gathering place (Shear, 1981).

With a tendency to remove commercial activities from its core business areas, Agora carries them into new structures and columned courtyards built around them. Agora is used indiscriminately, commercially, and civilly; over time, it gains a monumental quality with a market (Figure 2.6). In urban life, agoras contain many different aspects, such as food sales, manufacturing, revitalization, and entertainment. Hadrian's Library, located east of the Agora, modernized this region and gained a monumental quality in the 2nd century AD (Figure 2.6). In the 2nd century AD, the south square was used for small workshops (Figure 2.6). There is a sculptor's workshop in the Pantainos Library at the southeast entrance (Shear, 1973) (Figure 2.6).

At the end of the 1st century BC, the agora was the city's center (Figure 2.6). Here, to connect the central agora with the Roman agora, the small columned street was built at the end of the 1st century AD as 75 meters. The Roman basilica, built on the north side of the Athenian Agora, next to the luxurious colonnaded building, forms the civic complex. The basilica is a Roman structure that hosts different administrative, social, legal, and financial activities. During this period, Athens, which has social and public needs, demands the construction of this structure. In this period of change, the agora is the center with many functions for citizens and outsiders. In this context, however, it continues to attract many human audiences (Alcock, 2002). Based on these two structures, agoras are defined as public spaces that are the city's political center, deal with local problems, ensure the welfare of the central authority and citizens, and contain many functions.

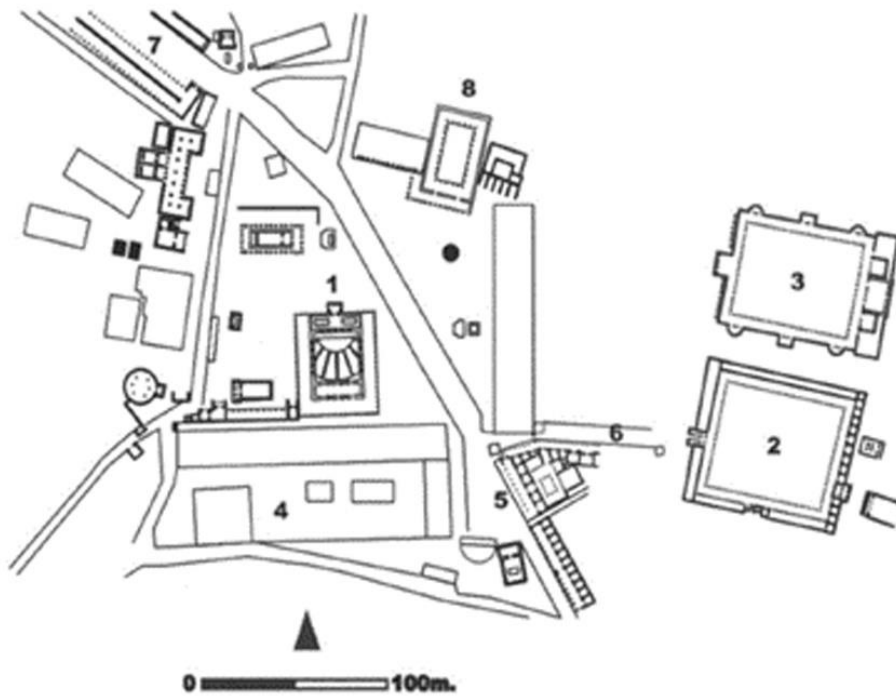


Figure 2. 6: Agora of Athens, second century AD, plan (Evangelidis, 2014, p. 339).

2.2.2 Amphitheatres and plazas

While Arles Amphitheater was used as a castle in the Middle Ages, it was used as a town in the 19th century. The Lucca Amphitheater functions as a public square. Both amphitheatres were built for the same purposes and give an identity to the urban context in which they are located. Both structures can transform their environment with their structural forms. Its oval building forms provide many possibilities, such as workplaces, playgrounds, and public squares. The Arles and Lucca structures can transition to different appearances with many varying conditions without essentially changing themselves. These two structures take on many roles in the city by fulfilling other functions under different conditions (Hertzberger, 2005).

The Arles amphitheater, located in the town of Arles, France, was built in the 1st century AD. This amphitheater is a public space, and many races are held in this venue. Arles amphitheater is approximately 136 meters long and 109 meters wide. It has an oval arena surrounded by terraces, two-story arcades, tribunes, corridors, and stairs (Hertzberger, 2005) (Figure 2.7).



Figure 2. 7: Amphitheater of Arles (Hertzberger, 2005, p. 103)

The Lucca amphitheater is located in the Tuscany region of Italy. The form of the buildings surrounding this square follows the shape of Lucca's ancient Roman amphitheater. The yard can be accessed through four gates at the ellipse's four corners. The carved cross marks these four gates in the middle of the court. Between the 1st and 2nd centuries BC, the old amphitheater is now approximately 3 meters below the center. Today, this structure is an urban square surrounded by residences built with the remaining amphitheater structures (Hertzberger, 2005) (Figure 2.8).



Figure 2. 8: Amphitheater of Lucca (Hertzberger, 2005, p. 103).

The public square, located in the middle of Rockefeller Center in Manhattan, gains different views with changing conditions and can bring people together in different situations. For example, this area is the place for skaters in the winter season; in summer, it turns into a terrace with many seating areas (Figure 2.9 and Figure 2.10). Together with the people who transform and adapt to this transformation under different conditions, this square has a public character and thus contains many possibilities (Hertzberger, 2005).



Figure 2. 9: Rockefeller Plaza, people skiing in winter (Hertzberger, 2005, p. 106).



Figure 2. 10: Rockefeller Plaza, a sitting area in summer (Hertzberger, 2005, p. 106).

2.2.3 Shopping arcades

As the traffic load on the city centers' streets gets heavier, a different system is needed for pedestrians in addition to the existing street layout. In this context, passages show

how the closed pedestrian path network can develop independently of the surrounding street layout. Arcades are available in various sizes and forms worldwide, shaped by local conditions. These passages are an essential element and public space of the city, used by everyone. In the 19th century, the routes passed through the blocks, incorporating the interior spaces and turning the building mass from the inside out. Passages lit above by a glass roof create a sense of interior space with high and long routes. Anyone in the arcade is outside and inside at the same time. In this context, passages provide the qualities that open the public-private opposition between the building mass and the street in cities. Thus, while passages blur the boundary between public and private, it includes a new structural system in which the personal becomes publicly accessible (Hertzberger, 2005).

Passage du Caire is a covered Parisian passage between Place du Caire to the west, Rue du Caire to the south, Rue Saint-Denis to the east, and Rue d'Alexandrie to the north (Figure 2.11). The Passage du Caire is 370 meters long and 2.70 meters wide on average. This structure's interior and exterior shells are designed according to a layout principle that allows a degree of free arrangement of the architectural elements. In addition to official entrances, businesses here connect with the surrounding structures through informal transit networks (Figure 2.12).

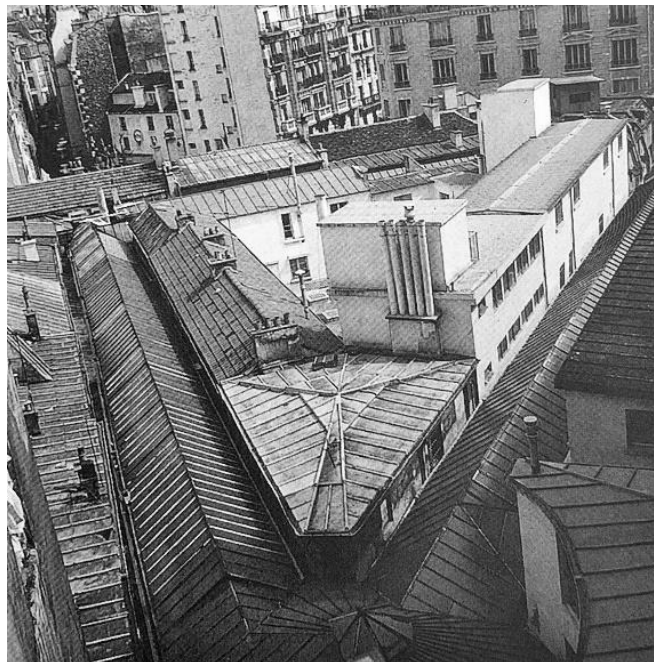


Figure 2. 11: Passage Du Caire, a photograph from the top view (Hertzberger, 2005, p. 74).



Figure 2. 12: Passage Du Caire, a photograph from the interior view (Hertzberger, 2005, p. 74).

Passage Pommeraye is an arcade located in Nantes, France. It is built on steeply sloping land and spreads over three floors. A mixed walkway of shops and houses connects the Place du Commerce district with Place Graslin, connecting Rue de la Fosse to Rue Santeuil and Rue du Puits-d'Argent. It is a public space that cuts a block between two streets at different levels and relates the stories with a large wooden staircase. The use of wood helps to visually and audibly relativize the blurred indoor-outdoor relationship in the arcades (Figure 2.13).



Figure 2. 13: Passage Pommeraye, a photograph from the interior view (Hertzberger, 2005, p. 85).

2.2.4 City planning

Increasing population with industrialization leads to change in Barcelona. Using the concept of urbanization, Ildefons Cerda designs the streets in grid form by increasing

the urban area after the city walls are demolished. In the Ensanche city plan designed by Cerda in the second half of the 19th century, there are streets and blocks where people can do almost anything. In this plan, squares are determined to guarantee adequate living conditions. In Cerda's project, various opportunities are created for the urban area with the building principle consisting of lanes that can change direction per block. The idea that no place is the same in this plan is based on the code of detailing each block by different architects. The buildings face the constantly intersecting streets with a diagonal facade. The four diagonals widen each intersection, forming a small square. With the empty middle blocks in this plan, it is ensured that the houses receive maximum air, sun, and light against the epidemic diseases of the period (Hertzberger, 2005) (Figure 2.14).



Figure 2. 14: Ensanche, a photograph from the Barcelona (Amos Chapple Photography).

Le Corbusier offers ideas about the Modern Movement in architecture, functionalism, and traffic in the 1930s. These ideas of Corbusier about traffic are revolutionary. In this context, the Fort l'Empereur Plan offers individual residents the opportunity to create space with the power of the megastructure (Figure 2.15). The spatial boundaries of each house are shown, and these houses together determine the appearance of the whole (Figure 2.16). This idea of structure creates collective conditions for freedom for individual residents. The point here is that the diversity of the parts increases the quality of the whole. In this context, chaos and order develop together (Hertzberger, 2005).



Figure 2. 15: Fort l'Emperur Project, masterplan (Ackley, 2006).

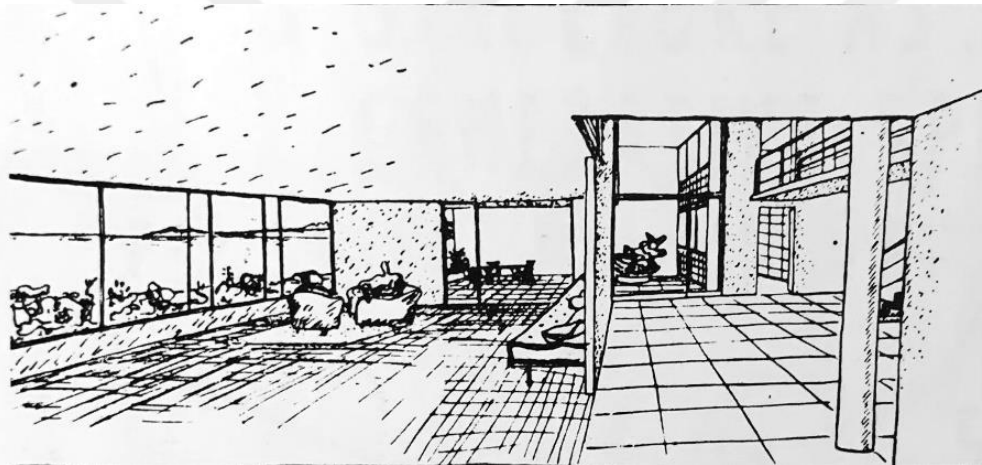


Figure 2. 16: Fort l'Emperur Project , sketch (Hertzberger, 2005, p. 109).

2.2.5 Exhibition pavilions

With the developing trade around the world, new markets must be found and created; in this case, world exhibitions also emerge. For this purpose, exhibition halls such as the Crystal Palace and the Grand Palais are built. These structures are spaces driven by consumer society using steel and glass. New production methods give birth to new construction systems. In this context, steel, introduced as a new material, enables the construction of roofs with significant openness in a short time. The glass panels on these steel roof frames create public spaces with a transparent, comprehensive, and

light atmosphere. With all these spatial qualities, the internal-external relationship of the building is relativized (Hertzberger, 2005).

Built-in London for the 1851 Great Exhibition, the Crystal Palace is a glass and cast iron structure. Here the idea of a temporary exhibition space is created to showcase future technologies and innovations from all over the world (Figure 2.17). It is expected that this structure will be economical at the time of its construction and will be built in a short time. Therefore, Sir Joseph Paxton's design idea was accepted for constructing this structure. Paxton's design idea is based on a 10x49 inch module of the giant sheet of glass at the time. This modular system consists of triangular shapes supported by a cast iron and beam-column grid. This basic structure is as light and strong as possible. Thus, it is brought to a length of approximately 564 meters. While this structure is built in a short time due to modular production and low cost, it allows daylight to enter the interior with its glass shell (Tallis, 1852) (Figure 2.18).

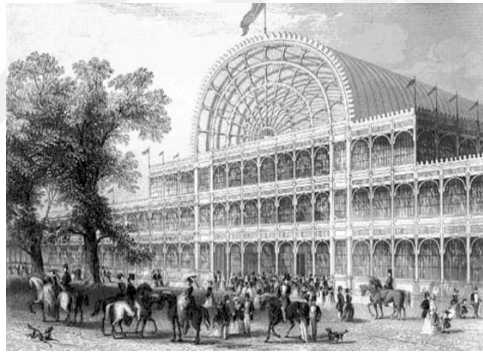


Figure 2. 17: The Front entrance of the Crystal Palace, (Tallis, 1852, p. 172).



Figure 2. 18: Crystal Palace, a photograph from the interior space (Hertzberger, 2005, p. 71).

The Grand Palais is an exhibition hall and museum complex located on the Champs-Élysées in the eighth arrondissement of Paris (Figure 2.19). This building is designed for the Universal Exposition of 1900. Scheduled for official artistic events, the building is a large-scale public space. On the one hand, this structure, which includes elements such as stone facades, on the other hand, is created with features such as light steel framing and reinforced concrete, which are innovations of the period. In addition to exhibitions, this building also serves as a space for different kinds of shows. The main area, approximately 240 meters long, is constructed of iron, steel, and glass with a barrel-vaulted roof (Hertzberger, 2005) (Figure 2.20).



Figure 2. 19: Grand Palais, wide openings created with steel structure (Google Earth Pro).



Figure 2. 20: Grand Palais, steel structure (Hertzberger, 2005, p. 71).

In 1864, Napoleon decided that an international exhibition should be held in Paris. The site chosen for this exhibition is Champ de Mars, covering an area of 48 ha, to which the 21 ha island of Billancourt is added. This world fair is The International Exposition of 1867, held in Paris. The main structure is 490 meters long and 380 meters wide. In its center is a pavilion covered with a dome and surrounded by a garden and a gallery 166 meters long and 56 meters wide. In this structure, the roles of interior and exterior space are changing. While the design offers general transparency, it invites new consumer markets (Expo 1867 Paris, no date) (Figure 2.21).



Figure 2. 21 World Exhibition Paris 1867 (Bureau International des Expositions).

2.2.6 Department stores

While the scale of consumption and market expands with the steel-glass exhibition halls worldwide, this situation also shows itself in the stores at the local level. Stores are centrally managed enterprises where anything can be bought. In these stores, products are usually on shelves and counters that run from floor to ceiling and are accessible to the seller. The stores are fully accessible to the public. The glass roof in large stores such as Galeria Lafayette creates the effect of public space as a single large store divided into different sections (Figure 2.22). On the other hand, the central hall of Galeries Lafayette offers a welcome to the people and is public thanks to its inviting character with its independent stairs (Hertzberger, 2005).



Figure 2. 22: Galeria Lafayette (Hertzberger, 2005, p. 72).

Market halls in Paris form part of the distribution chain of goods in the city. Market halls are large spaces with open roofs and consist of a sheltered area for loading/unloading operations. These halls host theatre, sports, and other events that attract audiences. These market halls are a public space created by urban life (Figure 2.23) (Hertzberger, 2005).



Figure 2. 23: Les Halles (Hertzberger, 2005, p. 69).

2.2.7 Dwelling

Spangen Housing is realized with a design idea establishing the relationship between neighborhood and housing. Access to the residences is provided from the gallery, which is approximately one kilometer long and 2-3 meters wide (Figure 2.24). The gallery space is located in the inner courtyard of the building, and while it is considered a private space, it does not establish a visual connection with the neighborhood. The access gallery of this building in plan offers many opportunities to the residents. On one side of the living street are front doors and next-door neighbors. Social contact between neighbors is quite intense in this place, where there is no traffic (Figure 2.25). The social interactions in the access galleries are close to the street on which the houses turn their backs (Figure 2.26).



Figure 2. 24: Spangen Housing, the balcony and the street (Hertzberger, 2005, p. 54).



Figure 2. 25: Spangen Housing, Traffic-free living street (Hertzberger, 2005, p. 49).



Figure 2. 26: Spangen Housing (van Paridon, as cited in LSA, p.54).

The building, Aldo van Eyck's orphanage, is a structure where the part and the whole mutually determine each other. In this structure, streets and squares constitute the spatial organization. Independent units in the Orphanage structure are self-contained small cities (Figure 2.27). “Make of each a place, a bunch of places of each house and each city, for a house is a tiny city, a city a huge house” (Eyck, 1962). While the idea of building a small city develops a dimension for public spaces, it also brings with it a series of relationships. In this building, the corridors are the street; interior lighting is street lighting (Hertzberger, 2005).

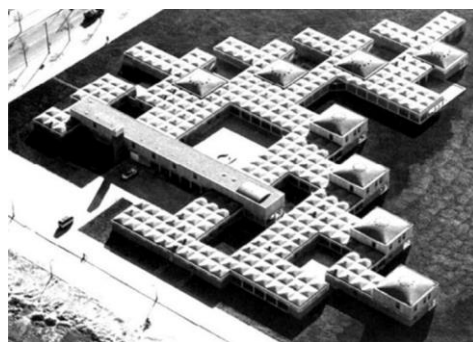


Figure 2. 27: Orphanage, a photograph with top view (Url 1).

This building, unity is achieved in the material, form and scale, and the building order. With the lintels, the impression is given that the columns are expanding. Internal-external relations are provided with these lintel zones (Figure 2.28). In this structure, a game is established by allowing the exterior areas to go in and the interior spaces to go outside. The glass cladding surrounding the outer edge of the classroom rotates

inwards from the class, leaving place for large porches, while the concrete frame allows reading the entire building mass. The Orphanage structure forms a porch or veranda on the periphery by the inward rotation of the outer shell (Figure 2.29).

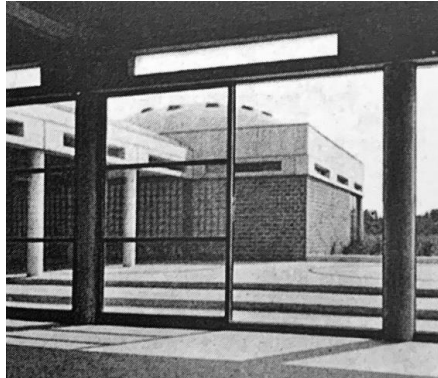


Figure 2. 28: Orphanage, lintel area and interior-exterior relationship (van Eyck, as cited in LSA, p.127).

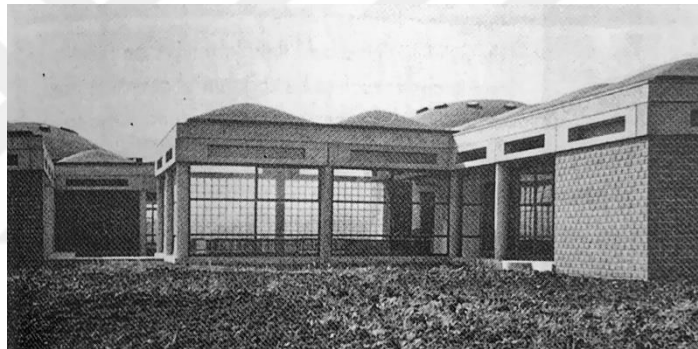


Figure 2. 29: Orphanage (Goede, as cited in LSA, p. 127).

2.2.8 Factories

The Van Nelle Factory is designed to show what is happening inside the building to the outside while offering the outside world to the employees inside. This idea is supported by the curved exterior of the office section, the layout of the building, and the traffic route in this settlement. Thanks to the curved exterior form of the building, the office and factory structures are within sight of each other (Figure 2.30). This idea of visibility is generally applied at every point of the building. For example, the stairs on the right side of the entrance to the office section take the visitor out of the building and offer a view of the façade, the sports field, and the grounds (Figure 2.31). The glass facade starts at this structure's pavement and lawn level and continues unbroken

to the sky (Figure 2.32). It is of great importance that everything is transparent in this factory structure. For this reason, everyone can be seen and seen while working.



Figure 2. 30: Van Nelle Factory, curved surface (Hertzberger, 2005, p. 216).



Figure 2. 31: Van Nelle Factory, the stairs (Hertzberger, 2005, p. 217).



Figure 2. 32: Van Nelle Factory, the stairs (Hertzberger, 2005, pg. 217).

It can provide a panoramic view with its circular roof form reminiscent of a factory ship (Figure 2.33). Landscapes are presented here for the managers and workers of the factory structure. The primary purpose of this structure is to offer a new perspective in which better relations between people are established. In this context, Van Nelle Factory aims to establish a non-hierarchical architectural space organization. Van Nelle Factory sets up as its priority to remove the connotations of hopelessness created by the concept of proletarian. Everyone, including managers, administrative staff, and workers, without any discrimination, eats together in a room with transparent walls that open to the view of the meadow. There is no proletarian division in the Van Nelle factory. Here, there is a hierarchy in an open and respectful relationship. The order in this structure is achieved through fairness and voluntary respect. All employees in the factory describe their work as a virtuous cycle and fulfill their responsibilities in solidarity. The Van Nelle Factory was established with this idea of participation, which was also followed during the construction phase of the factory. Preparing a plan takes five years to find the final form in one year. During these five years, the managers, architects, workers, and civil servants who will work in the factory determine the decisions together.



Figure 2. 33: Van Nelle Factory, circular roof structure (Hertzberger, 2005, g. 218).



3. PUBLIC SPACE DESIGNS OF ARCHITECTS'

3.1 Herman Hertzberger and His Public Space Designs

Born in 1932, Herman Hertzberger is a Dutch theorist and architect. Hertzberger, who was part of the Forum group with Aldo van Eyck and Jaap Bakema between 1959-1963, focuses on finding the human scale in their structures with this experience. Hertzberger participates in the architectural debates of the period regarding the reconstruction of residences after World War II. Aldo van Eyck and Hertzberger influenced the development of the Structuralist movement in the Netherlands in the 1960s and 1970s. Taking an interest in the public sphere in his work, Hertzberger wrote the book *Lessons for Students in Architecture*, arguing that we should look for ways to struggle to create public space (Hertzberger, 2005). According to Hertzberger, the spatial terms of the collective and the individual corresponding to the concepts of public and private. Public space is accessible to everyone at all times and where everyone shares the responsibility of care. A private space is where a group or individual determines accessibility and accountability for upkeep. In this context, Hertzberger finds the principle of opposition in private-public space similar to the relationship between the collective and the individual. In this thought, while individualism grasps a part of humanity, collectivism includes humankind as a whole.

The concepts of public and private in Hertzberger's designs are relatively and gradually differentiated; it is a set of attributes that refer to accessibility, responsibility, the relationship between personal property, and the control of specific spatial units. According to Hertzberger, open space or space can be perceived as private or public depending on its degree of accessibility, management, and who uses and cares for it (Hertzberger, 2005). In this area, the architect can assign different responsibilities to the users to contribute to the design in public and private spaces (Hertzberger, 2005). The concept of in-between, which Hertzberger considers in the context of public and private, provides the transition and connection between areas with different land claims. The in-between concept establishes links between spaces of a separate order and creates spatial qualities for dialogues. With this concept, Hertzberger aims to

create places accessible to both parties, whether they belong to public or private spaces (Hertzberger, 2005). In this context, it gives a form to public spaces where the community feels responsible. Thus, each community member contributes to an environment in which they can relate. At this point, it is aimed to use the area intensively by contributing to the community in response to the alienation produced by the system (Hertzberger, 2005).

According to Hertzberger, when people are presented with opportunities, they tend to transform public spaces for new uses. However, a balance must be found so that users retreat to privacy when they want and allow them to contact others. In this respect, the placement of houses, windows, balconies, terraces, landings, door sills, and porches is essential (Hertzberger, 2005). Hertzberger creates public space using architectural elements, heights, widths, lighting, materials, and floor levels. Thus, Hertzberger can make private spaces more accessible with architectural elements.

American linguist Noam Chomsky introduces the concepts of competence and performance. Competence is a person's knowledge about their language, while performance means how they use this knowledge in concrete situations. Addressing these two concepts, Hertzberger defines architectural competence as the capacity to interpret a form and specifies performance as the way a particular condition is analyzed (Hertzberger, 2005). With this thought, Hertzberger designs his structures in a way that allows interpretation of the needs and demands expected from him in the collective situation. In this context, public space designs are forms that offer opportunities for new uses, adapt to different conditions, and are appropriate (Hertzberger, 2005).

Cities come together with uniform urban and floor plans. Hertzberger opposes this situation and states that collective interpretations of individual life patterns should be abandoned. According to Hertzberger, while buildings and cities preserve their identities, they should be designed to have a change, diversity, and the ability to adapt. In this context, Hertzberger offers users an incentive to strengthen and develop their identity. Thanks to the concept of polyvalence, which Hertzberger addressed in his structures, space can have the ability to adapt, absorb, and initiate any desired function and change. This way, the form can enable individual interpretations of the everyday life model (Hertzberger, 2005). The structures designed by Hertzberger to allow for

multiple variations can absorb and spread multiple meanings without losing their identity. The form should be interpretable to carry different roles and intentions in this context. Hertzberger states that the form should allow user interpretation (Hertzberger, 2005). The structure is a potential bearer of meaning that can impact users (Hertzberger, 2005).

Hertzberger aims to encourage the user with unfinished parts in such a way that they can assemble and combine these parts (Hertzberger, 2005). The shape and size of the features and their placement capacities are determined. By using architectural elements such as columns and buttresses, the user can find solutions that are suitable for their purposes. According to Hertzberger, offering incentives is essentially raising potential. Encouragement and association bring interpretation. The stimulus is a kind of constant that generates various interpretations. In this context, Hertzberger as an architect, provides the incentive between man and object. In the design of each building, the architect asserts that users should have the freedom to decide how they want to use the space with each piece. On the other hand, the user who reflects himself on the form has the freedom to choose the appropriate pattern with the conditioning given to the structure (Hertzberger, 2005).

Adopting a humanist perspective with the conditions of the period in which he lived, Hertzberger states that every intervention of the architect has a social meaning. Everything the architect does has consequences for people and their relationships. For this reason, the architect is not free to design whatever he wants. Everything designed should be accommodating and stimulating. Hertzberger considers what the space is intended for and its appropriate dimensions as a design method. While different activities require different spatial dimensions, the architect develops solutions to perceive the necessary distance and closeness between people with the measurements he gives to the space. Hertzberger argues that the architect can help with distance and proximity and, if necessary, deter intense contact or help establish close relationships (Hertzberger, 2005). Depending on the situation, people or things can be different and equal. Inequality creates a hierarchy in a system where classification takes place according to its importance. The architect, on the other hand, can propose spatial qualities that affect and challenge the hierarchical relations within the society. For

Hertzberger, the designer should be aware of the appropriate rating factors. In this case, the architect may be in a position to contribute to improving the issues.

According to Hertzberger, social relations can be established with architectonic tools, and spatial organization can be made with these tools. The street, one of these means, is a living room and an extension of the residence, where social contact is established among the residents. Later, with the increase in motor traffic, indirect and impersonal access roads such as galleries and elevators, the street began to be erased as a common area, and vehicles occupied this public space. With the decrease in the number of people per house over time, the increasing prosperity and size of the places, people spend more time at home and less time on the street. With increased wealth, individualism, and less need for each other, neighbors' tendency to do things together decreases (Hertzberger, 2005). Hertzberger, on the other hand, mentions that the streets are public property and space for actions, revolutions, and celebrations that carry out dialogue among the inhabitants. In this case, the street emphasizes the development of the public space with the interaction it fosters (Hertzberger, 2005).

At Montessori School, Hertzberger uses architectural elements to design low walls, a sheltered corner, and a roofed area for children to sit, providing a space where children who arrive early and students who do not want to go directly can gather and make appointments (Figure 3.1). This school's entrance is where the children say goodbye, and the parents wait (Figure 3.2). This area is a public space where families and children with common interests meet. In this context, space has an important social function (Figure 3.3).



Figure 3. 1: Montessori School, a photograph of public space created with architectural elements (Hertzberger, 2005, p. 33).

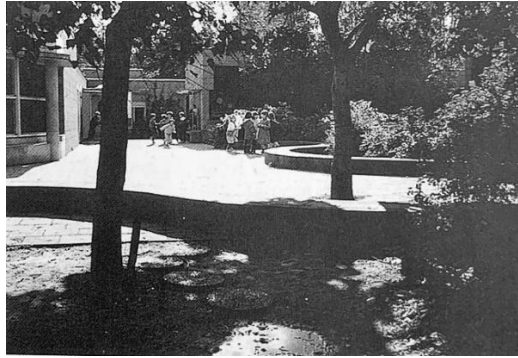


Figure 3. 2: Montessori School (Hertzberger, 2005, p. 33).



Figure 3. 3: Montessori School, a photograph of the children sitting (Hertzberger, 2005, p. 33).

The classrooms of this school are placed as separate units on an ordinary street along the school hall. The shared room in this school is designed with classrooms, like a street's relationship to a house. The shared room is the school's living room (Figure 3.4). The teacher in this school, the mother of each class, decides how the space will be with the children. Children take responsibility here and show an approach that cares about cleanliness and the environment, which are part of the daily program. Setting out this idea, Hertzberger manages for children to establish emotional intimacy with their spaces. Cloakrooms are located in each classroom instead of a shared field. Children can bring their plants to school if they take care of them. With central heating per classroom, children become conscious about energy use with their increasing awareness of temperature.

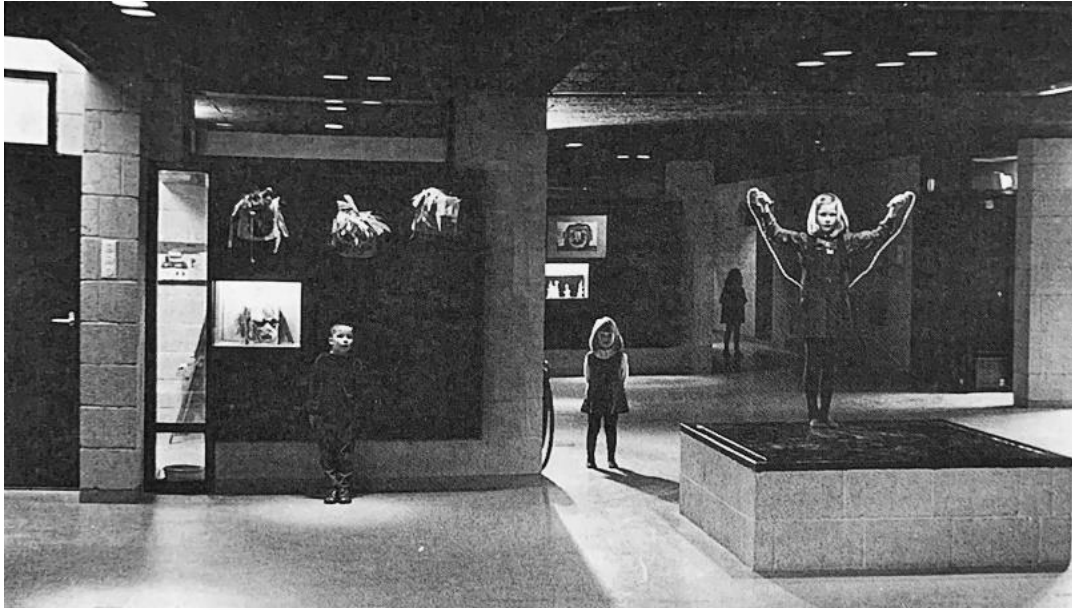


Figure 3. 4 : Montessori School, a photograph from the common room at the school (van der Keuken, as cited in LSA p. 62).

Between classrooms and corridors, there are partitions with wide overhangs above the doors. These open cabinets designed by Hertzberger are a frame that can be filled according to each group's unique needs and wishes. Potted plants and books can be placed in these areas (Figure 3.5).



Figure 3. 5 : Montessori School, a photograph of refillable frames on doors (Hertzberger, 2005, p. 25).

The central point of the school hall is the brick podium block used for formal and spontaneous meetings. While this block becomes an essential point in the space, it can take on different roles by allowing interpretations. With this incentive, children can

use this venue for crafts, music lessons, and other activities. Thus, this venue can become a stage for music and dance performances. On the other hand, children can play and gather in this place (Figure 3.6).

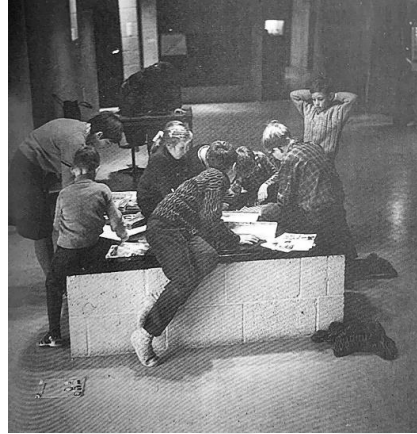


Figure 3. 6 : Montessori School, a photograph of brick podium block with children (Hertzberger, 2005, p. 153).

The floor of the hall of the school has a square cavity filled with wooden blocks in the middle. This square alcove offers a feeling of seclusion. These wooden blocks can be taken out to create a seating arrangement and placed around the square. These blocks are easy for children to move (Figure 3.7).



Figure 3. 7 : Montessori School, wooden blocks (Hertzberger, 2005, p. 154).

Montessori School has a sandbox divided into several compartments. Hertzberger matches the dimensions of the sandbox to use, as the concentration and intimacy of

others can easily be disrupted in the giant sandbox. Hertzberger divides the part behind the school into rectangular spaces with low walls. This walled space is a frame that can be used for other purposes and can be filled in different situations. With its perforated building blocks, Hertzberger provides smaller openings or compartments that can be used differently. Thus, it offers many possibilities for everyday use (Hertzberger, 2005) (Figure 3.8).



Figure 3. 8 : Montessori School, perforated building blocks (Hertzberger, 2005, p. 155).

The basic idea of these houses in Delft, of which eight prototypes were made, is that they are unfinished (Figure 3.9). Houses are designed according to the thoughts of local governments, investors, sociologists, and architects. According to Hertzberger, the architect should indicate the possibilities inherent in the design and make it accessible to everyone. Thus, in this design, Hertzberger keeps the plan somewhat vague for residents to decide how to divide their living space and where they want to sleep and eat. Thus, the housing adapts itself to new needs with changing conditions. At this point, the skeleton designed by Hertzberger is a framework everyone can fill according to their needs and wishes. Here, divided levels accommodate various functions such as sleeping, sitting, and eating form the residential units. In the

remaining area, a covered balcony extends across the living room. In this design, a balcony is a place organized according to the wishes of the family members.

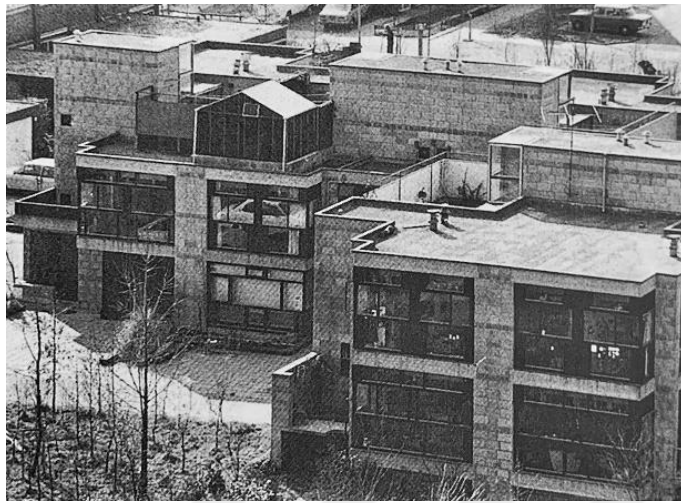


Figure 3. 9: Diagoon Dwellings, a photograph of general view (Diepraam, as cited in LSA, p. 157).

Hertzberger offers opportunities for personal interpretation with the raised terrace at the back of this building. Bounded on three sides by walls, this terrace is suitable for lateral expansion in the living room. The roof terraces facing each other are separated by a metal bar, drawing a distinct boundary between the two areas. Here he uses the unfinished roof terrace to build a tranquil greenhouse, while another uses this space to make an attic room (Figure 3.10).

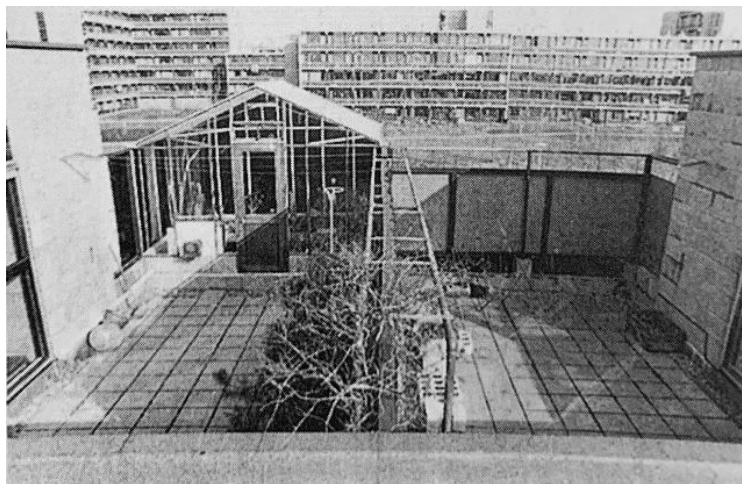


Figure 3. 10: Diagoon Dwellings, a photograph of the terrace (Diepraam, as cited in LSA, p. 160).

Things to do in Diagoon residences, on the sidewalks of living streets, give residents responsibility for space. While the front of these residences was not arranged as a garden, they were created like ordinary pavement. On the other hand, this area is part of the public space and does not contain any private claims. The pavement consists of concrete tiles, evoking the public road. In this residence, the residents use this space in front of their houses according to their needs and wishes while occupying as much space as they need (Figure 3.11). This thriving alley, where homes and the public meet, is the street. Individual and collective demands may overlap in this street space. Disputes arising in this place can be resolved by mutual agreement. In this residence, the presence of a vertical concrete beam at the front, next to the entrance, suggests an architectural courtyard. While the beam supports the balcony above, there is no sheltered portico as the space behind it is open. Here, an entrance with a glass roof can be built or serviced according to the resident's needs, wishes and imaginations. In the living room above, the concrete beam marks a place to be converted into an outdoor living space, where the window provides access. It can be interpreted as a large window or a small door. In these residences, the garage is not officially offered. The street-level carport-like space can be used as an office, study, or workshop (Figure 3.12 and Figure 3.13).



Figure 3. 11: Diagoon Dwellings, a photograph of the outdoor conversion into living space (Stegeman, as cited in LSA, p. 159).



Figure 3. 12: Diagoon Dwellings, a photograph of the street level area being used as a garage (Herzberger, 2005, p. 160).



Figure 3. 13: Diagoon Dwellings, a photograph of the area at street level (Hertzberger, 2005, p. 160).

In this structure, the windows are designed as frames that can be filled with glass or closed panels according to the users' preference. The constant factor here is the framework, which accommodates all possibilities within the confines of specific arrangements. Furthermore, this structure is unstressed and neutral so the residents can fulfill their wishes. Thus, without imposing any direction, it offers the inhabitants a variety to grasp the possibilities (Hertzberger, 2005) (Figure 3.14).

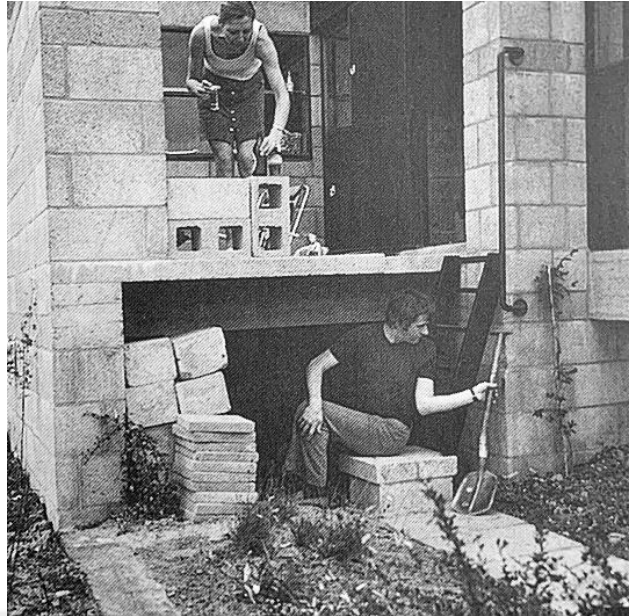


Figure 3. 14: Diagoon Dwellings, a user-processed photograph of the fillable frame of the build (Hertzberger, 2005, p. 159).

The Centraal Beheer Office structure is not a single, massively constructed volume but individual small blocks separated by passage-like passages. This structure is an urban plan without street walls and has a self-contained organization. Public transparent stacks are obtained in this structure, which consists of many small components (Figure 3.15). The Centraal Beheer Office structure becomes a part of the city with its many entrances and exits. The basic idea of this office structure is that it consists of many islands with equal spatial units lined up side by side (Hertzberger, 2005) (Figure 3.16).



Figure 3. 15: CBOB , a photograph from the top (Hertzberger, 2005, p. 134).

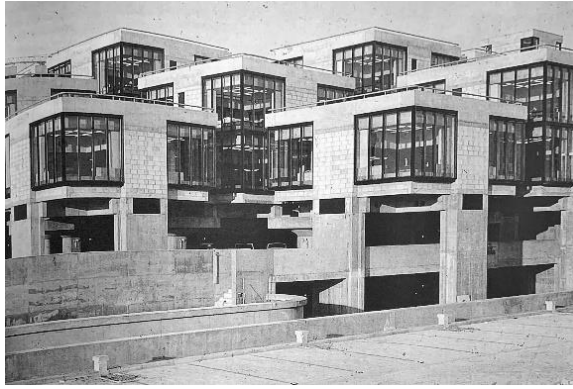


Figure 3. 16: CBOB (Hertzberger, 2005, p. 133).

The Centraal Beheer office structure contains many different program components and functions. This office structure includes a program with various spatial dimensions and requirements. At this point, a single building scheme is created that allows for diversity. Thanks to the polyvalence of the office building, the spaces here can assume the roles of each other and new roles. One of Hertzberger's design ideas is the capacity to absorb change constantly. This structure is based on articulating space so that far-reaching inner changes are internalized. When the art exhibition is placed in the office, the environment transforms into an area with gallery-like qualities (Hertzberger, 2005) (Figure 3.17).

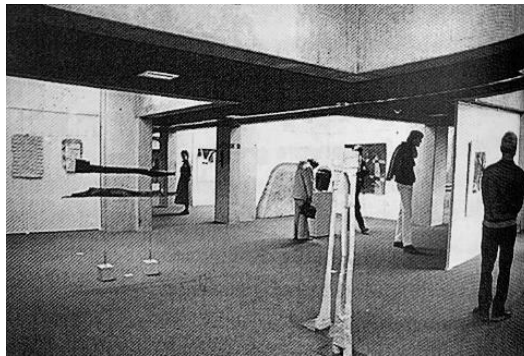


Figure 3. 17: CBOB, a photograph from exhibition (Hertzberger, 2005, p. 194).

Hertzberger envisions this structure as a space consisting of a basic design, a generally fixed region, and a variable and interpretable part that complements it. The basic structure is the main structure, the carrier of the whole complex, and includes the canal system. This basic structure manifests itself in the form of small towers with regular

interpretations along the perimeter as a continuous structure and backbone. On the other hand, the interpretable field can perform predictable functions, leading to different complementary solutions. Another starting point in the Centraal Beheer office structure is the idea that work and all activities take place in small groups. In this context, the office is designed so that when employees take a break, they leave the working areas and talk and drink coffee as if they are taking a stroll at one of the benches in the central space (Figure 3.18 and Figure 3.19). Furthermore, this area may be fully open to the public. In this case, with the adopted accessibility principle, the building can be entered gradually from all directions (Hertzberger, 2005).



Figure 3. 18: CBOB, a photograph coffee space (Hertzberger, 2005, p. 26).



Figure 3. 19 : CBOB (Diepraam, as cited in LSA, p.195).

In the Centraal Beheer Office, each worker has his island to work. While users in office areas feel responsible, this sense of responsibility disappears in central regions. For

this reason, the atmosphere differs between the individual work areas and the common area. Employees offer a personal touch to the office areas they feel responsible for by arranging them with the colors, plants, and objects they choose. Hertzberger, on the other hand, provides incentives for users to fill in these gaps according to personal needs and desires, leaving the interior layout blank (Hertzberger, 2005) (Figure 3.20 and Figure 3.21).

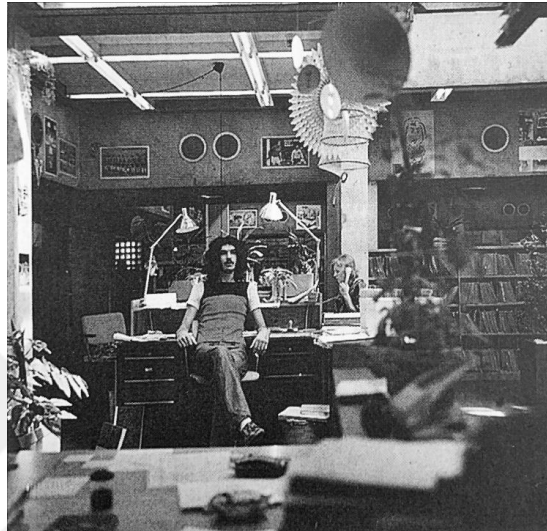


Figure 3. 20: CBOB, a photograph of the interior that users created by filling in the frames (Hertzberger, 2005, p. 25).



Figure 3. 21: CBOB, a photograph of working person at the desk (Hertzberger, 2005, p. 17).

The glass doors between the two equally public and accessible spaces in this structure create a wide field of view on both sides. Conversely, doors without transparent panels provide access to more private and less accessible areas. With this code, Hertzberger demonstrates the idea of accessibility that can be understood rationally and intuitively

by all users. In this structure, forms of accessibility are expressed by material, light, and shape (Hertzberger, 2005) (Figure 3.22 and Figure 3.23).

Initially built as a spatial expression of the need for a humane environment, this structure exhibits a more introverted attitude with the increasing unemployment in the 1980s. Moreover, with the growing security risk in the public space over time, certain restrictions come to the public accessibility in Centraal Beheer. Thus, the building's need for a single central entrance increases, which has become a complex where cameras protect the entrances (Hertzberger, 2005).

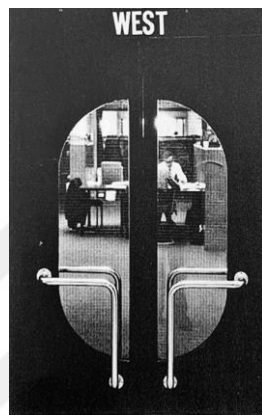


Figure 3. 22: CBOB, a photograph of the door (van der Keuken, as cited in LSA, p. 18).



Figure 3. 23: CBOB (van der Keuken, as cited in LSA, p. 18).

De Drie Hoven seniors' home includes a spatial program of various dimensions and requirements. For this reason, Hertzberger creates a single building scheme that allows for great diversity. The older people's home is designed with the idea of a small-scale city due to the limited mobility of its residents. In this structure, Hertzberger gathers everything under one roof and provides an accessible order in a short distance.

Residents adapt to their environment like a village community (Figure 3.24). The building is divided into sections, each with its center. The different departments come together in a central hall. The residents define the courtyard in this complex as the village square. This village square is the focus of the complex in terms of usage and social relations. The yard is an interpretation of the auditorium, and events held for residents are located here (Hertzberger, 2005).



Figure 3. 24: DDH, a photograph of a moment when old people are together (Diepramm, as cited in LSA, p. 61).

Older people with reduced mobility spend their time in their rooms and solitude. At this point, Hertzberger designs two-section doors with six half-closed and half-open tops, where residents welcome some contact (Figure 3. 25). An inviting situation is created with such half doors. These doors are closed enough not to reveal the intention of the insider and open enough to facilitate conversations with passers-by. Hertzberger provides social relations and privacy by creating an environment of encounter and farewell with the threshold point he established here (Hertzberger, 2005).



Figure 3. 25: DDH, a photograph of doors that are half closed and half open (Hertzberger, 2005, p. 35).

When this building is analyzed with the concept of the city it matches, it can be stated that the corridors of the building act as streets (Figure 3.26). Housing units are also located along this street. This venue has porch-like structures. Residents put their belongings in these intermediate spaces, look after that space and place their plants and belongings as if they were part of their own home. This place has windows that allow them to peek after placing objects. The spatial effect here encourages the expansion of personal space by arrangement. Both bedrooms share a living room in the area created by the widening corridors in this structure. Low brick partitions surrounding fixed seats separate the space from the aisle. Thus, while the building offers a view of what is going on, there is some seclusion from the people walking by. Those sitting there can see the side of the aisle. Some contacts can be achieved by opening the windows of the bedrooms at the back. With these niches, the obstacles of square meter standards are avoided. Residents can welcome visitors and dine in this space, and television and radio can be placed. Thanks to the rear walls with shelves, residents can put valuables that do not have room in their bedrooms (Hertzberger, 2005).



Figure 3. 26: DDH, a photograph of the street and wall concepts created with the architectural elements inside the building (Diepraam, as cited in LSA, p. 61).

Animals surround De Drie Hoven. While this view will be interesting for the elderly residents of the house, local people can come to this place to look at, care for, and see the animals here. Animals in this building naturally incentivize social contact between older residents and the local population (Figure 3.27).



Figure 3. 27: DDH, a photograph of an animal-filled area that connects locals and older residents (Diepraam, as cited in LSA, p. 46).

This complex consists of a central section with independent residences and amenities. Each of these separate residences has its own rules and regulations. Hertzberger uses architectural elements such as corridor, room, floor height, and width in this design to accommodate diversity. In addition, different accommodation categories and maximum interchangeability are targeted so that recovering and deteriorating residents need less relocation from one section to another. For this reason, a single continuous structural framework based on the same modular unit is created to meet the requirements of the diverse and complex program in the structure. In this structure, a flexible layout is designed that includes adjustments when necessary (Hertzberger, 2005).

As the first step in the concept of the building, general facilities related to the building, such as stairs, elevators, panels, and air ducts, are determined. These elements are vertical shafts located at reasonable and regular distances throughout this structure (Figure 3.28). The spatial diagram is placed on the grid marked by the towers. Precast concrete elements, on the other hand, offer the ultimate consistency and unity of the various components of the building set. The spatial scheme transformed into a

requirement program is superimposed on the objective grid marked by the towers. On the other hand, the prefabricated concrete elements guarantee the final consistency and unity of the various components of the building set (Hertzberger, 2005).

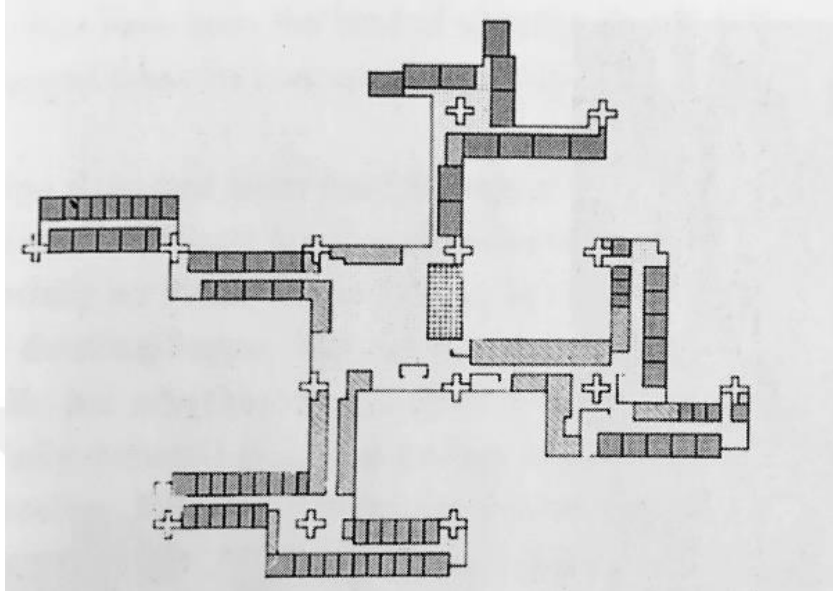


Figure 3. 28: DDH, plan (Hertzberger, 2005, p. 61).

The Vredenburg Music Center is designed to avoid the formation of a traditional concert hall, with the idea of a less formal venue that offers an inviting atmosphere for amateurs. This place uses the principle of accessibility as the starting point in the design to get out of the temple effect. With this design idea, the accessibility mechanism changes. For this reason, the entrance of this building is designed step by step, not magnificent (Figure 3.29). There are several direct entrances from the square along the passage. This way, the building becomes part of the street, either wholly or temporarily (Figure 3.30). This way, the structure becomes available to the public during free concerts. Although they did not come to listen to the concert, shoppers can also take a shortcut and listen to the music by entering the building. Rather than the consistency of the whole presented in the parts, attention is paid to the legibility of these parts. In this structure, which is seen as a random form as a whole, interior and exterior spaces are brought into perspective by using the same basic materials. Thus, the general accessibility statement is reinforced. First of all, a person enters the foyer of the Music Center through the closed passage as if he/she are entering the cave that opens to many entrances. From the entry, there is a transition to the main auditorium (Hertzberger, 2005).



Figure 3. 29: VMC, a photograph of the building from the outside (Hertzberger, 2005, p. 136).



Figure 3. 30: VMC, a photograph from the entrance to the building (Kurtz, as cited in LSA, p. 81).

Columns in the building are arranged at equal distances and in the form of a grid. With the column system of this structure, it is encouraged to design each space according to its particular needs. At this point, the column is the tool that creates a building consistent with competence while providing incentives for the performance concept presented by Hertzberger. In this context, it is ensured that each space evokes different spatial experiences with the column (Figure 3.31).

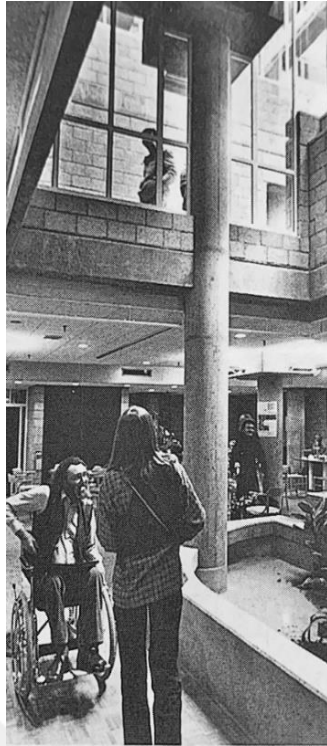


Figure 3. 31: VMC, a photograph of the space created by the column (Hertzberger, 2005, p. 210).

At the Vredenburg Music Centre, Hertzberger designs a space where people come together and maintain their relationships. This structure creates social contacts with spatial arrangements (Figure 3.32). In this space, people are free to join a group, be alone, choose to be seen, and speak. A large and undivided auditorium is required as the number of people using the building simultaneously is enormous. In this building, the seating arrangement follows the amphitheater shape. At many points, exit points are directed to the foyers on each level. Entrances have informal seating in this venue (Figure 3.33). There are introverted corners where users can get away from the crowd while walking inside the building, where people can see what is going on, and various areas where users can see the inside of the auditorium. Hertzberger increases the range of spatial perceptions with articulation in this structure. Hertzberger aims to design a building that embodies a social pattern with diversity and richness by using all the tools in architecture (Hertzberger, 2005).

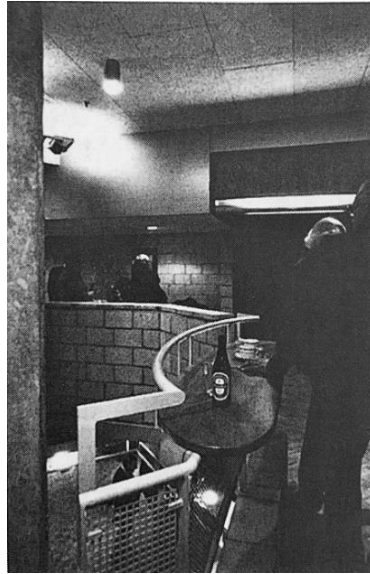


Figure 3. 32: VMC, a photograph from the foyer (Diepraam, as cited in LSA, p. 180).

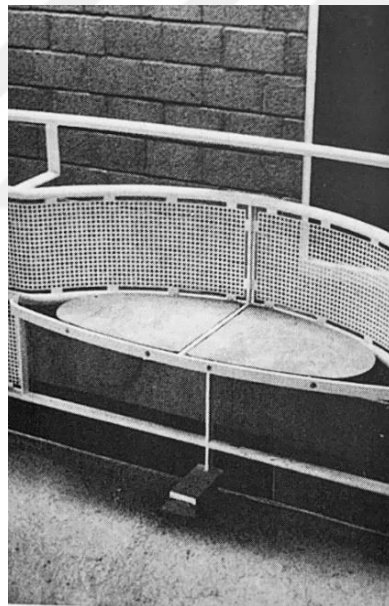


Figure 3. 33: VMC, a photograph of the sitting unit (Hertzberger, 2005, p. 181).

In this design, the artists' foyer has an important quality. The music center offers a visual link to the public walkway for passers-by to catch a glimpse of what is happening behind the scenes. People in the foyer should look up to see the world outside (Figure 3.34). This approach can be defined as closing the gap between daily

life on the street and an area often squeezed between the service areas in the background.

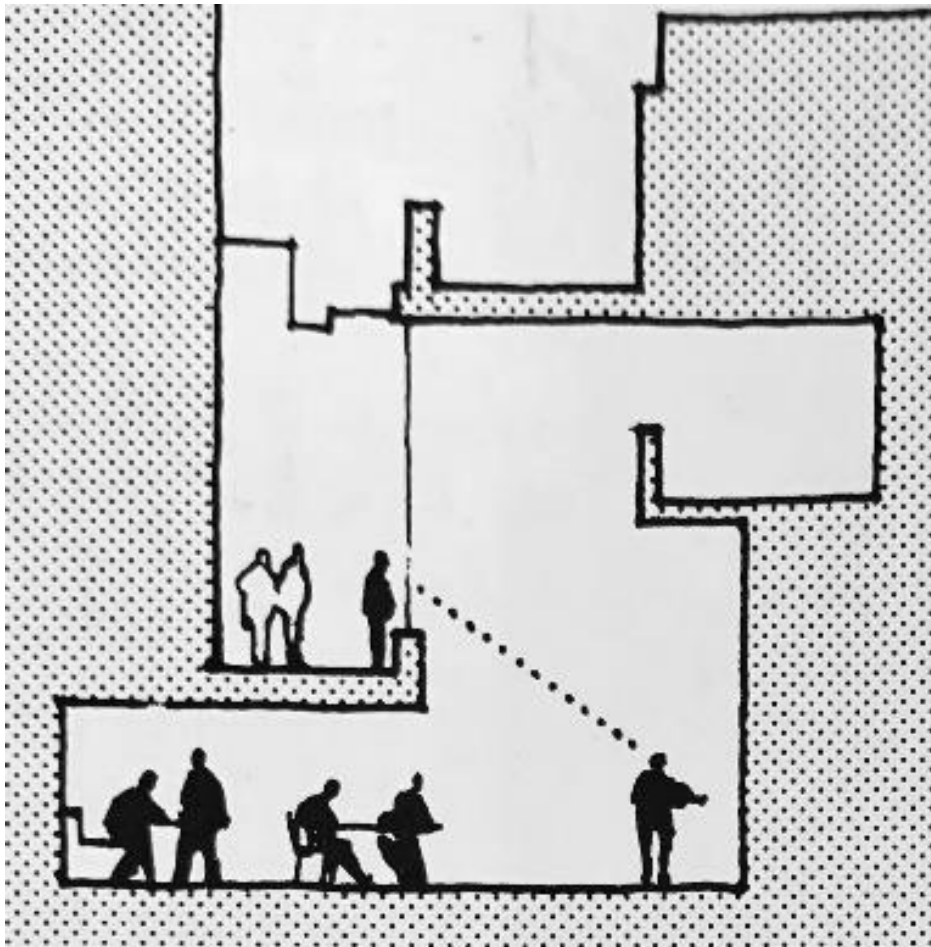


Figure 3. 34: VMC, a representation of a public parade and visual contact (Diepraam, as cited in LSA, p. 210).

This structure has a 1700-seat main auditorium that follows the amphitheater shape. The primary goal in this almost symmetrical hall is sound and image (Figure 3.35). According to Hertzberger, it is the shared experience that makes the performances. For this reason, the performance plays an essential role in this place, with its design resembling a circular theatre. Thanks to the articulation of sight and sound, the auditorium allows the audience to see each other and thus creates an atmosphere of unity. As seen in this structure, the welcoming movement in public spaces invites less desirable guests. According to Hertzberger, everyone should be allowed in after opening the door (Hertzberger, 2005).



Figure 3. 35: VMC, a photograph of the oditorium (Hertzberger, 2005, p.227).

The central theme in Haarlemmer Houttuinen is the living street concept, based on the idea that residents have one thing in common: they need each other and expect something from each other. This living street space revolves around social interactions (Figure 3.36 and Figure 3.37). The street revolves around children playing together, daily social interactions, anxiety, and joy (Hertzberger, 2005).



Figure 3. 36: HHH, a photograph of people sitting on the street (Hertzberger, 2005, p. 191).



Figure 3. 37: HHH, a photo of children playing in the street (Hertzberger, 2005, p. 51).

Due to the unfavorable conditions, orientation, and traffic here, Hertzberger decides that the building should house the rear wall on the north side and emphasizes the south-facing living street. The alive street here is accessible to residents and delivery vehicles. The cantilever expresses the road on the facade, the exterior stairs, and the balconies in the living rooms (Figure 3.38). Residents of the ground-floor dwellings can instantly contact passers-by, enliven communal life and provide an attractive environment for street activity (Figure 3.39). In this residence, locals take care of the public space with the plants they put in their areas. The upper house entrances, located on the public balconies facing the street, do not create an obstacle to the houses on the ground floor while providing shelter for access to the places on the second floor. The transparent and light staircase and the space under it can be used as a bicycle, mailbox, and playground for children (Figure 3.40). The partition between the adjacent sitting balcony is lowered to a height of 60 cm railing at the front so that the neighbors can communicate with each other according to their wishes (Figure 3.41).



Figure 3. 38: HHH, a photograph of the living street, facade overhangs, exterior stairs and balconies (Van Der Vlugt, as cited in LSA, p. 50).



Figure 3. 39: HHH, a photograph from a street level life (Van der Vlugt, as cited in LSA, p. 51).



Figure 3. 40: HHH, a photograph of the use of the remaining space under the stairs (Hertzberger, 2005, p. 190).



Figure 3. 41: HHH, a photograph from the balcony (Hertzberger, 2005, p. 190).

3.2 Rem Koolhaas and His Public Space Designs

Born in Rotterdam in 1944, Rem Koolhaas lived in Indonesia between 1952-56. Later, he settled in Amsterdam as a journalist and screenwriter for the *Haagse Post*. After studying architecture at Koolhaas AA School, he came to New York in 1972 to analyze the impact of urban culture on architecture. As a result of these analyzes, Koolhaas publishes *Delirious New York*. In 1975, he founded OMA with his partners Elia, Zoe Zenghelis, and Madelon Vriesendorp (Zaera-Polo, 1992).

Koolhaas starts the process of invention in architecture with the mindset of the '68 generation (Zaera-Polo, 1992). In this context, he creates various strategies to develop

new social lifestyles in his designs (Böck, 2015). In *Delirious New York*, Koolhaas establishes conceptual relations with the fields of research explored and postmodernism in this period (Zaera-Polo, 1992). With all these developments, Koolhaas considers architecture as a means of renewing and programming the city as a social machine (Böck, 2015). Russian constructivists want to create an egalitarian social space with the idea of the social condenser. Based on this idea, Koolhaas states that architecture should be used to encourage change in daily life and shape and transform social behavior. With the concept of a social condenser he has adopted, Koolhaas continued his architectural studies based on the size of the building and the maximum program difference. This way, it focuses on bringing together many differences while designing the unpredictable (Koolhaas & Mau, 2011). With these spaces, Koolhaas presents freedom experiments that create temporary, random, unplanned, and unexpected events (Böck, 2015; Koolhaas & Mau, 2011).

In *Delirious New York*, Koolhaas states that skyscrapers arose from the encounter between elevators and steel structures in the early 1880s. Introduced to the people of Manhattan in 1853, the elevator is the vehicle that transforms New York into a vertical city. In addition to this situation, the idea of a skyscraper begins with the surface possibility that can be reproduced unlimitedly with the steel structure. Manhattan architects create the culture of congestion they produce here, creating independent floors stacked in a single form (Cortés, 2006). The floors stacked on top of each other with the elevator build the skyscraper as a whole. Thus, each floor connected to the elevator deliberately disconnects from the others (Cortés, 2006). This typical idea of a plan in New York, whose inventor was Raymond Hood, lacks uniqueness and freedom. On the other hand, Koolhaas states that each choice leads to a decrease in probability in the Typical Plan. At this point, planning limits freedoms as it establishes a system by imposing a particular order. The phrase *sous le pavé, la plage* is the slogan of the '68 student movements in Paris. This motto is to challenge the possibility of everything being different and good. Koolhaas, one of the heirs of this generation, is researching new strategies for the tools of architecture to provide freedom (Koolhaas & Mau, 2011).

With the influence of the skyscrapers in Manhattan and the analysis of this city, architectural elements become Koolhaas' passion. At this point, Koolhaas considers

the basic idea of his designs, such as elevators and escalators. In this way, he can reconsider the cross-section in his buildings and the life in the building. With the carrier systems he uses in his buildings, *Vierendeel Beam*, he creates new methods in which alternative floors are filled freely within the building. These methods and elements aim to give the user a sense of freedom in design while obtaining transparent floor piles with variable heights in their structures (Cortés, 2006).

Koolhaas designs programs to regulate the social world with architectural elements such as elevators, steel, and new infrastructure systems (Koolhaas & Mau, 2011). In this context, he uses the elevator as a functional and spatial integration mechanism instead of independent floors separated by spatial activities. For Koolhaas, the elevator is an element that nurtures spatial relationships (Cortés, 2006). Koolhaas designs many types of movement in his buildings, with spirals, ramps, escalators, and elevators, which are other architectural elements he uses (Cortés, 2006). Thus, by questioning uniform and linear space/time relationships, Koolhaas experiences the simultaneity of motion, emptiness, and juxtaposition of orbits (Zaera-Polo, 1992). In this case, the connections between the two areas are diversified, different routes are brought together, and the space/time relationship is developed.

The concept of chaos, which Koolhaas defines as the state of contemporary architecture and urbanism, is related to the technological developments at the beginning of the 20th century. The emotionally charged individual in the modern city is in a stream alienated from the conditions of daily life. In this context, the individual shows a new indifferent behavior (Simmel, 1950). In *The Uses of Disorder*, Sennett calls for face-to-face encounters, even if they involve social conflicts and disorders (Sennett, 1971). According to Sennett, city disorder is always better than a predetermined dead plan restricting social research.

With the *Generic City* he defines, Koolhaas sees the cause of instability as the true essence of urban life. This generic city is a non-historical post-city in the area of the old town. This city uses inventions such as bridges, tunnels, and highways to move towards verticality. Being an industrial city, this generic city envisions working from home soon. In this context, offices are no longer necessary, and shopping is the only activity left in the town. Koolhaas realizes that the nature of the city has changed from the public to the private and that most urban space is personal. Accessible venues in

the town now require payment. In this context, Koolhaas has been developing perspectives on private and public problems in modern cities since the mid-90s.

Adopting all these ideas mentioned above, Koolhaas creates unique, unpredictable, and directionless Junkspaces with architectural elements. In this situation, while endless and compulsory flows are produced, modernist inventions such as escalators, elevators, and air conditioners create trajectories. He designs public spaces with Junkspaces created by encountering architectural elements such as escalators and air conditioners in an endless area (Koolhaas, 2000). In this context, Koolhaas aims to establish public spaces that encourage social encounters while blurring the boundaries of structures with the disturbances and irregularities created in circulation areas and spaces (Cortés, 2006).

In Jussieu Libraries, Koolhaas chooses the exact opposite of the floor break in Manhattan skyscrapers. For this purpose breaks the isolation between floors with the idea of continuity. In a competition project in 1992, Jussieu Libraries is proposed as a continuation of the podium roof on which campus buildings will sit, with a surface structure that will concentrate the urban area in a vertical direction. These surfaces are urbanized with a landscape intensified vertically (Cortés, 2006). In this design, in which the humanities library is elevated while the science library is buried in the ground, Koolhaas superimposes the two libraries. Koolhaas refers to the social gap created by the events in May '68 and Paris and the French government's campus construction, which was halted before completion. This library is built on reclaiming the social deficit accumulated on campus after the events of May '68. In this context, the design advocates the idea of constructing social encounters, so that campus life becomes communal.

In Jussieu Libraries, Koolhaas takes Corbusier's theme of Dom-Ino to create a social environment. At this point, Koolhaas, who provides a fluid interaction space by activating Dom-Ino, transforms this diagram of Corbusier into a tool of freedom in architectural design (Figure 3.42). Here, Koolhaas constructs a ramp system to connect the floor slabs in Dom-Ino to a single surface area (Figure 3.43). In this structure, it places the items in the program on the floor like shops on a city street (Kipnis, 1996). With this strategy, certain library elements are placed in this new public space, like

buildings in the city. In this context, continuity is ensured by associating all programmatic elements (Cortés, 2006).

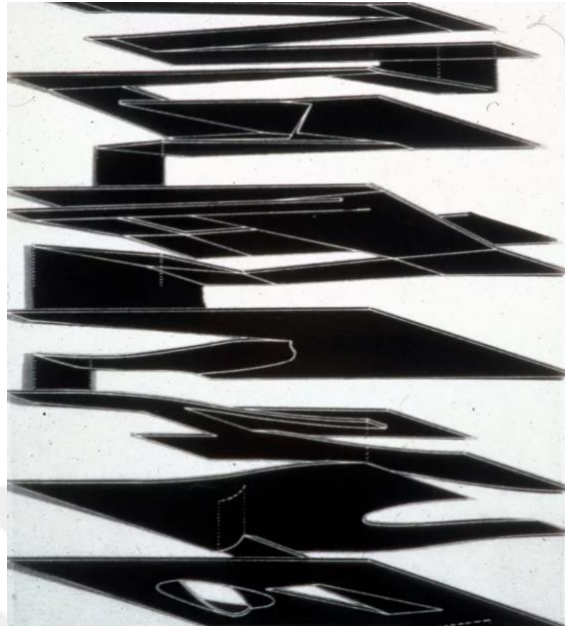


Figure 3. 42: Jussieu - Two Libraries, a diagram of the structure (Url 2).

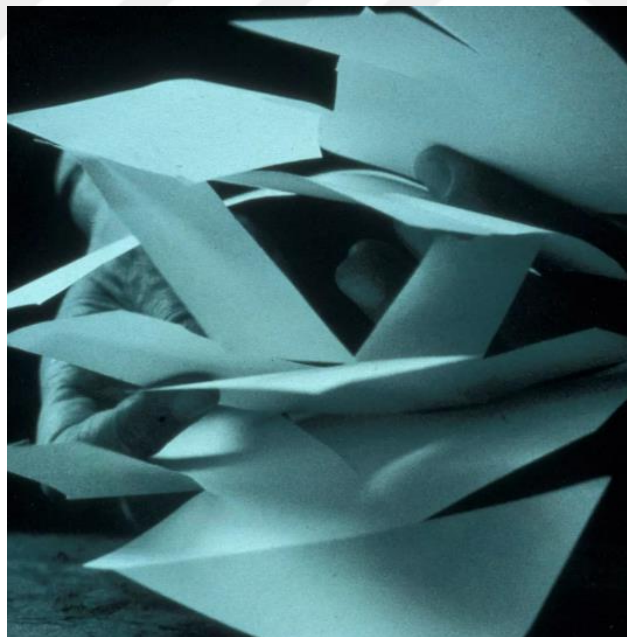


Figure 3. 43: Jussieu - Two Libraries, a photograph of model (Url 2).

In the Jussieu Library, a city from the inside out, the street folds to form a vertical inner boulevard. Urban elements such as plazas, parks, shops, and cafes are placed on the planes and on the continuous surfaces of the floors, with elevators, stairs,

escalators, and ramps that support movement and circulation similar to the public space outside. This library is designed as a three-dimensional network by arrangement (Figure 3.44).

The parvis, designed as a stage for social appearance, is experienced as a slice of space between the foundation and the building. Connected to the metro station in the south and the Seine in the north, this parvis enters the building to become Accueil. Instead of stacking floors, sections of each level in the library are manipulated to touch those above and below. All surfaces are interconnected by the inner boulevard, which links the programmatic elements with a single trajectory (Figure 3.45, Figure 3.46, Figure 3.47, and Figure 3.48). This structure's surface is a flexible and social magic carpet that reveals its reliability. In the library, the visitor becomes a Baudelairean flaneur who examines the world of books and information in an urban scenario. The street effect is achieved with the scale and diversity in this structure (Zaera-Polo, 1992).

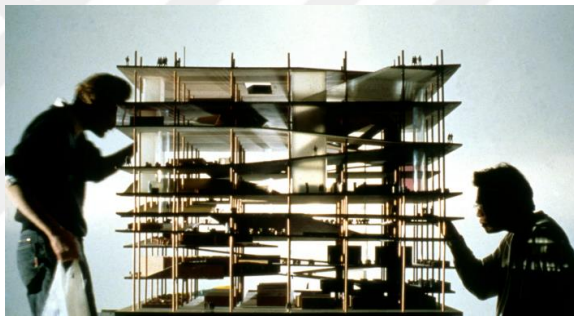


Figure 3. 44: Jussieu - Two Libraries, a photograph of model (Url 2).

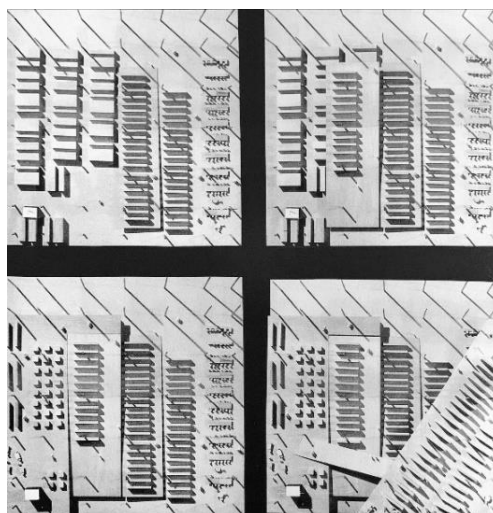


Figure 3. 45: Jussieu – Two Libraries, a plan of the building on a model (Koolhaas & Mau, 2011, p. 1326).

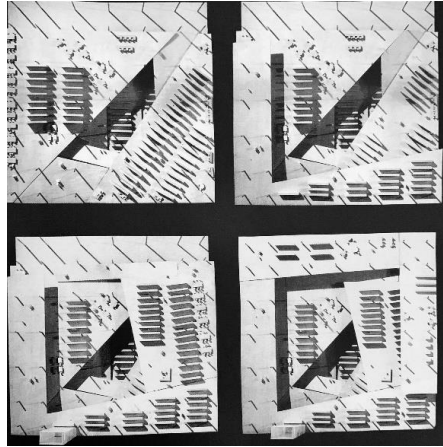


Figure 3.46: Jussieu - Two Libraries, a plan of the building on a model (Koolhaas & Mau, 2011, p. 1327).



Figure 3.47: Jussieu - Two Libraries, a plan of the building on a model (Koolhaas & Mau, 2011, p. 1328).

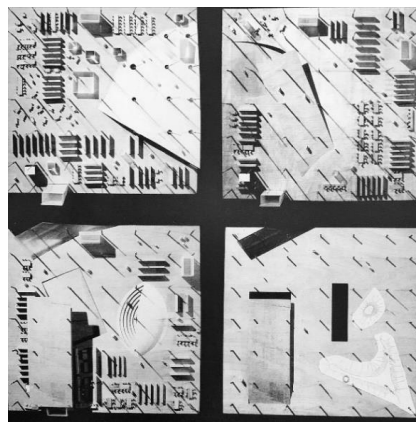


Figure 3.48: Jussieu – Two Libraries, a plan of the building on a model (Koolhaas & Mau, 2011, p. 1329).

Kunsthal combines 330 m² of exhibition space, auditorium, and restaurant in one structure. Curved ground planes and an organized series of ramps link the three large exhibition halls and the two galleries. The highway, Maasbulvar, bounds the southern edge of the area. The north side is connected to Museum Park. The building is designed as a square where two routes intersect. One is a public ramp that runs parallel to Maasbulvar and on an east-west axis, while the other runs north-south of the Museum Park.

Koolhaas designs a continuous surface at Kunsthal. This structure has intersecting ramps. In addition, there are temporary installations, an auditorium, and a service area based on two ramps running in parallel and going in reverse (Figure 3.49 and Figure 3.50). The intersection of the two ramps is a circulation area emphasizing the main entrance. The Kunsthal is designed with a garden on one side and a public walkway connecting to the main road. This gallery begins with arriving at an empty platform that elevates the visitor from everyday life to the world of art. Then, entering the open container made of glass and steel, the visitor descends into the underground gallery and exits the sunken sculpture garden. At the end of this journey, the visitor enters the seclusion that belongs to another world. The part of this building, designed in 1987-1992, starts in the park and progresses to the galleries with ramps (Figure 3.51 and Figure 3.52). Here the visitor can look through the glass walls into the galleries and conference rooms. Showing works of art to both spaces simultaneously, Koolhaas compares the art space with the service space.

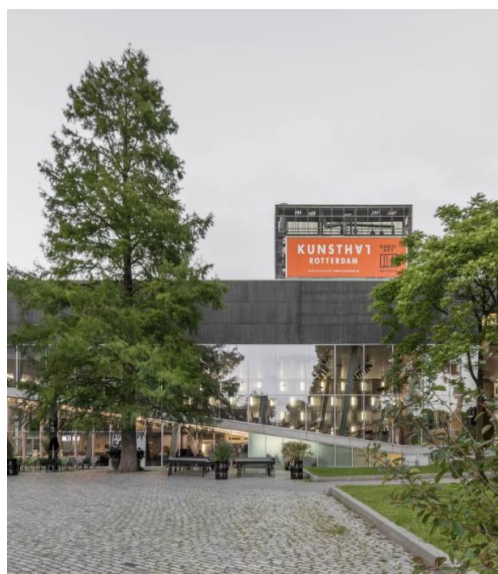


Figure 3. 49: Kunsthal (Url 3).



Figure 3. 50: Kunsthall (Url 3).



Figure 3. 51: Kunsthall, a photograph from the life with ramp (Url 3).



Figure 3. 52: Kunsthall, a photo of the oditorium and stairs inside the building (Url 3).

Tate Modern in London as a competition project in 1994-1995 is the first of Koolhaas's series of works in which he produced social references on the role and importance of museums in modern societies (Figure 3.53). Design is an urban element that explores the new conditions of artistic production and exhibition without throwing traditional museum functions into the background. Koolhaas places the urban scale in the old power station. This structure avoids traditional circulation methods and proposes an approach that uses ramps, escalators, elevators, bridges, and many different vehicles (Cortés, 2007) (Figure 3.54 and Figure 3.55).

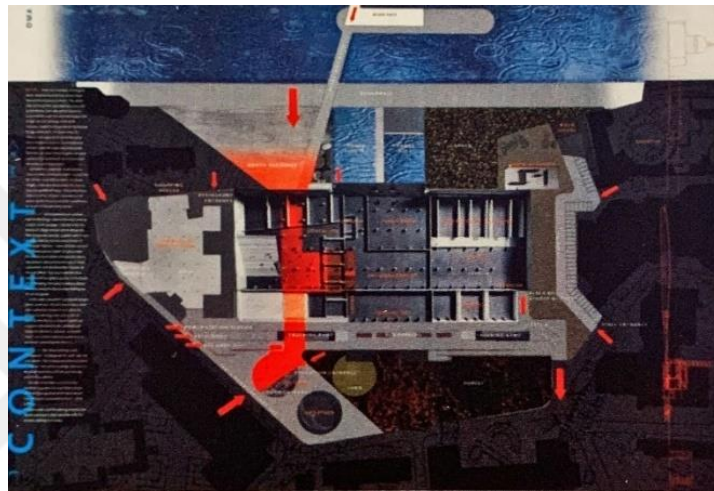


Figure 3. 53: Tate Modern (Cortés, 2007, p. 10).

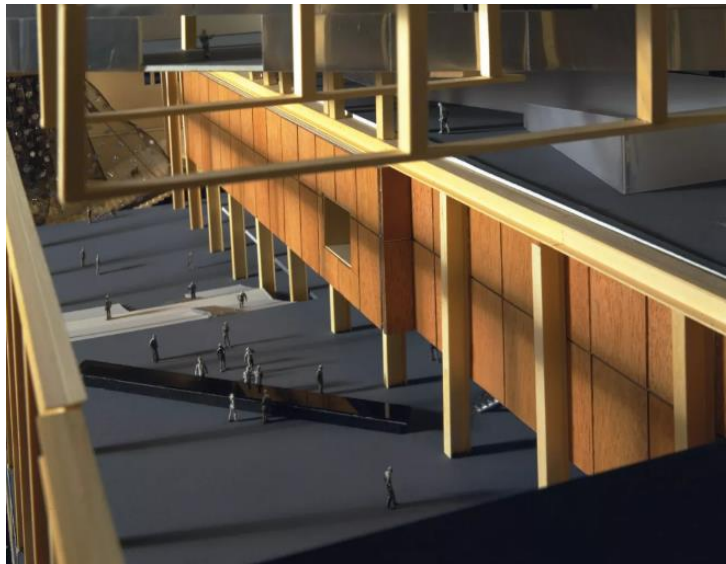


Figure 3. 54: Tate Modern, a photograph from the interior space (Url 4).

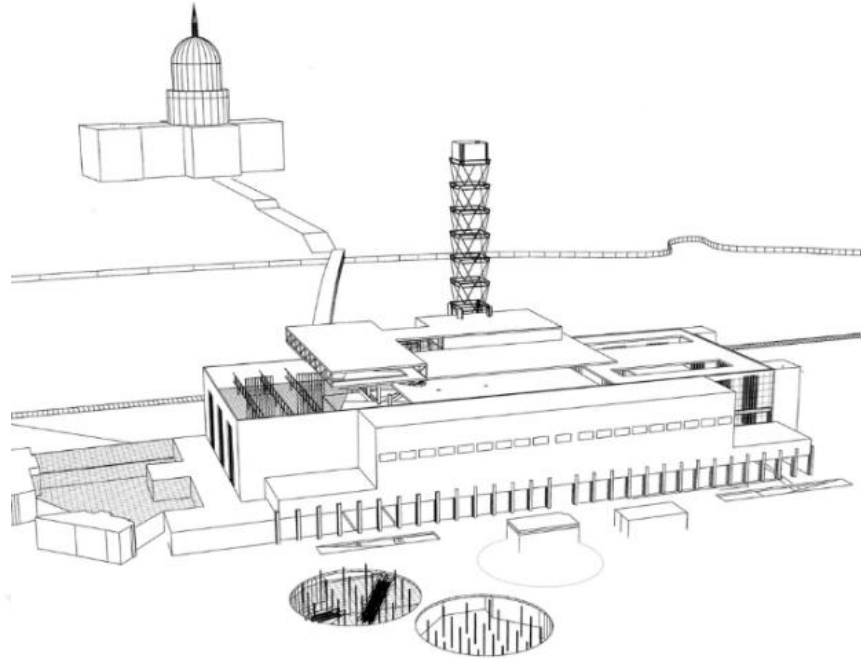


Figure 3. 55: Tate Modern, diagram (Url 4).

LACMA, which Koolhaas defines as heterotopia, presents a utopian situation in which art history can be presented as a single and simultaneous narrative. LACMA was a competition project in Los Angeles in 2001 (Figure 3.56 and Figure 3.57). In this structure, there is the idea that the museum is a time laboratory that allows cross-circulation with critical historical events and interpretations. The route in the museum creates a floor integrated into the main exhibition floor with four parallel belts: Asia, Egypt, Europe, and America. Instead of permanent pavilions, this structure establishes roads in a geographical and cultural chronological order. At specific points between different units, places are formed where art history can be presented as a single and simultaneous narrative that makes it possible to imagine almost utopian situations. Considered a time laboratory, this museum contains all the contradictions of time and its existence. In addition, this space has temporary exhibition areas, educational places for children, a visitor center, a museum shop, an auditorium, and social facilities. All units are placed in the foyer as independent boxes, in an open area used as a cafe-restaurant and sculpture terrace. The plaza in this structure, called the orientation gallery, can be accessed by an escalator and an extensive series of steps and ramps. Four escalators span the plaza's width and provide access to the uppermost exhibition area, called the encyclopedic plateau (Cortés, 2007) (Figure 3.58).

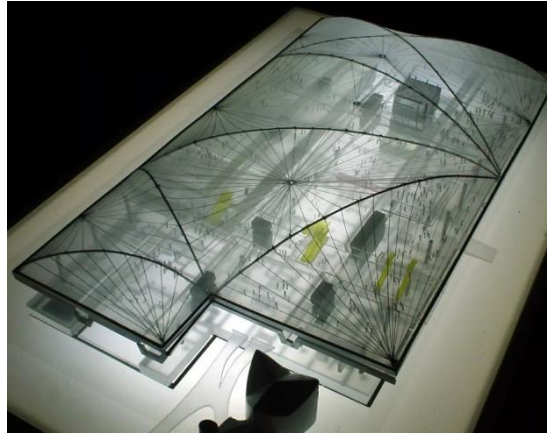


Figure 3. 56: LACMA, a photograph of model (Url 5).

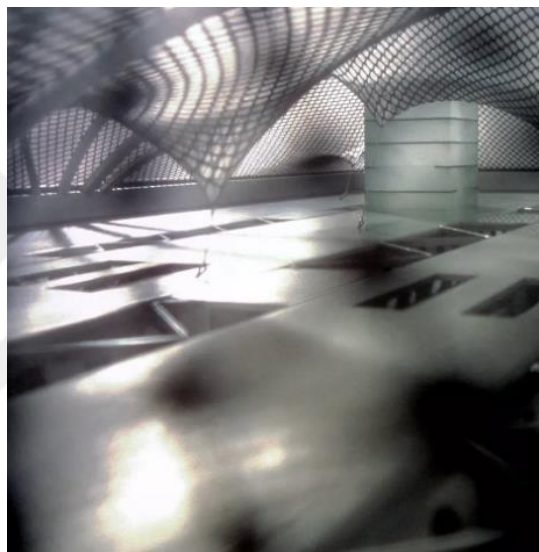


Figure 3. 57: LACMA, a photograph of model (Url 5).

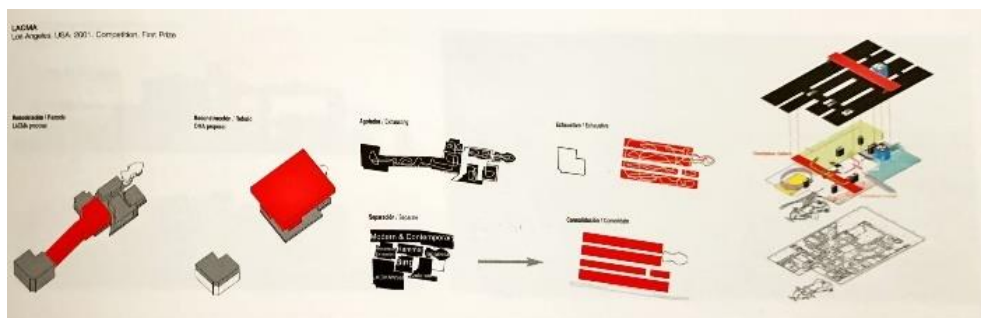


Figure 3. 58: LACMA, diagrammatic analysis (Cortés, 2007, p. 13).

The phrase "The devil wears Prada" in '68 influenced Koolhaas, one of the intellectual heirs of this period. In this context, Koolhaas aims to integrate the urban cultural space into the private commercial space desired for Prada. Based on this, Koolhaas argues

that for the Prada Epicenter New York project between 2000-2001, Prada does not need a heavy commercial presence in Soho, where the store area is highly concentrated. Thus, it compresses the commercial elements into one zone, leaving the remaining space free for public events. In addition, the program is transformed to include new activities corresponding to a street and stage that opens to the public of a regular Prada store. In all three Prada projects, the programs have an urban component and a desire to give a role to the city.

Prada Epicenter San Francisco is located in the city center close to Union Square. This structure consists of a 39,000 m² store, showroom, exhibition areas, and VIP loft as two floating cubes. This design, made in 2000, offers a public viewing terrace and coffee bar, while on the 6th floor, this terrace separates the two cubes (Figure 3.59). This building is a manifesto on the skyscraper. The Prada Epicenter is wrapped in a neutral façade, where a series of plates with unique characters stack on top of each other, revealing the inner sense of diversity. The facade is made of stainless steel panels with 10,000 round holes. These openings absorb the horizontal forces in an earthquake and guarantee the structure's integrity. In addition to all these situations, these openings bring the existence of daylight to the concept of shopping. In this context, the facade does not block the light and controls it by filtering it with translucent materials (Figure 3.60). This San Francisco building serves as an auditorium with a stepped showcase open to two streets that intersect between the basement and the ground floor.



Figure 3. 59: PESF, a photograph of the terrace separating the two cubes (Url 6).



Figure 3. 60: PESF, a photograph of the facade (Url 6).

Prada Epicenter New York is a lab part of OMA/AMO's ongoing research into shopping. PENY deals with the concept of shopping, which is the last public activity in the city. The town's museums, libraries, and other structures are increasingly becoming indistinguishable from shopping malls. As a result, diversity in such programs with different activities is lost. Koolhaas, who looks at this situation from a different perspective, uses the concept of shopping as an element that enriches the experience.

PENY is a public space with a store, gallery, and performance space. This store is a conversion of an area of 23,000 m² that previously belonged to the Guggenheim museum. The curved space called The Wave is an architectural element that opens from the ground floor to the basement and provides experiments on what the store might be (Figure 3.61). Some steps on one side of the slope face an open stage and display shoes and accessories used as seating. Thus, this store has become a public space that hosts events such as movie screenings and conferences (Figure 3.62). The north wall of the store is a mural that runs uninterruptedly between the entrances providing pedestrian connection throughout the city block. The mural is an exhibition idea found all over the store (Figure 3.63). Experimental technologies, exciting materials, and innovative display methods are used in this store to enrich the shopping experience. For example, at the touch of a button to make the glass doors of their dressing room opaque, customers can also see their clothes from many angles with

technological innovations. The circular glass elevator provides access to the basement floor and is a show area for accessories.

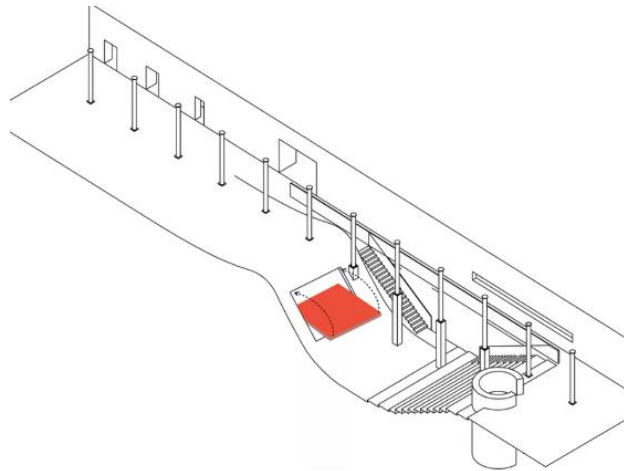


Figure 3. 61: PENY, the wave (Url 7).



Figure 3. 62: PENY, a photograph where steps are used as seating (Url 7).



Figure 3. 63: PENY, a photograph of steps and wall paintings (Url 7).

Prada Epicenter Los Angeles is reworked with the grand staircase theme placed in the interior in 2002-2004 (Figure 3.64). As a wave in New York rolls down to the basement, the wooden plane folds up at the Los Angeles store and creates a symmetrical hill that supports a floating aluminum box on the second floor. In this store on Rodeo Drive, the facade is absent. In this store, the entire width of the store opens to the street without the classic showcase and glass enclosures. Thus, commercial and public spaces merge (Figure 3.65). The air-curtain system provides climate separation, and invisible security antennas offer store security. At night, the structure is sealed with an aluminum panel. The third floor in this store carries the idea of an expanded showcase managed by scenario space. This idea creates an open floor plan to change the display arrangements, offering ways to display clothing beyond the rails and shelves.



Figure 3. 64: PELA, stair theme and wooden plane (Url 8).



Figure 3. 65: PELA, a photograph where the facade of the store opens to the street (Url 8).

While the stairs in the three Prada stores mentioned above are designed for various uses, various activities concerning the public space and the scale of the outdoor area are added to the store. The stairs give these store spaces a degree of exteriority and a public character (Cortés, 2007).

Seattle Library is a public space designed between 1999-2004 and can be arranged by grading from collective spaces to private areas. Koolhaas establishes a new relationship in terms of façade and interior in this library. Fixed platforms in this structure sometimes overlap with the façade, while unstable areas have vertical walls that allow zones with multiple heights. Although the building shell consists of a single piece, it is divided into facets showing the ongoing programmatic change inside (Figure 3.66 and Figure 3.67). These rectangular planes are trapezoidal when viewed closely. The Seattle Library is a public space design that includes the organizational chart in cross-section and shifting three-dimensionality (Cortés, 2006).



Figure 3. 66: SCL, a photograph of the building from street level (Cortés, 2007, p. 67).



Figure 3. 67: SCL, a photograph of the building from street level (Cortés, 2007, p. 71).

In this library structure, Koolhaas combines the design strategies of the Tres Grande Bibliotheque and Jussieu Libraries in Paris. Schemes of stability and instability in the TGB and spatial continuity and circulation strategies in Jussieu Libraries are contained in the Seattle Library. In this structure, Koolhaas constructs social life with unstable and irregular elements. Public space is designed with additional activities such as the library's programs, reader consultation, information service, discussion groups, and art exhibitions.

The book must contend with the ubiquity of new technology based on the accessibility that information media gives the user. For this reason, Koolhaas defines the traditional library as an accessible repository of information and a public meeting place in the city (Figure 3.68). In this context, the Seattle Library is an information space where new and old media formats are presented equally and legibly (Figure 3.69). With the concept of flexibility established, libraries can become an attractive source of information where general grounds are created where every activity can take place. The Seattle Library has become a social center with multiple responsibilities and a reading space. In this building, Koolhaas aims to encourage social encounters through

the circulations he has constructed in the building to create a public space (Cortés, 2007).

Revisiting programmatic issues in the Seattle Library, Koolhaas proposes compartmentalized flexibilities rather than flexibilities that allow for any variation. In this structure, the program is organized as a series of compartments, each dedicated to a specific purpose. These partitions are divided into two types, five units with programmatic stability and four spaces with programmatic instability. Each platform is a programmatic set, defined architecturally. The gaps between the levels function as study, interaction, playgrounds, and trading floors where librarians provide information, and the interface between different programs is organized (Cortés, 2007).

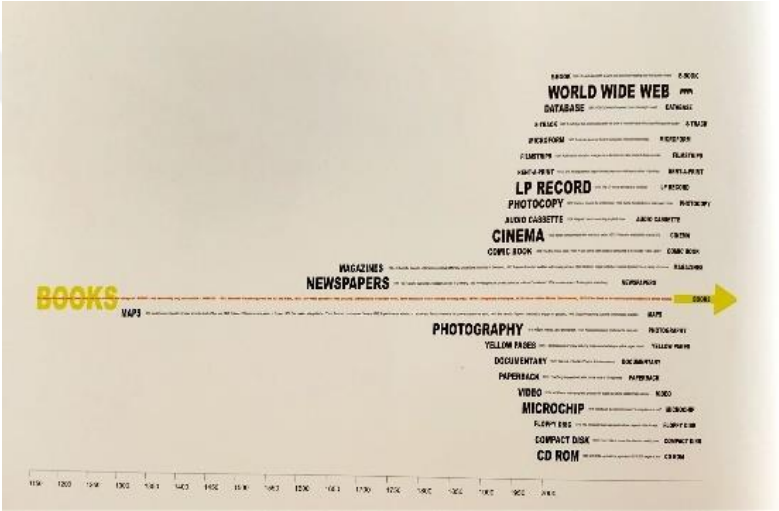


Figure 3.68: SCL, a diagram of media tools (Cortés, 2007, p. 70).



Figure 3.69: SCL, a diagram of programmatic elements (Cortés, 2007, p. 70).

The five typical sections in this structure are divided into the headquarters, book spiral, meeting level, staff floor at the top, and the park at the bottom. The four irregular interfaces next to the entrance serve as a space for children and teenagers, connected to the living room by the reading rooms, mixing chamber, and airspace, above the book spiral. The gaps between the platforms are placed to act as interfaces. It is thus placed vertically to provide space for a series of events that interact with the platforms' activities. The spaces between the levels are two or three stories high, horizontally displacing each other and establishing spatial connections (Cortés, 2007) (Figure 3.70 and Figure 3.71).

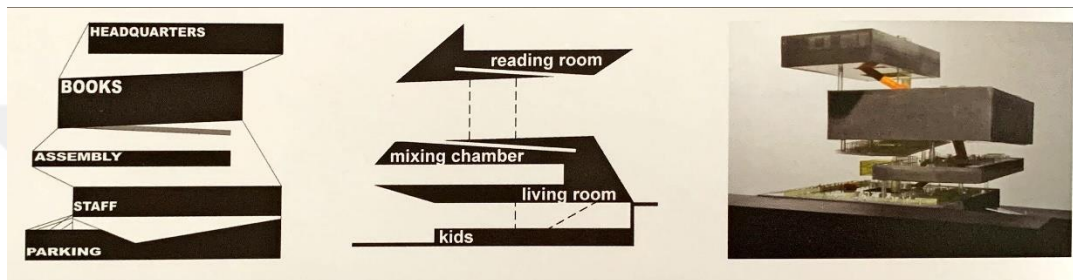


Figure 3. 70: SCL, a diagram of 5 fixed and 4 unstable programs (Cortés, 2007, p. 72).

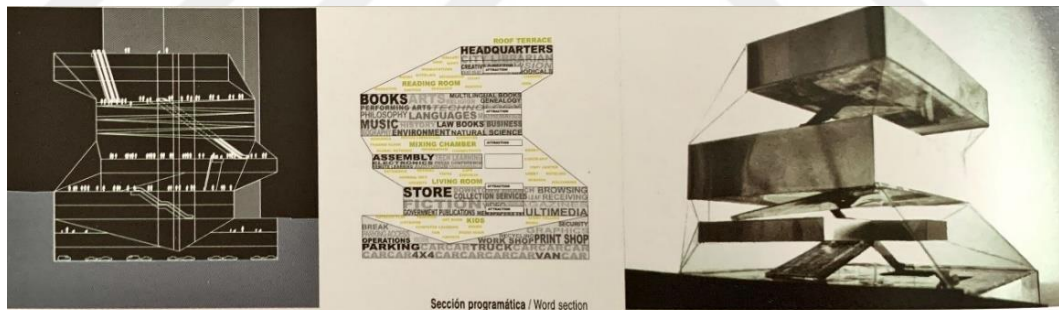


Figure 3. 71: SCL, a diagram (Cortés, 2007, p. 72).

In the Seattle Library, the platforms are shifted and shaped by external conditions rather than piling up like typical tall buildings. To reconcile the different levels' structural forms and provide a minimum weight load to the social spaces, inclined columns distribute the platform loads up to the story of the parking garage. In addition to these columns, a supporting structure is provided with trusses. Thanks to the shifted levels, different amounts of daylight are regulated (Cortés, 2007) (Figure 3. 72).

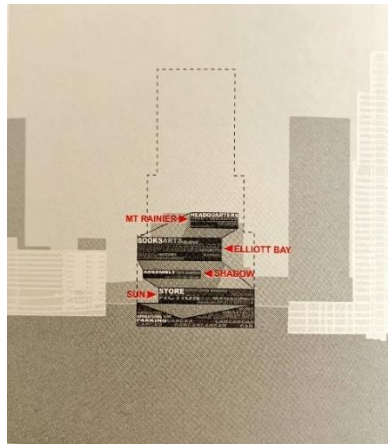


Figure 3.72: SCL, a diagram of scrolling platforms (Cortés, 2007, p. 76).

The Book spiral is a continuous ramp for wheelchairs and book carts that wraps around four floors with a gradual incline of two degrees (Figure 3.73). A collection of books accompanies both sides of this sloping ramp. The four levels of the Book spiral consist of rooms dedicated to functions such as the map collection, the writer's room, soundproof rehearsal rooms, and a performance art space. Book spiral can hold 780,000 books after opening 6,233 bookshelves, and this section has the flexibility to expand to 1,450,000 books without adding another bookshelf (Figure 3.74). The reading room above the Book spiral is arranged as an unstable zone oriented towards the north to prevent glare. This terrace provides a 360-degree view of the urban environment and is the highest point open to the public. Two floors of headquarters, including management offices and meeting rooms, are placed on top of the book spiral as stable units adjacent to the reading room (Cortés, 2007).

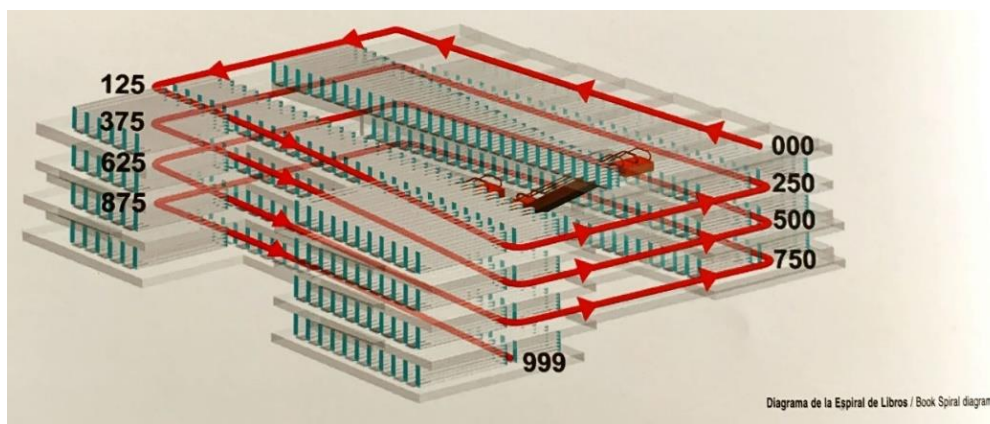


Figure 3.73: SCL, a diagram of book spiral (Cortés, 2007, p. 106).

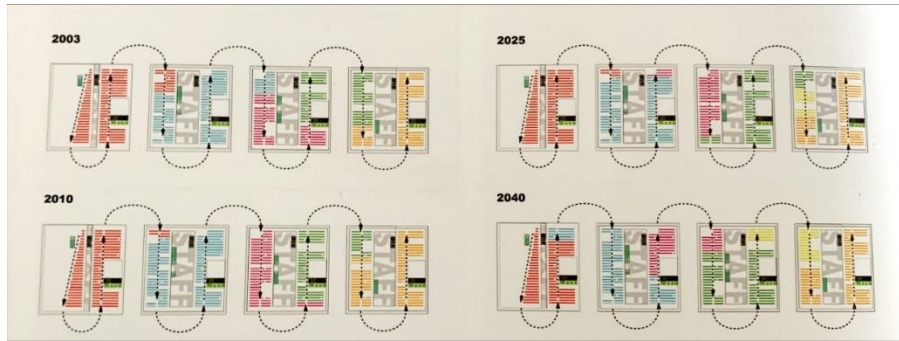


Figure 3. 74: SCL, a diagram of the book capacity (Cortés, 2007, p. 106).

Beneath the Book spiral, the mixing chamber forms the trading floor for knowledge, the second unstable unit as cumulative human and technological intelligence. The mixing chamber offers interdisciplinary assistance for research while building the knowledge base for general information. This venue surrounds the visitor with information resources. The mixing chamber is at the center of the library's physical and virtual collections. It is the connecting point for information exchange in the library. It has a door that opens upwards for the significant troves and downwards for the technology learning and meeting spaces (Figure 3.75). In this space, subject matter experts can continue to guide each collection. The mixing chamber includes technology devices, reading/study spaces, and study areas where librarians mix and interact (Cortés, 2007) (Figure 3.76).

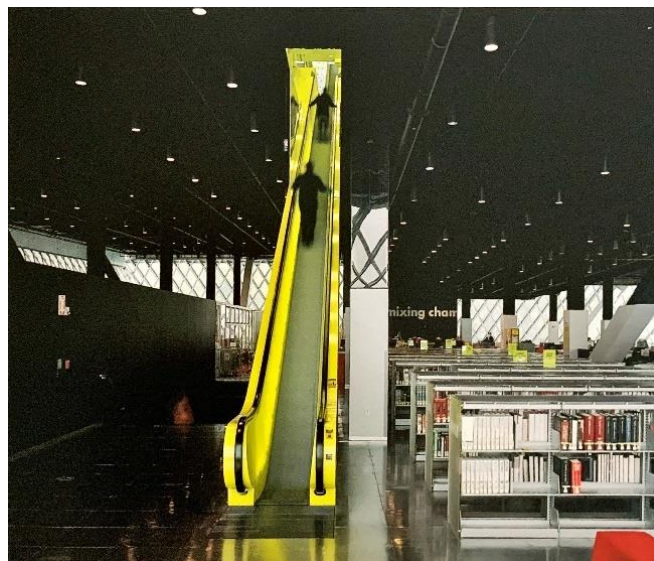


Figure 3. 75: SCL, a photograph of the escalator in the library (Url 9).



Figure 3. 76: SCL, a photograph from the mixing chamber (Cortés, 2007, p. 103).

Many people make their first contact with the Seattle Central Library through the website. This site presents the model, hierarchy, features, and formats of the new library while providing a virtual learning space function to facilitate navigation for visitors and reduce staffing demand. In addition to this, this site is also used to create virtual communities. The service area has computers and stations to deliver books and other materials. Screens that provide information flow show the latest books, event information, and international news coming to the library. In this library, librarians are not tied to the desk and are circulating throughout the building, connected by wireless devices (Cortés, 2007).

In unstable spaces, the living room four stories above is connected by an escalator connecting to the book spiral's middle level. This connection creates a shortcut to the transitions of the ramped floors. In addition, this escalator provides a physical and visual connection. The third unstable unit, the living room, is a social space accessible from the 5th Avenue entrance, which provides the main public space in downtown Seattle. Escalators lead to the mixing chamber and the book spiral, and from there to the children and youth platform, the auditorium, and the entrance on 4th Street. The living room is a place to read books and browse collections. This space also allows people around the library to walk in, stroll, meet other people, and relax. Next to the atrium in the youth center, users can listen to loud music without disturbing the people around. Various meeting spaces exist in a series of forms between the atrium and the mixing chamber. The ceiling, wall, and floor have a bright red finish. At the level below the atrium, where the main entrance from fourth and fifth streets is located, is the fourth unstable zone, which is used as a children's area, auditorium, and language

center. The expandable hall can be used for conference and performance events regardless of the library's opening hours. In addition, the auditorium can be connected to the atrium. Finally, the staff platform behind the living room and children's area is where the behind-the-scenes life of daily library activities such as book picking and shipping takes place (Cortés, 2007).

In summary, this design is reminiscent of Sennett's book *The Uses of Disorder*, with stable and unstable regions and urban disorder. Sennett's complex and contradictory model, with multiple social themes rather than a coherent community, fosters social change. In this area, instead of providing a homogeneous and stable order to adults, it offers an environment of anarchy with uncontrolled and destructive experiences. This situation eventually reaches a kind of equilibrium. With the conflict and tension in the urban public sphere, groups may show sensitivity to those who are different from themselves. Koolhaas aims to design new events and social interactions in the Seattle Library with the idea of unstable urban space he adopts. Here all social activities develop events, architectural stages, and conditions. However, the program may include other activities besides these (Kipnis, 1996).

There is a high level of dissonance in shopping malls and city streets. Shopping and circulation constitute the urban spaces of social life (Kipnis, 1996). Public spaces are increasingly turning into semi-public units that require payment. The Seattle Library, like the mall, is a semi-public space. According to Koolhaas, public space depends on infrastructure devices such as air conditioning, escalators, and elevators. The Seattle Library also goes beyond the functions of the traditional library by using infrastructure tools. In this context, Seattle Library takes a task against the increasing erosion of public space in contemporary cities. Architectural elements such as escalators, elevators, and the ramp of the book spiral are used in the library to encourage an expanded activity structure. With new infrastructure tools, the social effects of architecture are reframed at the Seattle Library. In this case, Koolhaas offers an air-conditioned but unconditional public space. The invention of the elevator and escalator is related to the development of stores that direct the consumer mass to the consumption area (Chung, Inaba, Koolhaas, & Leong, 2002). These vehicles carry the public environment of the street into the building. With the escalator, the consumers in the stores have easy access to the products. The sedentary customer can also move efficiently with this new mechanical system. With this situation, multi-story stores

with uninterrupted shopping surfaces are formed. In this context, maximum circulation creates the ultimate sales volume (Chung, Inaba, Koolhaas, & Leong, 2002).

Infrastructure elements offer a different way of experiencing the urban space by transforming disconnected spaces into continuity, as seen in this building. In this context, new typologies for shopping malls that emerged in the 1950s became a means of redesigning the public space that contains all the functions associated with the city (Gruen & Smith, 1960). While shopping malls provide a protected pedestrian environment, they also offer opportunities for social life. The Seattle Library is organized like a giant mall. The library has a system of escalators, elevators, and ramps to provide maximum circulation and unobstructed views between floors. This structure provides an effortless transition from the entrance area to other levels. Koolhaas aims to encourage social activities in this semi-public space. Koolhaas states in his Harvard Design School's Guide to Shopping that shopping is the latest form of public activity. According to him, the concept of shopping has infiltrated and colonized almost every aspect of urban life. The Seattle Library's idea of public space is a liberation from the dictatorial shopping scenario that overwhelms the urban space. The library is a place of action, reflection, social encounters, and privacy and provides a semi-public, air-conditioned indoor space (Böck, 2015).

The old coal mine Zeche Zollverein in Essen was declared a World Heritage Site by UNESCO in 2001. OMA is commissioned to develop a master plan in this area (Figure 3.77 and Figure 3.78). The combined program for the Visitors Centre, Ruhrmuseum, and Metaform is located at the site's former coal sorting factory, Kohlenwäsche. A new program is added without removing existing machines in the build. This structure is an industrial monument that combines contemporary use and historical context (Cortés, 2007).

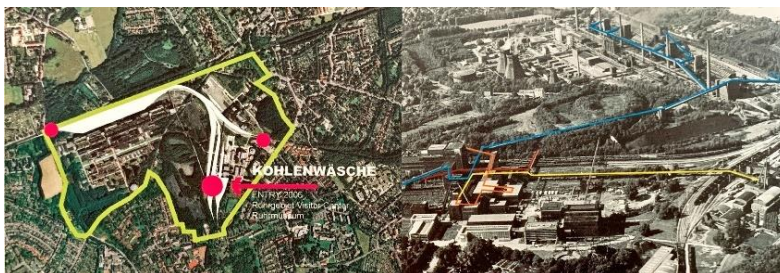


Figure 3. 77: Zollverein Kohlenwäsche, photographs from the site (Cortés, 2007, p. 330).

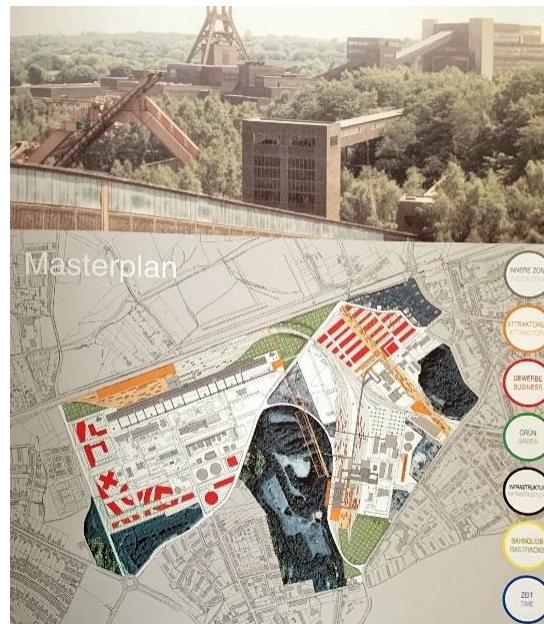


Figure 3. 78: Zollverein Kohlenwäche, masterplan (Cortés, 2007, p. 331).

From 2002-2006, the Zollverein museum is held in an industrial building. It has a program that includes temporary exhibition spaces and a meeting room, where inclined channels 90 meters long, 20 meters wide, and 45 meters high connect to the structure, a giant prism (Figure 3.79). The escalator in the building rises 24 meters vertically and 63 meters horizontally, allowing the renovated building entrance to settle on the ground at that elevation (Figure 3.80). Visitors can continue to the meeting hall and the panoramic terrace at +37 meters. The route through the museum provides the descent with stairs and elevators. This design holds references from the Van Nelle factory with its structural features (Cortés, 2007).



Figure 3. 79: Zollverein Kohlenwäche, a photograph of the building from the outside (Cortés, 2007, p. 328-329).

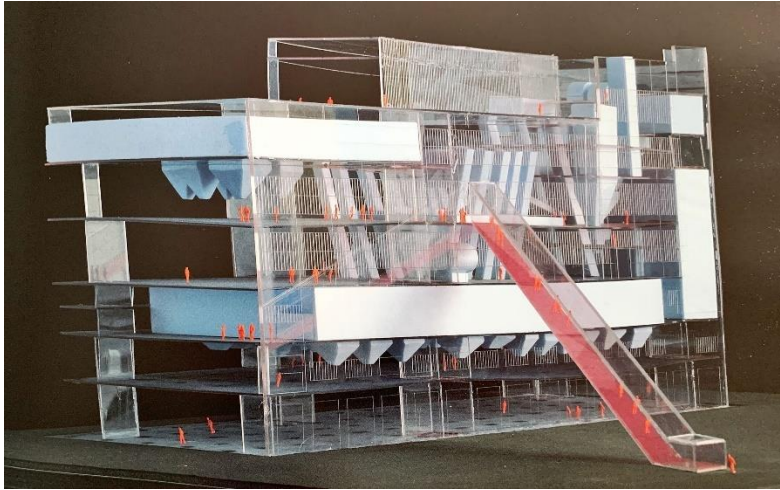


Figure 3. 80: Zollverein Kohlenwäche, a photograph of model (Cortés, 2007, p. 335).

3.3 Bernard Tschumi and His Public Space Designs

Bernard Tschumi, born in 1944, worked in Paris in the May '68 student and labor movements. During his stay in Paris, he interacted with the student movements (Charitonidou, 2020). Tschumi is fed with this period and investigates program, envelope, and movement concepts. He started his journey in theoretical architecture, which he started with *Manhattan Transcripts* between 1978-81, and moved to practice architecture with *La Villette* between 1982-83. Tschumi is from a generation that has questioned the ideas of what architecture is after 1968. According to Tschumi, space is movement and events that take place in it with these interrogations. According to him, some unexpected events occur when a conflict between program and form is allowed. In this context, while the concept of a program is based on repetition, the idea of an event occurs unexpectedly. Tschumi sets his agenda on creating public spaces with design strategies in which he transforms all these concepts and questionings (Koolhaas, Tschumi, Miljacki, Reeser Lawrence, & Schafer, 2006).

One of Tschumi's works within this questioning process is *Do-It-Yourself-City*, which he conducted with Fernando Montés in the 1970s (Montés & Tschumi, 1970). This study states that people, ideas, and objects live together in the city. In this context, it deals with how urban conditions can improve and how people, ideas, and objects in the city can affect urban success. At this point, it is stated that restricting the interaction between people, ideas, and objects impoverishes the urban situation (Montés &

Tschumi, 1970). To improve this current situation, architects can develop new forms of public space with communication technologies by adding electronic devices to the built environment, accelerating the interaction in the city.

In the early 70s, Tschumi was influenced by Henri Lefebvre's theories and made many studies on politics and the city. In his interest, Tschumi translates the text *L'espace* taken from Lefebvre's book in *The Politics of Space* lecture series. Thus, Tschumi has the opportunity to examine the relationship between mental, social, and urban space concerning social practice. From this point of view, he considers Lefebvre's approach between two main themes. In this context, firstly, space is political, and secondly, space is the product of a socioeconomic structure. Tschumi mentions in the 1972 issue of *Architectural Design* that Lefebvre always saw urban space as where things happen. Influenced by Lefebvre's analysis, Tschumi criticizes the returns of capitalism for its effects on the urban environment. In this context, he focuses on analyzing the city between social relations and modes of production, paying attention to the relationship between revolutionary actions and daily life in his works. With all these developments, Tschumi focuses on the analysis of urban criticism and, at this point, comprehends the politics of urban rebellion. In summary, Tschumi adopts anti-humanism, one of the typical examples of '68 thought, and deals with the concepts of heterogeneity and resistance in his works (Martin, 1990).

Tschumi argues that in *Event-Cities: Praxis*, architecture is inextricably linked with the urban situation (Tschumi, 1994). Setting off with this idea, Tschumi considers urban conditions as the starting point of the design process. In this context, he has a passion for transforming experiences in the city into tools that can redefine urban conditions. Similarly, in *Event-Cities 2*, he mentions that the buildings begin with the urban condition and program. Thus, he tries to reveal the hidden potentials of the city, which are the economic, social, and cultural elements. At this point, Tschumi explores whether architecture can be a tool for socio-cultural change. For Tschumi, programmed spaces are homogeneous and predictable, while the movement within them is heterogeneous and unpredictable (Charitonidou, 2020). Thus, he argues that many unclassified or unprogrammed events can occur in the gaps in most Tschumi structures. Tschumi introduces cross, trans programming, and deprogramming concepts in this context (La Marche, 1995).

Tschumi, who came to New York at the invitation of Peter Eisenmann, works on the Manhattan Transcripts. The core of the Manhattan Transcripts is based on the observation that architecture is space and event. Tschumi states that in *Event-Cities: Praxis*, there can be no inactive and programs architecture and that architecture can accelerate the transformation of society with space and event. In the Transcripts, Tschumi juxtaposes various city scales, structures, and details with the simultaneous presentation. In Manhattan Transcripts, the observer's perspective is changed by strategies such as combining photographs and drawings from different perspectives. This changing perspective is built on keeping a trace in the observer's mind. In this case, the observer's sense of movement becomes active (Tschumi, 1994). Transcripts are generated cumulatively in successive frames. The idea behind the visual strategies in this study is the concept of montage (Tschumi, 2012). Looking at the transcripts is building it. This study replaces the traditional plan concept with architectural notation types (La Marche, 1995). Everyone interferes with the city's reading with the triple notation system in this work – event, movement, and space. Transcripts are shown with a photograph to bring each action closer to objectivity. The picture serves as a metaphor for the event and people it refers to, and the architectural program (Tschumi, 1994). Tschumi's concepts, such as transprogramming, disprogramming, and crossprogramming, can also be followed in this theoretical study (Tschumi, 1994).

The transcripts, which are theoretical propositions, deal with imaginary events in real places in Manhattan. In this study, which consists of four parts, MT 1 consists of three frames. This framework's architectural transcripts, transformations, and additions determine the next. The park in this transcript uncovers a murder in Central Park. MT 2 is a two-dimensional map of 42nd Street. This transcript describes the movement of a person driven by violence and sexual events on 42nd Street. MT 3, on the other hand, deals with five variations of spaces changed within frames by violations of movement patterns. A detail from each of its first five variations is zoomed in with a new structure. This transcript - a skyscraper - depicts a dizzying fall from the tower. MT 4 consists of five architectural parts, motion diagrams, and events. This transcript - a city block - shows five events that can occur in separate courtyards in the complex. With this work, Tschumi deals with the intersection between the city and architecture.

The works of many thinkers such as Jacques Derrida in the 1960s entered the field of architecture, influencing architects such as Peter Eisenmann and Bernard Tschumi in

the 70s and 80s (Speaks, 1993). In this regard, Tschumi describes Derrida as an ally who can help in the questioning of architecture (Tschumi, 2005). For Tschumi, architecture is about the public interactions that occur (Ockman & Tschumi, 2008). In response to the increasing privatization over time, the architect has responsibilities toward the public space. At this point, Tschumi states that architects have the freedom to do what they want in the middle and the remaining spaces in the buildings. Unexpected encounters can be constructed in these areas, and the concept of public space can be embodied here (Khan, Hannah, & Tschumi, 2008).

In the second half of the 19th century, Hausmann was commissioned by Napoleon 3 to rebuild significant parts of the city. Known for its long, wide boulevards and public places, one of Hausmann's tasks is to create slaughterhouses where safe meat products can be supplied (Hinshaw, 2002). The area where Parc la Villette is located is the slaughterhouse area (Figure 3.81).



Figure 3. 81: PDLV, site plan (Url 10).

Tschumi and his team won the international competition held between 1982-83. This competition produces documents managed by Etablissement Public that summarize the field's history, context, and various attributes. Villette park is a 125-acre site at the northwest tip of Paris. With this competition, it is desired to define this area as a social space that includes public, cultural, and education for contemporary Paris (Figure 3.82). The park represents a culture that seeks to reunite. This situation is achieved through various concepts such as urbanity, human, and body. The park is designed in such a way that it can be adapted to the realities of today and tomorrow. In this design, Tschumi treats the existing area as a land where no one lives, with the historicism he

rejects. Here, Tschumi takes a complex item, breaks it down, and rearranges it to produce many different conditions (Macgowan, 1984). This park features many programs, such as restaurants, gardens, and museums. This park is located in a diverse area where 70% of the population is single, immigrant, and male (Holden, 1986). For this reason, this place can change with the people who use it and adapt to them. This park also supports unscheduled activities, which is the design principle adopted by Tschumi. The park also has open meadows, gardens, and various landscaping spaces. Its undulating metal roof stretches from one end of the park to the other, visually connecting the many spaces (Hinshaw, 2002). La Villette park establishes the architectural arrangement of points, lines, and surfaces. This park is formed by meeting three autonomous systems, points, lines, and surfaces.



Figure 3. 82: PDLV, a photograph where people are together (Url 10).

La Villette is reminiscent of the frame structure of transcripts with a point-grid coordinate system and a three-dimensional architecture. This design by Tschumi features Follies, which are 10x10x10 cubic meters placed in a point-grid coordinate system at intervals of 120 meters (Figure 3.83 and Figure 3.84). Follies can be converted according to specific programmatic needs. This park gets a recognizable identity with Follies repeats (Holden, 1986). Some follies have service programs like cafes, while others are iconic (Hinshaw, 2002). Follies provide visitors with programs and events, ensuring maximum movement in the area. It is industrial and bright red, keeping with the emblematic Follies era (Figure 3.85).

There is a Derridian strategy in Tschumi's concept of Follies. In this context, Tschumi's reference is Foucault's work on Follies, Madness and Civilization. With this study, Foucault reveals that historically the concept of follies has changed meaning several times. Here, Tschumi calls follies architectural pieces without a fixed meaning and inflicts architectural deconstruction (Martin, 1990). Follies grid, open 24 hours a day, provides development to the city life with the dynamic activities of the park. This grid connects Porte de la Villette and Pantin metro stations in a north-south direction. In the east-west direction, it adds Paris to its suburbs. The structure extends 5 meters wide with both coordinates. The path of thematic gardens intersects the coordinate axes at various points, providing unexpected encounters.



Figure 3. 83: PDLV, a diagram of follies (Url 10).

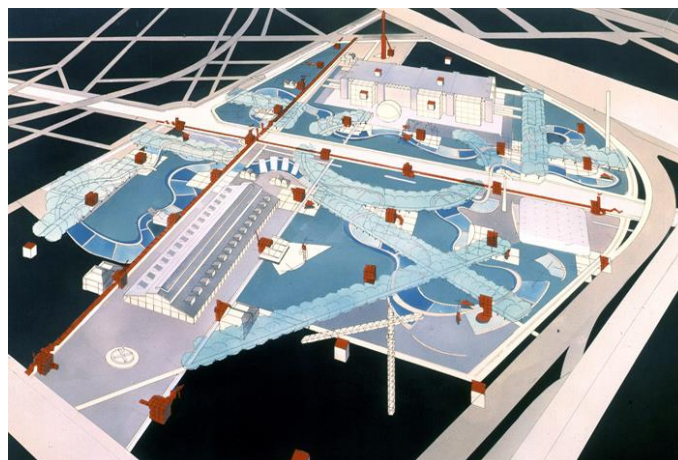


Figure 3. 84: PDLV, a diagram of follies (Url 10).



Figure 3. 85: PDLV, a photograph of follies (Url 10).

In this park, Tschumi creates a democratization laboratory where art and society dialogue by removing physical, symbolic, and financial barriers that offer new urban encounters open to all. This park has shows, music, cinema, exhibitions and workshops for everyone. Thus, the park remains active at different times with people (Figure 3.86). This park, which appeals to people of all ages, offers new experiences and conditions by hosting wide varieties. This park, where visitors wander, constantly changes with experiences (Hazelrigg, 2005). While this park accommodates the separations and associations of form and program, it also allows them to clash architecturally.



Figure 3. 86: PDLV, a photograph of follies and people (Url 10).

In 1988, a transformation was created in Lausanne's relationship between streets and buildings. This area in the Gare du Flon neighborhood is considered a place that needs

a certain amount of rehabilitation while preserving the existing texture (Figure 3.87). Lausanne's existing network is expanded and superimposed according to its logic. Thus, while the programmatic and spatial transformation is taking place, the street is suspended, and the building is buried in the ground. While the buildings perform a vertical function in this design, the bridges undertake the multi-story crossing task (Figure 3.88).

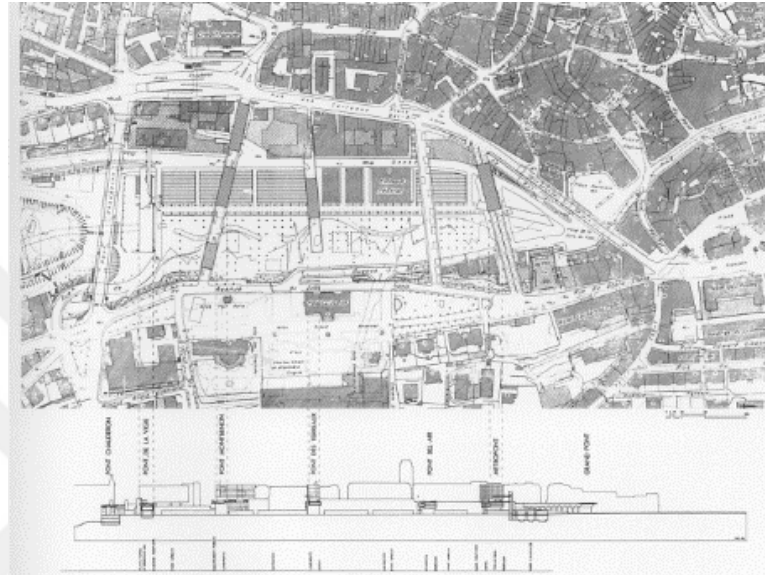
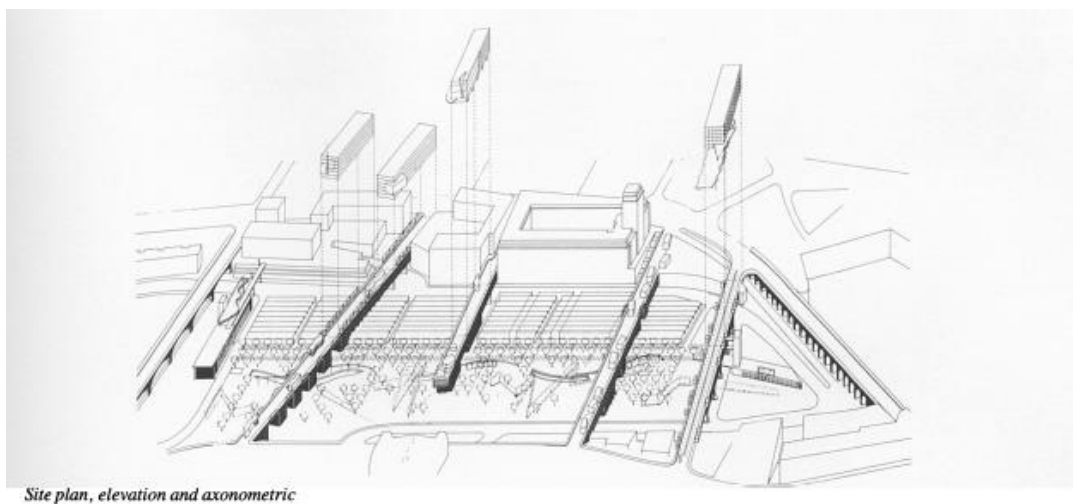


Figure 3. 87: Bridge City, site plan and elevation (Tschumi, 1989, p.31).



Site plan, elevation and axonometric

Figure 3. 88: Bridge City, axonometric view (Tschumi, 1989, p.31).

This design strengthens the existing Bessieres, Grand-Pont, and Chauderon bridges system. In addition to this situation, new spatial relations and uses are created. On the

north-south axis of the site, the bridge creates a dynamic program to connect the parts of the city that clash in scale and character. Bridges in this rehabilitation have three usage themes. While the core, one of them, provides public or commercial uses, the other one, the street, contains general activities of urban nature. Finally, suspended structures take place as hotels and apartments. Connections can be made between this piece's concept and the existing texture. In all processes, the design adapts to unpredictable factors. With this rehabilitation, the warehouses are located at the bottom of the valley. Thus, warehouses incorporate industrial units by combining structures. On the south side of the valley, the bridge is planned to support the cities. As a result of the integration of these existing bridges with their surroundings, new urban relations and public spaces are created (Figure 3.89).

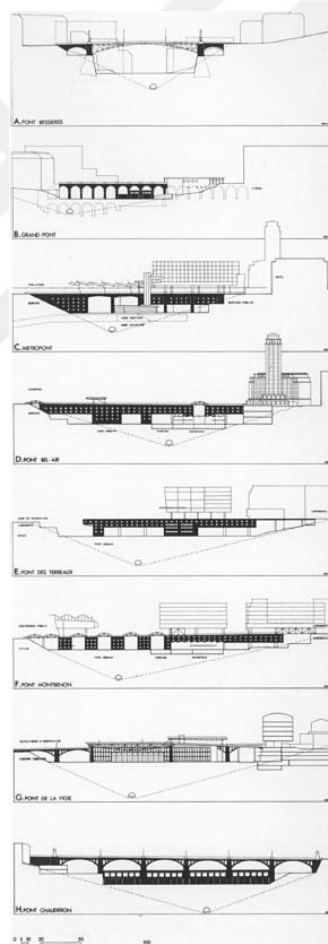


Figure 3. 89: Bridge City, elevations of the existing bridges and the new point-villes (Tschumi, 1989, p.30).

A new idea of structure emerges to reconcile the conflicting requirements of the traditional library and computerized libraries. This design by Tschumi is located on an

industrial estate east of Paris on the sides of the Seine. Tschumi rejects the static spaces in traditional libraries and adopts the idea of movement in this library. The library experiences its break from these fixed ideas thanks to Paris being in a settlement outside history. In this context, the library produces a new urban design idea with the concept of a neighborhood opening onto the Seine. Here, the act of superimposing different programs, one of the design ideas Tschumi generally adopted, is performed by placing the running track on the library with an open circuit (Figure 3.90). It carries out the reading room, which has been centralized by breaking away from the traditional one, while on the other hand, it has a tower that sends a signal to the center of Paris (Tschumi, 1989).

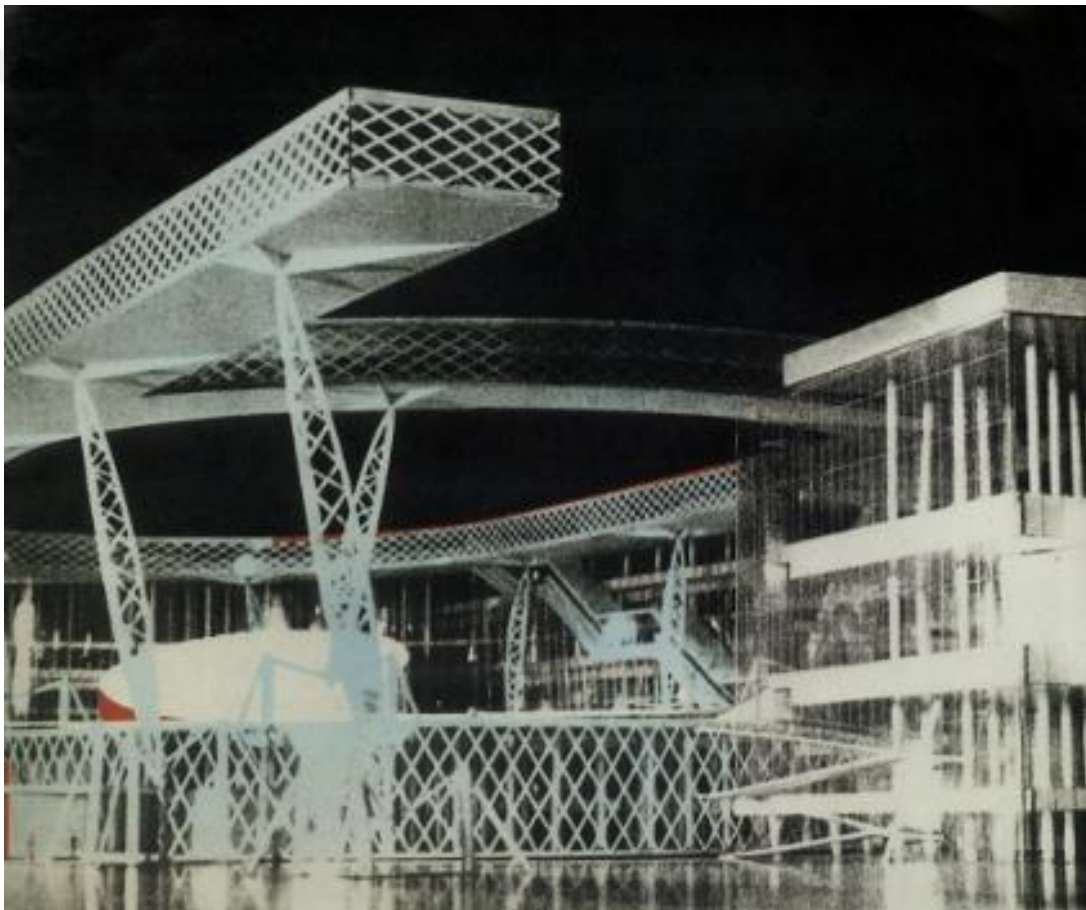


Figure 3. 90: NLF (Tschumi, 1989, pg. 40).

This library structure adopts a new generation of knowledge and modern ideas. While this building provides energy to this new area of the city, it is an open space to its surroundings. While there are traditional sources of information, such as visible books, in this space, there are also places of invisible information technology. Here, the primary circuit offers maximum flexibility, providing excitement and stability with

reading places. In this structure, Tschumi combines 400-meter races and scientific research through transprogramming. In this context, Tschumi designs a system that adapts to developing programs with flexible spaces. Here, the interchangeability of spatial organizations is ensured by four large trays that are superimposed on one another. The public from the Seine riverbank can access this library from the interior. This library has its own rules with five circuit systems (Figure 3.91 and Figure 3.92). In this case, the circuits constantly interact at strategic points (Tschumi, 1989).

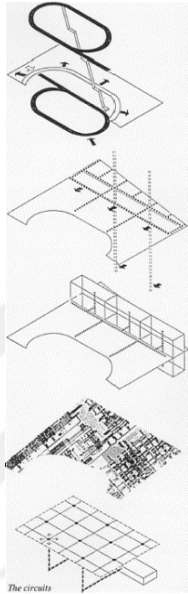


Figure 3. 91: NLF, a diagram of the circuits (Tschumi, 1989, p. 38).

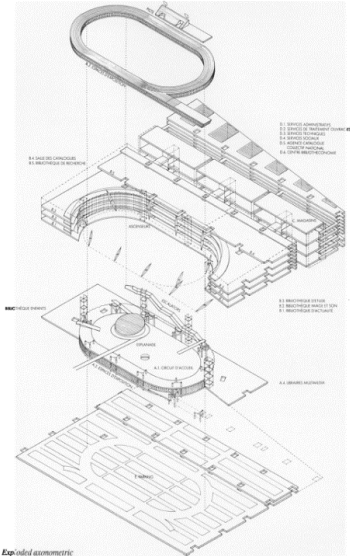


Figure 3. 92: NLF, a diagram of axonometrics (Tschumi, 1989, p. 39).

The first circuit, The Visitors' Circuit, takes place on the ground floor of the grand hall. This venue houses the reception, information area, exhibition, shop, conference room, children's library, and purchasing library. From here, elevators and escalators can be accessed to the upper floors of the library. These upper floors contain an upper circuit with video shows, exhibitions, and cafes above the running track. Above the great hall and overlooking the Seine, the sloping balcony stretches along the perimeter promenade. It is open to everyone as a cafe that offers a city view, reaching 80 meters in height with the communication tower in front of the library building. A second circuit, The Administrators' Circuit, admits employees coming from Nouvelle street from the south section. There are administrative offices on the technical services. The third circuit, The Book Circuit, is designed to accommodate one of the traditional, compact, and automated storage sandwiched between the management and reading rooms. The fourth circuit, The Electronic Circuit, is part of the new library strategy. New cataloging and information access are managed with these circuits. Computer systems and video demonstrations are open to everyone in this library. Finally, The Mechanical Circuits contain the techniques necessary for the functioning of the library (Tschumi, 1989).

While the intangible representations of abstract systems, such as television, increase over time, the idea of permanence continues to be questioned. Setting out with this idea, Tschumi makes a design for watching pop music videos in Groningen. In this design, Tschumi brings a different perspective to previously acquired actions such as privacy and monitoring. In this context, instead of being a closed and private space, the video gallery designs transparent and inclined by using glass building material (Figure 3.93). This gallery structure uses glass fins and metal clip materials horizontally and vertically. Inside the space, there are six monitors for watching videos (Figure 3.94). These monitors provide unstable facades with reflections (Figure 3.95). Visitors who come to the building arrive at a point where they cannot distinguish between the space that has become reflections and the real or virtual. In this structure, the horizontal beams, vertical supports, and top and sides are made of the same structural glass. Thus, removing the glass in the building means demolishing the structure (Figure 3.96). In addition, Tschumi constructs a sloping floor in response to any spatial stability in the building. While the visitor questions what is architectural

and what is not in this building, he also experiences contradictions in the issues that activate it (Tschumi, 1994).



Figure 3. 93: GVG, A photograph showing the slope of the gallery (Url 11).

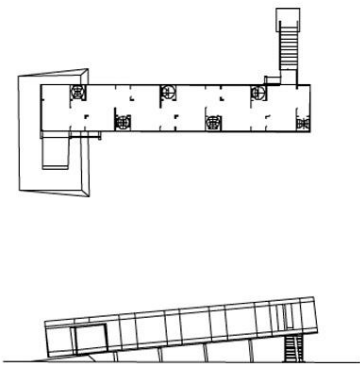


Figure 3. 94: GVG, Plan and section (Url 11).



Figure 3. 95: GVG, A photograph of reflection (Url 11).



Figure 3. 96: GVG, A photograph of the combination of glass and metal clips (Url 11).

Although France's cultural supremacy lasts for hundreds of years, it does not accept that they have lost this supremacy. Thus, it envisages the transfer of the cultural center in Europe from Rome to Paris with public building programs. In this context, Le Fresnoy is one of the buildings designed to support French culture in the 21st century (Figure 3.97). The Le Fresnoy structure is an experiment of the service sector and culture industry in northern France, which the government wants to develop. As part of this initiative, Le Fresnoy is an art school in the industrial and partly anonymous northern district of Paris, based mainly on digital sound and images for students. Here, Tschumi designs a post-industrial and international school in the digital age. This school is an institution that establishes a new kind of relationship with art by using technology and industry as tools. Thus, this building represents popular culture, world fair structures, and industrial hangars (Figure 3.98 and Figure 3.99). Based on the conflict between high and popular culture, Le Fresnoy is based on the image, one of the functions of the new culture industry. Image is a concept that attracts attention in these periods of architecture. Nevertheless, the idea of producing the image in this context tends to suppress actual labor. On the other hand, Tschumi resists the widespread use of the image and the consumption of architecture while revealing this labor process. Le Fresnoy stands for digital manipulation of sound and visual images. The image is purified from material supports, history, and culture. Le Fresnoy, devoted to visual culture, argues in this context that there is a desire to eliminate dependence on the matrix reflected by image theory (Lavin, 1997).



Figure 3. 97: LFAC (Url 12).



Figure 3. 98: LFAC, a photograph from inside the building (Url 12).

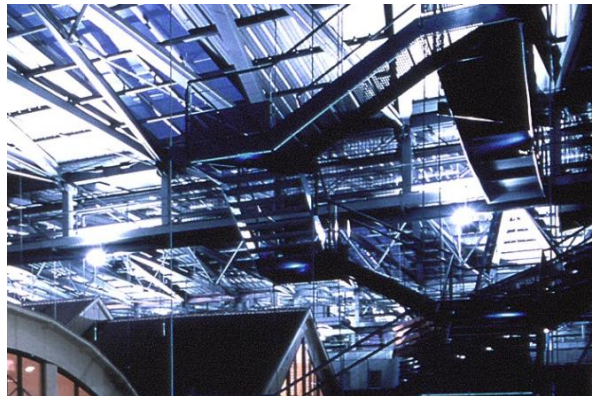


Figure 3. 99: LFAC, a photograph of the structural elements (Url 12).

Tschumi hangs a roof filled with a vast technological structure over the existing complex in this structure (Figure 3.100, Figure 3.101, and Figure 3.102). The top of Le Fresnoy is the surface on which the image is structured, supported, and represented by technologizing. The curved form of this roof surface affects the existing building complex and the neighborhood's transformation.



Figure 3. 100: LFAC, a photograph of the roof and structure (Url 12).

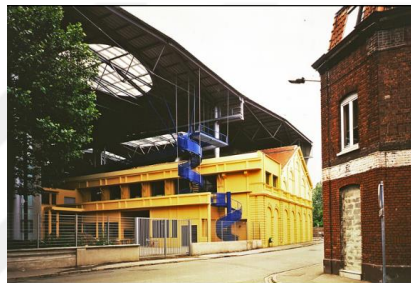


Figure 3. 101: LFAC, a photograph of the roof and structure (Url 12).

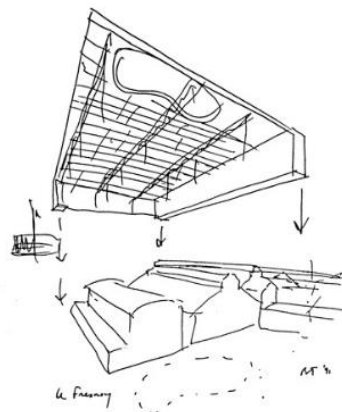


Figure 3. 102: LFAC, a diagram of roof (Url 12).

Le Fresnoy has a viewability that is hard to grasp by rejecting a façade. In this structure, the need to be in the world outweighs the need to be activated by the world. Shocking a monumental status, Le Fresnoy stands on a gently trembling podium,

opening up new possibilities for navigation. In this structure, the concept of movement creates spaces of transition and the productivity of the collective. In this context, Le Fresnoy is constructed as an unprogrammed circulation space. Thus, it carries a post-urban identity and a public character with surprise events instead of static events. The display areas are separated from the production and entertainment sections (Figure 3.103 and Figure 3.104). Programmatically, Le Fresnoy expresses new visual conditions. In parallel with the spread of computers, the production and reception of images may develop. With Le Fresnoy, the picture becomes concrete through the surface and can give direction to the effects of architecture by intensifying the problematics of image consumption (Lavin, 1997).

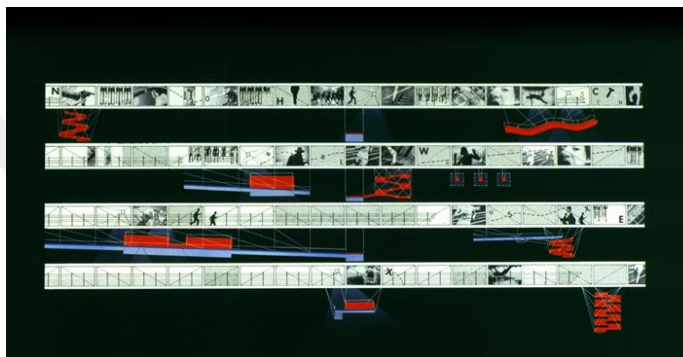


Figure 3. 103: LFAC, a section diagram (Url 12).

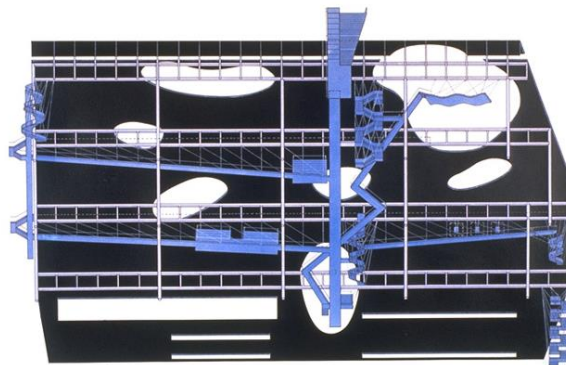


Figure 3. 104: LFAC, a section diagram (Url 12).

3.4 Marcos Novak and His Public Space Designs

Dating back to the days of the Cold War, the internet began with ARPANET, which sought to secure American military communications. Over time, Tim Berners-Lee invents the World Wide Web. The internet continues to develop with its browser

mechanism shaped by Mosaic and Netscape (Friedman, 1998). Cyberspace is commodified and made marketable through the internet, which has been transferred to private companies since 1993 (Dahlberg, 1998). Researchers, on the other hand, work on the effect of the internet on public space. In this context, the internet can spread the public space with its interaction space (Dahlgren, 2005). The internet can enliven public space with cyberspace, a virtual meeting place where participants can interact. In this context, cyberspace provides public interaction and information sharing. With the Guggenheim Virtual Museum in 1990, architecture became interested in cyberspace, and thus the idea of virtual architecture emerged. In this case, cyberspace begins to be seen as a virtual laboratory for new architectural productions. Architects, therefore, focus on transforming public space (Panahi, Kia, & Samani, 2017).

Marcos Novak, on the other hand, defines cyberspace as the visualization of information by spatializing it with the methods provided by current and future communication networks. Many users can interact together in cyberspace. In this space, while the human being is placed in the information field, it is reduced to bits represented in the system and reens into information. In this context, cyberspace includes an architecture of its own. In cyberspace, the body is placed in the space invented by the mind. In this case, Novak argues that the user can control the field with the power of will, and technology promises this (Novak, 1992). Users who enter cyberspace can navigate this space with a virtual controller. During this circulation, the user is in an information plane. A Hypermedia navigator is a virtual device with active connections and dynamic nodes, enabling navigating this cyberspace. Every node in hypermedia is an information space. The user in cyberspace can go to different realities in different cyberspaces by changing the parameters of the navigator device. In these areas, there are no corridors in the physical world. Instead of halls, when the user enters this area, he can wander through the rooms available in many different sizes. According to Novak, these rooms are represented as nodes inside the navigator and can offer opportunities to interact with other users (Novak, 1992). Thus, users can coexist in the same virtual space by adjusting their navigator devices. In this context, cyberspace is a public space that establishes relations and encounters based on consent.

In cyberspace, the user can access other worlds with ports. In this space, the user can see and be seen through windows. In cyberspace, these ports and windows are opened

and closed, and there are curtains and filters to allow some information to enter. Novak mentions that cyberspace is entered using the deck and that after the user requests the default environment and database, they can enter this space with the base they choose. This cyberspace is an environment that others can visit, the user can request to communicate, and others can enter this open space (Novak, 1992). In the virtual environment, users can freely switch from each other like ghosts without revealing their identities (Novak, 1992).

Cyberspace is a user-directed and self-organizing system. At this point, any situation here belongs to the user (Novak, 1992). In cyberspace, form is an information flow managed by representation. The information passing through the representation scheme emerges by being perceived. Different models provide different information (Novak, 1992). Novak states that information fields can be visualized in many ways (Novak, 1992). Every entity in cyberspace somehow creates life and thus comes together and interacts. As a result of this situation, mutual interest communities are formed in this virtual environment (Novak, 1992).

Many artists, such as Malevich and Klee, shape the concept of cyberspace by constructing many spatial systems with their works in the historical process. With cyberspace, art can produce architecture thanks to the sense of depth provided by visualizations made in two dimensions, including architecture (Novak, 1992). There are also architectural ideas that physical resources cannot produce over time. Architects such as Ledoux and Boullée also contribute to these ideas. Visioner architecture aims to escape the limitations of the physical world while representing the view of the mind in the world of the body. Architecture proposes fictional schemes that transcend these physical boundaries in the process. However, specific references, classifications, and modulation systems need to be perceived for the concept of space architecturally. In this context, the existence of cyberspace can be expressed when the distance between the subject and the border is perceived. Novak states that cyberspace, the architectural space that is entered and modulated, is a new type of architecture (Novak, 1992). Cyberspace can create a new kind of public space with the architecture it contains and possesses. Visioner architectural production continues today. Architectural studios are one of the laboratories of this dream and are open only to architects. On the other hand, Novak states that cyberspace can be defined as a virtual

laboratory for producing new architectural ideas and that this space and architecture can be returned to public space (Novak, 1992). Thus, how architecture is designed and perceived is changing with cyberspace. At this point, the production of architectural forms is changing through computer-aided designs. Cyberspace can provide architectural data with these production methods. In this context, cyberspace can become one of the basic concepts expressing the transformation of the understanding of architecture and public space.

According to Novak, cyberspace is liquid. This liquid architecture concept is an architecture whose form depends on the interests of those who see it. This concept defines an architecture that can be opened and closed according to the user's movements, without corridors and doors, as in physical architecture. With this architecture, users from many backgrounds create fluid cities by changing this space with shared ideas. Architects begin to design here with the idea that time varies the object (Novak, 1992). Novak states that cyberspace is the most durable architecture ever planned as a dematerialized architecture (Novak, 1992).

Novak presented *Dancing with the Virtual Dervish: Worlds in Progress* at the Banff Arts Center at 4CyberConf in 1994 with the idea of having a fourth spatial dimension. Thus, the TransTerraFirma project was started in 1995. These projects allow the audience to navigate and interact in a virtual architecture through computers connected by ethernet in a cafe at Santa Monica and the University of Texas at Austin. In 1995, this project continued at the Tidsvag Noll v2.0 art and technology exhibition (Novak, 1995).

The idea of learning from software replaces traditional solutions for problems in architecture and the city. In this case, Novak takes up the concept of liquid architecture, replacing all constants with variables (Novak, 1995). While spaces in the physical world are subject to many restrictions, such as gravity, these restrictions are not in question in liquid architecture. Liquid Architecture is where the environment is transformed by moving, and algorithms for each action must be designed, contrary to the stability in the physical world. In this context, Novak states that time should be added to the design parameter as an architectural function (Novak, 1995). According to Novak, cyberspace architecture allows more freedom of experimentation in contrast to this stability in the physical world (Novak, 1995). Thus, a new type of public space

construction method can be tried in cyberspace. Novak states that when bricks become pixels, the tectonics of architecture become informative. Here, city planning now becomes the design of the data structure. On the other hand, construction costs now appear as accounting costs. Novak mentions that although everything changes, architecture is permanent (Novak, 1995). In this context, cyberspace is an architecture that changes with external interactions in time and space. This architecture is designed through advanced concepts, tools, and processes while allowing different interpretations under different basic geometries (Novak, 1995).

Novak states that a dervish returns to the world blind with a secret vision. Even if the dervish and his dance can be seen, it is impossible to enter the mental universe in which he dances. This dervish thought in the 20th century had a head-mounted screen, gloves, and cables instead of a robe. The vision in which the dervish disappeared was built in the 20th century and gained a shareable quality (Novak, 1996). Creating the virtual world has problems with technological constraints and costs. For this reason, those who experience the Dervish project experience a small part of this region. While this design leads to other worlds, it lacks narrative, hierarchy, and intended incentive. There is no beginning or end in this space; only ontology exists. After entering this world, the tools of technology are introduced. Dervish design encompasses various worlds while creating a continuum, and events in each influence the others. In this venue, the participants' activities radiate in all directions, with feedback forming a vibrant, global work of art. The vision entered into in the Dervish project is interconnected by floating portals. Gates to these portals can disappear and appear from anywhere.

With cyberspace, Dervish design is becoming a new form of expression. Therefore, it represents a start and end period. In the memory of the dervish, the human being is a reminder of what is desired to leave in the world in the juxtaposed images of many physical qualities. Even in this world of abstraction, the body is discovered. With Dervish, Novak dissolves an experience of the fourth dimension. In this context, he defines time as the fourth spatial dimension. Forms that can be viewed as planes are topologically cubes. In the virtual world, they are all hypercubes. Here, the shadows projected into space are three-dimensional objects performing an intricate and graceful transformational dance. In this space, the wall can move towards the person, pass

through and continue. All rooms of the dervish are designed in continuity. Even after experiencing this space with three-dimensional projections, it cannot be claimed that its four-dimensional reality has been discovered. Dervish design is an effort toward navigable music, conceived as a slowly evolving data landscape on a multidimensional surface. Here, the actions of the audio audience vary depending on many factors, such as directions, location, and speed. In this space, the music is not passive and can actively change the turns of events in the room (Novak, 1996) (Figure 3.105).

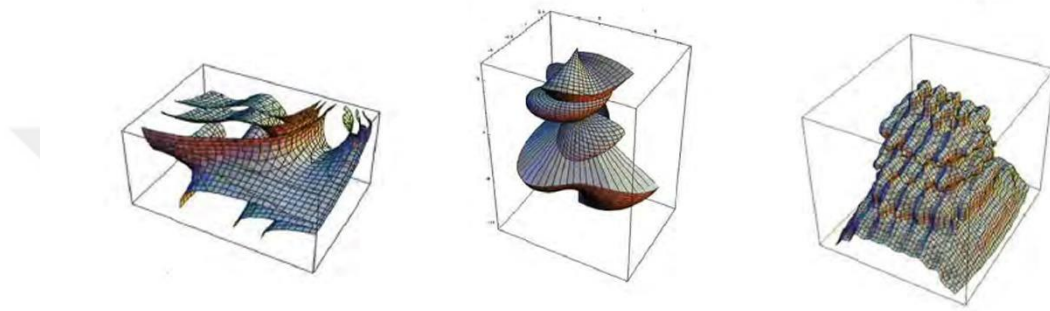


Figure 3. 105: DVD (Novak, 1995, p. 47).

3.5 Bjarke Ingels and His Public Space Designs

Maritime Youth House was built in 2004. This design is located on the Amager island of the city of Copenhagen. With this structure, Ingels and his team aim to teach maritime activities to the children living here. In this context, this design is a social project and a sailing club. Unfortunately, this design space is a landfill and a dirty context overlooking the marina. For this reason, a large part of the budget allotted for this project has to be allocated to excavate the contamination in the topsoil and send it to the landfill 800 meters away. However, according to the analyzes made, it is noticed that the pollutants in the soil do not communicate with the environment. So Ingels envisions a cover for this binding by digging up the topsoil and covering it with clean soil. For this reason, the entire area is covered with a wooden deck (Figure 3.106). Ingels and his team create a public space with the idea of a big terrace they set up here. This public space is a designed wooden deck, a building that accommodates all activities as a social carpet (Figure 3.107). At this point, the social carpet contains the idea of a flexible concept that accommodates any possible demand (Ingels, 2010).

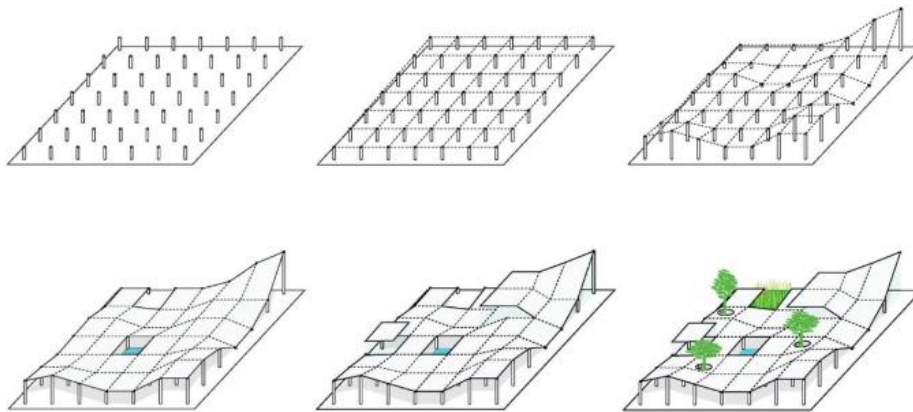


Figure 3. 106: MYH, a diagram of the building (Url 13).



Figure 3. 107: MYH, a photograph of social carpet (Url 13).

Ingels and his team define functions in this structure by interacting and communicating with seafarers and social workers. These two groups want to change the plan according to their particular interests. While social workers strive to create social space around club structures, sailors wish to pull this deck up for storage functions and other vehicles. Thus, the design becomes a form bearing the pressure of two opposing forces. The wooden social carpet is wavy (Figure 3.108 and Figure 3.109. This wooden carpet comes up to the water's edge as a public space. This form, which can serve as a landscape with its slope, energizes children and young people. Children can run around while doing many activities in this area (Figure 3.110). As a result, this design is a spatial organization in which the public space is formed by starting from the pollution

problem, and this public space is transformed into a usable situation for everyone in the city. Ingels states that they swept the issue under the rug at this point (Ingels, 2010).



Figure 3. 108: MYH, a photograph of the wavy form of a wooden social carpet (Url 13).



Figure 3. 109: MYH, a photograph of the wavy form of a wooden social carpet (Url 13).



Figure 3. 110: MYH, a photograph of children playing in the building (Url 13).

Built-in 2005, VM House is built in the new district of Copenhagen. This new district envisages a city of square blocks that make up the bulk of Copenhagen's urban fabric. Bjarke Ingels unfolds, twists, and turns the blocks to maximize the surrounding views

in this build (Figure 3.111). While the block rises to 12 floors towards the new city in the west, it descends four platforms towards the existing settlement in the east. The V-house in this design is an apartment with a balcony, while the M-house is designed as a new version of Unite d'habitation (Figure 3.112). The openings entering and leaving the opposite ends of the corridors in this house make circulation attractive and transform these spaces into public spaces (Figure 3.113). With the structural form of the M-house, the galleries have views and daylight in both directions. In this structure, Ingels realizes his design with the idea that he sees the house as a living machine (Ingels, 2010).

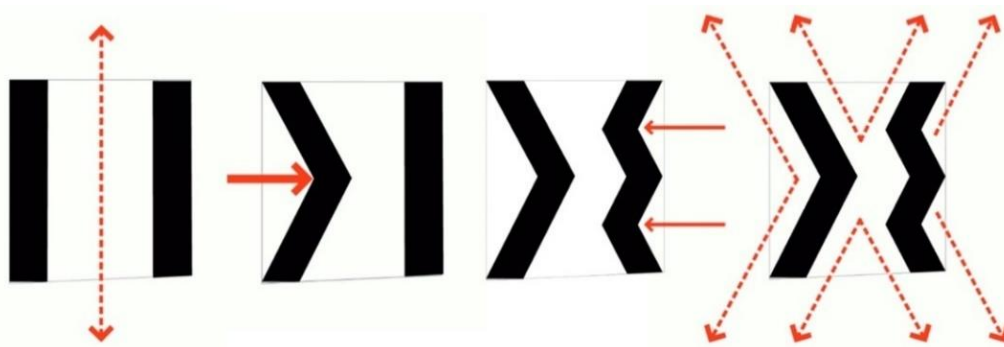


Figure 3. 111: The VM Houses, a diagram of the structure (Url 14).



Figure 3. 112: The VM Houses, a photograph of balconies (Url 14).



Figure 3. 113: The VM Houses, a photograph of the corridor (Url 14).

Another of Ingels' basic ideas is that in houses designed with certain programmatic impositions, he does not build walls here, as users demolish the walls and use different spatial organizations. At this point, Ingels designs one-room apartments. Flats with floor-to-ceiling glazing allow daylight to enter. On the south façade, facing the park, the balcony is designed as a plane to provide shade (Figure 3.114). These balconies give the impression of standing at the bow of a ship. On the other hand, the balcony wall creates a vertically garden community, makes relations between neighbors, and has a public character. VM Houses is a residential structure with a zigzag form and complex circulation. This structure, with its three-dimensional façade, consists of wood, glass, and aluminum materials (Ingels, 2010).

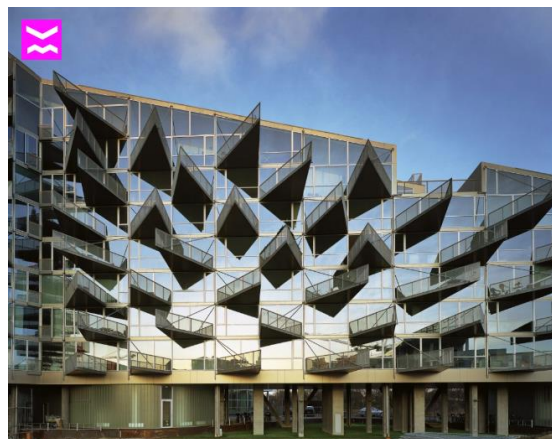


Figure 3. 114: The VM Houses, a photograph from the general view (Url 14).

Stavanger is a town that is the oil capital of Norway. Oil is one of the elements that improve the quality of life in this town. With people's increasing quality of life, the

next step, the concept of mind, takes priority. In this context, it is envisaged to design a concert house that will provide a new financial and cultural location function for the town of Stavanger. Ingels and his team started because such institutions appeal to only a few people and are seen from the outside by most people. Opposing this idea, Ingels embraces the idea of an active concert house inside and outside at the same time. The area of this concert hall is an abandoned parking lot on a flat pier, and above this area are historic wooden houses. The city of Stavanger is a town rich in natural scenery and resources. In this context, Ingels thinks he can create a new type of topography without breaking the city's connection with water. Ingels and his team adopted a stepped landscape model in this region (Figure 3.115). This structure programmatically includes a performance and classical concert hall. These two programs are also referred to as two boxes. These two boxes are placed on either side of the zone, leaving a gap in the middle. There is a lobby at the place that connects the auditorium and faces the bay. The concert hall, on the other hand, extends from the city to the sea, forming a valley between the two galleries. Public space is created in the gap between the two hills. Thus, as the basis of the design idea, the concert house ceases to be an elite institution and becomes a public space open to the public (Ingels, 2010) (Figure 3.116).



Figure 3. 115: SCH, a model of the building (Url 15).



Figure 3. 116: SCH, a model of the building (Url 15).

Stockholm is built on several rocky islands where the archipelago meets large lakes. Slussen is located at the natural gateway between the north-south levees and, on the south side, at the point connecting to the Swedish royal residence. Slussen is one of the reasons this city has grown (Figure 3.117). In Slussen, priority is given to car traffic and the infrastructure that results from this with modern planning. This region is a dynamic urban space shaped by cars, trains, and buses. In this city, which acquires a curvilinear morphology with the movement of vehicles, Ingels and his team question whether this three-dimensional space can be changed with a layout that can accommodate people. In this context, it aims to reverse Slussen by transforming the infrastructure for cars with public and urban programs (Ingels, 2010) (Figure 3.118).

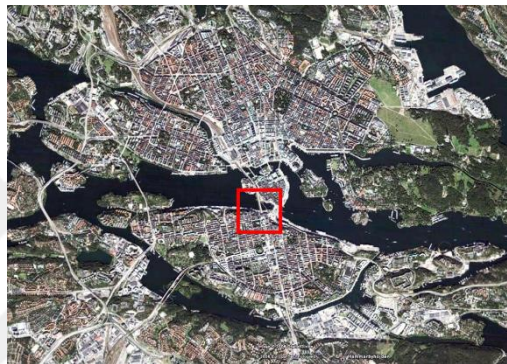


Figure 3. 117: SI, site plan (Url 16).



Figure 3. 118: SI, a visual representation of the overall proposal of the design (Url 16).

Boats, trains, buses, and cars are available in the current Slussen. On top of that, Ingels adds a place for the people of Stockholm to access water. Afterward, it trims this space and forms it to provide airflow and a view (Figure 3.119). In this design, the western urban blocks, the hotel, and the courtyard of the city museum are completed and turned into a loop. For new public programs, the Nobel museum and library are introduced.

The two conference halls in the west are converted into theatres. Roof windows pierce the pavement, providing light and air to the programs. Some of the holes allow trees to create shade. In summary, with all the developments, the pedestrian areas take up the place covered by the car lanes, and the public space experiences a significant increase. The proposal here is no longer car traffic for Slussen but an urban infrastructure for public life. This space is shaped by the flow of people rather than cars (Figure 3.120). The slopes in this area aim for people to move, relax and enjoy living next to the water (Ingels, 2010).

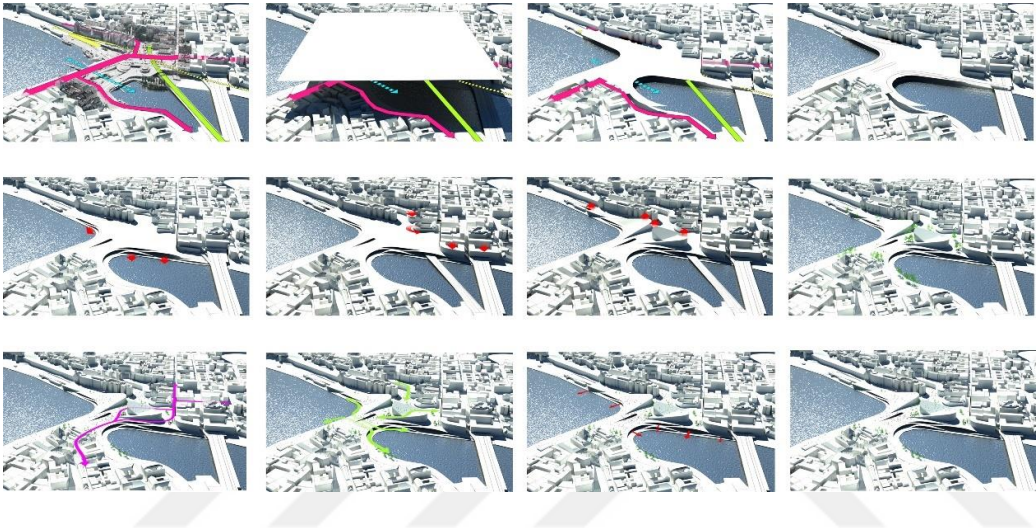


Figure 3. 119: SI, a diagram of the formation (Url 16).



Figure 3. 120: SI, a photograph of the general view (Url 16).

Public opinion is necessary for the problems and demands of citizens in a city. In a politically good administration, a relationship based on transparency is established against these problems and requests of the citizens. For this reason, Ingels and his team

act with the idea of transparency in their municipal structure designs. In this context, civil servants working in the municipality are not seen as those who stay behind the wall and manage from a distance. Here the officials can be seen in their daily work from all over the courtyards and markets. With this sense of sight, citizens see those working for their cities at work; politicians work with the feeling that they are on the minds of citizens (Figure 3.121). Located on the edge of the green belt surrounding the medieval city of Tallinn, this structure offers the opportunity to connect to the seaside. On the one hand, the design provides the idea of daylight and visibility; on the other hand, it also contains the concept of compactness and efficiency. This structure, called the public village, creates links between its units and is rotated to create inner courtyards. While the light enters the marketplace placed on the ground floor with the light wells, panoramic and city views are available in the office areas.



Figure 3. 121: TTH, A render of the building (Url 17).

This municipal structure rises above a public square, creating an urban space where citizens and Tallinn officials can interact (Figure 3.122). The marketplace is designed and upgraded as a public space in this structure. The distance left between the sections allows natural daylight to enter the marketplace. The skylights on each section capture the sunset and reflect the light to the offices. The large mirror in the council hall offers a view of the city (Figure 3.123). Citizens can experience the view of Tallinn from the tower of this building. In this building, citizens can reach the public roof terrace through a public elevator from the restaurant on the ground floor. Thus, citizens who get this terrace can experience a panoramic view of Tallinn. The main features in this

structure, which deals with the public viewing of political work, are the idea of sight and light (Figure 3.124).



Figure 3. 122: TTH, A render of the building (Url 17).



Figure 3. 123: TTH, View of the city with mirrors (Url 17).



Figure 3. 124: TTH, A render of the building (Url 17).

Shanghai Expo, held in 2010, deals with the theme of sustainability. While sustainability is generally perceived as a more boring life, Ingels believes that

sustainability is enjoyable and defines it as an element that increases the quality of life. So Ingels and his team begin this design with their analysis of China and Denmark. As a result of these analyzes, it is seen that China is one of the big countries with a socialist economy. Their own country, Denmark, is one of the smaller countries that is a Social Democratic state. At this point, Ingels and his team seek a consensus between Shanghai and Copenhagen. Looking at the urban development stages of Shanghai and Copenhagen, a photograph 30 years ago shows wide boulevards jammed with bicycles in Shanghai. With the economic changes and the city's development, the use of cars increases here, while the streets are filled with traffic and the use of bicycles is prohibited in some parts of the city. In the same period, Copenhagen, on the other hand, sought ways to reduce vehicle traffic by creating more bike lanes, turning into a city where the bicycle symbolizes a sustainable town and healthy life. Many types of bikes are developed in this city, and Copenhagen has city bikes that can be used for free (Ingels, 2010).

As a result of these researches and studies, Ingels aims to convey the qualities of the bicycle at the Shanghai Expo. Thus, they are considering donating 1001 urban bicycles to Shanghai with their team. The basic design idea of the pavilion is to stop by the Danish Pavilion and get a city bike for the Expo. So after getting this bike, the visitor goes to other countries pavilions. Denmark's pavilion is in an ascending structural form, revolving around itself like a bicycle lane (Figure 3.125 and Figure 3.126). In the continuation of the analysis, it is reached that both cities are port cities. In Copenhagen, the industry is cleared away over time. One of the first projects in this context is the Brugge harbor bath, which expands the urban life of the island toward the water. Referring to this situation, Ingels and his team considered sending the harbor water from Copenhagen to Shanghai and creating a space where visitors could swim in this harbor water in the middle of the pavilion. Furthermore, the team proposes to place the real mermaid in Copenhagen on a pile of rocks here (Ingels, 2010). Thus, the design is fictionalized in a scenario where visitors ride city bikes, swim in harbor waters, and see the mermaid (Figure 3.127).



Figure 3. 125: TDP, a diagram of structure (Url 18).



Figure 3. 126: TDP, a photograph from the general view (Url 18).



Figure 3. 127: TDP, a photograph of the bike path, stairs and mermaid in the building (Url 18).

Designed as a truss beam, this pavilion structure is designed as a sizeable self-supporting pipe. The need for daylight and ventilation is eliminated through the perforation on the façade. This facade structure produces a pattern in the city by reflecting the flow of people and bicycles (Figure 3.128).



Figure 3. 128: TDP, a photograph of people biking, sitting and walking in the structure (Url 18).

Arizona is generally quiet, warm, and still, except for moments like monsoons and dust storms. Here the flat and open landscape is interrupted by the rugged mountains on the horizon. With Pin, Ingels and his team tackle the idea of adding movement to the endless landscape of monsoons, dust storms, and mountains. An observation tower, Pin, references F.L. Wright's Guggenheim Museum. Experiencing this structure as a spiral movement, the visitor sees the Arizona landscape (Figure 3.129). Then, moving with the ramps, the visitor focuses on the view of the city. It turns into a panopticon with its form following the descending and ascending ones (Figure 3.130). This design is next to many buildings, such as offices and cultural facilities in downtown Phoenix. This tower, which marks the location on the map with a globe on a stick as a metaphorical needle, is an iconic and universal symbol. The building, which aims to create a landmark with its form, can become the symbol of the city of Phoenix (Figure 3.131).



Figure 3. 129: POT, A Render of the building being shaped by the spiral (Url 19).



Figure 3. 130: POT, The spiral form of the building (Url 19).



Figure 3. 131: POT, The location of the building in the city (Url 19).

Kronborg castle, designated a World Heritage Site by UNESCO, is the castle of Prince Hamlet (Figure 3.132). This castle was evacuated to recreate the original interior of the Danish Maritime Museum within its walls. When Ingels and his crew arrive in this area, they are not allowed to rise from the ground due to the proximity of Hamlet's castle. This museum design by Ingels and his team thus becomes a new public space eight meters below the sea (Figure 3.133).



Figure 3. 132: DMM, site plan (Url 20).



Figure 3. 133: DMM, a diagram of Kronborg castle and area (Url 20).

The museum structure has a program twice the size of the pier. The museum, which has a claustrophobic effect due to its context, is located in the basement. Here, the empty port is 150 meters long and 25 meters wide. According to the analysis, dry docks are filled with water; on the other hand, they depend on water to prevent collapse. In this case, the idea of placing the naval museum between the old and new quay walls is adopted. At this point, Ingels and his team designed three bridges along the quay, with the museum turned upside down. A bridge prevents the water from entering, and the walking path on the beach is completed (Figure 3.134, Figure 3.135, and Figure 3.136).

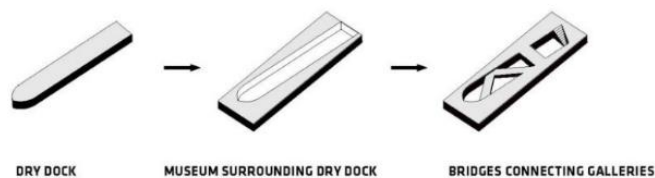


Figure 3. 134: DMM, a diagram of the formation of the building (Url 20).



Figure 3. 135: DMM, a diagram of the building's relationships with its surroundings (Url 20).



Figure 3. 136: DMM, a photograph of the general view (Url 20).

In this design, another bridge piers connect to the other castle, while the last bridge descends under the quay and takes people to the museum. The museum, which sank under the sea, protects the urban void and the historic pier. Bridges are designed in structural forms that can serve a purpose in the city. Connections are provided along the quay at this museum. The museum's program includes a gallery, auditorium, library, and café (Figure 3.137, Figure 3.138, and Figure 3.139). The new idea of the museum here is a steady descent from the top to the bottom of the pier. The museum's creation on a continuous slope aims to make a structurally flat floor, like a slope that allows the water in the bathroom to flow. Thanks to this slope, as it moves on stories that seem straight, there is a rise up to the bottom of the ceiling pier (Ingels, 2010).



Figure 3. 137: DMM, a photograph of oditiroum (Url 20).



Figure 3. 138: DMM, a photograph of gallery (Url 20).



Figure 3. 139: DMM, a photograph of the building (Url 20).

The existing building in the Museum of London area offers an architectural cross-section of the history of the general markets and the city. Ingels and his team also consider creating a city museum as diverse as the city of London, where different architectural identities and materials are combined as the basic idea in this region. It is desired to maintain the urban heritage by adding new architecture to the existing layers (Figure 3.140). In this context, the idea of the city in the museum and the museum in the city is started (Figure 3.141). The general markets here, where the old and the new are interconnected, are connected to a single continuum. This designed loop forms the core of the new exhibition space. This designed loop provides a view of the rooms, the market, and the lobby under the glass roof (Figure 3.142).



Figure 3. 140: A render of the existing architectural layer and newly added layers (Url 21).



Figure 3. 141: MOL, A render of the building (Url 21).

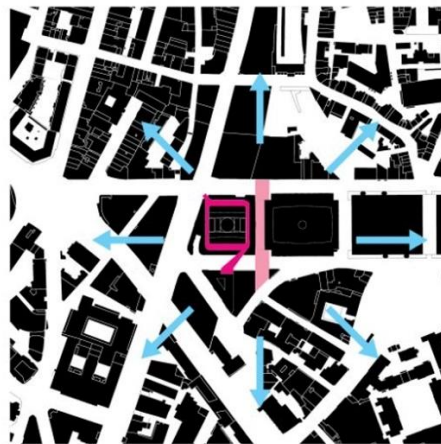


Figure 3. 142: MOL, The relationship of the building with its environment and the concept of the cycle (Url 21).

The exhibition loop at General Market connects with the fish market at two points. Thus, a sense of interrelated space is created between different buildings. One connection expands with the permanent exhibition staircase in the basement, while the other connects the market structures at two heights with a new bridge. Alternative routes are constructed with the continuous loop created. With this loop, the fish market is connected to the temporary exhibition space on the one hand. On the other hand, the fish market, which has become the primary link, connects the museum's spaces. The exhibition loop opens to the city from the two main entrances of the museum (Figure 3.143). The loop becomes a landmark at Harts Corner, with a window displaying some of the larger objects in the collection.

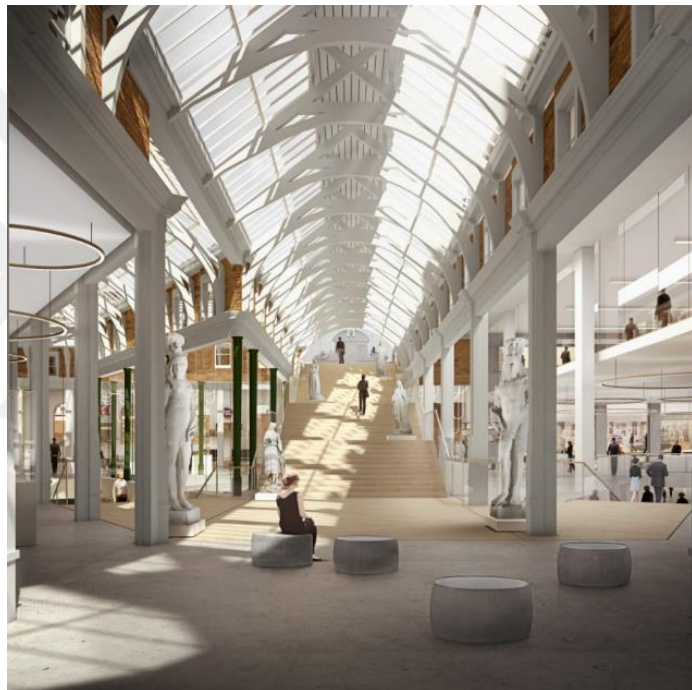


Figure 3. 143: MOL, A render from inside the building (Url 21).

Ingels and his team participate in the competition, which opens with rethinking the Brooklyn Bridge and creating a reaction against Covid-19 and police violence with a radical and incremental design approach (Figure 3.144). In this design proposal, Ingels connects neighborhood districts and establishes neighboring communities while offering natural and recreational areas for the city. Brooklyn Bridge, built in 1883 and has become a city symbol, aims to reduce car traffic from the city center while carrying passengers by cable car, bicycle, and pedestrian with the redesign of this bridge. This context provides bicycle paths, public transport, and pedestrian spaces.



Figure 3. 144: Back to the Future, a representation of the design (Url 22).

This design, which changes with the seasons and accommodates various activities, provides flexible space (Figure 3.145). Another suggestion of this design is that the historical vaults and their surroundings can be revitalized with the ramps removed when the bridge moves away from vehicle use (Figure 3.146). As a general feature, there is an urban intervention in the design to create corridors for bicycles and public transport. The aisles in this design and the existing vehicle streets network can create a new urban texture by intertwining. While this network can spread everywhere, it can also connect neighborhoods in the city (Figure 3.147). With this design, Brooklyn Bridge addresses the community's needs by being part of the city's public spaces and is pedestrian-friendly while providing more space for pedestrians, cyclists, and public transportation by removing cars and ramps. Thus, it represents a fair, accessible, and sustainable idea (Figure 3.148).

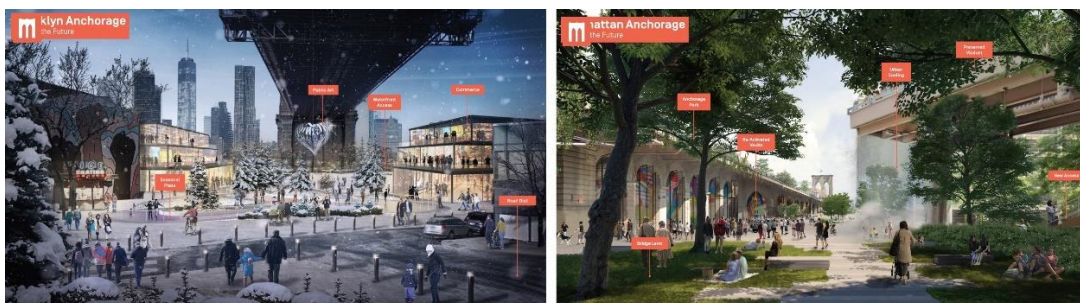


Figure 3. 145: BKB, Programs in the building and the idea of the structure to offer flexible spaces (Url 22).



Figure 3. 146: BKB, A Representation of what the design proposal will change (Url 22).

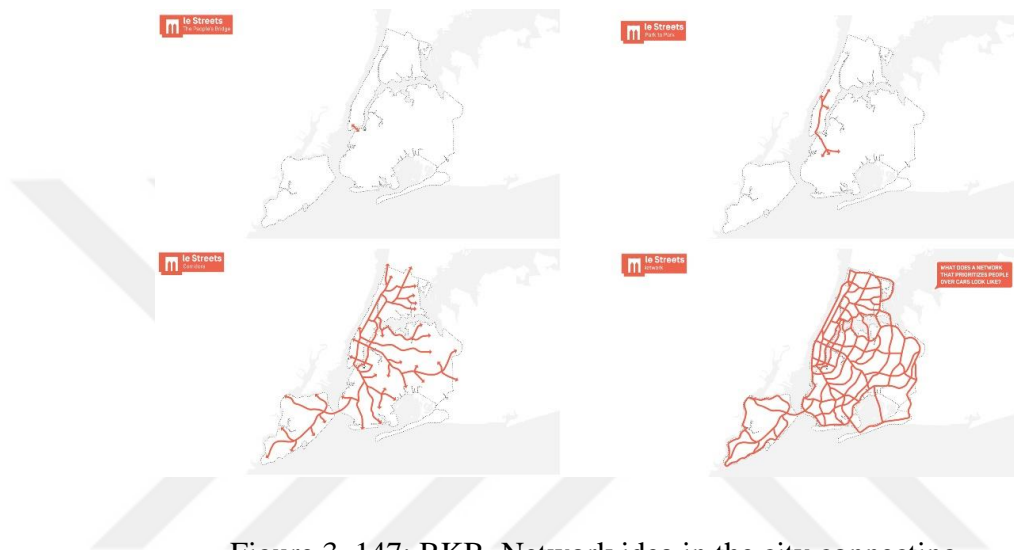


Figure 3. 147: BKB, Network idea in the city connecting neighborhoods (Url 22).



Figure 3. 148: BKB, A render use of the bridge (Url 22).

Mars Dune Alpha is a 3D-printed habitat planned to aid science missions. This design achieves results for NASA's space missions and space food system research. This structure, ICON 3D printed the Vulcan system, is 1700 square meters and is planned to house the crew (Figure 3.149). CHAPE is a simulation series of three Martian surface missions with a one-year duration at the Johnson Space Center. This habitat, designed by Ingels and his team, is used to inform the crew that will live on Mars in

terms of conditions that may affect their health and performance. This 3D-printed habitat structure is a search for the interchangeability of building materials and the potential for cost reduction (Figure 3.150). This habitat accommodates programs including four dedicated crew rooms, workstations, medical spaces, food growing spaces, and communal living spaces (Figure 3.151). As the structure is divided into vertical sections, ceiling heights also change. Thus, it deals with the concept of experience to prevent fatigue while breaking the spatial monotony. Here, fixed and movable furniture and living spaces can be arranged. While concepts such as lighting and temperature can be customized, they can be edited for daily routines. This habitat design lays the groundwork for Mars and addresses the idea of humans as a multi-planetary species.



Figure 3. 149: MDA, A render of the design (Url 23).

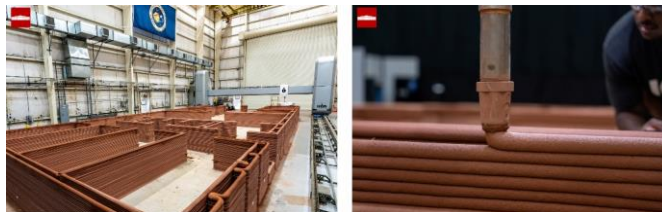


Figure 3. 150: MDA, 3D printing of the building (Url 23).



Figure 3. 151: MDA, Plan of the building (Url 23).

3.6 Refik Anadol and His Public Digital Arts

In this design, Anadol creates a media installation with the MLA used by the Catalhoyuk Research Project by taking 2.8 million data records. This design interprets the excavation archive of this neolithic period in Konya and about 25 years of scientific research findings. AI data sculpture is obtained by compiling these findings visually. This art transforms many databases into a poetic visual experience (Figure 3.152). This art transforms many databases into a poetic visual experience. MLA is used to rank the relationships between these records of the excavations at Çatalhöyük and the places discovered. It is the first example of a significant data source used in an artistic framework in the archaeological context (Figure 3.153). This art is multidimensional data interaction.

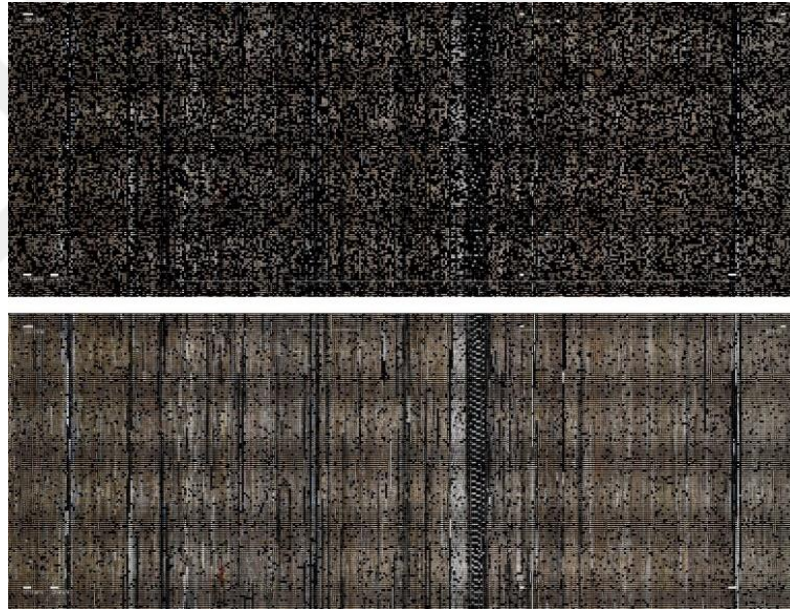


Figure 3. 152: CCC, A poetic visual experience (Url 24).

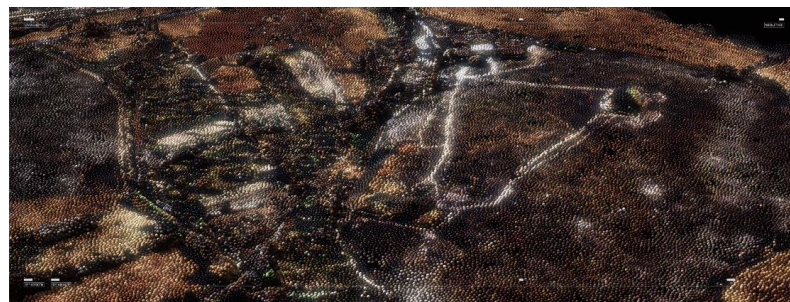


Figure 3. 153: CCC, A render of Catalhoyuk (Url 24).

Anadol uses MLA to search for relationships among 1,700,000 documents in SALT Research collections. Then, it creates a comprehensive media installation with the interactions of the multidimensional data in the archives. This user-oriented art dreams of unexpected possibilities among documents. Thus, interactive architectural space is created with the resulting high-dimensional data (Figure 3.154). In the gallery space on the -1st floor of SALT Galata, this design challenges the concept of the archive by intertwining history and contemporary situations destabilizing questions about the archive with machine learning and transforming it into an all-encompassing environment with algorithms (Figure 3.155). This process includes a team researching the latest developments with Google's Artist and Machine Intelligence Program.

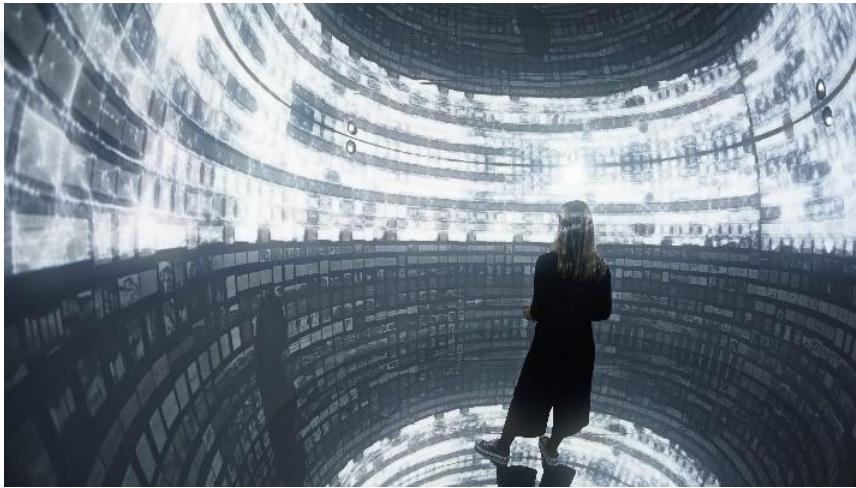


Figure 3. 154: Archive Dreaming, high dimensional data (Url 25).

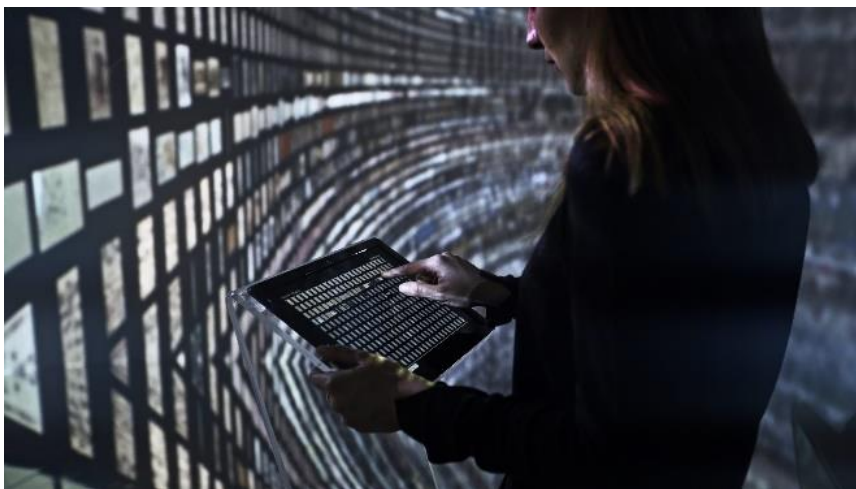


Figure 3. 155: Archive Dreaming, the space where a user experiences this interactive art (Url 25).

An immersive architectural space is created by using light and data (Figure 3.156). While the limits of viewing experience and a traditional library are exceeded, the archive is visualized with MLA, and a kinetic and architectonic space transformation is experienced. Through the idea of a neural network created from images of documents at SALT Research, an installation that drags history, culture, and memory with architectural intelligence is created through the lens of machine intelligence in the perception of a 21st-century museum.



Figure 3. 156: Archive Dreaming, light, data and an immersive architecture (Url 25).

LA Philharmonic collaborates with Anadol to celebrate its history and explore the future. Using MLA, Anadol and his team bring a machine intelligence approach to the LA Phil digital archives, a data source of 45 terabytes. A public art installation is achieved with the visualizations made on the façade of this building (Figure 3.157). For this design, Anadol uses a computer mind that mimics how people dream. Thus, a new combination of images and ideas is formed as the memories are processed. The Artists and Machine Intelligence program and researchers at GAC and the orchestra archives are accessed for this. This archive is equivalent to 40,000 hours of audio consisting of approximately 16,471 performances. The data is decomposed into many points categorized by neural networks that recall L.A. Phil's memories and create new connections. Anadol's material is this data universe and machine intelligence. Something new is created by awakening a metaphorical consciousness of WDCH with the materials and methods it uses. Data sculptures created by interpreting archives using 42 large-scale projectors with 50K optical resolution, 8-channel sound, and 1.2M luminance are exhibited on the façade of WDCH (Figure 3.158). This digital art is

accompanied by a soundtrack with selected sounds from LA Phil's archival recordings. The exploration of historical audio recordings is created using MLA to find similar performances recorded throughout LA Phil's history.

The Ira Gershwin Gallery inside WDCH is an immersive and interactive gallery that offers unique experiences for every visitor. The exhibition presents the LA Phil digital archives in a non-linear technique. The visitor interacts with the archives via the touchscreen interface, examining the sunburst timeline and the data universe that highlights milestones in LA Phil's history and can be manipulated uniquely with each visitor. This space is redesigned as a U-shaped room with two channels, projection, and mirrors. Images are projected onto the mirrored surface, giving the visitor an immersive 360-degree experience.



Figure 3. 157: WDCH, Public art installation projected on the exterior of the building (Url 26).



Figure 3. 158: WDCH, Public art installations projected onto the building's surfaces (Url 26).

Machine Hallucinations-Nature Dreams is designed for König Gallery with an approach to the photographic dataset of nature. With the machine-generated data sculpture, the vibrant pigments of nature called Nature Dreams are created based on environmental and real-time data collected from the city. It is a public art projection in the Agnes tower (Figure 3.159). Anadol designs many NFTs for König Gallery. These are AI Data Sculpture Nature Dreams and an open projection Winds of Berlin. These works are presented in NFT format as productive public art pieces in Berlin (Figure 3.160).



Figure 3. 159: MHND, a public art projection (Url 27).



Figure 3. 160: MHND, A photograph of Anadol's digital art in the gallery (Url 27).

Datasets are transformed into multi-sensory experiences to commemorate the beauty of nature as an architectural exhibition of synesthetic reality experiments, developed with artificial intelligence and inspired by fluid dynamics. Drawing on more than 300 million nature photographs, this digital art collects a large nature dataset. The resulting AI Data Painting contains pigments, shapes, and dreams associated with nature in the machine's mind. The reflections of the multifaceted relationships between technology, humanity, and culture are visualized with each variation. For this design, the Google AI Quantum team grants Anadol access to one of their quantum computing research

projects, allowing him to combine an AI-driven hidden space with quantum hyperspace and speculate alternatively on nature aesthetics (Figure 3.161). Anadol and his team process data collected from digital archives and publicly available sources with machine learning classification models and photographic documents. The sorted image datasets are clustered into thematic categories. With the expanding data universe, artistic creativity becomes a hidden universe with the potential for hallucinations. This design offers forms of cybernetic coincidences and speculative autonomy.



Figure 3. 161: MHND, An NFT (Url 27).

4. DISCUSSION

This study is investigated with the claim that different factors that transform daily and social life change and transform the production and existence of public space. This transformation directly affects the programmatic and structural contents of architecture. Thus, the thesis continues its discussion with tabulation and comparative analysis after conducting the literature research as above-mentioned. The first method of the study, the literature research on how the definition and content of the public sphere of the thinkers were created, was carried out through seven thinkers who explained the existence of the public sphere. In this context, the thinkers who work in the public sphere and are selected to participate in this thesis are Hannah Arendt, Jürgen Habermas, Richard Sennett, Oskar Negt-Alexander Kluge, Henri Lefebvre, Jacques Derrida, and William Gibson.

The second primary research method of the study is analysis and classification analysis. In the first part of the research, the definitions and expansions of the public sphere of the selected thinkers and the architectural programs that the architects stated/designed in the context of public space designs and their structural contents were investigated. The public space designs reached as a result of this research include programs such as agoras, amphitheaters, squares, clubs, city plans, department stores, arcades, pavilions, factories, schools, and dwelling spaces. The practical approaches of the works of architects such as Herman Hertzberger, Rem Koolhaas, Bernard Tschumi, Marcos Novak, and Bjarke Ingels and artists such as Refik Anadol, who produced within the period determined by the discourses of these thinkers and the definitions of the public sphere, to make public space were analyzed. These approaches' programmatic and structural contents, which constitute the public space-architectural space relationship in the period they were produced, were examined.

The two research methods mentioned above constitute a design process for designing the contemporary counterparts of public space, which is the third method of this study. This design process is an analysis process to discuss how the breaks affecting the social structure, such as climate change, the Covid-19 pandemic, economic-political turmoil,

and technological developments in current conditions, define the architectural contents of the space by analyzing a tabulation study given below.

As a result of these literature and analysis studies, the architectural content's intellectual and practical counterparts that establish the public space are brought together in a table. This table is structured around the seven thinkers mentioned above and classified around the periods pointed out by the thinkers. These periods are classified on the common thoughts of the thinkers. For this reason, while it does not indicate a chronological period in the historical process, it has been deliberately ambiguous. This tabulation, created with all these studies, consists of five parts. The first of these five parts is the timeline. The Timeline section includes seven topics that cover historical breaks in technology, politics, economy, art and sports, health, social, and architecture. These seven titles deal with the historical breaks that are claimed to have changed social life, public sphere definitions, and public space designs in the historical process starting from Antiquity until 2022. These breaks are divided into specific stages in the timeline section. Stage-1 Democracy period, which refers to 776-0 BC; Stage-2 Capitalism period, which indicates 0-18th Century; Stage-3 Industrial Revolution period, which points to 18th-1917; Stage-4 Political Extremism period, which means 1917-1940s and 1940s-1960s; Stage-5 Rebellion Period, which shows 1960s-1980s; Stage-6 Digital Developments period, which indicates 1980s-2000s; Stage-7 is New Publicity and Digital Arts period, which refers 2000s-2022 (Figure 4.1).

Considering the breaks in the historical process in the first part of the table, the thinkers who pointed out these breaks and periods and carried out their studies in these periods are discussed in the second part. In this second part of the table – Philosophers-Architects – the seven thinkers named above are added according to the definitions of the public sphere and the periods they refer to for these definitions. The second part is formed by claiming that historical ruptures affect the definitions of the public sphere by thinkers and public space designs of architects. Hannah Arendt, who points to the Ancient Greek public sphere in Stage-1 Democracy, and Herman Hertzberger, who deals with public space designs with a humanist approach, are added to this section. Jürgen Habermas, who deals with the definition of the bourgeois public sphere, has been added to the Stage-2 Capitalism section. During the Stage-3 Industrial Revolution

period, Richard Sennett and one of the architects Rem Koolhaas, who handled the city with developing technology and capitalism, were added. Oskar Negt-Alexander Kluge is added to Stage-4 Political Extremism, which deals with the emergence of the working class and discusses the proletarian public sphere. After the 1940s, Henri Lefebvre, who influenced the next period with his ideas and works, took place in the continuation of this stage. Jacques Derrida and one of the architects, Bernard Tschumi, were added to Stage-5 Rebellion, who opposed the violence and oppression experienced in this period by addressing the rebellions in this historical process. William Gibson, the creator of the cyberspace concept, and Marcos Novak, one of the architects, were added to the Stage-6 Digital Developments period. Architects Bjarke Ingels and artists Refik Anadol were added to Stage-7 New Publicity and Digital Arts period.

The third part of this tabulation – Public Space Designs – includes historical breaks, definitions of the public sphere defined by thinkers, and public space designs specified and designed by architects in the above sections.

The fourth part of the tabulation – Public Space Designs, Design Elements That Ensure Publicity – analyzes what makes these buildings public in the public space designs discussed above. This section examines the programmatic and structural elements of the things that provide the publicness of these structures in the historical process. As a result of this analysis, markings have been made regarding the features that enable the buildings to have a public character.

In this table, which is divided into sections with historical processes, a cross-section study and the results for each period are included in the fifth and last section of the table, Conclusion.

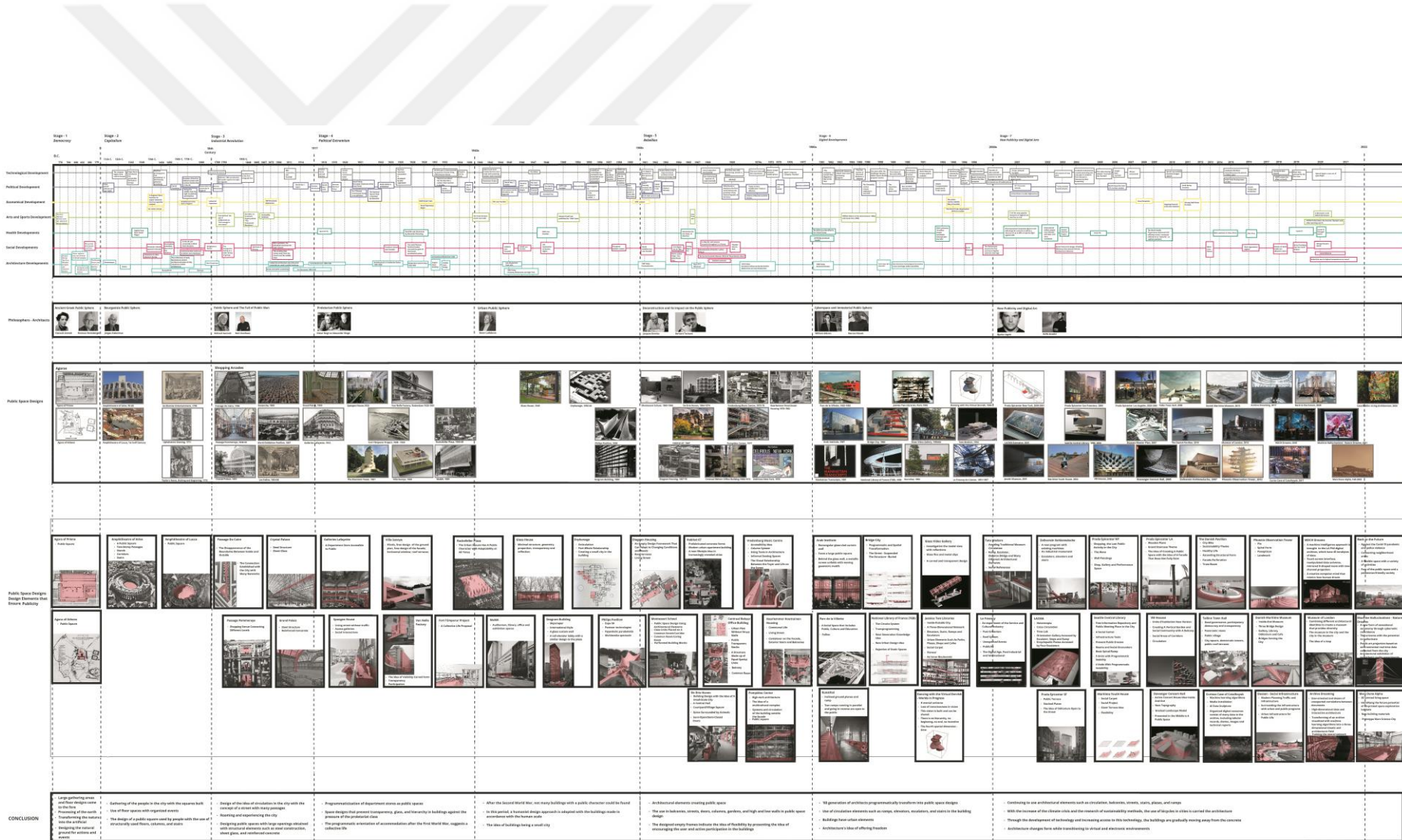


Figure 4. 1: Tabulation Work (Prepared by Author).

The Stage-1 part of the table is named Democracy. This period, which marks 776-0 BC, includes a break in the field of sports, where the Ancient Greek culture was born with the Olympic games. This period also includes a historical break in which Aristotle and Plato conveyed their thoughts approximately 360 BC. In this period, a stone was used instead of wood, and the construction of the Acropolis and Parthenon are also historical breaks in the architectural field. This period is a process in which the concepts of democracy and citizenship came to the fore with the Ancient Greek culture. In Ancient Greece, which was governed as a city-state, these concepts existed in social life. The thinker pointing to this period is Hannah Arendt, shown in the Philosophers-Architects section of the painting. Arendt is a thinker who experienced Nazi violence and oppression during her lifetime. In this context, Arendt bases the definition of the public sphere she expressed in her work on the Ancient Greek Public Sphere, where there is no violence. This section is completed by analyzing Arendt and one of the architects, Herman Hertzberger, who established their works on a human scale and continued with a humanist approach and references from the public space designs in Ancient Greece. In this case, while Arendt reads about the Ancient Greek public sphere, Hertzberger designs public spaces with references from this period.

The Public Space Designs section, which follows Stage-1, includes the public space designs of the period. As mentioned in this section, the public spaces of the Ancient Greek period were the agoras. In this context, Agora of Priene and Agora of Athens is added to the table as examples. These two examples are analyzed in the next part of Stage-1, Public Space Designs, Design Elements that Ensure Publicity. These two agora structures were examined regarding their relations with the city, their programmatic qualities, and their structural elements. In the last part of Stage-1, in the conclusion part obtained from this analysis process, it has been reached that large gathering areas were public spaces during this period. In this period, floor designs came to the fore. While the soil is being cultivated, the natural is moving toward artificial. It has been concluded that actions and events shape the designs of public spaces, and thus, the natural ground is processed, and large gathering areas are constructed (Figure 4.2).

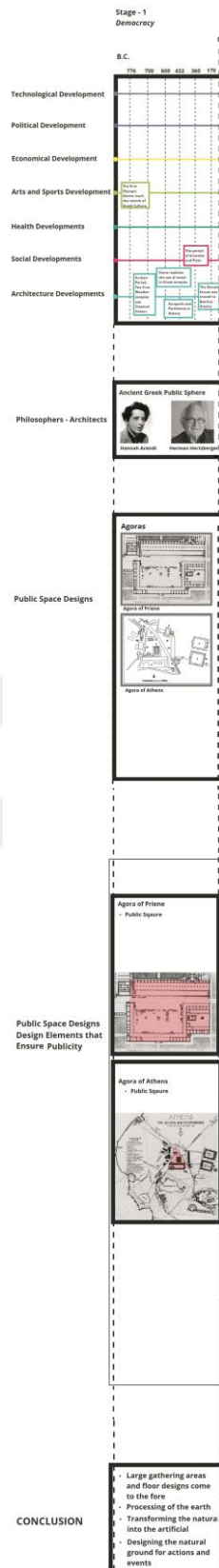


Figure 4. 2: Stage-1 Democracy (Prepared by Author).

The Stage-2 part of the table is called the Capitalism period. Here are the historical breaks in the 0-18th century that form the characteristics of the period. In this part of the table, the factors that led to the formation of the bourgeois class by triggering each other of historical ruptures are seen. While cities gained political and legal rights in the 11th century, the compass began to be used in Europe in the 12th century. The Renaissance took place at the end of this situation, and humanist schools were opened in Europe, which dealt with the plague epidemic in approximately the 14th century. In addition to all these developments, while feudalism ends with the development of trade and capitalism, the bourgeois class begins to form. In this period, political participation rights granted to the middle class, the establishment of the prime minister and cabinet system, and the removal of preliminary censorship from the press contributed to the formation of the bourgeois class in many historical breaks. The thinker who points to this period and defines the bourgeois public sphere is Jürgen Habermas. Habermas analyzes this period and describes the bourgeois public sphere through the methods introduced by the Frankfurt School.

In the Stage-2 part of the table, public space designs continue to be added in the historical process. Public spaces such as the Amphitheaters of Arles and Lucca are located in this section. Following are the representations of the examples of the bourgeois public space that Habermas pointed out, such as An Election Entertainment, Upholsterer Shaving, and Taylor's News. In the analysis of public spaces, which is a sub-section of the table, Arles and Lucca Amphitheaters are examined, and it is seen that the squares in the city were public spaces in this period. Floor designs are used for organized events during this period. The public squares created in both these structures are designed using floors, columns, and stairs. Bourgeois public spaces, on the other hand, do not contain certain structural elements. The environments where the bourgeois come together to produce and discuss these ideas can be described as public spaces. In this context, the newspapers, clubs, and cafes discussed in the table constitute public spaces with their programmatic characteristics (Figure 4.3).

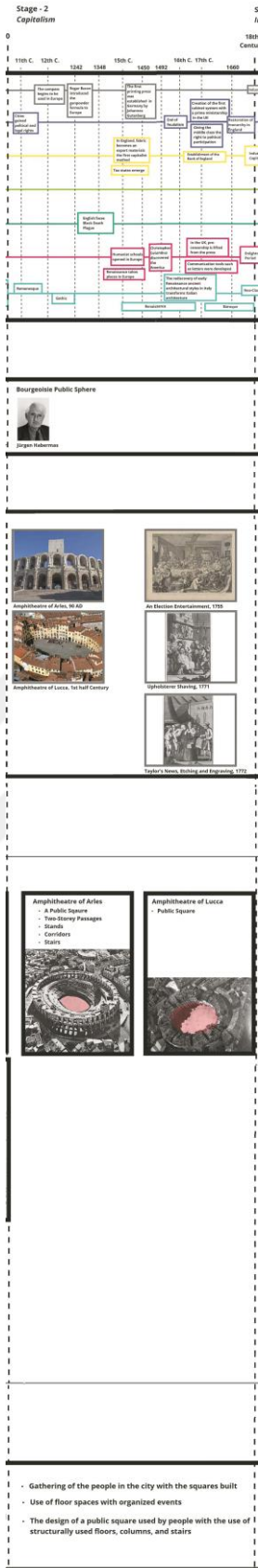


Figure 4. 3: Stage-2 Capitalism (Prepared by Author).

The Stage-3 Industrial Revolution section of the table indicates the breaks between the 18th century and 1917. This period is when the age of enlightenment was experienced as a continuation of the previous period, and the bourgeois class formed various groups. The French Revolution in 1789 and the recognition of the right of public opinion with the 1793 Constitution are historical breaks that influenced the period in this table. This is a period in which the industrial revolution took place, and many changes took place in daily life with capitalism. Richard Sennett, who discusses the public sphere by pointing to this period, deals with the city's transformation and people after capitalism. Sennett points to the collapse of the public man and its reflections in the city by addressing the closure created by capitalism on human beings and the increase in the value it places on commodities. Rem Koolhaas, who made public space designs with infrastructure elements such as elevators from capitalism and technological developments as a result of this period, was added to this section by being associated with Sennett. In this context, Koolhaas realized his structural productions in his period, with factors such as shopping and city infrastructure systems, which Sennett continued to discuss.

As a continuation of this section, Public Space Designs deals with shopping arcades, department stores, and pavilions, which are the returns of capitalism and the industrial revolution in the historical process. These public spaces are programmatically designed with the concept of shopping, which is the result of capitalism. Passages consider the city's public space and are constructed by considering the idea of experiencing this city. In this context, the arcades are public spaces that use the concept of the street, which is the circulation element of the idea of navigating and experiencing the city. These streets in the arcades destroy the boundaries of the concept of interior-exterior and construct a closed public space with a glass cover. Pavilions, and other public spaces of this period, combined the idea of creating a public square by using developing technology and structural elements to find new markets resulting from capitalism. These public spaces are designed with structural features such as steel constructions, module glasses, and reinforced concrete, creating large covered public squares (Figure 4.4).



Figure 4. 4: Stage-3 Industrial Revolution (Prepared by Author).

The Stage-4 Political Extremism section of the table points to the breaks between 1917-1960s. The first part of this chapter analyzes the period 1917-1940s. The Russian Revolution of 1917 is a political and historical break in this period. Many changes are taking place with this revolution. With the advance of capitalism in the previous period and the working class moving away from the middle class and the church, workers in this period define themselves as the proletariat. In this period of political extremism, with the end of the First World War, the German Workers' Party, the Communist Party in China, and the Fascist Party in Italy were established, and the influence of the proletariat was also seen. In 1921, Adolf Hitler became the head of the Nazi Party, and in 1922 the Soviet Union was established.

Oskar Negt-Alexander Kluge, who defines the public sphere of the proletariat by pointing to this period, is included in this painting. In the section on public space design image, public spaces such as the Van Nelle Factory and Spangen House have been discussed in the historical process pointed out by thinkers and architects. As seen in the Van Nelle factory, the glass facade used as a building material has expanded and reinforced the idea of transparency with the analysis study conducted here.

The public space of the proletarian class is defined by providing the concept of transparency with the curved form of the form as the quality provided by the building materials. It has been observed that the stairs used in the buildings create public spaces by constructing common living spaces. Stairs were taken to the façade during this period and aimed to establish a connection between the life inside and outside. In this period, architects made suggestions for collective life programmatically in their ideas of public space (Figure 4.5).

The second part of this stage analyzes the 1940s-1960s period. The Second World War, which started in 1939, was an essential political break that affected this period. With the Manhattan Project in 1942, historical and technologically critical situations emerged. The dropping of the first atomic bomb and the end of the Second World War are a continuation of the historical breaks of this period. The cold war period, which started with the war's end, is a period in which technological developments were triggered.

Thus, it is a period in which artificial intelligence, which is the infrastructure of current technological developments, and satellites sent to space are developed. Although this period is the period of the cold war, it is also a period in which violent wars such as the Vietnam War are also experienced. Henri Lefebvre, who refers to this period and expresses the characteristics of this period, has been added to the Philosophers-Architects section of the painting. Due to the war period in this historical process, public space designs were not encountered very often.

Public spaces from this period, such as the Seagram Building, Philips Pavilion, and Orphanage, are added to the painting. As a result of the analysis of public spaces in this period, it was found that new structural materials were used. As seen in the Orphanage structure, the size of the windows in public spaces has been increased, and on the other hand, the concept of human scale has been fictionalized in the buildings with a humanist approach.

In this period, the buildings were designed with the idea of a small city and programmatically contained a public character. In addition, the size of the windows has been increased in structures such as the Seagram Building, and public space designs have been realized with the idea of leaving a square to the public while the building rises vertically (Figure 4.6).

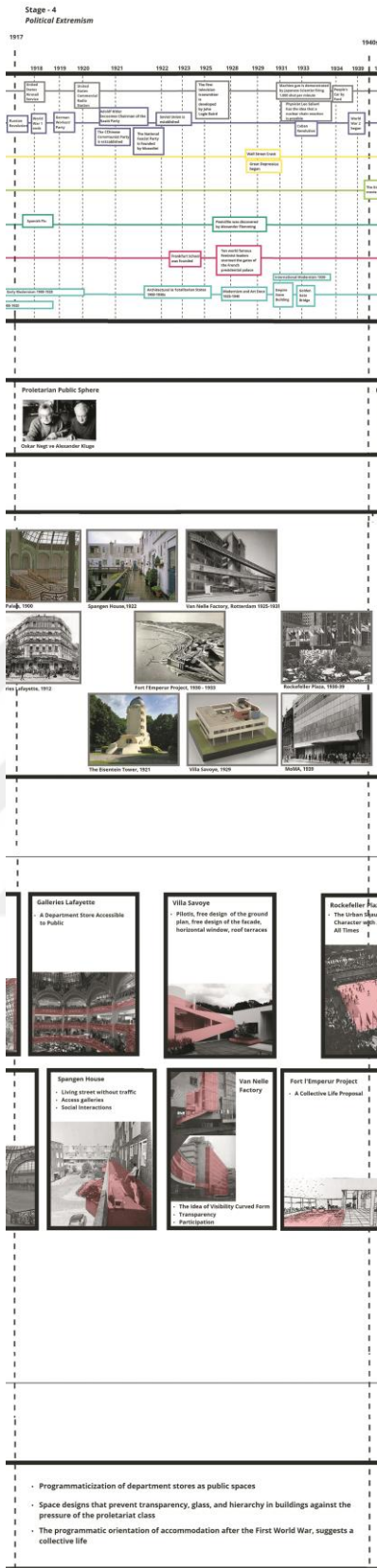


Figure 4. 5: Stage-4 Political Extremism, Part 1(Prepared by Author).

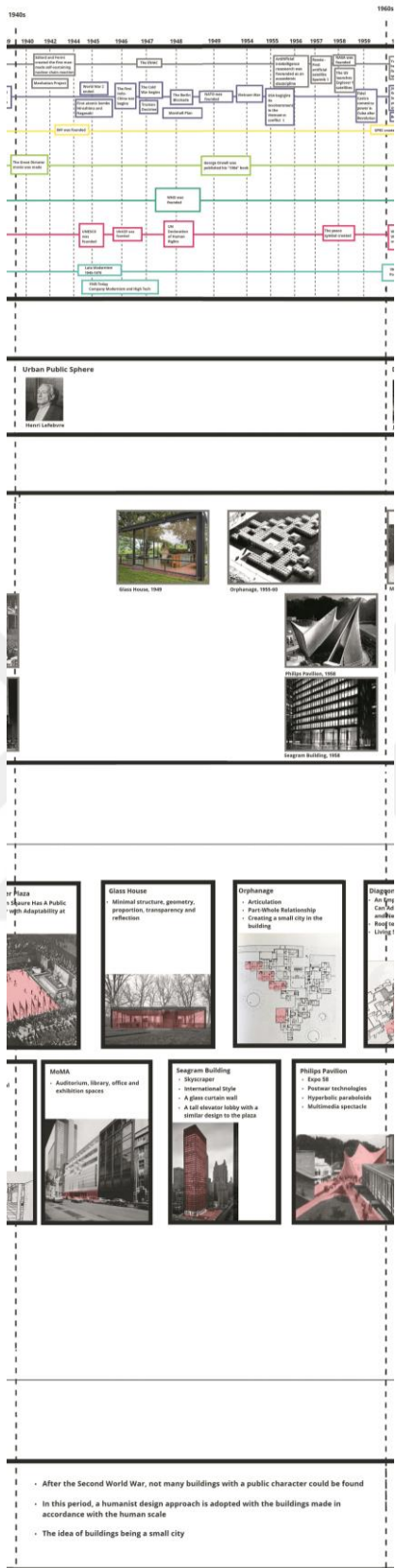


Figure 4. 6: Stage-4 Political Extremism, Part 2 (Prepared by Author).

The Stage-5 section in the table deals with the historical process of the 1960s-1980s. This period is called the Rebellion period in the thesis. This period has historically experienced many ruptures, including technological, political, economic, social, and many developments. The most decisive breaking points of this period are the student and worker movements and the social events in which civil rights were established. In this period, there were many technological breaks with the establishment of ARPANET and the creation of the internet concept. The 1960s was the period of a student society that was defined by oppositional movements and opposed violence. Jacques Derrida, who opposed this violence, was added to the table, pointing to this period when the violence in the Vietnam War increased, and the thoughts of the West were criticized. In this period, when Jacques Derrida was against violence with the concept of deconstruction, the architect Bernard Tschumi, who was influenced by this concept, was added to this part of the painting. Lefebvre, the thinker of the previous period, and Derrida, the thinker of this period, influenced Tschumi's ideas. In this context, Tschumi deals with the intellectual infrastructure of public space designs with what he learned from these two thinkers.

In the historical process, many buildings, such as the Montessori School and the Centraal Beheer Office Building, were added to the Public Space Designs section. As a result of the analysis of these structures, the idea of public space programmatically includes shared life. Architectural elements such as balconies, streets, doors, columns, gardens, and walls are used in public spaces created with the idea of shared life. In this period, the corridors are transformed into streets, and the public space outside is carried into the interior. As seen in the Centraal Beheer Office Building, the idea of the neighborhood is adopted by constructing a city within itself with the common courtyards and interior balconies facing these courtyards. Thus everyone is ensured to own their space. Another feature of the public spaces designed during this period is the empty frames presented with the period's return. Thanks to the blank skeleton left in the buildings, the user is encouraged, and participation is ensured with the flexibility offered. In this context, with empty frames that can adapt to the conditions, the user creates the idea of shared life while constructing his own space (Figure 4.7).

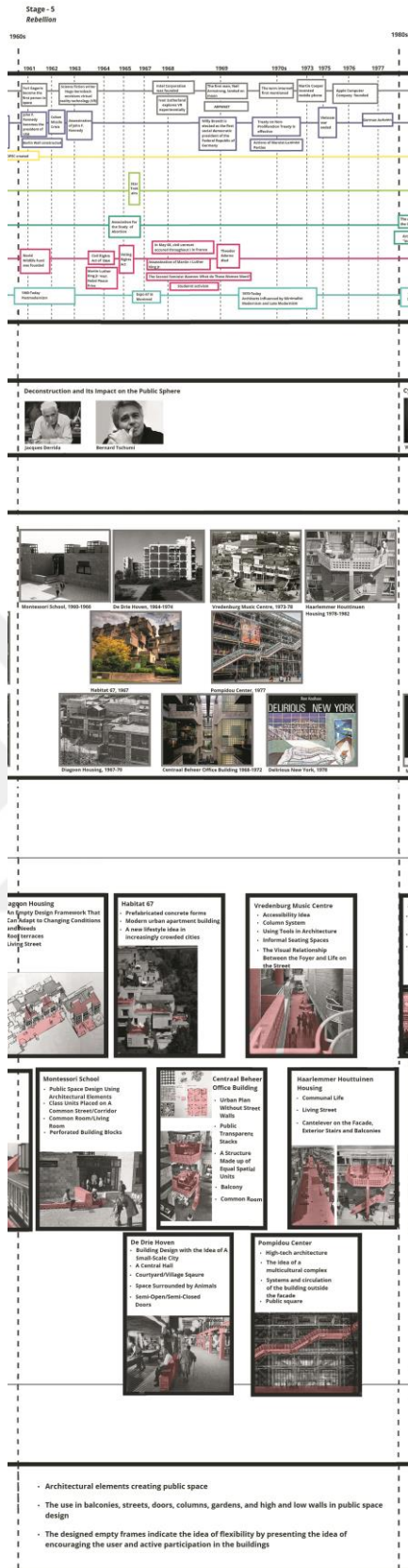


Figure 4. 7: Stage-5 Rebellion (Prepared by Author).

Stage-6 part of the table is called Digital Developments. This section marks the 1980s-2000s. This historical process is a period in which many technological breakthroughs were triggered and developed by the previous period. In this period, when computer technology developed and Microsoft offered many innovations, in 1991, the World Wide Web became available to the public. Thus, there is a period in which sites such as Google are established, and the internet evolves into a commercial area. While 14 million people were infected with AIDS in 1993, the Kyoto Protocol framework was created in 1997 in response to the global climate crisis. In parallel with these historical breaks, William Gibson is included in the Philosophers-Architects section of the painting. Gibson's definition of cyberspace and the architect Marcos Novak, who was influenced by this definition and worked on the liquid architecture concept, were added to the table. Many public spaces, such as Parc de la Villette, Jussieu – Two Libraries, and Dance with the Virtual Dervish: Worlds in Progress, were added to the public space section of the painting, which was added in parallel with the historical process. As a result of the analysis of these public spaces, it has been observed that while public spaces continue to be constructed as physical spaces that maintain their structural qualities, on the other hand, they have begun to be moved to virtual spaces. It has been analyzed that the architects of the '68 generation created transformations programmatically in physical public space designs. During this period, the buildings begin to accommodate the developing infrastructure technologies. Structural elements such as ramps, escalators, elevators, and stairs continue to be constructed within the building, and public space design continues with the idea that the building is a city. As in Jussieu – Two Libraries, these buildings contain urban elements and provide structural and public qualities. These public spaces carry the metropolitan area indoors by hosting squares, streets, and amphitheaters within the building. The architects of the '68 generation adopted the idea that architectural tools should offer freedom by questioning what architecture was in this period. On the other hand, with the opportunities provided by technology, concepts of public space without material are formed. Public spaces such as Dancing with the Virtual Dervish: Worlds in Progress continue to be designed, expanded, and evolved with user participation (Figure 4.8).

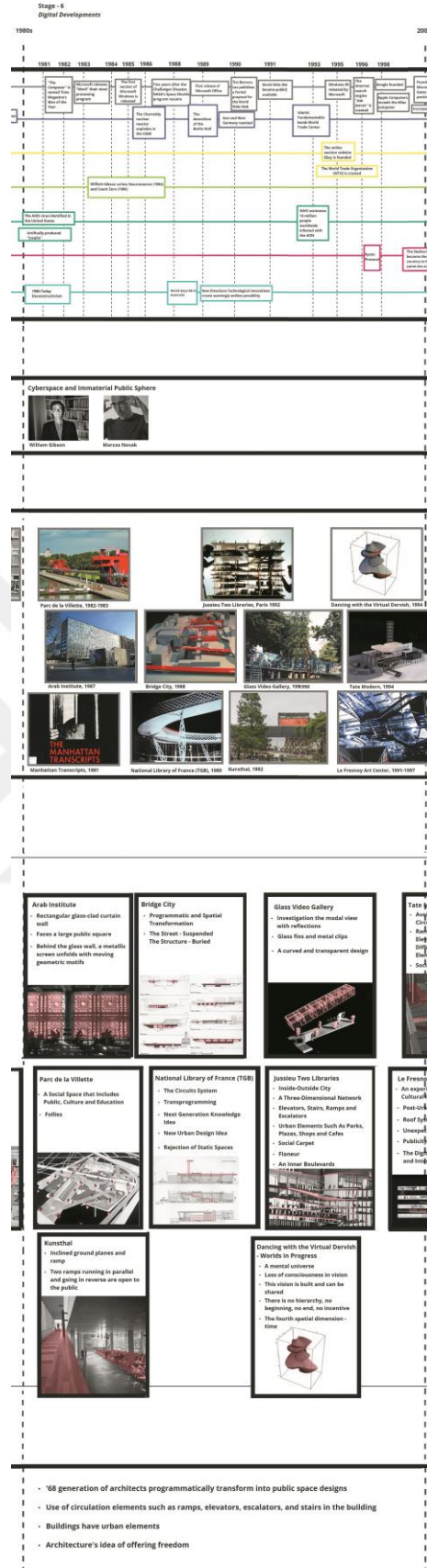


Figure 4. 8: Stage-6 Digital Developments (Prepared by Author).

The last part of the painting is the stage-7 part called New Publicity and Digital Arts. This section refers to the years the 2000s-2022. In 2000, the use of mobile phones became widespread. When the telecommunication system is developing, social media sites such as Facebook are also established in this period. The dangers of the climate crisis that took place in 2003 continue to be explained with the Kyoto Protocol. Epidemic diseases such as avian flu that emerged in 2005 and swine flu in 2009 began to be seen frequently. In addition to the historical breaks analyzed, space explorations continued during this period. In 2015, NASA found flowing water on Mars. In the same period, the Ebola epidemic is seen in South Africa. In 2016, the Paris Agreement was signed in response to the climate crisis. This period is a process in which many historical breaks were experienced. The Covid-19 pandemic, which affected the world in 2019, is one of the essential historical breaks of this period.

With Covid-19, closures have occurred worldwide, and many new concepts such as social distance have been added to life. Architect Bjarke Ingels and artist Refik Anadol, who continued to work in this historical period and were influenced by this period, have been added to the painting. In parallel with this historical process, designs such as Seattle Central Library, The Danish Pavilion, Mars Dune Alpha, and WDCH Dreams have been added to the Public Space Designs section. As a result of these designs, it has been analyzed that physical and immaterial public space designs are formed as seen in the previous period. Physical public spaces are used to design public spaces through architectural elements – balconies, streets, stairs, squares, and ramps. As seen in The VM House, the idea of public space is provided by constructing balconies and roads within the building. In this period, the public spaces built with the greater use of the infrastructure tools offered by the developing technology enabled the exterior field in the city to turn inward. In response to the increasing climate crisis, while researching sustainability methods in public spaces, the use of ramps is observed in the designs by suggesting that bicycles be included in the buildings. As seen in Mars Dune Alpha, experiments on new building materials are carried out, and new public spaces are sought by constructing 3D-printed habitats. In this period, immaterial public spaces continued to be designed with the development of technology and increased access to this development. While these immaterial public spaces are realized as visual and electronic environments, they create new publicity in which hierarchies, bodies, identities, and no data in the physical world are carried out voluntarily. In this period,

the idea of an active and immaterial public space, in which the digital arts created by artists such as Refik Anadol, are produced on the facades of the buildings and in the interior spaces, and the public spaces are transformed with the participant (Figure 4.9).

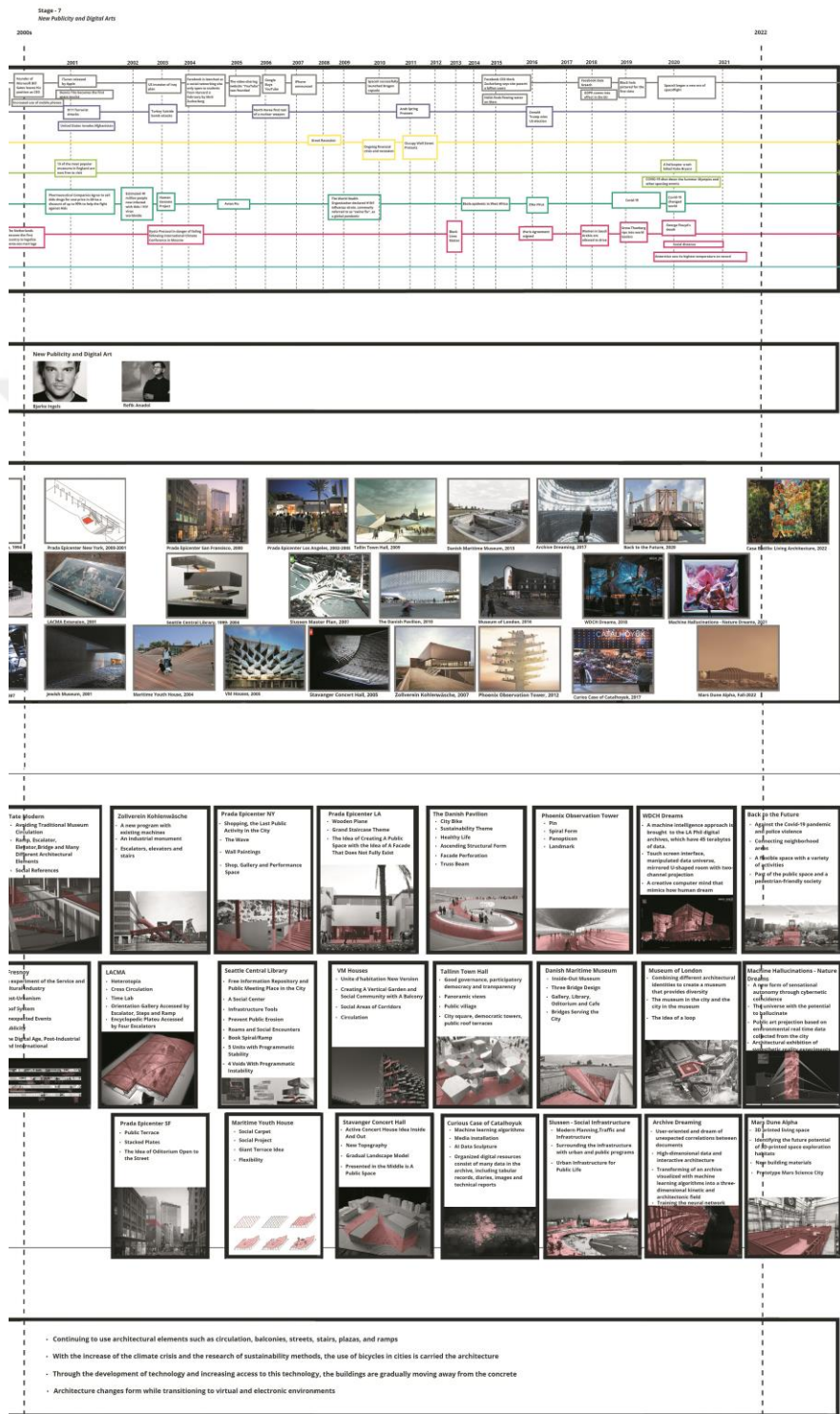


Figure 4. 9: Stage-7 New Publicity and Digital Arts (Prepared by Author).

In the historical process, epidemics have played a role in urban innovations. For example, cities are being shaped to provide clean air and water while discovering the importance of hygiene with the plague epidemic in the 14th century and the cholera epidemic in the 19th-20th century. In addition, infrastructure systems are being developed with this epidemic. For example, Central Park is being transformed into the city's lungs for this purpose. Similarly, the promenades and gardens of the Victoria Embankment in London are the product of a new sewer system designed to prevent infection (Leigh, 2020). Thus, it is predicted that changes will occur with the Covid-19 outbreak.

The Covid-19 pandemic is one of the historical breaks of the period that affected the whole world in 2019. Thus, closures have taken place worldwide, and many concepts, such as social distance, have entered life. The concept of social distance, which came into life with Covid-19, is defined by Edward Hall (Hall, 1990). According to this definition, a range of 1.3-3.75 meters is a social distance, which is the talking distance between acquaintances. In response to this physical space, distances are disappearing thanks to Covid-19, developing technology, and internet networks. In this process, with a computer and communication network system owned, the person can define himself as he wishes in an immaterial public space without hierarchy and limitations. In this immaterial public space, the participation of the person becomes optional.

Public spaces offer the opportunity to see, hear and communicate with others. Public spaces that interact with social processes allow small, impromptu events to turn into big ones (Gehl, 2011). As a public space in cities, it provides diversity and exists with people doing different things for different purposes (Jacobs, 1992). In this context, the closures with Covid-19 cause the way people see, hear and communicate with each other, thus changing the definition of public space temporarily or permanently. The idea of intuitive identification of overcrowding, one of the results of William Whyte's work, may change with Covid-19 (Whyte, 2001). This instinctive situation can create an automated effect in the city and public spaces (Elsheshtawy, 2015). With all these closures, people who turn to immaterial public spaces, on the other hand, can establish permanent changes by protecting the city's public spaces and carrying out activities such as walking and cycling (Law, Azzali, & Conejos, 2021).

Thanks to Covid-19 and developing technological developments, public space activities can be realized with the internet (Carmona, 2021). Due to online work, physical public spaces may change who is used and at what times. On the other hand, in response to the Covid-19 pandemic, people struggle against isolation by using balconies, landings, and windows. Thus, unused spaces such as roofs, windows, and balconies begin to have a public character. In this context, the potential of new places, such as brown areas and roofs of buildings in cities, is increasing (Honey-Rosés, and others, 2020). With the restrictions in public spaces that came with the Covid-19 pandemic, and on the other hand, the idea of being able to reach everywhere instantly with the technological developments is starting to be fictionalized in residences. In this context, new public space possibilities are emerging. Balconies, terraces, landings, windows, door sills, and courtyards can define new public spaces. On the other hand, mass media can describe public spaces everywhere. Thus, technology has become a tool that responds to the needs of people (Bereitschaft & Scheller, 2020). While, while each space can define a physical public space for people, it also supports the emotional idea of people being social beings.

5. CONCLUSION

This thesis constructs its discussion with the tabulation and comparative analysis it has created through literature research. In the study, thinkers such as Hannah Arendt, Jürgen Habermas, Richard Sennett, Oskar Negt-Alexander Kluge, Henri Lefebvre, Jacques Derrida, and William Gibson explained the existence of the public sphere with the literature research on the creation of the definition and content of the public sphere of thinkers were reached and included in the thesis. This study investigated the architectural programs and structural contents that these selected thinkers and architects stated/designed in the context of public space. This research has reached programs such as agora, amphitheater, square, club, city plan, department store, shopping arcade, factory, school, and dwelling space. In addition to these architectural programs, in another part of the study, the public space works of architects such as Herman Hertzberger, Rem Koolhaas, Bernard Tschumi, Marcos Novak, and Bjarke Ingels and artists such as Refik Anadol were analyzed. As a result of this literature research, the programmatic and structural contents that constitute the public sphere-public space relationship were interpreted. The third method of the thesis is a process for designing the contemporary counterparts of public space. It is a design phase about how historical breaks that affect the social structure, such as the climate crisis, Covid-19 pandemic, economic-political turmoil, and technological developments, which emerged with the analysis of the tabulation work, transform public space designs.

This thesis deals with all factors that affect social life in a historical process and cause a social break. The views and evaluations of architects and thinkers on these factors are examined. Thus, the thesis examines the conditions constituting the public sphere, its transformation, and architectural/spatial discussions on the production of public space. In the context of the current conditions, another aim of this research has also investigated the current state of the public space and its content regarding architectural practice and thought.

This study has reached the argument that different conditions that transform daily and social life change and transform the production of public space, the existence of this space, and that this transformation affects the programmatic and structural contents in

the field of architecture through literature research and tabulation. Thus, by establishing the architectural scope of the public space on the program/action and structural range of the events, breaks, thinkers, and architects, it has been reached that historical events cause gaps in the social structure and lead to programmatic and structural changes and transformations in the architectural contents that make up the definition of public space. In this context, a study has been obtained on the formation of architectural dimensions, ground-surface relations, the interaction of architectural elements with each other, and changes and transformations in design and structural components.

As a result of all these studies, it has been observed that historical breaks have changed life, public sphere definitions, and public space designs in the historical process, starting from the Ancient Greek period until 2022. Furthermore, it is observed that certain historical breaks have transformed and changed public space designs during the determined periods in this historical process. In this context, with all transformations, the ideas of thinkers and definitions of the public sphere also interact. Therefore, it has been concluded that, as historical breaks affect public sphere definitions and public space designs, they also affect historical gaps. In this case, historical breaks-public sphere definitions-public space designs are not in a linear relationship that affects each other but are in a relationship as a constantly interacting network.

As seen in this tabulation, historical breaks transform public sphere definitions and public space designs in the same period and sometimes in later periods. For example, Hannah Arendt, who points to the Ancient Greek public sphere, made her discussion of this space in 1958, but the Ancient Greek public sphere existed in 700 BC. The design ideas of Arendt, who defined this Ancient Greek public sphere, and Herman Hertzberger, the architect discussed in the thesis, were matched. This situation supports the idea that architectural productions made in specific periods are affected by these periods, historical breaks, and public sphere discussions. In the same way, Richard Sennett, who pointed to the Industrial Revolution with his debates on public spheres in cities in 1977, and Rem Koolhaas, who took part in the thesis, concluded that he influenced public space designs. Similarly, it was supposed that the definitions and concepts of the public sphere, defined by the intellectuals Henri Lefebvre and

Jacques Derrida by being influenced by the conditions in the historical process, influenced the public space designs of architects. These two thinkers influenced Bernard Tschumi, one of the architects researched in this thesis, and directed public space designs. As can be seen in this tabulation, it has been concluded that architect Marcos Novak, who was influenced by the technological developments in the process and William Gibson's creation of the concept of cyberspace, advanced his works based on this concept in his designs. Another part of the result is the productions of names such as Bjarke Ingels and Refik Anadol, in which the ongoing relations within the interaction of all these historical breaks-public sphere definitions-public space designs create new publics.

All these studies have reached how the changes and transformations in architectural design elements, ground-surface relations, sizes, design, and structural elements occur. As a result, this thesis sought the traces of the effects of philosophical and architectural thought on how it transforms and changes its design and structural elements while producing space. This thesis has reached that the historical processes affecting social life have affected the definitions of the public sphere and public space designs and that a mutual interaction network has formed between them.



REFERENCES

- Akay, A.** (1999). Yapıbozma ve Plastik Sanatlar. *Toplumbilim*(10), 13-23.
- Alcock, S. E.** (2002). *Archaeologies of the Greek Past: Landscape, Monuments, and Memories*. Cambridge: Cambridge University Press.
- Arendt, H.** (1959). *The Human Condition*. Chicago: The University of Chicago Press.
- Arendt, H.** (1994). *İnsanlık Durumu*. (B. Şener, Trans.) İstanbul: İletişim Publisher.
- Arendt, H.** (2006). *Between Past and Future: Eight Exercises in Political Thought*. London: Penguin Books.
- Aubin, F.** (2014). Between Public Space(s) and Public Sphere(s): An Assessment of Francophone Contributions. *Canadian Journal of Communication*, 89-110.
- Aytaç, Ö.** (2007). Kent Mekanlarının Sosyo-Kültürel Coğrafyası. *Firat University Journal of Social Sciences*, 17(2), 199-226.
- Banerjee, T.** (2007). The Future of Public Space: Beyond Invented Streets and Re-invented Places. *Journal of the American Planning Association*, 67(1), 9-24.
- Benedikt, M.** (1992). Cyberspace: Some Proposals. In *Cyberspace: First Steps* (pp. 119-225). London: The MIT Press.
- Benedikt, M.** (1992). Introduction. In *Cyberspace First Steps* (pp. 1-27). London: The MIT Press.
- Bereitschaft, B., & Scheller, D.** (2020). How Might the Covid-19 Pandemic A Century Urban Design, Planning, and Development? *Urban Science*, 1-22.
- Bertens, H.** (2001). *Literary Theory: Basics*. London: Routledge Publisher.
- Böck, I.** (2015). *Six Canonical Project by Rem Koolhaas*. Berlin: Jovis.
- Bredin, H.** (2009). Sign and Value in Saussure. *Philosophy*, 67-77.

Calhoun, C. (2001). Civil Society/Public Sphere: History of Concept. In J. D. Wright (Ed.), *International Encyclopedia of the Social & Behavioral Sciences* (p. 701-706). London: Elsevier Helath Sciences.

Caputo, J. (1997). Deconstruction in A Nutshell A Conversation with Jacques Derrida. *Perspectives in Continental Philosophy, No. 1 John D. Caputo, Series Editor*. New York: Library of Congress Cataloging in Publication Data.

Carmona, M. (2010). Contemporary Public Space, Part Two: Classification. *Journal of Urban Design*, 157-173.

Carmona, M. (2011). The “Public-isation” of Private Space – Towards Charter of Public Space Rights and Responsibilities. *Journal of Urbanism: International Research on Placemaking and Urban Sustainability*, 1-32.

Charitonidou, M. (2020). Simultaneously Space and Event: Bernard Tschumi’s Conception of Architecture. *ARENA Journal of Architectural Research*, 1-24.

Chung, C. J., Inaba, J., Koolhaas, R., & Leong, S. T. (2002). *The Harvard Design School Guide to Shopping / Harvard Design School Project on the City 2*. Cologne: Taschen.

Cortés, J. A. (2006). Delirious and More. *El Croquis*.

Cortés, J. A. (2007). Delirious and More & 3 Theory and Practice. *El Croquis*, 9-15.

Çalışkan, S. (1993). Yapıbozuculuk Üzerine. *Dilbilim Araştırmaları Dergisi*, 99-107.

Çelebi, A. (2004). Kamusal Alan ve Sivil Toplum: Siyasal Bir Değerlendirme. In M. Özbek (Ed.), *Kamusal Alan* (pp. 237-285). İstanbul: Hil Yayıncılık.

Dagenhart, R. (1989). Urban Architectural Theory and the Contemporary City: Tschumi and Koolhaas at the Parc de la Villette. *Ekistics*, 84-92.

Dahlberg, L. (1998). Cyberspace and the Public Sphere: Exploring the Democratic Potential of the Net. *Convergence: The International Journal of Research into New Media Technologies*, 70-84.

Dahlgren, P. (2005). The Internet, Public Spheres, and Political Communication: Dispersion and Deliberation. *Political Communication*, 147-162.

Derrida, J. (1976). *Of Grammatology*. Baltimore: Johns Hopkins University Press.

Derrida, J. (1982). *Positions*. Chicago: University of Chicago Press.

Elliott, A., & Turner, B. (2001). *Profiles in Contemporary Social Theory*. California: SAGE Publications Ltd.

Elsheshtawy, Y. (2015). Observing the Public Realm: William Whyte's "The Social Life of Small Urban Spaces". *Built Environment*, 399-411.

Evangelidis, V. (2004). Agoras and Fora: Developments in the Central Public Space of the Cities of Greece During the Roman Period. *The Annual of the British School at Athens*(109), 335-356.

Fraser, N. (2004). Kamusal Alanı Yeniden Düşünmek: Gerçekte Var Olan Demokrasinin Eleştirisine Bir Katkı. In M. Özbek (Ed.), *Kamusal Alan* (pp.103-132). İstanbul: Hil Yayıncılık.

Friedman, K. (1998). Building Cyberspace: An Introduction. *Building Cyberspace: Information, Place and Policy*, 76-82.

Fuchs, C. (2019). Henri Lefebvre's Theory of the Production of Space and the Critical Theory of Communication. *Communication Theory*, 129-150.

Geng, D., Innes, J., Wu, W., & Wang, G. (2021). Impacts of Covid-19 Pandemic on Urban Park Visitation: A Global Analysis. *Journal of Forestry Research*, 553-567.

Gehl, J. (2011). *Life Between Buildings*. Washington: Island Press.

Gibson, W. (1986). *Burning Chrome*. London: Gollancz.

Gibson, W. (1988). *Mona Lisa Overdrive*. New York: Bantam Books.

Gibson, W. (2016). *Neuromancer*. London: Gollancz.

Gibson, W., & McCaffery, L. (1988). An Interview with William Gibson. *Mississippi Review*, 217-236.

Gottdiener, M. (2004). Castells'in Düşüncesinde Kentsel Toplumsal Hareketlerin Yeri. In M. Özbek (Ed.), *Kamusal Alan* (pp. 429-443). İstanbul: Hil Yayıncılık.

Gruen, V., & Smith, L. (1960). *Shopping Town USA: The Planning of Shopping Centers*. New York: Van Nostrand Reinhold.

Güney, K., & Güney, A. (2008). A BRIEF DESCRIPTION OF JACQUES DERRIDA'S DECONSTRUCTION AND HERMENEUTICS. *E-Journal of New World Sciences Academy*, 219-225.

Habermas, J. (2004). Kamusal Alan. In M. Özbek (Ed.), *Kamusal Alan*. İstanbul: Hil Yayıncılık.

Habermas, J. (2007). *Kamusallığın Yapısal Dönüşümü*. İstanbul: İletişim Publisher.

Habermas, J. (2009). *Doğalcılık ve Din Arasında Felsefi Denemeler*. İstanbul: Yapı Kredi Publisher.

Hall, E. T. (1990). *The Hidden Dimension*. Hamburg: Anchor.

Hansen, M. (2004). Yirmi Yılın Ardından Negt ve Kluge'nin "Kamusal Alan ve Tecrübe"si Değişken Karışımlar ve Genişlemiş Alanlar. In *Kamusal Alan* (pp. 141-181). İstanbul: Hil Yayıncılık.

Hazelrigg, G. (2005). Living With Deconstruction. *Landscape Architecture Magazine*, 166-168.

Heidegger, M. (2013). *Poetry, Language, Thought*. New York: Harper Perennial Modern Classics.

Heim, M. (1992). The Erotic Ontology of Cyberspace. In *Cyberspace: First Steps* (pp. 59-81). London: The MIT Press.

Hertzberger, H. (2005). *Lessons for Students in Architecture*. Rotterdam: 010 Publishers.

Hinshaw, M. (2002). La Villette After Twenry Years. *Landscape Architecture Magazine*, 123-124.

Holden, R. (1983). An Urban Park for the 21st Century. *Landscape Architecture Magazine*, 66-69.

Holden, R. (1986). Tschumi on Villette. *Landscape Architecture Magazine*, 86-87.

Honey-Rosés, J., Anguelovski, I., Chireh, V., Daher, C., Konijnenidjk van den Bosch, C., Litt, J., Nieuwenhujisen, M. (2020). The Impact of Covid-19 on Public Space: An Early Review of the Emerhing Questions – Design, Perceptions and Inequities. *Cities & Health*, 1-17.

Ingels, B. (2010). *Yes is More*. Köln: Taschen.

Jackson, J. B. (1984). *Discovering the Vernacular Landscape*. London: Yale University Press.

Jacobs, J. (1992). *The Death and Life Of Great American Cities*. New York: Vintage Books Edition.

Jameson, F. (1988). On Negt and Kluge. *October*, 151-177.

Kedik, A. S. (2011). Kamusal Alan, Kent ve Heykel İlişkisi. *Anadolu University Journal of Social Sciences*, 11(1), 229-240.

Khan, O., Hannah, D., & Tschumi, B. (2008). Performance/Architecture: An Interview with Bernard Tschumi. *Journal of Architectural Education*, 52-58.

Kipnis, J. (1996). Recent Koolhaas. *El Croquis* 79, 26-37.

Knödler-Bunte, E., Funke, H., Widmann, A., Negt, O., Kluge, A., & Elliott, F. (2004). The History of Living Labor Power: A Discussion with Oskar Negt and Alexander Kluge. *October*, 35-68.

Knödler-Bunte, E., Lennox, S., & Lennox, f. (1975). The Proletarian Public Sphere and Political Organization: An Analysis of Oskar Negt and Alexander Kluge's The Public Sphere and Experience. *New German Critique*, 51-75.

Koca, A., & Tural, O. (2021). Covid-19 Salgını Sürecinde Değişen Dinamikler Üzerinden Yeni Kamusal Alan Olasılıkları. *The Turkish Online Journal of Design, Art and Communication*, 360-377.

Konrad Adenauer Stiftung. (2017). *From Cyberspace to Outer Space*.

Koolhaas, R. (2000). Junkspace. *ANY: Architecture New York*, 7A.

Koolhaas, R., & Mau, B. (2011). *S, M, L, XL*. New York: Monacelli Press.

Koolhaas, R., Tschumi, B., Miljacki, A., Reeser Lawrance, A., & Schafer, A. (2006). 2 Architects 10 Questions on Program. *PRAXIS: Journal of Writing + Building*, 6-15.

Kuhn, T. (1996). *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press.

Küçükalp, K. (2008). *Batı Metafiziğinin Dekonstrüksiyonu: Heidegger ve Derrida*. Bursa: Sentez Yayıncılık.

La Marche, J. (1995). Reviwed Works: Architecture and Disjunction by Bernard Tschumi; Event-Cities by Bernard Tschumi. *Journal of Architectural Education*, 132-134.

Lamont, M. (1987). How to Become a Dominant French Philosopher: The Case of Jacques Derrida. *American Journal of Sociology*, 584-622.

Lanier, J. (1989). Interview in the Whole Earth Review. 108.

- Lavin, S.** (1997). Inter-Objective Criticism: Bernard Tschumi and Le Fresnoy. *ANY: Architecture New York*, 32-35.
- Law, L. Azzali, S., & Conejos, S.** (2021). Planning for the Temporary: Temporary Urbanism and Public Space in A Time of Covid-19. *Town Planning Review*, 65-73.
- Lefebvre, H.** (1982). *The Sociology of Marx*. New York: Columbia University Press.
- Lefebvre, H.** (1991). *The Production of Space*. Oxford: Blackwell.
- Lefebvre, H.** (1996). *Writings on Cities*. Cambridge: Blackwell.
- Lefebvre, H.** (2003). *The Urban Revolution*. University of Minnesota Press.
- Lefebvre, H.** (2014). *Mekanın Üretimi*. (I. Ergüden, Trans.) İstanbul: Sel Publisher.
- Leigh, g.** (2020). Reimagining the Post-Pandemic City. *Landscape Architecture Australia*, 18-20.
- Lemley, M.** (2003). Place and Cyberspace. *California Law Review*, 521-542.
- Macgowan, T.** (1984). The Parc De La Villette: Twentieth Century Theory for the Twenty-First. *Landscape Australia*, 29-32.
- Martin, L.** (1990). Transpositions: On the Intellectual Origins of Tschumi's Architectural Theory. *Assemblage*, 23-35.
- McCarthy, T.** (2004). Kamusal Alanın Yapısal Dönüşümü'nün 1989 İngilizce Baskısına Giriş. In M. Özbek (Ed.), *Kamusal Alan* (pp. 91-93). İstanbul: Hil Yayıncılık.
- Montés, F., & Tschumi, B.** (1970). Do-It-Yourself-City, *L'Architecture d'aujourd'hui*, 98-105.
- Naginski, E.** (2010). Architecture at the Threshold, *Perspecta*, 200-207.
- Negt, O., & Kluge, A.** (2004). Kamusal Alan ve Tecrübe'ye Giriş. In M. Özbek (Ed.), *Kamusal Alan* (pp. 133-141). İstanbul: Hil Yayıncılık.
- Negt, O., Kluge, A., & Labanyi, P.** (1988). "The Public Sphere and Experience": Selections. *October*, 60-82.
- Novak, M.** (1992). Liquid Architectures in Cyberspace. In *Cyberspace: First Steps*. London: The MIT Press.

- Novak, M.** (1995). Transmitting Architecture. *Architectural Design*, 43-47.
- Ockman, J., & Tschumi, B.** (2008). Talking with Bernard Tschumi. *Log*, 159-170.
- Orman, T. F.** (2015). Jacques Derrida Düşüncesinde “Dil”. *Kilikya Journal of Philosophy*, 61-81.
- Özbek, M.** (2004). Giriş: Kamusal Alan ve Kolektif Yaratıcılık. In M. Özbek (Ed.), *Kamusal Alan* (pp. 181-233). İstanbul: Hil Yayıncılık.
- Özbek, M.** (2004). Giriş: Kamusal Alanın Sınırları. In M. Özbek (Ed.), *Kamusal Alan* (pp. 19-91). İstanbul: Hil Yayıncılık.
- Özbek, M.** (2004). Giriş: Kamusal-Özel Alan, Kültür ve Tecrübe. In M. Özbek (Ed.), *Kamusal Alan* (pp. 443-501). İstanbul: Hil Yayıncılık.
- Panahi, S., Kia, A., & Samani, N. B.** (2017). Analysis of the Liquid Architecture Ideology Based on Marcos Novak’s Theory. *International Journal of Architecture and Urban Development*, 63-72.
- Pirenne, H.** (2014). *Medieval Cities: Their Origins and the Revival of Trade*. Princeton: Princeton University Press.
- Popper, K.** (1972). *Objective Knowledge: An Evolutionary Approach*. Oxford: Oxford University Press.
- Punday, D.** (2000). The Narrative Construction of Cyberspace: Reading Neuromancer, Reading Cyberspace Debates. *College English*, 194-213.
- Purcell, M.** (2013). Possible World’s: Henri Lefebvre and The Right to the City. *Journal of Urban Affairs*, 141-154.
- Rheingold, H.** (1991). *Virtual Reality*. New York: Simon and Schuster.
- Rutli, E. E.** (2016). Derrida’nın Yapısökümü. *TEMAŞA*, 49-68.
- Sennett, R.** (1971). *The Uses of Disorder: Personal Identity and City Life*. London: Penguin Press.
- Sennett, R.** (2002). *Kamusal İnsanın Çöküşü*. (S. Durak, & A. Yılmaz, Trans.) İstanbul: Ayrıntı Publisher.
- Sennett, R.** (2013a). *Gözün Vicdanı: Kentin Tasarımı ve Toplumsal Yaşam*. (S. Sertabiboğlu, & C. Kurultay, Trans.) İstanbul: Ayrıntı Publisher.

Sennett, R. (2013b). *Kamusal İnsanın Çöküşü*. (S. Durak, & A. Yılmaz, Trans.) İstanbul: Ayrıntı Publisher.

Serres, M. (1983). *Hermes: Literature, Science, Philosophy*. 42-43: Johns Hopkins University Press.

Shear, T. L. (1973). The Athenian Agora: Excavations of 1972. *Hesperia: The Journal of the American School of Classical Studies at Athens*, 359-407.

Shear, T. L. (1981). Athens: From City-State to Provincial Town. *Hesperia: The Journal of the American School of Classical Studies at Athens*, 356-377.

Simmel, G. (1950). The Metropolis and Mental Life. In *The Sociology of Georg Simmel* (pp. 409-424). New York: The Free Press.

Speaks, M. (1993). Writing in Architecture. *ANY: Architecture New York*, 6-7.

Sponsler, C. (1992). Cyberpunk and the Dilemmas of Postmodern Narrative: The Example of William Gibson. *Contemporary Literature*, 625-644.

Stashower, D. (1990). A Dreamer Who Made Us Fall in Love With the Future. *Smithsonian*, 50.

Sterling, B. (Ed.). (1988). *Mirror Shades: The Cyberpunk Anthology*. New York: Ace Books.

Sutherland, I. (1968). A Head-Mounted Three Dimensional Display. *Fall Joint Computer Conference* (pp. 757-764). Washington: Thompson Books.

Tallis, J. (1852). *Tallis's History and Description of the Crystal Palace and the Exhibition of the World's Industry in 1851*. London: John Tallis.

Tekeli, İ. (2011). *Kent, Kentli Hakları, Kentleşme ve Kentsel Dönüşüm*. İstanbul: Tarih Vakfı Yurt Publisher.

Thompson, H. A. (1954). The Agora at Athens and the Greek Market Place. *Journal of the Society of Architectural Historians*, 9-14.

Tomas, D. (1989). The Technophilic Body: On Technicity in William Gibson's Cyborg Culture. *New Formations*, 113-129.

Tomas, D. (1992). Old Rituals for New Space: Rites de Passage and William Gibson's Cultural Model of Cyberspace. In *Cyberspace First Steps* (pp. 31-49). London: The MIT Press.

Tschumi, B. (1989). Three Competitions Entries. *AA Files*, 30-42.

Tschumi, B. (1993). Ten Points, Ten Examples. *ANY: Architecture New York*, 40-43.

Tschumi, B. (1994). *Event-Cities: Praxis*. Cambridge: The MIT Press.

Tschumi, B. (1994). Glass Video Gallery. *ANY: Architecture New York*, 18-19.

Tschumi, B. (1994). Manhattan Transcripts. *ANY: Architecture New York*, 48-49.

Tschumi, B. (1994). *The Manhattan Transcripts*. New York: St. Martin's Press.

Tschumi, B. (1994). Urban Pleasures and Moral Good. *Assemblage*, 6-13.

Tschumi, B. (2005). Derrida: An Ally et un Ami. *Log*, 117-119.

Tschumi, B. (2012). *Architecture Concepts: Red is Not a Color*. New York: Rizzoli.

Turner, V. (1974). Liminal to Liminoid, in Play, Flow, and Ritual: An Essay in Comparative Symbolology. *Rice University Studies*, 65.

Wallimann, I. (1981). *Estrangement: Marx's Conception of Human Nature and the Division of Labor*. London: Greenwood Press.

West, D. (2005). *Kita Avrupası Felsefesine Giriş*. İstanbul: Paradigma Publisher.

Whyte, W. (2001). *The Social Life of Small Urban Spaces*. New York: Project for Public Spaces.

Yükselbaba, Ü. (2011). Kamusal Alan Modelleri ve Bu Modellerin Bağlıları. *Journal of Istanbul University Law Faculty*, 227-271.

Zaera-Polo, A. (Ed.). (1992). OMA-Rem Koolhaas. *El Croquis*.

Url-1 <<https://www.archdaily.com/photographer/cca-mellon-lectures>>, accessed, 11 June 2022.

Url-2 <<https://www.oma.com/projects/jussieu-two-libraries>>, accessed, 23 April 2021.

Url-3 <<https://www.oma.com/projects/kunsthal>>, accessed, 20 April 2022.

Url-4 <<https://www.oma.com/projects/tate-modern>>, accessed, 10 May 2022.

Url-5 <<https://www.oma.com/projects/lacma-extension>>, accessed, 12 May 2022.

Url-6 <<https://www.oma.com/projects/prada-epicenter-san-francisco>>, accessed, 12 May 2022.

Url-7 <<https://www.oma.com/projects/prada-epicenter-new-york>>, accessed, 12 May 2022.

Url-8 <<https://www.oma.com/projects/prada-los-angeles>>, accessed, 12 May 2022.

Url-9 <<https://www.oma.com/projects/seattle-central-library>>, accessed, 18 June 2022.

Url-10 <<http://www.tschumi.com/projects/3/>>, accessed, 16 May 2022.

Url-11 <<http://www.tschumi.com/projects/17/>>, accessed, 20 May 2022.

Url-12 <<http://www.tschumi.com/projects/14>>, accessed, 18 May 2022.

Url-13 <<https://big.dk/#projects-mar>>, accessed, 3 June 2022.

Url-14 <<https://big.dk/#projects-vm>>, accessed, 2 June 2022.

Url-15 <<https://big.dk/#projects-sta>>, accessed 5 June 2022.

Url-16 <<https://big.dk/#projects-slu>>, accessed 5 June 2022.

Url-17 <<https://big.dk/#projects-tat>>, accessed 4 June 2022.

Url-18 <<https://big.dk/#projects-xpo>>, accessed, 2 June 2022.

Url-19 <<https://big.dk/#projects-pho>>, accessed, 5 June 2022.

Url- 20 <<https://big.dk/#projects-sof>>, accessed, 3 June 2022.

Url-21 <<https://big.dk/#projects-mol>>, accessed 5 June 2022.

Url-22 <<https://big.dk/#projects-bkb>>, accessed 4 June 2022

Url-23< <https://big.dk/#projects-nasa2>>, accessed 5 June 2022.

Url-24 <<https://refikanadol.com/works/curious-case-of-catalhoyuk/>>, accessed 1 June 2022.

Url-25 <<https://refikanadol.com/works/archive-dreaming/>>, accessed 2 June 2022.

Url-26 <<https://refikanadol.com/works/wdch-dreams/>>, accessed 1 June 2022.

Url-27 <<https://refikanadol.com/works/machine-hallucinations-nature-dreams/>>, accessed 1 June 2022.





APPENDICES

Annex-1: Tabulation Work

