ARCHITECTURE OF IMAGINING RELATIONSHIPS: SPACES OF MANY

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ÇOKLUĞUN UZAMI

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ABSTRACT

ARCHITECTURE OF IMAGINING RELATIONSHIPS: SPACES OF MANY

This thesis questions the origins of the idea that defines the Western-centric capitalist traditions as being based on the relationship between 'subjects and space,' which is rooted in the dominant ideologies of 'hierarchy of species' and 'human exceptionalism.' It aims to prompt human and nonhuman beings of the Anthropocene to confront the contradictions within this framework, such as political, economic, and ecological crisis, growth-oriented thinking, and a limited understanding of the relationship between subjects and space that benefits who holds power. Constantly varied relationship patterns between the subject and the space are discussed through the origins of capitalist manners, such as the enclosure of the commons, colonization, and commodification.

These actions have sparked a controversial discussion surrounding hierarchies, assumptions, and justifications that seek to legitimize and establish a patriarchal belief in human superiority over all beings. The exploration of these justifications and practical acceptances unveils opportunities to examine concepts like ownership and measurement. It also challenges the notion of Man as the fundamental unit of measurement for all things, questioning the idea of man as a standard or decisive measure. As long as Man's relationship with property and ownership is ingrained in his self-definition, the concept of ownership becomes intertwined with the relationship between assets and space. It also prompts a questioning of hierarchical thinking. The thesis conceptualizes this hierarchical way of thinking and acting as subject narrowing, which refers to actions that challenge the perception of human beings as central figures within a defined

space. Additionally, it delves into how these ideas shape the fundamental principles of architecture by critically analyzing the thoughts and practices associated with spatial design. In this study, these ideas are scrutinized and reinterpreted through technological means and the acknowledgement of incalculable belonging, aiming to lay the groundwork for an alternative roadmap.

Searching for an alternative imagination of space for expanding relationships aims to disrupt this circle and remove the man from the path attributed to it as a social and political being, with a mere exception for advantaged ones. If so, how can we imagine a concept of a space that is not driven by mere human interests as a necessity but by relationalities with existences through their differences? While doubting these inquiries, this thesis explores the potential of rethinking all beings materially and *expanding the relationship* with subjects and space. The thesis proposes a concept of space that is not owned by anyone but belongs to everyone, shaped by temporary formations, partnerships, and kinships without separating beings into two opposing groups or current anthropocentric dualities such as human/nonhuman, living/nonliving, animate/inanimate, and actual/virtual. It also utilizes a detour as a questioning tool to foster creativity and seek ways to rethink all beings with their being, belonging, and differences.

To achieve these goals, the study adopts posthuman critical thinking as a methodological tool to displace anthropocentric views that assign human existence an exceptional status. It seeks to break free from the ever-expanding human dominance of the relations between subjects and beings and their common spaces *(milieu)*. Instead, it looks for clues of relations expanding in an alternative space of many. Moreover, it seeks a detour as a questioning tool that contains the potential for creativity.

Keywords: Architectural Theory, Posthuman Critical Theory, Common Space, Space of Many

ÖZET

GENİŞLEYEN İLİŞKİLERİN MİMARLIĞI: ÇOKLUĞUN UZAMI

Bu tez, ‘mekanın öznesini’ kapitalist geleneklere dayanarak batılı türler arası hiyerarşi ve insan istisnacılığı ile tanımlayan düşüncenin kökenlerini sorgular. Bugün yaşanan politik, ekonomik ve ekolojik eşitsizliklerin hüküm sürdüğü, büyüme odaklı düşüncenin varlıkların oluş alanını daralttığı bir dönemde antropomorfik insanı kendi çelişkileri ile yüzleşmeye teşvik eder. Düşüncenin temelinde, insana ait çıkarlar doğrultusunda şekillenen bir mekan kavramı, içinde bulunduğumuz bu kasvetli duruma bir zemin gibi tutunan kök düşünce olabilir mi? Öyleyse, bir gereklilik olarak sadece insanlığa ait oluşlar doğrultusunda şekillenmeyen, varlıkların insan-odaklı ilişkilenmeler üzerinden tanımlanmadığı bir çokluğun mekanını nasıl tahayyül edebiliriz?

Çokluğun mekanı, ikili düşünce geleneğinin aksine, tüm varlıkları maddesel olarak insan/insandışı, canlı/cansız, aktüel/virtüel gibi düşüncede iki karşıt gruba ayırmadan, farklılıkları, oluşları ve ortaklıkları dahilinde temelden, herkese ait ve kimseye ait olmayan bir ‘genişleyen ilişkilerin uzamı’ üzerinden yeniden düşünmenin potansiyellerini arar. Tez boyunca, uzam ile ‘mimarlığın özneleri’ arasındaki çoklu örgün ilişki, ‘müştereklerin çitlenmesi, sömürgeleştirme ve metalaştırma’ gibi kapitalist eylemlerin kökenleri üzerinden sorunsallaştırılır. Bu eylemlerin birleşik etkisinin, insan türünün tartışmalı bir hiyerarşi ile kendi biçimsel varlığını diğer varlıklardan üstün olarak görmesini ve insanı her şeyin ölçüsü olan nihai bir *tekbiçim* olarak kabul edilmesini meşrulaştıran kabulleri tartışır. Bu kabullerden bazıları olarak ölçülebilirlik, gözlemlenebilirlik ve sahip olunabilirlik gibi insan dışı varlıklar üzerinden şekillenen ilişkileri tartışmaya açar. Bu durumda, ilk olarak insanı her şeyin ölçüsü bir “tekbiçim” olarak gören

düşüncedeki insanın kim olduğunu sorar ve insanın ölçme eylemi ile kurduğu biçimsel ilişkinin temsillerini keşfe çıkar. İnsanın mülkiyetle ve sahip olmakla olan ilişkisi onun kendisini tanımladığı yol haritasına dahil edildiği sürece, mülkiyet düşüncesini varlıkların mekanla olan ilişkilenmesine dahil bir süreç olarak görür. Bu tezde özne daralması olarak adlandırılan fikirler ve eylemler bütünü, mekanın kurucu öznelerinin merkezinde her şeyin ölçüsü erkek insanın olduğu tanımlı bir çemberi meşrulaştıran düşüncelerin mimarlığa zemin olması halini sorunsallaştırır. Bu inşaaya temel olan mekana ait düşünce ve pratikleri gözden geçirir. Bu durumda, alternatif bir yol haritası çizmeye başlamak için bu düşünceleri teknolojik aparatlar ve hesaplanamaz bir aidiyetin varlığı ile eleştirerek yeniden yorumlar. Genişleyen ilişkilerin alternatif bir uzamını aramak, bu çemberi bozuma uğratarak insanı; toplumsal ve politik bir varlık olarak ona atfedilmiş rotasından çıkarmayı hedefler. Dahası, rotadan çıkma halini yaratıcı potansiyelleri içinde barındıran bir sorgulama aracı olarak görür. Günümüzde, dışlayıcı olmayan bir pratikle mevcut durumu sorgulayarak tüm varlıkları kendi oluşları, aidiyetlikleri ve farklılıkları ile yeniden düşünmenin yollarını arar. Bu nedenle, bu tez, bizi insan varlığının 'istisnai' konumuna ilişkin antroposentrik görüşleri yerinden etmeye götürecek eleştirel insan sonrası düşünceyi bir yöntem aracı olarak benimser. Özneler ve varlıklar ile onların 'müşterek mekanları *[ortamları]* arasında kurulan ilişkilerin sürekli genişleyen insan egemenliği yerine, alternatif bir çokluğun uzamında genişleyen ilişkilerin ipuçlarını arar.

Anahtar Kelimeler: Mimarlık Teorisi, Eleştirel İnsan Sonrası Kuramı, Müşterek Mekan, Çokluğun Uzamı.

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INTRODUCTION

This thesis critically examines posthuman subjectivity (Braidotti 2002, 2006a) in architecture. It challenges the binary oppositions of humanist thinking, such as self/other, body/mind, human/nature, and nature/culture, by questioning the concepts of species hierarchy and property ownership. It aims to challenge traditional notions of subjectivity that prioritize human exceptionalism. Instead of adhering to humanist subjectivity, the thesis explores alternative modes of thinking that emphasize relationality, drawing upon the concept of subjectivity within architecture. It delves into how subjectivity is perceived and expressed in architectural discourse, moving beyond traditional human-centric perspectives.

Drawing inspiration from the thought-provoking "navigational tool" (Braidotti 2019:2) by Rosi Braidotti (2013a) titled "The Posthuman," this research questions the conventional understanding of human subjectivity and agency. It aims to discuss ways to shift perspective and thinking that challenge the traditional sense of what it means to be human to unleash the transformative potential of posthumanist perspectives in architectural thinking. Braidotti's critical definition of what it means to be human in the Anthropocene era will be discussed further to question posthuman subjectivity. By engaging with the complex interplay between human and nonhuman actors, this study sheds light on the intricate relationships and emerging possibilities that arise when the boundaries between humans and nonhumans are blurred in architectural discourse. Therefore, this thesis aims to contribute to a deeper understanding of the evolving nature of subjectivity in architectural practice by examining "Posthumanist Critical Theory" (Braidotti, 2013).

By acknowledging the togetherness with nonhuman actors, architects can move beyond a purely humanistic or post-anthropocentric approach and embrace a more holistic and diverse understanding of subjectivity in architectural thinking. This shift towards posthuman subjectivity may lead us to question the boundaries of

the self and the spatial, temporal, and ontological frameworks within which architecture operates.

The becoming-different-together (Haraway, 2016, 58) with nonhuman actors challenges architects to think beyond the limitations of humanist thinking and consider the multispecies dynamics that influence space-making. It calls for an ontological and epistemological approach toward the subjectivities of both human and nonhuman entities, recognizing their interconnectedness with one another.

This study challenges prevailing singular and dualistic approaches to architectural thinking, recognizing their limitations and seeking alternative perspectives. It acknowledges that our perception and understanding of the world are deeply intertwined with the material practices that shape it. As architectural approaches evolve and engage with the matter, it plays a vital role in shaping the conceptualization and realization of architectural thinking. By delving into the intricate material relationship between architecture and its subjects, this study aims to critically examine established assumptions and frameworks, prompting a re-evaluation of posthuman subjectivity within the field. It initiates a probing exploration that considers the simultaneous influence of humanistic thought on the theoretical framework and practical application of architecture. It opens new venues for rethinking and expanding our understanding of the posthuman subjectivity paradigm (Braidotti, 2018a).

It aims to explore ways to approach subjectivity in space in a critical manner by considering the various complexities and interdependencies that shape our understanding of space. As mentioned in the text, the exemplified solutions often neglect the interrelatedness of subjects. This interrelatedness encompasses notions of collectivity, care, commoning, and positioning oneself outside the center while operating on multiple levels, including existential, political, social, and creative dimensions. Most importantly, subjectivity in this research is not limited to humans but also includes nonhuman, living/nonliving beings to the collective subjectivities.

By embracing posthuman subjectivity, architects are encouraged to reconsider their roles as mere designers and become facilitators and collaborators within a more extensive network of entangled agencies. Being entangled reminds us of the interconnectedness and interdependence of all the actors or entities and suggests that these actors or entities are not separate or independent, but rather mutually influencing and shaping each other's way of thinking about space. Posthuman critical theory, which illuminates our current situation and challenges rather than focusing solely on a speculative future, offers an opportunity to re-evaluate subjectivity in architecture critically. This reevaluation holds immense potential for addressing pressing environmental, social, and political challenges while fostering collective and alternative perspectives to confront the current human-centric crisis.

Lastly, this research aims to increase intersections within academia by highlighting the urgent need for a radical shift in epistemologies and ontologies, achieved through converging theories here. To achieve this goal, posthuman critical theory and feminist materialist thinking are employed to envisage architecture of expanding relationships that include transversal thinking of the beings and their subjectivities within the space.

This chapter offers an extensive discussion with related pinpoints to the know-how of the architectural practices. Even though this thesis seeks to explore posthuman definitions in architecture, intersection with posthuman thinking and space-making practices could be helpful to begin with. Therefore, the problem definition is structured around an introduction to posthuman thinking. Posthuman critical theory gets its foundations from the history of activism and is very connected to the criticism of European and colonial thinking. Moreover, this introduction aim to discuss the related pin points with its critical perspective.

PROBLEM DEFINITION

The space-making practices have been conceptualized with human needs for centuries. Its recorded formation goes back ages and is used to present human needs as a formation starting from the fundamental need to dwell, survive and connect with beliefs collectively through geography. Accepted definitions of space-making promote human needs with one's intellectual perspective that emphasizes human agency, reason, and capacity to create things. In addition to the fundamental need to dwell, survive and connect with beliefs collectively through geography, there are also others, such as creating spaces that are individual, functional, and responsive to the needs and desires of the humans who own them. As a consequence, the act of creating spaces has long been viewed as a human-centered practice. However, the concept of being human has been subject to significant changes over time.

From initially addressing fundamental human necessities, there has been a shift towards a more synthetic and capital-driven approach to space-making.[2] Capitalism, followed by technology, has been challenging the established beliefs about human identity associated with reason, free will, and self-awareness since the Enlightenment (Harrison, 2012). As discussed in the next chapter, over four centuries, humans have transitioned from being subordinate beings under divine authority to becoming the dominant force that shapes the world. This carved us through an era in human existence that has become the determinate and malignant (Povinelli, 2017) form of the Earth's spatial meanings. It is also all too commonly called the 'Anthropocene.'[3] The concept of the Anthropocene showcases the

[2] Peggy Deamer's (2014) book "Architecture and Capitalism: 1845 to the Present" offers historical analysis and theoretical insights. It offers a comprehensive examination of the complex relationship between architecture and capitalism, shedding light on how economic systems shape our built environment and the practice of architecture itself.

[3] The term "Anthropocene" was initially introduced by Eugene Stoermer and later popularized by Paul Crutzen (2000) to signify a distinct geological era where the impacts of human activities supersede all other

manifold ways humans generate and perceive space, highlighting the multifaceted nature of what Braidotti (2012) refers to as "contemporary power." [4]

In capitalist societies, the Anthropocene's human subject allows us to witness the visible transformations occurring within humanity. Since this thesis aims to comprehend this transformation in the definition of the human, it begins by questioning: "What is the well-known definition of the human subject within architecture today?" Underneath the current definition of what it means to be human, valid patterns may help us understand the roots of many problems we face today. For instance, in today's context, both the human subject and the discipline of architecture deal with deeply interconnected issues, such as poverty, displacement, discriminatory politics, inequalities exposed by governmental politics, and climate crisis. This confrontation, which has unfolded over the past quarter-century, has given rise to chaos and panic within architecture. The above-mentioned issues' responses, reflect the anxious environment that aims to generate solutions or approaches compatible with today's ecological, social, and political atmosphere. However, as discussed in the following pages, these approaches often progress in isolation, lacking a deep integration with the fundamental causes of the problems and failing to sufficiently acknowledge the detrimental effects of hierarchy and the notion of possession/ownership that shape the architectural field. These exemplified solutions in the following pages

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biological, geological, and overall existential forces. Anthropocene combines the Greek word "ánthrōpos," meaning human, with "-cene," referring to a geological epoch centered around the human-centered activities. The underlying thought of the term Anthropocene is a kind of enigma or a series of intertwined corruptions that contain inequalities, injustices, and species hierarchy that have existed of the influence of humans on the planet Earth. The human subject that embodies the Anthropocene will be referred to as an anthropocentric subject. The problem that I refer to as *Subject Narrowing* in this thesis constitutes the foundation of systemic thinking in narrowing down the subjects within the space, by the notion of hierarchy.

[4] In her article "Posthuman, All Too Human Towards a New Process Ontology," Braidotti (2006, 198) presents a feminist post-anthropocentric critique of "bio-power," based on Foucault's conceptualization of biopower (Foucault, 1976). She reinforces this critique with Haraway's thoughts on contemporary power. The feminist posthumanist approach also challenges the phallocentrism of post-structuralist bodily materialism. Therefore, while Haraway shares many of Foucault's propositions about the modern regime of truth as "bio-power," she also questions his redefinition of power. Haraway argues that contemporary power operates not through normalized heterogeneity but rather through networking, redesigning communication, and multiple interconnections. (Haraway,1991, 245, footnote 4).

highlight the ironic prevalence of human-centered solutions in an era confronting the erosion of human-centric perspectives.

Notably, architectural practices today are highly driven by concerns such as creating strategies for minimizing disaster damage, promoting resilience, and thinking through sustainable solutions for humans. Yet, those solutions mainly seek to not question if their humanistic approaches or hierarchical status are mainly causing the problem. A prevalent challenge arises from the tendency of architects[5] to consistently adopt a scientific, singular, and segregated perspective when addressing the issues at hand. This inclination towards a limited human-centric viewpoint hampers comprehensive understanding and potentially undermines the collective problem-solving approaches. For example, rethinking the urgent climate crisis connects to an alarming rate of species extinction. In this case, remembering the complex hierarchy dynamics in humanistic space-making practices is highly needed. However, the complexity of issues, despite their significant real-world consequences, is often dismissed as falling outside the conventional scope of architecture.[6] Therefore, these solutions rarely intersect with the relationality of current space actors, which includes collectivity, care, commoning and positioning self out of the center in layers, and imagining alternative forms of being.

For example, one of the most frantic responses to the current situation is the vibrant imagination of architectural possibilities for life on other planets. While capitalism continues to consume minerals and all the living/nonliving entities on Earth, advanced capitalism sets its sights on minerals on other planets, such as the

[5] Using generalizations within academic discourse presents a considerable challenge, as it can oversimplify intricate matters and neglect crucial nuances and alternative viewpoints. However, it is imperative to acknowledge that there exists an exception to each generalization.

[6] For further discussion, see "Reclaiming What Architecture Does: Toward an Ethology and Transformative Ethics of Material Arrangements" by Rob Gorny(2018). Gorny proposes an ethological approach to architectural arrangements, challenging reductive readings and advocating for a more "machinic" understanding of architecture in alliance with new-materialist theorists, aiming to advance a radical and productive conception of the built environment.

Moon and Mars.[7] Advanced capitalism offers a stage or form characterized by "profit-oriented power relations which function not so much by binary oppositions but in a fragmented and all-pervasive manner" (Braidotti, 2012, 169). Advanced capitalism,[8] per se, gained momentum with the advancement of technology and the use of technology in such an anthropocentric manner. We are in an era where colonization has become a space race, and architects have already begun exploring the possibilities of settlement on a new planet.

Figure 1.1 Skidmore, Owings & Merrill (SOM) invited to participate in the 17th International Venice Architecture Biennale, exhibits Life Beyond Earth, a vision for a Moon Village. This project is developed together with the European Space Agency, 2021, (Left) (URL-1)

Figure 1.2 SEArch+ and Apis Cor Win Latest NASA Competition for 3D Printed Habitats on Mars, 2021, (Right) (URL-2)

As a case in point, architects such as Bjarke Ingels take this issue far more than science fiction, but as a mission to solve a severe problem immediately. Bjarke Ingels (Ted Talk, 2019), an architect known for his innovative approach to

[7] (Cano, 2023) discusses several examples regarding to architecture's interest in space exploration. See, https://www.archdaily.com/993439/how-is-architecture-supporting-exploration-of-the-moon-and-mars)

[8] In Braidotti's posthuman critical theory, the anatomy of advanced capitalism is rooted by Gilles Deleuze and Felix Guattari's work (1977; 1987), especially "A Thousand Plateaus: Capitalism and Schizophrenia." Braidotti extended the critique to define advanced capitalism, which often features complex networks of power, globalized flows of capital, and the fragmentation of traditional social structures.

architecture and urban design, gave a ted talk about “An Architect's Guide Living on Mars” (ibid.) Ingels claims to have great excitement about their funded research for designing a city on Mars (ibid.). The loss of interest in planet Earth is replaced by new stimuli of colonial experiences to satisfy its inherent drive for pleasure and exploration of other worlds.

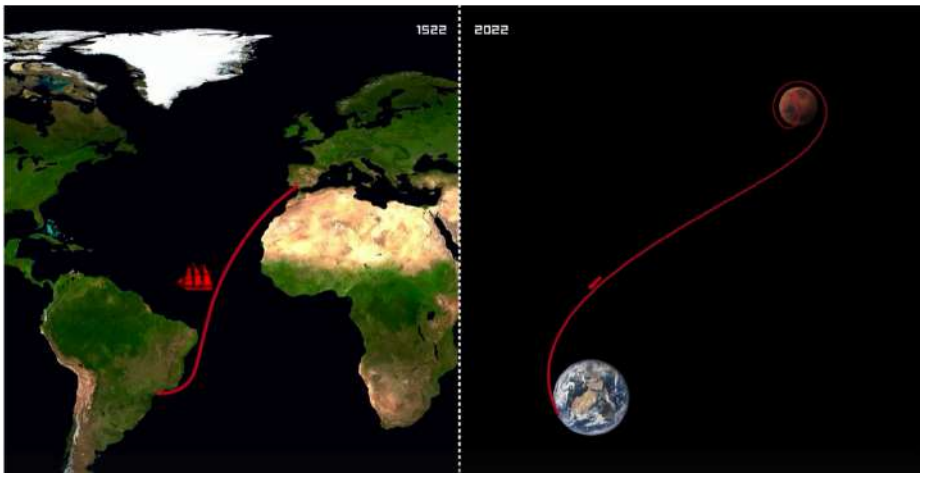

Figure 1.3 Ingels, B. (2019). An Architect’s Guide Living on Mars [Video]. TED Conferences. (URL-3)

In his talk, Ingels highlights the time measured between two planets and the two continents by noticing:

> You can get there in three months. That’s exactly the same it took Magellan to go from Europe to South America. Three-month commute did not stop Europeans from coming to the Americas. Why should it stop us? (Ted Talk, 2019).

The scientifically measured data and the tools supported by technology promote the colonial rhetoric of Ingels to compare the physical conditions of two planets. It repeats the traditional scientific approach by placing the human as an observer and placing the matter as an observed entity. In his Ted Talk, Ingels presents his

research on how to survive on Mars. However, what will happen to Earth's inhabitants is missing.[9]

In this example, Ingels expresses his excitement about how the "space" is very motivating enough to imagine with. Karen Barad, a feminist thinker and physicist, offers a critical quiry about space. Barad, discusses how the existence of "debatable void" is justified in a colonial manner. According to Karen Barad (2017), land occupation as a mode of empire-building has been and continues to be tied to the logic of the void. Justification for occupying the land is often given based on colonialist practices of traveling to new lands and discovering all matters of voids, for example, population voids and species voids, allegedly unpopulated before the arrival of settlers. Ingel's approach resembles the concept of Terra nullius, akin to the practices observed in empire-building. Terra nullius is a Latin term that means "land belonging to no one." The concept of terra nullius was often used by European colonial powers to justify their claims to territories inhabited by Indigenous peoples but considered by the colonizers to be unoccupied or undeveloped. Therefore, whatever the nature of the alleged absence, a particular understanding of the void defines the colonialist methods of avoidances and erasers.

Another aspect related to the issue of this thesis is the concept of species hierarchy. Over the past 20 years, biomimicry (Benyus, 1997), bio-design, and design with animals have emerged as trends highlighting the collaborative production between humans and nonhuman organisms in architecture. Although these trends involve an effort to understand nonhuman organisms, they have rarely managed to transcend the anthropocentric subject's hierarchical status of engagement and human-centrism.

For instance, the concept of design with animals presents various concerns that require thoughtful examination. One notable example is the *Hybrid Muscles*

[9] According to Braidotti, the posthuman condition is not disembodied, and disembedded, it is embodied and embedded in the conditions of our historicity. Therefore can not be considered separately from the gloomy picture that we are in today (Braidotti, 2019).

pavilion, where architect Francois Roche aimed to stimulate discussions regarding hybridization's ethical and aesthetic implications. However, it reconstructs the traditional boundaries between human and nonhuman entities to promote a more allegedly inclusive and co-created environment. In this example, animals are treated as a labor force for the design process (Ozbek, 2021) rather than as differentiated but crossing participants with their agency and self-regulating capability.

Figure 1.4 Hybrid Muscles, 2002. (URL-4)

Another example is a research on “biohybrids” (Smith, R. S. H., et al. (2020). In this case, the matter is considered as a technologically mediated biological being. The research interest is described as “an effort to support and control the functionality of biological agents.” or, in other words, “living/nonliving materials” (Smith&Hoo et al., 2020).

According to Parikka (2015), the idea of a self-regulating planet has often assumed that the Earth is designed for humans and will restore balance for us no matter what we do to it. Within anthropocentric thinking, the concept of a

self-regulating system only considers the time scale for the human species. It prioritizes short-term stability or equilibrium only after fully considering the potential long-term consequences. Consequently, the sustainability of such a self-regulating planet becomes exploited for the survival and well-being of the species over an extended period. Therefore, as Braidotti astutely asserts in her talk, “The posthuman thought is not just about adding the nonhuman elements to your practice and research pedagogy” (Angažovana misao/Engaged Thought, 2022).

The financial accounts of space-making are under the hands of centuries-old capitalism and their rapid, unequal utilization of technology. This has led architects to become trapped in a cycle of non-self-criticism and unapologetically fulfilling the demands of space-making, which often prioritize quick, surface-level solutions for their financial and professional gain. The subject of ‘they are’ can easily be attributed to large corporations. However, it is not exclusive to them. Small and large offices, designer groups, charities, foundations, and volunteer work may also be pressured to generate these demands. So, in this case, the problem does not seem to be in our tools or initial intentions. The problem appears to be in how we position ourselves hierarchically and our lack of questioning of epistemological and ontological acceptances of self that shape our space.

This thesis addresses the problematic aspect of Western, ethnocentric, humanist personhood for individuals and animals, as exemplified in two previous cases. The concept represented by Western ethnocentric approaches in this thesis involves subjecting beings to scientific approaches, categorizing and transforming them into objects of observation and labor rather than envisioning a coexistence. Considering entities as several categories can efficiently serve a thought that facilitates human exceptionalism. In her work “Simians, Cyborgs, and Women: The Reinvention of Nature” and other writings, Haraway (1991) explores how biology and genetic determinism can restrict and impact humans and other organisms in terms of social gender, race, and power dynamics. Approaches

rooted in biological determinism derived from scientificity the risk of disregarding the spaces between opposing poles, thereby perpetuating this action. The opposing poles, deterministic thinking, and non-anthropocentric inclusive thinking, embody the conceptual contradiction within the act.

These humanistic approaches rarely intersect with the query proper to serious relationships among significant others, or, as Haraway (2003) called, "companion species," *cum panis*. Understanding Haraway's relationship ethics with both human and nonhuman entities is crucial to grasp the objective of this thesis. To comprehend inter-species interactions, Haraway exemplifies a simple two-question approach: "Who are you? And so, Who are we?" (Haraway, 2008. 207-208).

Overall, contemporary approaches to today's problems intend to focus on and prioritize human well-being. However, they are not usually interested in rethinking the entanglement of the species and the matter as a whole. Rosi Braidotti argues this problematic situation with an example by claiming that "Discussions on climate change and anthropocentrism are kept very segregated" (Secretariat WHF, 2018, 4:30). This segregation in most approaches is based on singularity in a continuum and an inevitable but stabilized scientific tradition. These fragmented approaches often remain unquestioned, perpetuating the myth of humans as the dominant subject. Braidotti questions this over-spec-infinity by giving an example of a process commonly found in Western academia: "They [...] only focus on the environment when it comes to the climate change" issue. According to Braidotti, in this sense, climate change should also be considered a change in a "climate of thinking," which fragments the natural layers of the issues (Secretariat WHF, 2018, 07:44). Braidotti (2006, 116) offers an ecosophical approach to address these shortcomings by emphasizing Guattari's (1989) "ecosophical perspective.[10]" As she notes, from the ecosophical perspective, the

[10] The ecosophical approach was first introduced in Felix Guattari's book, Three Ecologies (1989), which explores the intersection of three major concerns of ecological being. For a more comprehensive analysis of these ideas, readers are encouraged to see Guattari's Three Ecologies (ibid).

term environment encompasses the ecological, social, and psychic affective environments. Instead of a singular and segregated approach, the multiplicity of ecological plateaus underscores the need for a more nuanced and multi-layered approach to ecological thinking (Secretariat WHF, 2018, 19:09).

In conclusion, this thesis problematizes the origins of the idea that defines Western-centric capitalist traditions and genealogies (Braidotti, 2013) as being based on the relationship between subjects and space, rooted in the dominant ideologies of the hierarchy of species and human exceptionalism. It aims to prompt human and nonhuman beings of the Anthropocene to confront the contradictions within this framework, such as political, economic, and ecological crisis, growth-oriented thinking, and a limited understanding of the relationship between subjects and space that benefits who holds power**.**

THESIS STRUCTURE

The first chapter aims to summarize the key themes addressed in the first chapter of posthuman critical theory. While posthumanist critical theory is not the sole focus of the thesis, it holds a significant position in the overall critical perspective. According to Braidotti, unlike suggesting this theory, or any other radical epistemology, it should be considered a "navigational tool."[11] Therefore, posthuman critical theory serves as a navigational tool in research, providing guidance and support. My[12] interest in posthuman critical theory stems from recognizing that it is the response to the imperative for increased involvement with this discourse in architecture. When it comes to posthumanism, it is usually

[11] (Braidotti, 2013), (Braidotti, 2019, 2).

[12] The inclusion of the first-person pronoun "I" is deemed essential when explaining the rationale behind incorporating posthuman critical theory within this chapter. In her book, "Nomadic Theory: The Portable Rosi Braidotti," Braidotti (2011) argues why using the first-person pronoun is necessary because it allows the writer to assert their subjectivity and agency in a world that is often hostile to difference.

associated with transhumanism as the first thought in architecture. My current disposition leads me to reflect critically on the issues at hand. In particular, I seek to explore the prospect that our conventional anthropocentric approaches and inflexible notions of human identity may compound the predicaments we encounter. In this regard, I endeavor to adopt a critical approach that examines the frameworks, methodologies, and technologies that operate within a hierarchical classification of beings.

I want to approach the critical posthumanist subjectivity and matter by embracing several tools and concepts, including feminist new materialist theories, "the posthuman condition" (Braidotti, 2013), and the "critical new materialisms.[13]" These approaches will help to discuss and think through another way of approaching space, or in broad to matter, through a theoretical conception of the transversal self.

Posthuman critical theory embraces the idea that beyond singularity, as explained in the subsequent chapter, beings are reconsidered not in terms of dualism but as a unified entity encompassing their differences. It encourages thinking of architecture beyond dichotomies and perpetually questioning the relationship with matter. Therefore, throughout this thesis, a critical position will be pursued to interrogate the existing constructs, methodologies, and tools that categorize living/nonliving beings within hierarchical frameworks. The aim is to engage in a comprehensive analysis that challenges the established notions of being.

Moreover, this thesis focuses on the associated transformation of spatial practices resulting from industrialization, neo-liberalization, and late liberalism that has led

[13] The paradigm, "new materialism," was first used by cultural theorist and philosopher Manuel DeLanda, in his book "A Thousand Years of Nonlinear History," published in 1997. However, it was later conceptualized by Rosi Braidotti concerning "the matter of care" and the zoe-bio-techno conception of being. Braidotti claims that the recent version of scientific or non-scientific approaches should consider the matter through plural, multiple convergences, with their differences. She composes these approaches under the new materialist thinking (Braidotti, 2006, 59). For further discussion about the new materialism in this context, see the final chapter, Architecture of Imagining Relationships: Spaces of Many.

to continental shifts, signifying that space-making practices have become a fundamental driver of capital accumulation. It ultimately led to an era characterized by the degradation and destruction of relationality by capitalist actions such as enclosure of commons, private property, exclusion, and possessive ownership. Therefore, the aim is to approach[14] the title of the thesis, "Architecture of Expanding Relationships," with ontological openings[15] (de la Cadena (2014) as cited in Blanco-Wells, 2021) to explore these patterns and seek an alternative way of expanding our relationship with space.

Thinking critically or having a renewed interest in architecture's critical position does not have to depend on a single theory or motivation. Firstly, the intricacy of problems necessitates a multi-dimensional approach that can generate comprehensive ideas and solutions; secondly, relying on a single perspective or motivation runs the risk of shallow criticism and further fixing oneself in the must-change conditions. Moreover, this thesis does not aim to team and merge theories or create short proposals for the issues presented above. It aims to create "transversal" (Guattari 1984, 2005) collaboration theories and facts to tackle the issues presented.

The second chapter, 'Subjecting Humanism of Space: Man as a Measure of All Things[16]' begins by questioning the categorization of human and humanistic

[14] For another perspective Braidotti see the Bradotti's (2019), Posthuman Knowledge" about epistemic accelarism.

[15]In its article, Blanco-Wells (2021) introduces de la Cadena's (2014) notion of "ontological opening" in order to move away from the idea of ontological turn, as this aperture, beyond a mere academic fashion, will allow for the questioning of current policy in its exclusive selection of those entities that may be subject to public action. Blanco-Wells discuss this conceptual shift towards acknowledging a world that includes more than just humans transcends a mere cross-cultural understanding of nature. In his article, "A Post-human Approach to Other-Than-Human Natures," Blanco-Well (2021) pushes scientists to grapple with modes of existence that disrupt the established boundaries between self and society, organic and inorganic, singular and multiple, and other deeply ingrained conceptual dualities.

[16] I chose to translate Man As a Measure of All things, as *tekbiçim erkekinsan* in Turkish, which I first mentioned in the abstract.

formations of Space. The objective is to explore the traditional foundations of Western-humanistic approaches that originate from our actions, including our ways of thinking, constructing our bodies, creating, teaching, and conceptualizing the self in space-practices. This chapter aim to discuss how the humanistic school of thought simultaneously shaped the inner logic of the "theory"[17] and praxis. Therefore it questions the material relationship of architecture with its subjects.

As far as posthuman critical theories primary motivations are borrowed from the criticism of the Enlightenment's universal idea of man, Leonardo Da Vinci's Vitruvian Man (c.1490), Ernst Neufert's Standart Man (1943), and Le Corbusier's Modulor Man (1948) are discussed as transforming examples of sexualized, racialized and idealized representations of human of anthropocentric subjectivity in architecture. This chapter is developing a criticism from a posthumanist feminist perspective, questioning the notion of the human in its obsession with male human body. This chapter emphasizes the consideration of placing humans at the center and defining the center of humanity, asserting that architecture standardizes the definition of human around the male body. Therefore, the third chapter's objective is to explore the traditional foundations of Western-humanistic thinking habits that originate our actions, constructing our bodies, creating, teaching, and conceptualizing the anthropomorphic self in spatial practices.

The last chapter of this thesis, delves deeper into the theoretical foundations of posthuman subjectivity, drawing upon key concepts and arguments with a case study. These theories are examined by thinking through the Māorian conception of self and matter with the Whanganui River in New Zealand. The river is very well known as 'Te Awa Tupua,' meaning an integrated, living whole from the mountains to the sea (OTS, 2012, 3). After several years of oppositional struggles, the river has formally obtained legal personhood in 2017 from the New Zealand

[17] It constitutes the focal point of these inquiries, and that it is only this question which, in the final instance, provides the analyses of the various disciplines with their true vanishing point. This is what Foucault called the "ontology of actuality," by which he meant a reflection on the limits and fissures of the present that inserts a wedge into a seemingly monolithic contemporaneity." (Wallenstein, 2008: 38).

authorities. (New Zealand Legislation, 2017). Most importantly, the river was legally recognized as an indivisible and living entity with the Māori community. It represents a significant step in recognizing the rights of nature (RoN) and subjecting the self to matter as a whole. Instead of being a fixed identity, this case is a counter-representation of the accountable relationality of the connections with human and nonhuman subjectivities. Te Awa Tupua incorporates an inspiring case to question the formation of the space with physical and metaphysical layers, actors, and conceptualizing self with the matter. I aim to examine how this case can help us to question the methodologies, spatial configurations, and being and thinking between human and nonhuman entities. Furthermore, I aim to learn from the indigenous perspective that solidifies the imagination of posthuman subjectivity. The Māori example of self and space provides a concrete example of how this navigational tool can be translated into a real-life case. This comprehensive analysis aims to contribute to the ongoing discourse on posthuman subjectivity in architecture and inspire further exploration.

1. THERE IS NO HUMAN TO BEGIN WITH

> I prefer a network ideological image, suggesting the profusion of spaces and identities and the permeability of boundaries in the personal body and in the body politic. "Networking" is both a feminist practice and a multinational corporate strategy—weaving is for oppositional cyborgs.
>
> (Haraway 1985, 45-46)

This chapter will focus on the posthuman debate within the framework of Rosi Braidotti. It aims to highlight the foundation of human-exceptionalist thinking in the space-making practices. Therefore, it begins with the framework of posthumanism and its relatedness with human-exceptionalism. It aims to reveal the critical manner behind the "there is no human to begin with" (Angažovana misao / Engaged Thought, 2022). It seeks to elucidate the relationship between the posthumanism debate in architecture by providing a brief and clear explanation of the concerns related to Braidotti's posthuman critical theory and the Posthuman Condition (2013). Therefore, the key concepts of posthuman critical theory will be elucidated, highlighting the necessity first to acknowledge the potential existence of such a distinct mode of thought.

The framework of Posthumanism, at its core, offers a critique of humanism. Posthumanism, as a term itself, serves as a wide conceptual umbrella to many other theories such as "trans-humanism (Bostrom, 2014), meta-humanism (Ferrando, 2013), humanism/anti-humanism (Soper, 1986), and inhuman (Lyotard, 1989; Grimaldi, 2011), insurgent posthumanities (Papadopoulos, 2010)" and many more.

Posthumanism[18] is an interdisciplinary field that challenges traditional concepts of humanism. As explained in detail, posthuman critical theory can be considered a critical response to Posthumanism, which seeks to interrogate and offer alternative perspectives to the assumptions and limitations of posthumanist discourse. This chapter takes its background mostly around Braidotti's Posthuman Critical Theory (2013) in three writings: "The Posthuman (2013), Posthuman Knowledge (2019), and Posthuman Feminism (2022)."

Braidotti discusses the posthuman as a convergence phenomenon.[19] It is a convergence between posthumanism, which is the critique of the universalist idea of man, and post-anthropocentrism, which deals with the species hierarchy.

As a Sorbonne-taught philosopher, Braidotti herself comes from a critical tradition that grounded the main philosophy of her works about posthuman critical theory and the new materialist ontology. Braidotti also comes from a materialist and anti-humanist tradition taught by Deleuze, Guattari, Foucault, and Irigaray. Therefore, posthuman critical theory embraces its anti-humanist background and prevails in its criticism. These thinkers have especially grounded the theory in questioning the human as the essential epistemological and ontological figure. In this tradition of ideas, materialism remains a crucial point of reference. While Braidotti's thinking draws from her background as a student of Deleuze, Irigaray, and Foucault, it becomes apparent that solely relying on anti-humanism falls short when it comes to envisioning alternatives to the problems we face today.

The first perspective of Braidotti's criticism begins with the posthuman condition questioning Western humanist tradition's 'missing' perspective. According to

[18] Braidotti, Nomadic Subjects, 1st ed.; Anne Balsamo, Technologies of the Gendered Body: Reading Cyborg Women (Durham, N.C.: Duke University Press, 1996); Judith Halberstam and Ira Livingston, eds., Posthuman Bodies (Bloomington: Indiana University Press, 1995); Katherine Hayles, How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics (Chicago: University of Chicago Press, 1999) and Cecilia Åsberg and Rosi Braidotti, eds., A Feminist Companion to the Posthumanities (Switzerland: Springer, 2018).

[19] Braidotti, Rosi. *Posthuman knowledge*. Vol. 2. Cambridge: Polity Press, 2019.

Braidotti, criticizing man as a foundational image was not necessarily included in these critiques of Western humanism.

Throughout history, numerous efforts have been made to define the notion of Man. One such effort can be seen in Kant's philosophy, which addresses this emerging concept and provides a new interpretation of the concept of subjectivity. This interpretation views subjectivity as empowerment that enables individuals to exercise their freedom in a particular context. As a result, turning oneself into a subject becomes a question of truth (Wallenstein, 2012, p. 9).

Throughout the all research production atmosphere around the globe, it's not wrong to say that, Humanities long served as the 'first discipline' to structure Western, European human-centered rhetoric. Therefore, Western humanities played a major role in advancing the research or know-how about the conception of human for decades (Braidotti 2013, 13). As such, the Western humanist legacy has been influential in shaping discussions within humanism and the humanities for a significant period of time. This legacy is supported by the discussions within humanism and humanities of Western philosophers. However, it has also been subject to criticism, as it has contributed to the transformation of epistemologies (Becermen, 2016:145-157) and the deconstruction of Western humanism.

In her article "Posthuman Humanities" (2012), Braidotti highlights the lack of perspectivism in the critique of the human Western philosophical questions where the focus is on "what life is' based on human as its point of reference. Moreover, According to Braidotti, western schools of thought have adopted some Western philosophers exclusively. Humanities have long embraced humanist thinkers such as Descartes, Marx, and Freud, but notably not Darwin. (Käll 2022:6) This embracement played a significant role in transforming epistemologies to deconstruct modern human life and its subjects. The deconstruction of the human as a humanist subject or as a social-theoretical-practical figure (Becermen, 2016:145-157) is trapped in a vicious circle that fixes its ideas within a determination. In other words, this human figure is not even able to "think both

via, as well as beyond, the human at the same time" (Käll 2022:6). In the Posthuman Critical Theory, The human is considered a constructed being. It is a Western-humanist construction, and it represents a gained power or success of Western-humanism.

Braidotti[20] feeds this criticism with the critique of the conception of 'Man' when discussing the Western humanistic definition of human. In other words, in the posthuman critical theory, human refers to the Western humanist idea of 'man.' Braidotti exemplified it by Protagoras's statement, "Man is the measure of all things." It is a very culture-specific, eurocentric notion of hierarchies, position, masculinity, whiteness, and Europeans at the pinnacle of human evolution (Braidotti 2019, 13).

Braidotti (2013) defines the idealized man as a European white male figure canonized in Western-centric humanist thinking. According to Braidotti, this humanistic thinking specifically stabilizes the definitions of human. Braidotti highlights this with a prominent example of Da Vinci's famous Vitruvian Man. It customized the subject of place-making as an idealized 'white, male, European man' and centered it as a part of nature (Braidotti 2013, 24).

[20] Braidotti raises many concerns about posthumanist critical subjectivities in her books and her previous works such as Transpositions (2006), Nomadic Theory (2011), The Posthuman (2013a), Posthuman Humanities (2013b), Posthuman Knowledge (2019) and Posthuman Feminism (2021).Braidotti, R. (2002).

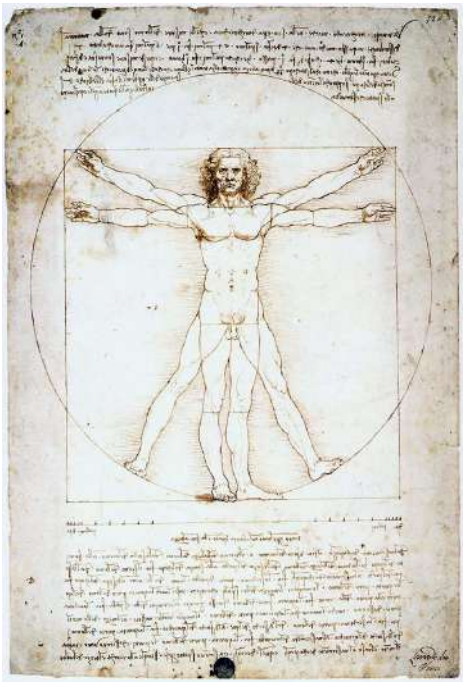

Figure 2.1. *Vitruvian Man*, Leonardo da Vinci, Venice c.1490.

According to Braidotti, this view is based on a specific construction of humanism (2013, 13), which categorizes and pinpoints the human under a particular definition. Braidotti mentions that this definition "combines the biological, discursive, and moral expansion of human capabilities into an idea of teleologically ordained, rational progress" (Braidotti 2013, 13). In other words, the construction of humanism creates a narrative of humanity perceived as inherently progressive, morally deceptive, and goal-oriented. Haraway (1997, 74) highlights the transformation of Man from a taxonomic or biological category to a brand or cultural construct, stating that "Man the taxonomic type has become Man the brand." Haraway highlights the Man as a taxonomic type to discuss the Cyborg as a hybrid being that blurs the boundaries between human and machine. According to Haraway, "Cyborg writing must not be about the Fall, the imagination of a once-upon-a-time wholeness before language before writing, before Man" (Haraway, 1991, 175). Therefore, posthumanism may be wrongly understood as being against the human. However, the human subject is criticized

here. It represents the Man who monopolized powers of thinking and a persona who has been a subject of toxic masculinity since the Enlightenment.

The second perspective of the posthuman condition questions who counts as a human in this Western humanist thinking. It addresses the conciseness of "inhuman humanism" (Käll 2022, 6). The question of who is considered fully human takes on an explanatory account in the face of mass human extinction. (Braidotti, 2019) Braidotti argues that some humans have never been considered fully human in the first place and are still not considered to be. Braidotti states, "Women, LGBTQI+,[21] black, and indigenous identities are categorized to be extinct in the accepted definition of human in the society. Braidotti triggers the call for collective positivity by asking, "We were never considered fully human, so why should we care about this crisis?" [22]

As discussed in the next chapter, in Western philosophy and theology, human beings are constructed with *reason*. *Reason* is an irresistible quality believed to elevate humans above other living and non-living entities. Therefore, it facilitates human exceptionalism. The concept of a reason legitimizes human exceptionalism and provides a basis for the notion of ownership as an action that entails possessing space. Consequently, it is important to attempt to comprehend human exceptionalism from the perspective of the natural light of reason within the context of this thesis.

[21] LGBTQI+ stands for lesbian, gay, bisexual, transgender, queer, and intersex and plus as sexually differentiated minorities who do not ideologically fulfill the western prerequisites of being human. See the Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory (1994), for more about the nomadism, sexual difference and fixed identities.

[22] See, Shafaieh (2019) "We Were Never Considered Fully Human, so Why Should We Care about This Crisis? Rosi Braidotti on Collective Positivity in the Face of Human Extinction."

Within medieval and early modern philosophy and theology, numerous texts[23] have bolstered the notion that humans are exceptional, emphasizing the physical attributes, reasoning capabilities, and extraordinary consciousness that differentiate humans from other beings (Voyatzaki, 2018, 2).

In parallel to many religious texts, the 17th-century scientific revolutions supported the belief that humans are exceptional among other beings. Throughout Western philosophy, the differentiation between materialism and idealism, between matter and idea, has been prevalent since the era of Plato. (Grosz, 2018) The matter is typically viewed as unresponsive, calculable, governed by mechanical principles, and therefore seen as open to measurements and anticipation from humans. (Grosz, 2018) (Voyatzaki, 2018).

In contrast, the mind, or idea, is deemed dynamic, form-giving, capable of reaching perfection (or already perfect in itself), and capable of guiding or enlightening matter or bodies to approach in some manner the ideal it presents. (Grosz, 2018) As Voyatzaki states, by conceiving matter as a passive thing, humans neglected matter's modes of self-transformation, constantly forming unpredictable ways. "Humans would not come to terms with the notion that matter becomes rather than matter is" (Voyatzaki, 2018). Therefore, the conception of matter, supported by reason and scientific knowledge, is considered less debatable but more observable.

Space-making practices have also been shaped around observability and ownership since the 17th century. The conception of private property has founded its propositions on human exceptionalism. The following capitalist system has also had profound effects on the subjectivity of individuals, contributing to the emergence of capitalist subjectivity. In a capitalist society, subjectivity often becomes intertwined with an individual spatial radius. The relentless pursuit of

[23] Ancient Greek and Mesopotamian cosmogonies, for example, attempted to provide explanations for the origins of the universe by attributing it to the actions of gods and mythical entities. In Western philosophy, reason has been emphasized as a unique ability exclusive to humans, and this has been promoted by divine forces. This belief is commonly held in various religions, including Christianity, Judaism, and Islam.

private property and capital accumulation fosters a sense of alienation, as individuals may find themselves defined and valued primarily by their economic status rather than their capacity to be human. In the context of ownership, it evaluates the position of Locke's concept of property, which forms the basis of capitalist accumulation and exclusionary practices, concerning the concept of natural light of reason.

In the following pages, the human of Western-humanist space-making will be discussed to understand the roots and acceptances of the hierarchical definitions of being human. It will be investigated through the natural light of reason and property ownership. Even though this question dates back hundreds of years, private property ownership has the power to gain access to the vitality of the beings within the scope of privatization of the space. Therefore, the roots of human exceptionalism in spatial practices will be examined through the natural light of reason and ownership.

1.1 HUMAN EXCEPTIONALISM: REASON AND PROPERTY

The natural light of reason is a philosophical concept that suggests humans possess an inherent ability to engage in rational thought and acquire knowledge based on their innate capacity for reason. The Light of Reason metaphor has its ultimate source in Aristotle, who had commented in the De Anima that the agent "intellect is like a light" (1931, 430a).

It is associated with the idea that humans can use their rational faculties to comprehend the world, make logical deductions, and discern universal truths. The term "natural light" implies that this capacity for reason is intrinsic and inherent to human nature, allowing individuals to perceive and understand reality through the power of rationality. This concept has historical roots in philosophical traditions,

particularly in the works of philosophers such as René Descartes and Immanuel Kant, who explored the role of reason in human cognition and knowledge acquisition.

The answer is in the Phaedo: Man's "essence" is his "reason," which is "intelligible substance,"; and since "intelligible substance" is also the essence of his context (Phaedo 64C-66A).

It is believed that by exercising their innate intelligence, humans can discover, validate, and organize truths based on their capability of reason. The concept of the natural light of reason asserts that humans inherently possess the capacity for intelligent thought solely by being human. Therefore, the connection between human exceptionalism and the natural light of reason (Kenny, 1969) lies in the belief that reason sets humans apart from other beings and grants them access to a unique cognitive ability. The truths based on the natural right of reason are attributed to a higher intellect, often God.

This exceptional cognitive capacity allows humans to navigate the world, understand its workings, and discern truths from a divine source. In this context, reason is regarded as a universal and objective tool that enables humans to grasp fundamental truths, establish logical principles, and engage in rational discourse. Therefore, reason served as a hierarchical concept that aligns the living and nonliving beings from the eyes of God.

Figure 2.2. 1579 drawing of the Great Chain of Being by Didacus Valades, taken from Rhetorica Christiana.

Scala Nature, for example, is a good example of a theocentric hierarchy representing the scales of the natural order. In this hierarchy, single-celled organisms, such as bacteria and archaea, occupy the lower levels, followed by multicellular organisms without specialized tissues (Figure 2.2). The *Scala Naturae*, also referred to as the 'Great Chain of Being,' depicts a hierarchical arrangement of beings in a graded scale of existence. According to Kutschera (2011), the concept is deeply influenced by the pre-Darwinian belief in a hierarchical progression of life known as the "evolutionary ladder" or *Scala Naturae.* As the ladder ascends, organisms with specialized tissues and organs, such as invertebrates, fish, reptiles, birds, and mammals, are placed successively higher. Finally, at the top of the ladder, we find human beings considered perfect

and complex life forms. According to Kodalak (2021), in the great chain of being, ‘Man’ is made for the sake of God (theocentric hierarchy), while the cosmos is made for the sake of ‘Man’(anthropocentric hierarchy).”

Consequently, the belief that the cosmos is created for the benefit of humans establishes a foundation for a pragmatic subjectivity centered around human benefits within nature. This hierarchical order establishes a clear distinction between what is naturally given and what is constructed and between human beings and the natural world. It reinforces the belief that all of nature, including the physical environment, is officially granted to humanity due to their conscious abilities to communicate, take action, and create, which are perceived as the “gift of God” (Voyatzaki,2020). This positioning of humans at the top of the hierarchy fosters a sense of dominance and control over the natural world. Consequently, it leads to a theological competition between humans and nature, shaping a prevailing hierarchical framework that influences how subjectivity is understood and defined within space.

The belief in the existence of an immaterial soul or mind further reinforces this exceptionalist viewpoint, seeing it as a distinct manifestation of human consciousness and reasoning.

The human exceptionalist ideal figure was justified as a being who was naturally and intellectually different from the other beings and meant to be the strongest one, using his advantages such as intelligence, verbal communication, and creativity. In this case, humans could have exploitative pragmatic relations with nonhuman beings, including animals, plants, organisms, and many living beings on their property. In other words, the matter is mined for and reduced to human use (Wakkary, 2021, 2).

These perspectives have had profound implications in architectural thinking, mainly through the concept of private property. This endeavor aims to explore a comprehensive understanding of the property that can effectively encompass the wide spectrum of commodification and control exerted through the humanistic

concept of space. The thesis aims to demonstrate the necessity of such an understanding in capturing the complexities and implications involved as they extend beyond mere advancements in capitalist practices. In fact, as I will illustrate, it transcends the conventional understanding of property in its traditional sense.

The conception of private property finds its roots in John Locke's work, particularly his book "The Second Treatise of Government" published in 1690, which laid the groundwork for the concept of 'private property' by advocating for the authority of rational man over nature.[24] The introduction of the legal concept of private property resulted in a shift in the perception of land and its shared resources, transitioning from a communal asset to something owned, utilized, and controlled by individuals with the capacity for reasoning. Locke's argument emphasized that reason is an inherent quality bestowed upon all human beings as a divine gift from God.

Locke's assertion that God initially owned all of the earth and its inhabitants and gave humanity common equal rights shaped the understanding of property ownership. According to Locke, an individual's capacity to reason and labor was a foundational principle of property rights. Thus, self-ownership and property rights emerged as a response to the question of when something taken from nature becomes one's own (Richordson, 2017).

> Though the Earth, and all inferior Creatures, are common to all Men, every Man has a Property in his Person: This no Body has any Right to but himself. The Labour of his Body, and the Work of his Hands, we may say, are properly his. Whatsoever he removes out of the State that Nature hath provided, and left it in, he hath mixed his Labour with and joined to it something that is his own, thereby making it his property. (Locke, p. 27-28, 287-288).

[24] John Locke. 1690. Two treatises of government. Peter Lassett (ed., 1967)(Cambridge University Press: Cambridge, England), 1988.

By mixing his labor, Man removes it from that unowned common state of nature and makes their property (Şenel, 2022). Locke states that "As much land as a man tills, plants, improves, cultivates and can use the product of so much is his property. He by his labor does, as it were, enclose it from the common. [...]" (§ 32) It is clearly stated that the term private property does not mean merely a framed piece of land, or estate. Nevertheless, it is an extended-term that includes life, freedom, and property rights (Macpherson, 1962). However, the concept of private property extends beyond physical land or estate. It encompasses the rights to life, freedom, and property itself. This notion of private property played a significant role in shaping a distinct form of subjectivity that emphasizes exclusion and othering as a duty of human beings. Man's duties, guided by property rights, govern social relationships and establish ownership boundaries between individuals. Therefore, one's limitation sets others' ownership as well. Therefore, the Man of Reason and property rights are conceptualized as branches that create each other. In that sense, ownership, through spaces, 'subjectivizes' the owner and 'objectifies' the non-owners (Baron, 2006: 1447).

Moreover, it strengthened dualistic thinking, such as human/others, human/nature, and self/other, by justifying humanistic order through space as it should be. It left a solid Western humanist legacy to the upcoming times. This transition to the concept of private property further solidified the hierarchical order, where the next step entailed the legalization of human ownership rights, establishing a hierarchical distinction between humans and other beings. Therefore it holds a constructive part of subjectivity and formation of space. In this justified hierarchy, humans could have exploitative pragmatic relations with living and nonliving beings, including animals, water, plants, soil, rocks, organisms, and everything on their property. In other words, "the matter is mined for and reduced to human use" (Wakkary 2021, 2). In this case, it is not a coincidence that talking more about the Anthropocene brings another perspective to criticize in posthumanism that can be traced back to the conception of Locke's private property.

As discussed, the intersection of posthumanism and spatial practices dates back centuries, and many things can be discussed in between. However, the aim here is to approach this criticism with today's concerns and the present perspective.

Building upon this perspective, the concept of the body is employed to underscore the Western-humanistic notion of matter and its transformation into the stabilized male human body. The next section, Ruler Bodies, examines the role of the body in articulating the relationship between architectural form and ideas of subjectivity.

1.2 QUESTION OF SUBJECTING HUMAN IN ARCHITECTURE : MAN AS A MEASURE OF ALL THINGS

As discussed in the previous chapter, criticizing human as a foundational image was not necessarily included in the critiques of humanism for a long time. In other words, Western humanistic architectural definitions did not essentially adopt the idea of criticizing human centrism or anthropocentrism by investigating humans as a category or as a dominant subject. Depending on these foci, the question of human and posthuman can be considered a newly emerging debate in architecture. Because as Braidotti says, “We are not trained for the question of what is human.”[25] Therefore, veering into the theory of critical posthumanism and criticizing humanism may be seen as unconventional or off the grid. However, in the words of Rosi Braidotti, “You touch humanism at your own risk or peril” (Braidotti, 2013, 29).

Most answers from the architects aim to support humans and their nature ecologically, economically, socially, physically, and mentally embracing speciesism with the recent tools of technologies and representations. Even though

[25] Fridericianum, 02 In human Symposium- Rosi Braidotti, retrieved 10 August 2015, last accessed: 27 December 2022. https://www.youtube.com/watch?v=gNJPR78DptA

it would be misleading to say human-centered design includes all humans. Contemporary societies used to categorize human beings through social, political, economic, cultural, and identity differences. It leads to the systematic exclusion of some categories of humans. Therefore, there is a hierarchical definition among human societies, and the validity of the generalized idea of the human race is open to question. It is not enough to describe human subjectivity merely to power relations. There are philosophical dimensions that should be constantly reviewed in the criticism of human subjectivity. The traditionally accepted definition of human often refers to a monolithic, ideal Western-centric white man in society. While there is no consensus on the idealized figure of the Vitruvian Man, it has exerted a notable influence in shaping the conception of the human form in architecture, projecting a compelling image of humanity from both a morphological and ideological standpoint and leading the construction of anthropometry. In posthumanist theory, the concepts of matter and materialization play a crucial role in emphasizing the influence of power dynamics on determining the possibilities for relationality. (Kall, 2023, 57).

In Western space-making practices, the agreed definition of the human will be discussed with Leonardo da Vinci's Vitruvian Man, Neufert's Architect's Data, and Le Corbusier's Modulor. These efforts have sought to achieve a more standardized set of proportions and dimensions that align with the human anatomy and to imbue the human subject with "static harmonies" through functionalization and standardization (Harrison 2018, 4). Within this chapter, a thorough inquiry into humanism in space-making will be on purpose, elucidating the development of the role of the human form as a primary reference in creating spaces.

A humanist history shows a hierarchical existence of humans with its discourse of dualism, discrimination, and colonialism, pointing out that what is important is not all humans but only some humans who are mostly idealized figures of humanity. Braidotti defines the idealized man as a European white male figure canonized in Western-centric humanist thinking. (Braidotti 2013, 24). According to Braidotti, this humanistic thinking specifically stabilizes the definitions of

human (ibid.). Braidotti highlights this with a prominent example of Da Vinci's famous Vitruvian Man. It customized the subject of place-making as an idealized 'white, male, European man' and centered it as a part of nature. It takes its thinking from "Protagoras" (Braidotti 2019, 13), representing the idealized 'Man' with a perfectly measured male body. Braidotti describes this definition as "Man as a Measure of All Things" (Braidotti 2019, 11), providing a potent example of the Renaissance artist and inventor Leonardo Da Vinci's Vitruvian Man (Braidotti 2013, 72). The Vitruvian Man embodies the Eurocentric humanistic notion that views the white European male as the standard for all human endeavors. Braidotti uses this term to signify the concept or ideology of Western humanism, and Käll (2022, 6) supports this position by asserting that "Western culture thrives on the myth of the origins of man, and that at the beginning of man, there was a He, a man, as the foundation."

The construction of Man progressed and intertwined as biological, physical, and reasoning, helping to "secure a standard for universal human nature" (Shaw 2018, 16). This standard further reinforces the idea of humanism by fixing the idealized image of the human and strengthening the humanist subject. Centralizing an idealized human with his spatial means, visually and ideologically, excludes all the rest of the humans, non-idealized humans and nonhuman beings from the definition of the subject of space, which means that the ideal human becomes a factor that shapes all human and nonhuman agencies in the formation of spaces.

1.2.1 RULER BODIES

The focus is on exploring the role of the body as architects perceive in defining the interconnection between architectural form and the subjective notions of architecture. Furthermore, conventional notions of a proper body encompassing biological, political, or technical aspects are remarkably aligned with the

architectural perspective, emphasizing the male human body as the integration of human subjects.

Ways to approach the body show dynamics through which objects of knowledge and concepts are formulated. Additionally, traditional concepts of a 'proper' body - biological, political, or technical - reflect an architectural approach in their organic merging of parts into symmetrical and hierarchical wholes. Architecture has continuously used the human body as a reference point to justify its ideas and ensure they contribute to properly constructing functioning humans and humanism (Voyatzaki 2018, 9). As aptly articulated by Voyatzaki:

> The body was the continual reference point for architecture, deployed not only to legitimize architectural creations but implicitly to assure through these creations the proper construction of the human as such (Voyatzaki, 2018, 9).

Despite its overuse, the image of geometrical masculinity has persisted, with several Renaissance architects attempting to capture the Vitruvian Man's principles through visual and material means (Shaw 2018, 25). Stallybrass and White identify the classical body as the enduring symbol of a high order: "The classical body was far more than aesthetic standard or model. It structured the characteristically 'high' discourses of philosophy, statecraft, theology, and law.[26]" "Therefore, the classical body signifies an ordered body of knowledge and a system of form. In other words, the representation of the idealized man in these examples is repeating and reconstructing the specific Western ontologies of human. Vitruvian Man's image places a particular body image at the center of determining space, proportion, and perspective. It equates the body with the mind that can understand these concepts with their association of visual purity and social morality.

[26] T.V., Kaufman-Osborn. (1987). [Review of the book *The Politics and Poetics of Transgression,* by P. Stallybrass & A.White].*Philosophy and Literature 2*, 22.

In his Ten Books on Architecture (1914), Vitruvius outlined how to construct Greek temples with symmetrical proportions based on the perfect male human body. This work was a foundation for Leonardo da Vinci's well-known drawing, representing a revival of Greek principles during the Italian Renaissance.

On the other hand, Vitruvian Man and its derivatives represent the anthropomorphic nature of architecture, where the human body serves as a fundamental normative aspect. As Shaw (2017, 1) points out, architecture and urban planning presuppose specific bodies and their appropriate modes of behavior, as ratified by the 'human' sciences. In this way, the Vitruvian Man has ideologically influenced the built environment and reinforced certain cultural norms and ideals about humanism. His shadow remains valid today despite dating back to the Middle Ages (Till, 2009, 27). This Eurocentric viewpoint leads to a way of thinking that emphasizes differences between self and other and sees identity and otherness as the driving force and cultural basis of universal humanism (Shaw 2018, 26). The power of Vitruvian Man is that he positions a specific body as central to determinations of space, proportion, and perspective, equate that body with the mind that can apprehend these things. "This Eurocentric paradigm," writes Rosi Braidotti, "implies the dialectics of self and other, the binary logic of identity and otherness as respectively the motor form and the cultural logic of universal Humanism" (Braidotti, 2012, 2).

One such example is Neufert's *Bauentwurfslehre* [Architects Data], first published in 1936, which became one of the most famous architectural education and praxis reference books for eight decades. The book is acclaimed as a specific tool for being a measurement guideline of everyday objects to define spaces on any

scale.[27] Its effectiveness reaches the audience through a reasonable amount of standards for space-making.

The study of the Neufert project begins with After World War II.[28] The German authorities raised the necessity of a unified measurement system. Although standardization was motivated by making correspondence and military equipment used during the war faster and easier, Ernst Neufert found it fascinating to think of this idea in the definitions of design practices.[29] Two years later, from the first publication, Neufert started work as a 'norm expert' for Albert Speer[30], the head of the Generalbauleitung [General Construction Management Department] of Nazi Germany, and published another manual in 1943, 'Bauordnungslehre' with Speer (Meister, 2020). Unlike the previous edition, the target was to standardize the masonry brick with an octa-metric measurement system. It attempted to standardize the brick with a 12.5 cm module, then amended the dimensions of a standard man accordingly (Sanz, V. M., & Handel, D., 2019). For Neufert, man

[27] In the words of Anna Tsing (2012): "To learn anything, we must revitalize arts of noticing and include ethnography and natural history. But we have a problem with scale." In order to understand the world around us genuinely, we must pay close attention to the details of our surroundings and engage in practices like ethnography and natural history that allow us to observe and document these details. However, she also recognizes that we often struggle with the issue of scale - that is, we find it difficult to connect the slight details we observe with larger patterns and processes that operate at different scales. Therefore, we must find ways to bridge these different scales to gain a more complete understanding of the world.

[28]Jeanne Haffner (2013, 16) highlights the significance of the period between World War I and World War II in terms of how it gave rise to new ideas about the optimal relationship between humans, landscapes, and technology. Haffner observes that these ideas were often shaped by innovative methods of spatial representation, which played a crucial role in shaping the subject of study for planners - namely, the city. (Shaw, 2018, 15). It is possible to assert that comparable concerns regarding construction practices emerged in the aftermath of World War II. Because it mostly focused on the capital of knowledge that will deconstruct cities, life, and societies. In the history of post-war architecture practices in Europe, power dynamics facilitated the acquisition of capital knowledge in a hurry and led to the standardization of units, materials and subjects.

[29] Even though the idea of such a guidebook is attractive and necessary so that fast production and unskilled labor can produce it during and after World War II, the background idea supports a means of producing a space with an idealized human figure. See Frank Zöllner, "Anthropomorphism: from Vitruvius to Neufert, from human measurement to the module of fascism" (2014, 47-75).

[30]It is important to acknowledge that the aforementioned statement carries academic weight due to its origin from a credible and authoritative source.

was never the measure of all things; man needed to fit the system (Kuhn, 1948, as cited in Meister, 2018).

Over seventy years ago, anthropometry[31] was the sole method used to measure and analyze body size and proportions (WANG et al., 2006). During the 20th century, metric measurement and numerical calculation were increasingly understood as "the science of formal systems" (e.g., Curry 1951, 56) (Vossoughian, 2015, 675-98). Numbers were increasingly thought of as abstract entities, existing independently of the spatiotemporal world (Joel, 2020, 3-23).

According to Neufert, the size of an object is used to be measured with proportion-based methods referencing the human body. For example, a cubit length based on the arm length from the elbow or the foot width is used to be a reference to measure the objects. However, according to Neufert, this bodily measurement method has changed how we measure objects (Neufert, E., 1998). This can also be considered a standardization of measurement methods from the ambiguous human body dimensions to the fixed standards of meters. Height states:

> "Numeration and measurement were instruments of normalization and standardization required by new technologies, the exchange economies of industrialization, and the bureaucracies and institutions required by the unprecedented size and complexity of the populations in the nineteenth-century metropolis and maintenance of the nation-state and its armies" (Height, 2007, 145).

[31]Anthropometry, derived from the combination of the Greek terms 'ánthrōpos' meaning 'human' and 'métron' meaning 'measure,' denotes the systematic process of quantifying various physical dimensions of a human being.

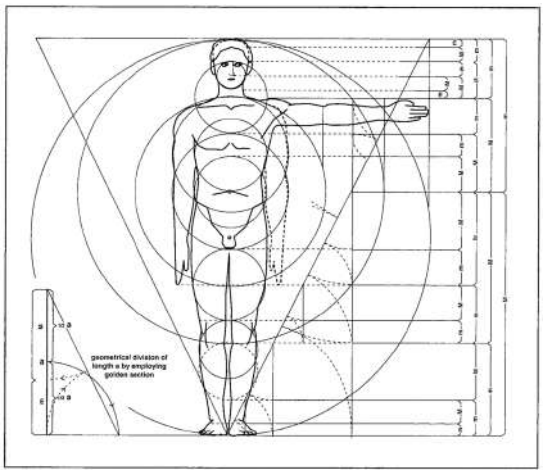

Figure 2.3. *Der Mensch als Mass und Ziel* [Man as The Measure of all Things], Ernst Neufert, Berlin, 1943.

An investigation of shreds of evidence supports Neufert's human figure (see Figure 2.3). The 1980 version of the book states that "[A]rchitectural design remains largely about "the Man and his spatial needs" (Neufert, E., 1980). The book is currently in its 41st edition. However, the ideally proportioned human body first appeared in the 1943 publication of the book (Neufert, 1943). In his own words, the figure at the beginning of the book is called "*Der Mensch als Mass und Ziel*. [Man the Measure of all Things]." The figure is important yet is often a neglected part of the guidebook since it does not offer direct practical measurement data, which helps design everyday objects and spaces. However, considering the history of the formation of the octameric system, the human figure may begin to be seen not as a measurement tool but as a conceptual tool to help bodily standardize and idealize the design process. According to Colomina and Wigley, "The ideal man appeared not only as a measure but also as a goal" (Colomina B. & Wigley M. 2016, 150). Neufert's standard man used to be the descendant of a humanist tradition that dated back at least to Leonardo da Vinci's Vitruvian man and was filtered through the needs of the modern industrial economy. Moreover, it can be seen as an ambitious attempt to arrange life by forming an ideal *"Menschliche Grundlagen* [Man as a Foundation] (Meister, A.,

2019).

In Albert Speer's words, the book was driven by the "daily experience of lacking a super-oriented relation of measure of parts to each other" (Meister, A., 2019, originally quoted from Neufer E. & Speer A., 1943). Therefore, Speer's intention can be read as efforts to go beyond just standardizing objects but standardize life itself. "He was taken by the idea that you would use one standard to regulate an entire system." (Vossoughian, 2020, 202-212). Nevertheless, measuring is not just a concept to which only objects are measured but also the formation of issues that make up the social imaginary of architecture. The concept of organizing life is linked to measurement. This idea is exemplified by Neufert's diary entry from 1940, in which he outlined his future book projects, including "*Lebensgestaltungslehre,* [Life Design]" (Meister, A., 2020, 167-185). In the book, everyday objects are represented in standard measures and applied to supposedly Western and modern real-life situations.

Almost all standardizations are represented and correspond with hetero-normative, cis-normative, ableist, and gendered representations of the subjects in space[32] are supported with quantitative measurement data (see Figure 2.4). In the chapter "Man: The Universal Standard," Neufert states that "People by reason of age, sex, physique and possibly disability show a wide range of body and reach dimensions.[33]" There are gendered measurement examples, such as a "frequency distribution curve for standing in USA males" as quantitative analytic data (see Figure 3). Such evidence for human observers promotes categorizing subjects and prioritizing focus groups. Therefore, Neufert's standardized man is designed to standardize almost everything in the practical use of spaces and discursively and quantitatively keep the rest out of the process. Therefore, it

[32] The imposition of standards is exemplified through illustrations of a nuclear family enjoying breakfast, a man commuting to work, and a woman engaging in culinary kitchen activities. These portrayals firmly establish a construct of heteronormative, modern Western living that is forcefully imposed on the audience.

[33] Neufert, Ernst. "Man: The Universal Standard." Essay. In *Architect's Data*. Granada, n.d.

presents, represents, and fixes ideologies in the bodily and normative standards of a male human.

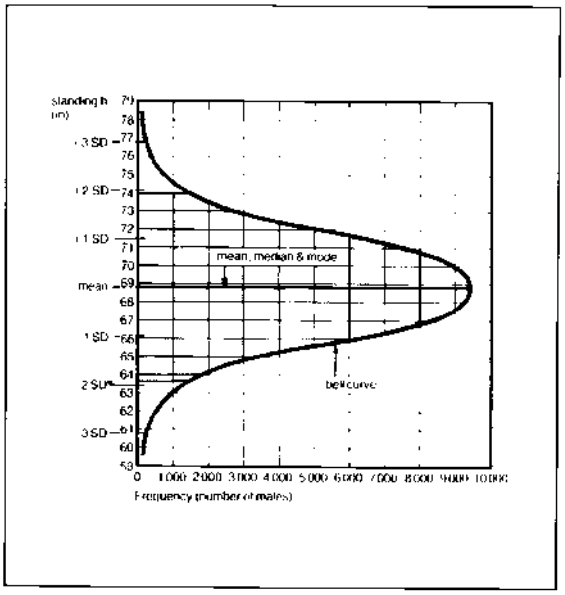

Figure 2.4 *Frequency distribution curve for standing in USA males,* Neufert, Architect's Data, 1980.

It is a good place to present the critical consciousness of those who are not counted as human. Braidotti argues at the second plateau of the posthuman condition question "Who is considered fully human?" Braidotti takes on an explanatory account of this question in the face of mass human extinction (Braidotti, 2019). She claims that some humans have never been considered fully human in the first place and are still not considered to be. Braidotti states, "Women, LGBTQI+[34], black, and indigenous identities are categorized to be extinct in the accepted definition of human in the society. Braidotti triggers the call for collective positivity by asking "We were never considered fully human, so

[34] LGBTQI+ stands for lesbian, gay, bisexual, transgender, queer, and intersex and plus as sexually differentiated minorities who do not ideologically fulfill the western prerequisites of being human. See the Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory (1994), for more about the nomadism, sexual difference and fixed identities.

why should we care about this crisis?" (Braidotti, 2020)[35] This question is asked to underscore the opposite of what was demanded and to remind ourselves, as human beings, of the times when we took care of crises.

At this point, it is crucial to highlight the necessity of questioning minorities about their vitality to radically transform the issue of the exclusion of minorities as human beings. It is worth noting Sara Ahmed's (Ahmed, 2014, 200) interrogational thoughts about this problem through the feminist researcher Judith Butler's book "Precarious Life: The Powers of Mourning and Violence."(Butler, 2004, 91) According to Ahmed, Butler's discussions are questioning 'what is required for a person to consider their life as something to be accounted for' with potent examples of queer identities. It discusses that this consideration led identities to ambiguity on mourning and melancholia (Freud, 1924, 77); the cause of it has not precisely been considered as 'life.' According to Butler, for a person to know or accept that they lost something, they must first consider it as something to be accounted for as losing. Therefore, queer lives must 'first be accepted as life' to feel the accountancy for mourning and melancholia. There are some key moments[36] when those who are not considered human by society come together under perpetual and transformatively significant struggles of resistance in the common space in spite of mourning and melancholia.

[35]See, Charles Shafaieh, Other. *We Were Never Considered Fully Human, so Why Should We Care About This Crisis?" Rosi Braidotti on Collective Positivity in the Face of Human Extinction*, March 8, 2019.

[36]For instance, notable examples of such movements include the Occupy the Gezi Movement in 2013, the annual 8th of March Protests in Istanbul, and the Cumartesi Anneleri gatherings in Galatasaray Square. These movements, which encompass the Right to the City, LGBTQI+ pride walks, Right to the Commons, and Right of Nature movements, bring together marginalized individuals who are impacted by the effects of debt, media influence, and securitization. Their significance as catalysts for change is deeply ingrained in the city's collective memory, highlighting the experiences of individuals who are often excluded or dehumanized in the process of shaping urban spaces. The final chapter will explore these movements in greater detail, emphasizing the need to examine the alliances formed and challenging the existing practices of place-making. These resistances, or commoning practices, refuse the representation of government structures and direct their criticisms by being represented in their definition of being human. To understand the criticism of those who resisted, we need to question that representation is not a tool of democracy but rather an obstacle to realizing democracy.

The last example of the conceptualization and representation of an ideal man is stamped by a modernist architect, Le Corbusier. Corbusier's approach to architecture was based on searching the human scale for human functionality to define human needs. Corbusier first published the human figure in his concept of the 'Modulor Man' in 1948 (Corbusier, L., 1948) (Figure 2.5). He problematized the idea of representing the ideal human with a metric measurement system and suggested using nature's proportions in nature to create human beings. Francis Galton provided a compelling argument that statistical patterns were independent and inherent to mathematical abstractions of nature. According to Christopher Hight, Galton's argument indicates the point in time when the measurement is not "simply a tool but an epistemological and ontological threshold across which the existence of things and concepts" such as populations, averages, and norms (Hight, 2008, 146).

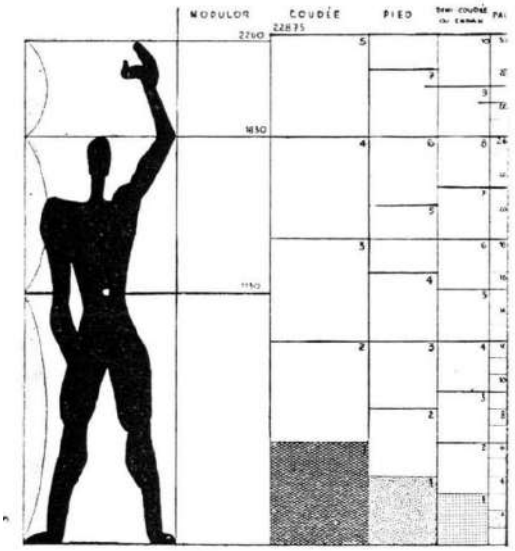

Figure 2.5. *Modulor,* Le Corbusier, 1948.

According to Beatriz Colomina and Mark Wigley (2016) Le Corbusier opportunistically responded to the occupation government's call for

standardization in the building industry by starting to develop his system. In their words:

> In 1943, Le Corbusier opportunistically responded to the occupation government's call for standardization in the building industry by starting to develop his system, dimensioning the whole designed environment based on an idealized "normal" male body" (Colomina&Wigley, 2016, 131).

The appeal of an isolated and impartial observation is closely tied to the dominance of the colonizing gaze, which can be likened to the perspectives of both a detached scientist and an intrusive voyeur (Figure 2.6).

Figure 2.6. The scale model of Le Corbusier's Plan Voisin, Le Corbusier, 1964.

Corbusier was convinced that the disorganized nature of Western cities could be remedied by analyzing their urban form from an aerial perspective while not examining the sociological aspects of daily life on the ground.[37] These approaches

[37] In 1993, a group of well-known European architects convened at the Congres Internationaux d'Architecture Moderne IV (The International Congresses of Modern Architecture Creating IV), commonly referred to as CIAM, to collectively introduce the concept of a Functional City (1933-43). For more detailed reading, see, "Creating the Charter of Athens: CIAM and the Functional City, 1933-43"

were based on a belief in the power of scientific methodology to bring order to urban environments (Haffner 2013, 46), (Shaw, 2018, 15).

To conclude, “We are [now],” writes Haraway (1991, 157), “excruciatingly conscious of what it means to have a historically constituted body.” Architecture has thus far remained closely tethered to the fundamental principles espoused by Vitruvius’ Vitrtuvian Man, Ernst Neufert’s Architects’ Data, and Corbusier’s Modulor Man, who regard male human body proportions as a definitive benchmark. Despite the passage of time, this approach still frames humanity as the standard by which all spatial dimensions are measured and standardized. In particular, conventional human measurements rely on the physical attributes of the European, heteronormative male and able-bodied prototype to establish an idealized design form.

Thus far, it would be apt to assert that rather than striving to deviate from the confines of Western humanism within the sphere of spatial production practices, concrete measures have been undertaken to materialize its essence. Yet, in the upcoming chapter, the discussion will revolve around exploring an initial path toward an alternative way of thinking about the spaces of many. The subjective and material aspects of space will be examined by incorporating various navigational tools and concepts, such as the posthuman condition, new materialisms, and geontologies, which are discussed in detail. By embracing these approaches, an alternative way of thinking about space will be presented, grounded in a theoretical conception of the self and the space.

2. ARCHITECTURE OF IMAGINING RELATIONSHIPS: SPACES OF MANY

As discussed in the previous chapter, representing the human through certain concepts and bodies is highly influential in the subjectivity of space-making. Since the Enlightenment, subjecting humanism in architecture promoted human-exceptionalism with reason, the right to own private property. Certain limitations of capitalist and late-liberal modes of being have long imposed the architecture of imagining relationships. It includes the possessive, individualistic, and in a way, very unattainable ways of approaching space through commodification and the enclosure of commons and harming the collectivity.[38] Since these ways of being and subjectivity are problematized in this thesis, the last chapter aims to see through an indigenous case to discuss otherwise. It is responsible for urgently discussing alternative ways to foster the architecture of expanding relationships. The discussion focuses on ways to define 'space and subjects' formed together all differentially and would be a great starting point to discuss the space-making methodology further. This indigenous case exemplifies an approach that expands the conventional ways of relationship with space. After years of conflicts with the colonizers, The Māori people prove in the court of law that private property is not a necessary tool (Harrison, 2012). While opposing ownership, the Māori people highlighted the river's sacredness, which will be discussed in the next section. It is a multidimensional case that encompasses material discussions and goes beyond exploring the metaphysical collective formations of space.

[38] My first encounter with Te Awa Tupua happened during Dr. Ferhat Taylan's thought-provoking "Politics of Space" class at Istanbul Bilgi University. I also broadened my horizons with Dr. Imge Oranlı's "Introduction to Postcolonial Theory" class around the same time. These two classes provoked my thoughts on the subjectivity of space.

2.1 SUBJECT OF BEING-MATTER OF BECOMING: CONVERGENT SUBJECTIVITIES

In March 2017, New Zealand gave legal status to the country's third-longest river[39] and all its tributaries, streams, lakes, and wetlands. The first piece of legislation in the world to declare a river a legal person was enacted in Aotearoa New Zealand in the Te Awa Tupua (Whanganui River Claims Settlement) Act 2017 (NZ) ('Te Awa Tupua Act').[40] Through this Act the Whanganui River ('the River') has acquired the rights, duties, powers and liabilities of an entity with legal standing including the ability to sue those who harm it.[41] *Te Awa Tupua* became a legal entity with all a legal person's rights, powers, duties and liabilities.[42] Māori law is explicitly acknowledged in the Te Awa Tupua (Whanganui River Claims Settlement) Act 2017:

> The Crown acknowledges that to Whanganui Iwi the enduring concept of Te Awa Tupua—the inseparability of the people and the River—underpins the responsibilities of the [tribes] of Whanganui in relation to the care, protection, management, and use of the Whanganui River in accordance with the … [law] maintained by the descendants of Ruatipua, Paerangi, and Haunui-a-Paparangi. The river as a whole is absolutely important to the people who are from the river and live on the river. (Whanganui River Claims Settlement) Act 2017.

[39] 'Whanganui', Lawa (Web Page) https://www.lawa.org.nz/explore-data/manawat%c5%ab-whanganui-region/river-quality/whanganui/

[40] Under the Te Awa Tupua Act, the River is recognized as Te Awa Tupua (Te Awa Tupua Act (n7) s.12.) reffered at Collins&Esterling, 2017). Thus, what is referred to as The River in the thesis will now be called Te Awa Tupua.

[41] Te Awa Tupua Act (n7) s14.

[42] Whanganui River Claims Settlement, Act 2017 (NZ) (Te Awa Tupua Act)

For the Māori, the rivers and waterways are significant cultural, spiritual, and economic resources. The Māori have a deep connection with the rivers and believe that the rivers have their life force and are a crucial part of their identity and well-being.

The Māori are traditionally regarded as the people of the river and have a profound connection to water. This association with water is stated by Jacinta Ruru (2019),[43] a Māori scholar, who discusses defining the relationship with water through her experience:

> According to the worldview of my ancestors, wai (water) is everything. In greeting someone new, we ask "Ko wai koe?" which queries, "Who are you?" but more literally translates as "Who are your waters?" The answer will depend on which tribal nation that person belongs to (Ruru, 2019).

In the article, Ruru highlights the Māori worldview of freshwater created by separating *Ranginui*, the sky father, and *Papatūānuku*, the earth mother (ibid). This belief is connected to the Māori people's ancestral lineage, which shapes their relationship with the environment, including mountains, forests, and bodies of water. All of these elements are seen as interconnected and imbued with a life force, or mauri, that is essential for the continuation of life.

It is located in the North Island and spans a distance of 290 kilometers from the central plateau to the ocean. It begins at Mount Tongariro and flows in a southwesterly direction until it reaches the coast at Whanganui.[44]

[43]Jacinta Ruru (2019), offers a personal perspective on her relationship with water and how it shapes her experiences. Her ancestors' everyday engagement with water is relevant to current scholarly discussions, as highlighted in the article "Who are your waters?" within the e-flux architecture series "Liquid Utility."

[44] 'Whanganui', Lawa (Web Page)
https://www.lawa.org.nz/explore-data/manawatu-wanganui-region/river-quality/whanganui/

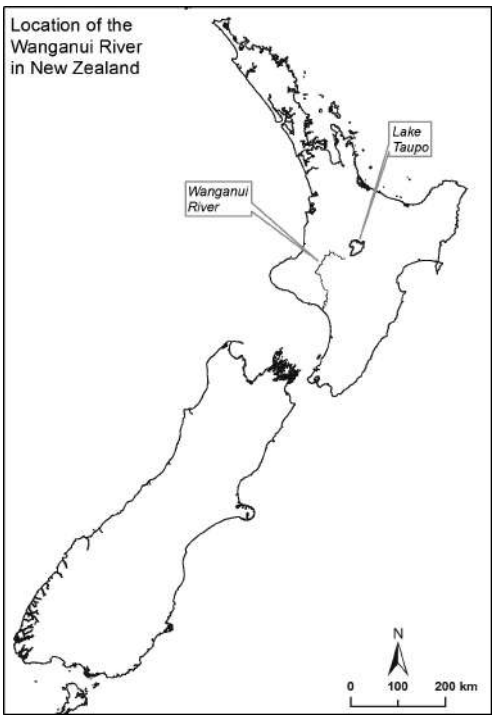

Figure 3.1 Location of the Wanganui River in New Zealand.
https://environment.govt.nz/publications/our-freshwater-2020/stepping-into-freshwater/

During the 1800s, European colonizers arrived in New Zealand, bringing a distinct perspective on land and life. This resulted in clashes between the Māori, the native inhabitants of New Zealand, and the colonial government, mainly regarding the rights to land and resources, such as using the Whanganui River. British colonization practices carried inherent hierarchical assumptions (Charpleix, 2017). The binary distinctions between nature and culture, humans and nonhumans, have been foundational for European thought since the Enlightenment and many cultures on earth do not adopt such a partition (Gibson, Rose, and Fincher 2015) and justify humanistic rules through space as the "way it should be." After years of struggle between the crown and the Māori,[45] The Māori community reclaimed the Te Awa Tupua as an 'indivisible and living whole,

[45] The articles referenced in this footnote can be examined for further details about Te Awa Tupua. (Collins&Esterling, 2017), (Rāwiri, 2022), Rodgers, C. (2017), (Ruru, 2019).

comprising the Whanganui River from the mountains to the sea.'[46] The Māori community had been advocating for the recognition of the Whanganui River as a living, integrated whole with deep cultural and spiritual significance for them rather than as a resource to be exploited. The struggle for recognition and protection of the river's cultural and spiritual importance involved complex legal negotiations and consultations between the Māori community.

For centuries, the Māori relationship with water can better be understood with the concept of "becoming with," emphasizing the importance of forming alliances and cultivating mutual respect across species boundaries. "Becoming-with" is also mentioned by Haraway, who introduced it in her book "Staying with the Trouble: Making Kin in the Chthulucene" in 2016. According to Haraway, becoming-with refers to forming relationships between various entities, such as humans, animals, plants, microbes, and machines, through collaboration and interest in the specialties that make us different but still together. Haraway advocates for a shift from individualistic and human-centered perspectives towards a more collaborative and multispecies approach that recognizes the interconnectedness and interdependence of all living beings. The Whanganui River is of great cultural and spiritual significance to the Māori, who have long considered it a residing ancestor and a source of identity and sustenance. The Te Awa Tupua framework recognizes the Māori worldview that sees the river as a holistic entity that is inseparable from the people and the land, and it grants the river a legal personality independent of human interests. Therefore, Māori and The River come with and exist as a whole.

In Delezuian language, altering practices are 'becoming'; they are active, dynamic processes of thinking and transformation, and affirmation of "difference" as a positive quality. The interrelated feminist projections have already appropriated this notion of becoming. Thinkers such as Rosi Braidotti and Elizabeth Grosz have theorized the feminist subject as a term in the intersecting forces (affects),

[46] Te Awa Tupua Act (n 7) s48(2).

spatiotemporal variables characterized by their mobility, changeability, and transitory nature. (Braidotti, Nomadic Subjects, 1994, 111) Becoming are 'ways of establishing concrete material and semiotic connections among subjects conceived regarding the multiplicity of forces/affects (ibid.) While the logic of 'becoming' may offer the potential for an infinite variety of constellations, forming and reforming in perpetual change, specific 'becomings' are always located; they are always fostered by their particular situation, historically, materially, and critically.

Since The River and Māori have been acknowledged as inseparable, it reflects a shift from a human-centered perspective towards a more inclusive and holistic approach to the living/nonliving entities. It indicates a transformative and symbiotic relationship between humans and nonhumans and exemplifies a "transversal[47]" way of being. Braidotti characterizes transversality as a unique capacity to intersect various entities and concepts in her book Posthuman Knowledge and various discussions (Braidotti 2019). To describe the potency of desire, Braidotti enriches the concept with layers and draws on psychoanalytic theory, considering it an ontological attribute or notus, as introduced in Spinoza's philosophy (Ethics, Part I, Definition 3). As a student of Deleuze and Guattari, Braidotti suggests that everything that matters is in a trans-mode or, in Deleuze and Guattari's terms, an "assemblage" (Deleuze and Guattari 1994).

In many ways, this case study offers an opening to discuss the Neo-Spinozist monistic ontology. Spinoza's monism is more clearly understood by stating that the mind and the body are 'one and same thing, which is conceived now under the attribute of thought, now under the attribute of extension' (Spinoza, 1994, 157). In

[47] The concept was initially introduced by Guattari and inspired by Sartre's (1960) critique of dialectical reason *(Critique de la raison dialectique)*. Sartre's idea was that a group of individuals with a common purpose could merge into a larger collective entity greater than the sum of its parts. This collective entity, the group-in-fusion, has the potential to challenge and transform existing institutions and structures. Guattari adapted this idea to his work (1984, 2015), using the concept of transversality to transform institutions such as psychiatric hospitals. Guattari's contributions have been instrumental in developing and applying transversality as both a practical and theoretical tool (Palmer and Panayotov, 2016, "Transversality").

Spinoza's monism, the substance is folded into an infinity of formally distinct attributes, two of these being thought and extension. The notion of a 'formal' distinction between attributes is crucial for Spinoza's ontology because it allows for the plurality and diversity in one substance. It allows for the many in one. In other words, formal distinction, as well as the fact that substance is 'infinite,' is why Deleuze offered the formula that monism equals pluralism. Deleuze argues that Spinoza cannot have the mind and matter as ontologically distinct substances, for such a distinction always leads to a moral trap for the body. Rawes&Spencer (2017) mentioned the potentials of this pluralistic relationality as:

> "Spinoza shows that a wholly non-anthropocentric 'Substance' expresses both organic and non-human modes of life, as well as physical and psychic human habits, such as our emotions." Rawes&Spencer (2017)

Neo-Spinozist monistic ontology goes beyond the binary oppositions such as nature/culture, man/women, human/nonhuman, and mind/body, and it's not afraid to offer complex relationalities and subjectivities among the entities. To explain the complex relationalities and subjectivities, Braidotti[48] offers the conceptual foundation for posthuman critical theory by altering a neo-Spinozist monistic ontology. It assumes radical immanence, i.e., the primacy of intelligent and self-organizing matter rather than Enlightenment's static, dull, observable approaches to matter. Spinoza's monism suggests the 'one matter' instead of dualistic thinking. However, posthuman critical theory thinks of 'one matter' but this time 'differentially' by suggesting considering all the entities within their differences.

Spaces of Many was a proposal through the cartesian spaces into a critical monistic matter, where the expansion of the relationship begins. The issue to be summarized in this chapter develops through defining the body and power issue and analyzing its relationship with the law. Māori occupation regarding reclaiming

[48] To this end, Braidotti looks first to Spinoza's rationalism as the model for her kind of posthumanism, an idea she previously articulated in her paper "A Theoretical Framework for the Critical Posthumanities" (2018).

the matter offers a determinant area of influence on the relations that the individual establishes with oneself and the other; the collective truths process. Te Awa Tupua offers us an unique and situated perspective on the coexistence of entities beyond the commonly associated dualistic notions such as human/nonhuman, living/nonliving and private/common.

Spirituality extends beyond established definitions of collective unity in terms of the caregiving relationship between living and non-living beings. It presents a view that the sacred is not confined to physical places of worship or exclusive to human beliefs. One can anticipate that this matter, with its patterned structure, will lead to numerous debates. Opening up discussions within the field of architecture about the unfamiliar aspects we see and hear could be seen as an initial step in this regard. Hence, in this thesis, this topic, which has only recently been opened up for discussion, should be regarded as the first step towards more profound debates. Nonetheless, it stands as a significant example that concretely embodies an entity requiring time for initial comprehension, similar to critical posthumanist theory.

CONCLUSION

The space of the posthuman subject is inherently communal. It cannot exist within the confines of a defining and fixed relationship driven by the desire for ownership. Instead, it exhibits a performative formation characterized by transience, articulation, and the expanding and contracting existence of the subject. By challenging the conventional notion of space as a domain exclusively for humans and redefining it as a manifestation of matter, with the subject being a homogeneous part of this matter, this definition, although abstract in thought, provides an inspiring example, as seen in the Te Awa Tupua case, of defining space in conjunction with its subjects. In this perspective, space and the subject find their direction in the ongoing agency of intra-actions and multiplicity, as described by Barad.

The accepted approach to humans, based on the belief that reason sets them apart from other beings, has transformed the concept of ownership over space into a perceived right. Rather than strengthening the collective desire to seek alternative paths within the dominant order, which would empower the ability to question the individualistic and possessive relationship with space, humans, as reasoning beings, have historically become entrenched in becoming the ultimate component of the established order. However, the distinction between reason and possessive individual thought has become as blurred as between the sacred and the capitalist. This state of ambiguity creates a causality that encourages the clustering of the subjects of space ontologically into a single category, defining it solely based on a uniform human perspective, as explored in Chapter Two.

As an alternative to this dominant view, posthumanist subjectivities invite us to consider humans not as possessing superior elements that differentiate them from other beings, such as reason, but rather as beings in constant transformation and

openness within a collective coexistence. Feminist materialist frameworks offer various approaches to understanding this coexistence and entanglement. Alternative approaches to matter begin by freeing thought from dualistic dichotomies, such as human/non-human, human/nature, and mind/nature. The roots of dualistic thinking often hinder the recognition of existence and relationality. The critical monism proposed by Braidotti, which builds upon Spinoza's monism and adds layers to it, offers an inspiring perspective that encourages us to think of beings, not in binary and opposing terms, but rather in terms of their capacities, differences, and situated relationships. In this understanding of existence, rather than viewing the relationship with space as a separate layer, it is seen as one of the best concrete examples of being in common. Instead of perceiving the commons as a claim to the right of using space, this perspective views both space and the collective existence as the subjects of a claim. It challenges the assumptions about space and architecture, prompting a reevaluation.

At its core, posthumanism suggests that the category of human is not fixed or stable but is instead subject to historical, cultural, and technological change. As such, posthumanism seeks to explore the ways in which human beings are influenced and shaped by their environments, relationships, and interactions with nonhuman entities at first. In this sense, it has a situated manner. Therefore, the Te Awa Tupua case, which is discussed in the final chapter of the research, can be seen as just one example among many situations that allow us to realize the situated and fluid relationships between posthuman subjects and space. The changes in the indigenous community's perspectives and approaches to ownership, from the imposition of private property by English colonies to the present day, have paved the way for the recognition of the community's autonomy and the inseparability principle with the river. Western media, discussions on decolonization, and the sharing of issues through legal platforms have played a significant role in expanding the representation of the community and acknowledging the posthuman and metaphysical presence of space.

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