

21st century urban aesthetics in the post critical age: SANART publication

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Abstract

This research problematized the relationship between human and the built environment in the 21st century, which it describes as post-critical, and examined the relationship between them in a theoretical framework through aesthetics. Within this framework, it has analyzed selected articles from the proceedings book published by SANART (Association of Aesthetics and Visual Arts). This study has defined aesthetics as a way of relating human beings to their environment. It redefined holistic aesthetic thought through approaches that focus on uncertain, porous, relational boundaries and social processes. With new perspectives that reject the dualism of subject and object, the process associated with the concepts of movement and becoming have been conceptualized through the process of urban experience from the perspective of Manuel DeLanda. This study has analyzed the urban discourses presented in SANART publications with a focus on 'movement'. It has interpreted these movements as a feature of the built environment as it is shaped by the capacities of bodies and space. It has argued that a movement-oriented evaluation of urban aesthetics would further the development of the critical field.

Keywords

Manuel DeLanda, Movements in city, New critical perspectives, SANART, Urban aesthetic.

1. Introduction

As a result of the growth-oriented economic model, such as rapid urbanization, globalization and over-consumption, we are experiencing a period of social, economic and environmental crisis with many emergencies. In both local and universal contexts, institutions, humanity, and thus the built environment, are moving towards an approach that disregards critical thinking. By relegating processes to the background, this approach focuses on performance and pragmatic, urgent, non-deep results. These crises demonstrate that human beings have a problematic relationship with time, history, nature, the environment and even themselves. The relationship between human beings and their environment has been problematized by researches from different perspectives in social, ecological and spatial contexts (Colamina & Wigley 2016; Berleant, 2016; Erzen, 2007a; Güvenç, 2007). This study will reexamine the relationship between the built environment [1] and the human beings through aesthetic thought.

As throughout history, changing contemporary conditions and paradigms have significantly affected the content and scope of the concept of aesthetics (Suvakovic, 2019; Paetzold, 2013; Maco, 2021a; Erzen, 2007b). Aesthetics of the built environment, as a sub-branch of environmental aesthetics, stands out as a field in need of reformulation in the context of contemporary thoughts and crises (Ockman, 2009; Gage, 2011; Tschumi & Cheng, 2013; Pallasmaa, 2020). A new aesthetic approach is needed for cities, which can also be defined as the breeding ground of social crises from the past to the present. In this context, the research analyzes past cultural perspectives and contemporary approaches. It aims to provide alternative viewpoints on urban, spatial and social aspects of the present and future.

A post-critical perspective that problematizes critique has emerged in the late twentieth century. Our study answers the research questions by exploring the impact of this approach on the aesthetic field within the theo-

retical framework; In the post-critical age, how do we evaluate the built environment and contemporary aesthetic? Can the current paradigms give rise to alternative interpretations of aesthetics? How is urban aesthetics defined on the basis of these perspectives? What are the potential movements of urban aesthetics within the spatial discourses in SANART's publications? In the 21st century, when everything is more connected, the study aims to understand the relationship between the city and the city dweller. It is based on Manuel DeLanda's approach, which focuses on uncertain, porous, relational boundaries and social processes. The study reorganizes urban aesthetics through DeLanda's perspective, as he has had a significant impact on urban and architectural discourse.

This study analyzes archival documents with a new urban aesthetic approach. It disperses and reassembles the archive of conference and symposium publications of the Association of Aesthetics and Visual Culture (SANART) through a kind of 'archaeological excavation'. Founded in 1991 in Ankara under the leadership of Jale Erzen, this platform stands out with its regular congresses and symposiums as well as its artistic activities. This study has the potential to contribute to the critical field on a social and spatial scale.

2. Aesthetics and the built environment in the post critical era

Terms prefixed with 'post' are often interpreted as expressing change and continuity of mentality (Tekeli, 1993) or intensifying what it replaces (Spencer, 2018). Approaches with the prefix 'post' have been on the rise since the 20th century (Pražmo, 2020). In the last years of the 20th century, when everything became more interconnected, this increase accelerated. The study considers the turn of the 21st century as the post-critical age. This chapter explores the complex relationship between critique, the built environment, aesthetics and contemporary thought.

Architectural critical theory, which resists neoliberalism and capitalism, has been criticized since the 1990s

(Toorn, 2013; Shrijver, 2011; Fisher, 2007). Alternative non-critical discourses claim that critical architectural theory distracts attention from the object (Baird, 2004; Toorn, 2004). Their approach centers the architectural object and form (Toorn, 2004; Spencer, 2018). According to Douglas Spencer (2018), these discourses in architecture prioritizes adaptation to the business and economic world rather than being a means of testing the limits of political ideas and approaches. He claims that architecture has recently experienced its own post-political turn. The post-political approach, whose intellectual pioneers are political philosophers, has recently been incorporated into built environment studies. Erik Swyngedouw (2009), who considers this situation as post-political environmentalism, states that the concept of society is fragmented and the city serves the interests of a certain group. The relationship between the city, which is evaluated on the basis of form due to economic interests, and the city dweller, who is distanced from the social structure, is gradually weakening. Instead of defining the built environment by form, an aesthetic approach is needed that focuses on experience and process, relating the city and the city dweller. In this context, the new aesthetic approach will provide an opportunity both to analyze the complex, intertwined network of relations and to critique market-based and neoliberal policies.

The conceptual content of aesthetics has a rich and complex history. In Ancient Greek philosophy, aesthetics referred to sense and sensation. It developed in the eighteenth century as the science of sensation (Alexander Gottlieb Baumgarten) and as an autonomous field related to the concepts of beauty and the sublime (Immanuel

Kant). In the mid-19th century, opposition arose to the valuation of aesthetics as a science of beauty (Ludwig Wittgenstein). In the 20th century, with the radical criticism of Nietzsche, Benjamin, Heidegger and Adorno, aesthetics continued to be associated with different concepts. For a long time, aesthetics was a branch of philosophy. İsmail Tunalı (2002) described philosophical aesthetics through four basic structural elements: aesthetic subject, aesthetic object, aesthetic value and aesthetic judgement. Aesthetics, which was within phenomenological philosophy until the 1980s, was defined as critical aesthetics with the acceptance of contemporary critical theory (Erjavac, 2019). Philosophical aesthetics aims to deepen our understanding of aesthetic phenomena, while critical aesthetics involves evaluating, judging and interpreting art from a critical perspective. The process of aesthetic experience involves the relationship and interaction between aesthetic subject and object (Figure 1). This also includes critique, which is essential for the deepening and contextualizing of aesthetic experience (Crowther, 1993; Şentürer, 2004).

What will replace critique in the field of experience of aesthetics in the post-critical period? In the last 35 years, there has been a widespread discourse that aesthetics is expanding its scope and even emerging from the shadow of philosophy (Erjavac, 2019; Berleant, 2014-2016; Carter, 2007; Maco, 2021a; Gage, 2024). If we look at the International Congresses of Aesthetics since the 1990s, the fields of research are not philosophical aesthetics and the aesthetics of objects, but the aesthetics of all kinds of experience (Erzen & Ranta, 2013; Berleant, 2014). According to Erzen (2007c), aesthetic thinking today does not only encompass art, but also everyday life, sport, eroticism and even



Figure 1. The changing boundaries of aesthetics.

the ugly. Aesthetics is a field that relates all concepts, situations and disciplines. In this framework, aesthetics has gone beyond the relationship between subject and object (Figure 2).

Misko Suvakovic (2019) describes the beginning of the 21st century as a period of 'rebooting aesthetics', where there are many theories about the senses, art, culture, nature, the world, technology, the human, the post-human and the non-human. The 21st century's reconceptualization of the human and the social requires a reappraisal of the aesthetic field with contemporary perspectives. According to Colamina and Wigley (2016), the human is never simply human. There are tens of thousands of different species in the human body, the human is suspended in the dense environment of countless species inside and outside. In this framework, the authors argue, it is never clear where the human begins and ends. According to Broidotti (2013), we need to rethink the human beings position in a way that reflects the complexity of our times.

In recent years in the social sciences and humanities, the problematization of the human, the social, nature and the relations between them has refocused on questions of ontology, matter and realism. Object-oriented ontologies, actor-network theory, new materialism, and other approaches based on post humanism problematize the centrality of humans in a hierarchically defined social order and accept the agency of objects. The first common

approach of these ideas is that they reject dualisms such as subject-object, nature-culture, mind-matter. From this perspective, all this is a community that does not ignore difference. This new approach about subject and object also affects the distinction between the experienced and the experienter in aesthetic process. What's needed is a concept that integrates the experienced and the experienter. Another important concept for explaining multiple levels of social reality is 'becoming'. Becoming is simply about focusing on processes. One of the common and main sources of all these contemporary thinkers is the philosophy of Deleuze. It does not devalue events in the face of the qualities of objects (Deleuze, 2015). Deleuze and Guattari (1994) argue that as long as the beauty of a form or shape is defined by criteria borrowed from science (proportion, symmetry, dissymmetry, projection or transformation, etc.), there is nothing aesthetic about it.

These approaches, which describe a new form of relating, share common concerns. However, they differ both within and between themselves in the way they conceptualize objects and their interactions (Leach, 2016; Nail, 2023; Gamble et al., 2019; Dolphijn & Tuin, 2019). Due to the differences between the approaches, this study analyzes aesthetics only through Manuel DeLanda's approach. The reason for focusing DeLanda is because of his influence on urban and architectural discourse. Although DeLanda is one

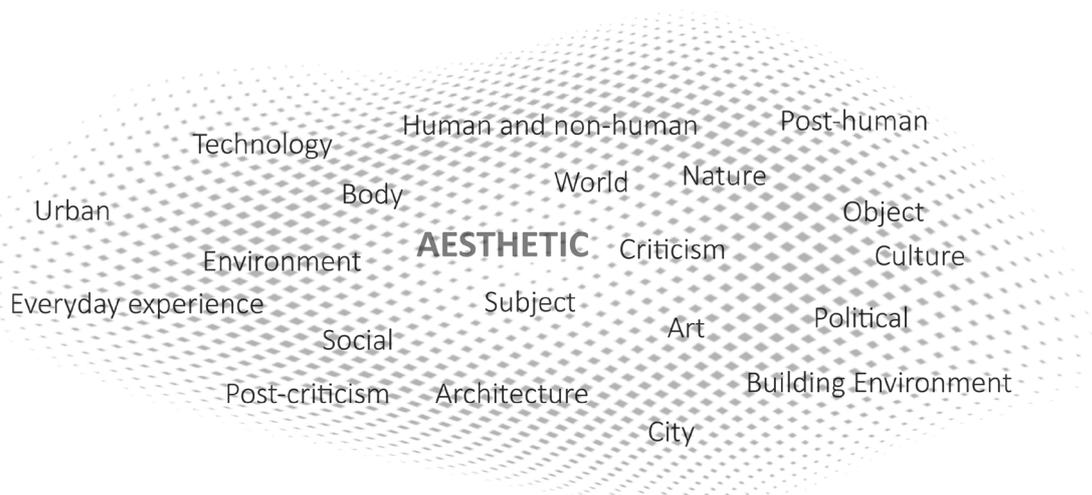


Figure 2. *Interdisciplinary aesthetics field.*

of the representatives of New Materialism, this study describes urban aesthetics from DeLanda's perspective, not the aesthetics of New Materialism. The approach that rejects the duality of subject and object, and the process associated with the concepts of movement and becoming, will be conceptualized from DeLanda's perspective. DeLanda (2009a) analyzes social complexity with reference to Deleuze and Guattari's 'assemblage theory'. Since assemblages are also a form of relation DeLanda's ontology will serve as a model for the aesthetics of the built environment.

Spencer (2021) claims that the assault on criticality in architecture is linked to the revisiting of Deleuze in architectural theory. He also claims that the philosophy of Deleuze, which has been revisited since the 1990s, is misconceived and that the concepts have transformed into formal maneuvers in architectural discipline. DeLanda (2009a) defines social entities in terms of both their characteristics and their capacities. Capacities enable encounters and interactions. Considering Deleuze's thought through process and becoming can be a new suggestion against Spencer's critique.

3. Reformulating the urban aesthetics via Manuel DeLanda's approach

As an interdisciplinary field, the city consists of complex physical, social, cultural and political environments. DeLanda (2000, 2016) sees cities as spaces where many communities and many organizations, as well as various connecting infrastructures, come together in a non-human centred perspective. From this perspective, which focuses on actual mechanisms operating at the spatial scale, the city is no longer the object of a representational definition, but of a mobilized one. Urban aesthetics will be defined through scale and process, which form the main framework of DeLanda's approach (Figure 3).

DeLanda applies assemblage theory to a variety of wholes composed of heterogeneous parts and builds his ontological model on the basis of scales. According to DeLanda (2009a), the entities involved in social processes are not only persons, but also networks, organizations, governments, cities and nations. These assemblages at different scales define relations that interact, involve and sometimes touch. Rejecting the duality of subject and object, he

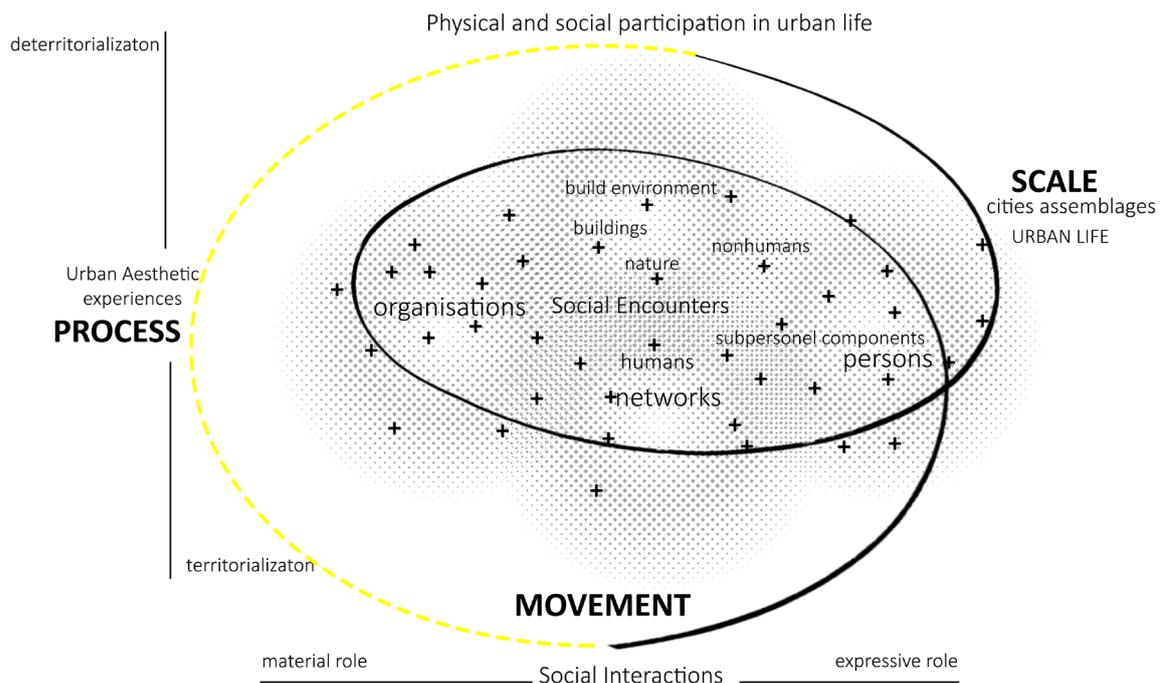


Figure 3. The relationship between DeLanda's concepts and the city.

gives all assemblages the title of 'social entities'. Although DeLanda starts his social ontology from the personal scale, he confirms that sub-personal components are the smallest social entity. Person formed by the interaction of sub-personal components also exist as part of populations with which they constantly interact (DeLanda, 2009a). Spatial relations play a crucial role in the understanding of interpersonal networks. It is not possible to conceptualize social entities without a physical infrastructure composed of buildings, roads and various channels for the circulation of matter and energy (DeLanda, 2009a). The built environment can be part of any assemblage at different scales. According to DeLanda, cities are assemblages of people, networks and organizations as well as components such as physical infrastructure of buildings, streets and various channels of circulation. Only if we can approach the city in a very personal and intimate scale, then we can observe the everyday life (Erzen, 2021b). Therefore, this study of urban life will focus on the sub-personal scale and the interpersonal scale. The identity of assemblage at any scale is the product of a process (DeLanda, 2009a). Another aspect to be questioned is the characteristics of the components in the assemblage and the analysis of the process that leads to the assemblages.

According to DeLanda's (2009a) social ontology, human bodies primarily play the material role in all social assemblages. DeLanda (2009a, p.96) refers to short-lived assemblages of social entities as 'social encounters'. Encounters are the starting mechanisms of interactions. There are many and different types of social encounters in daily life in the city. Movements that bring bodies together; conversations, meetings, greetings are relations in the experience of everyday life. It follows that the built environment is both an entity that enables encounter and an entity that is encountered. DeLanda (2009b) distinguishes between the properties of the actual object and its capacity to interact with other entities. At this point, the characteristics of the components are divided into material and expressive roles. While the material role is

the capacities that enable establishing relations or unity, the expressive role can be considered as the factors that reveal the class distinction of societies. The roles are variable and can also exist in combinations. Therefore, the reason why the properties of an assemblage are not reducible to those of its parts is that they are the result of the interaction potentials of the components (DeLanda, 2009a). Capacities that enable unity make movement possible. Since aesthetics is conceptualized as a way of relating between human beings and the city, this study will focus on movement that enables encounters and interactions through variable roles.

Another important issue is how the interaction process continues. The city is the habitat not only of people and the built environment, but also of political and economic organizations. Changes at the urban scale (transformation, destruction, growth, etc.) through the policies of national governments or local organizations affect the process of social assemblage. DeLanda expresses this process by using the terms 'territorialization and deterritorialization'. In short, while territorialization is a process that defines spatial boundaries and creates a stable identity, deterritorialization destabilises spatial boundaries and disrupts routines. Fundamental changes that affect the identity of the built environment can deterritorialize other social entities. With the aim of producing a discourse on space, this study defines the positive boundary of the movement through the terms of territorialization and deterritorialization. The movement is positively valued if it preserves or reformulates people's connections to the city, the past and society (Figure 4).

This study considers aesthetics as a way of relating between human beings and the city. It evaluates movement oriented aesthetics on a sub-personal and interpersonal scale. The capacities of all components considered as social entities can enable movement. We as the producers of knowledge also have characteristics and capacities (DeLanda, 2013). First, these capacities will emerge in the analysis of sub-personal scale components. Sub-personal components (impressions, ideas,

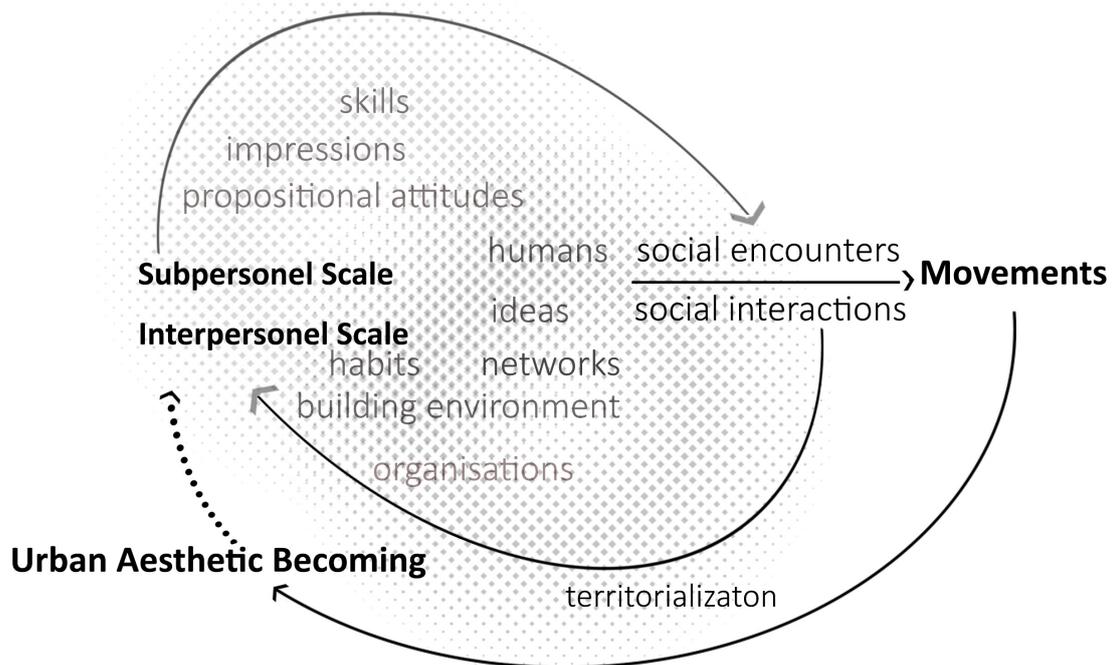


Figure 4. Urban aesthetic becoming through movement.

propositional attitudes, habits, skills etc.) influence participation and social routine. Second one is the capacities of the components of people, networks and organizations on an interpersonal scale. Movement of the human body determines these capacities. Movement is really about how we relate to the world around us. It arising from the capacities of bodies and space can be interpreted as a property of the built environment.

It is in the priority given to movement that this perspective contribute to critical theory. According to Arnold Berleant (2009), whose work on contemporary environmental aesthetic theory, movement is a critical component of architecture. In addition, a critical aspect is that DeLanda's perspective is associated with aesthetics. This approach "revive critical theories, inasmuch as they rely on aesthetics as a field that allows for a critical distance toward market commodification" (Rosa et al., 2021, p.14).

4. Looking at urban aesthetics through 'movement [2]' in SANART publication

Many artistic activities took place in the multicultural environment of the 1990s in Turkey. Founded in Ankara in

1991 under the leadership of Jale Erzen, SANART stands out for its practice and activities, as well as its regular discussions based on intercultural and interdisciplinary theoretical debates. Both the archive of aesthetic discourse in Turkey and the excavation field of this study are the proceeding books of these conferences and symposiums. This study has focused on symposiums and congresses held by SANART from the beginning of the 21st century to the present day, as the archive area of the research. In 2000, 'Art and Science Symposium', in 2001 'Art and Aesthetics Symposium', in 2002 'Art and Social Engagement Symposium', in 2003 '80th Year of the Republic of Turkey Culture Symposium', in 2005 'Modern Art and Islamic Aesthetics Symposium in Turkey', in 2006 'Turkey Aesthetics Congress', in 2007 '17th International Aesthetics Congress', in 2017 'Urban Aesthetics' and in 2019 '3rd Turkey Aesthetics Congress'. In 2013 SANART organized the 2nd Turkish Aesthetics Congress, but the proceedings of this congress have not yet published.

The archive contains research papers on aesthetics from various disciplines such as art, philosophy, city, space, music, painting, literature and history. The SANART archive can also provide a

rich basis for other studies at different scales and perspectives. This research, however, is an analysis of discourses of urban aesthetics. SANART's founder, Jale Erzen, is an important actor in this study with her position at the intersection of art and architecture. According to Erzen (2007a), although the fields of environment, city and architecture have their own specificities, it is not correct to separate them from each other in terms of experience. The archival area of this study consists of research articles after the year 2000 that include the expressions urban, environmental and architectural aesthetics either thematically or in the title of the paper. In the 2006 congress publication, Jale Erzen's (Environmental Aesthetics) and Çağatay Keskinok's (On Urban Aesthetics) discourses, and in the 2007 congress publication, Margitta Buchert's (Actuating; Koolhaas' Urban Aesthetics) paper are in this study. In 2017, the symposium "Urban Aesthetics" focused directly on the aesthetics of the city. In the proceedings book of the symposium, the discourses of all the names under the themes of urban and environmental aesthetics is in the selection of this study; Anlı Ataöv (Environmental Aesthetics: From a Life Perspective), Joseph Margolis (What is a city), Vlademir Maco (City and perception of fragmented reality: Aesthetic Issues), Jale Erzen (Human Space in Urban Geography), Miodrac Suvakovic (Fundamental Issues and Indices-Aesthetics of IDEAL Architecture) and Kemal Reha Kavas (Reading "Non-Places" as Spaces of Environmental Anesthesia). The other texts and themes are excluded from the archive because they deal with representations and forms of the city. Although there are other texts that focus on the themes of the city and aesthetics in terms of content, for the purposes of this study the scope of analysis is limited to titles and themes. The study of urban, environmental and architectural aesthetics by researchers from different disciplines will provide an opportunity to examine the urban aesthetics from a comprehensive framework.

Chapter 3 used DeLanda's social philosophy to construct a new aesthetic approach. On the other hand,

SANART's approach to sociality also produces a discourse of discovery. The prefaces to the early years of SANART emphasized that art would strengthen the relationship between art and society by stimulating society and finding solutions to social problems. In the years just before 2000, according to Erzen, the belief that art would make a difference and solve social problems was forgotten. In the following years, sociality manifested itself embedded in publications. According to Keskinok (2007), the introduction of aesthetics into everyday life is a necessary step for social development. This situation can be interpreted as follows: Aesthetics is no longer a tool for sociality because the concepts of the social and aesthetics are in an integrated relationship. This makes the idea we have modeled above even more meaningful.

Aesthetic concept has plural conceptualizations from different perspectives. According to Erzen (2007a), aesthetics is a means of dialogue and sharing. Urban aesthetics is an issue of social encounter and relationship, and from this point of view, it leads to interactions that create to new and unprecedented opportunities (Erzen, 2003). Today, cities are facing a range of problems due to globalization, privatization policies, uncontrolled migration and environmental destruction. In Turkey, especially in Istanbul, the process of urban change is taking place rapidly due to social and environmental crises. The acceleration of change in urban form typically implies break with tradition and thus with deliberate design (DeLanda, 2009a, p.169). This situation goes beyond the positive limits of the movement. It affects the relationship between the city and its inhabitants. DeLanda defines social assemblage and Erzen defines the aesthetic relations through the encounter of experiences and proximity. Reading the aesthetic thought interpreted from DeLanda's perspective through the SANART archive offers new perspectives by recalling what is forgotten in today's crisis environment.

Writers have defined urban, environmental, or architectural aesthetics by drawing attention on everyday experiences. This study analyzes selected

research papers based on movement. It categorizes these analyses using sub-personal and interpersonal scale expressions borrowed from DeLanda's perspective. Although the sub-personal scale initiates participation in the city, at the end of the process it is characterized by its position, which ensures the stability of the routine. Therefore, movements within the interpersonal scale will be the first evaluation.

4.1. Walking in the city as a movement of urban participation

According to Erzen (2019), any artistic environment doesn't activate people's physical participation as much as the city. The mass, smells, gait, attitudes toward others are perceptual issues, but all situations such as the speed and sound of vehicles affect the aesthetic experience of the city. According to Erzen (2007a), as long as people perceive urban mobility as driving from one shopping center to another as fast as possible, the city will lose all its positive environment. People become less dependent on each other through social fluidity. According to DeLanda (2009a), transportation and communication technologies deterritorialize by reducing co-presence.

Walking movement, which brings the body and the city together, provides encounters and interactions. This movement is one of the most important ways of thinking critically, exploring and relating to the city. Erzen (2021b) aims to understand this interrelationship by seeing urban spaces in dialogue with humans, animals and plants. According to her, this relationship can only be achieved by walking in a relaxed and unhurried manner, often without a specific goal. The experience of walking is simultaneously about the spatial scope of architectural, urban, political and social space (Erzen, 2021b). The assemblages in the city are the product of this process. Margitta Buchert (2007) argues that urban practice as social interaction is crucial for the activation of perception. According to Buchert (2007), imaginary and real circulations intertwine, and the interrelation of internal and external perception creates urban aesthetics. From this perspective, the act of walking pro-

vides interaction on both a sub-personal and interpersonal scale.

Walking, which can be considered as an act of participation in the city, is important for encounters. As we walk down the street, we communicate with others. We can give way to them, walk alongside them, pass by them, and in many other ways (Erzen, 2021b). This also creates a social assemblage from DeLanda's perspective. The essential material component here is the co-existence and conversation of human bodies in close proximity to each other. According to Erzen (2007a), we feel happy in this city when the person next to us at the bus stop can open his umbrella when it rains and come over and take us under his umbrella or when the owner of the coffee shop we stop at on our way to work in the morning can say a few nice words to us. If the built environment can help establish a relationship with social entities, then we can talk about urban aesthetics. Erzen (2007a) says that walking comfortably on the sidewalks, looking at the buildings, finding your way easily, and being able to sit down and have a glass of water or coffee when you are tired makes a city beautiful.

DeLanda (2009a) argues that spatial entities tend to relate to each other in a simple way. Pathways must be interconnected to allow the circulation of human bodies and various other entities. According to Erzen (2007a), the most beautiful object in the world that prevents people from waiting or walking on the sidewalk is never aesthetic. While one of the non-formal properties of urban aesthetics is the act of walking, one of its formal properties is urban spaces that enable circulation. DeLanda (2009b) considers a piece of ground as something that affords the opportunity to walk. Urban spaces both have the potential to enable encounters and are one of the social entities encountered. The spaces that enable circulation within the city should allow for potential encounters and interactions. From the baby's stroller to the dog on the street, from the rainwater to the tree on the corner, there is a need for urban spaces that offer movement and circulation opportunities for all human and non-human beings.

4.2. Publicness and setting up small markets as organizational movements

Çağatay Keskinok (2007, p.79) asserts that areas that do not create common spaces and do not promote pedestrian circulation will not have the publicness that is the expectation of urbanism. Here, publicness is the name of a movement. According to Keskinok (2007), urban aesthetics is related to publicness in the sense that it emphasizes social and public benefits. Just as the social includes human and non-human beings, so the definition of the public also needs to be reconsidered. By strengthening the dialogue between people and social entities, publicness enables the production of a common language and context. These assemblages are the result of the social construction of space. Anlı Ataöv (2021) argues that this production occurs through mental participation, interaction, construction and reconstruction according to one's instinctive and emotional states. Here, too, we can read that the interaction at the subpersonal scale triggers movement at the interpersonal scale.

Social assemblages do not neglect conflict. According to DeLanda (2009a), social conflict implies the existence of interpersonal networks. This process can lead to the formation of larger assemblages, such as political organizations. At this point, it is important to create spaces that allow for various movements of publicness. Vlademir Maco (2021b) argues that parking spaces can also become public spaces through the activity of social groups. In the light of this discourse, we can say that the publicity movement is not limited to public squares, but spread its borders to the entire city. According to Ataöv (2021), it is insufficient to explain the experience and process if the meaning of the spaces is associated with their formal beauty or artistic quality. Here one can read DeLanda's distinction between material and expressive roles, which he proposes for the properties of the components in an assemblage. Through all these discourses, the movement of urban space, which plays a material role,

can also be described in terms of the production of publicness.

Urban public spaces that produce political organizations can also produce economic and commercial organizations. One of these organizations is the market places in the city. Erzen (2021b) notes that small markets, located in small neighborhoods and on street corners, bring people together and enable social communication. Margolis (2021) also identifies local and regional markets as places that respond to encounters and social needs. Although markets sometimes create chaos in the city, they are a way of resisting spatial and social alienation. Markets as assemblages' movements allow for territorialization. Marketplaces are places where people with weak connections to each other can share information (DeLanda, 2009a). Therefore, marketplaces, which provide an organization within the city, have effects that enable encounters and ensure belonging to the city.

4.3. A movement that reinforces the context: Dwelling

According to Kemal Reha Kavas (2021), urban aesthetics is a multi-dimensional environmental integration. Kavas analyzed the relationship between building and dwelling in the symposium 'Urban Aesthetics'. The verb to dwell, translated as to live, is associated with the sense-making process of generations with strong links to place. According to Margolis (2021), we know our world through the deepened practices we acquire by living in our cities and the spaces of our home culture. Margolis (2021), on the other hand, defines urban aesthetics in terms of 'lebensform', which he defines as a way of life or form. This concept, which includes the act of living, has commonalities with 'dwelling'. It encompasses practices shared by a nation, people or community. Both processes are the result of interactions at both the subpersonal and interpersonal scales.

Throughout the 20th century, the experience of space was deeply explored. Martin Heidegger, in his article 'Building Dwelling Thinking', read the relationship between building

and human through feeling, intimacy and connection (Sharr, 2017). While building is about construction, dwelling is about engaging with the context for human existence. It is in this context that one of the concepts used by DeLanda (2009a) to define the identity of the assemblage process, territorialization, can be read. Dwelling refers to processes of territorialization because it defines the boundaries of places and is a kind of stability. The relationship of the person to the place has been physically transformed into a movement, creating a social assemblage. Within the framework of the new aesthetic approach, 'dwelling' enters the realm of interaction and movements between social entities.

4.4. Sub-personal scale; internalizing, belonging and imagining

Erzen (2007a) says that just looking at a square pool with flowers around it, which we cannot get close to, has nothing to do with urban aesthetics. The actions of seeing, watching or looking affect urban aesthetics to the extent that they enable movement. According to Buchert (2007), urban aesthetics is the result of actuating the observer. Processes such as "encountering nature by examining the life of trees throughout the seasons, seeing the growth of plants near pedestrian paths, listening to birdsong in a park, watching the colors of the sky and clouds" produce an infinite variety of assemblages (Erzen, 2021a, p.5). This means a new relationship with time, nature and the environment. In order to feel that we really live in the city, we need to be able to internalize it (Erzen, 2003). According to DeLanda (2009a); inner processes are simply interactions between the component parts of an entity (p.21). A biological creature, in the words of DeLanda (2009c), is internally defined by many complex series of events. External causes influence this series of events. External causes act as triggers and catalysts (DeLanda, 2009a). The city must also live within us so that social assemblages can be possible. This is also the territorialization of space

on a subpersonal scale. Emotional interactions and assemblages at the sub-personal scale make interpersonal and larger scale interactions possible.

Internalizing, in the most general sense, means that the individual adopts the value through socializing. This is important for the stability of the process in social assemblages within the city. It also blurs the boundaries between social entities. Erzen (2007a) questions whether the boundaries between the environment and me, or me and the other, are clearly defined. "The environment, like the other, is a phenomenon that begins in me, and I am a phenomenon that begins with the environment," emphasising the complex intertwined relationships. Things outside us are not an object of observation. The importance of internalization in social urban aesthetics should be recalled. Hasan Bülent Kahraman (2007) argues that what is important now is not to externalize the inside, but to internalize the outside and, as a result of integration, to eliminate the difference between the inside and the outside. According to Kahraman (2007), it is the urban space that needs to be internalized. In a world where everything is externalized, the process of internalization becomes more important.

According to DeLanda, a movement generates a reciprocal movement. The reciprocal movement of internalization can be considered as 'belonging'. Urban aesthetics is primarily the result of practices that make us feel that we belong in that city, that we feel comfortable, safe and even pretty there (Erzen, 2007a). Internalization and belonging are based on routine actions and are a product of the territorialization process. DeLanda (2013) argues that cities cannot exist without minds. Mako (2021) argues that imagination in the production of space can improve everyday life. Cities are not only living spaces in the physical sense, but also places where imagination is represented. According to Suvakovic (2021), architecture is not always considered as the practice of building things, but as the practice of 'discovering' and 'imagining' (Suvakovic, 2021). This process is formless in that it is not the production of objects, but it is the aesthetics of

movement in that it contains a multitude of potential possibilities.

The processes and movements of walking, publicness, setting up small markets, dwelling, internalizing, belonging and imagining have emerged from selected texts in SANART publications. It is possible to multiply the variety of these movements even more. For example, according to Erzen (2007a), not looking at the ground while walking, looking up at the sky, being able to explore the city easily, having a coffee at a reasonable price, and greetings make a city beautiful. Not knowing where to throw the garbage, where people can sit and rest, or where they can have a conversation makes the city less of a friendly place (Erzen, 2021b). For urban aesthetics defined by current approaches, it is important to explore movements and to determine new design methods through movements.

5. Discussion

Environmental and social crises, free market economy, capitalism, neoliberal policies have deeply affected the built environment both locally and globally. The disregard of critical thinking with the crises has caused the city to be interpreted through form and performance. This study has problematized the relationship between human and the built environment. It has reconsidered the relationship between them through aesthetics. Contemporary approaches that focus on ambiguous, porous, relational boundaries and social processes have opened new perspectives for a holistic aesthetic conception. This study has conceptualized the concepts through the city from the perspective of Manuel DeLanda, who has had a significant impact on urban and architectural discourse. It has analyzed selected articles from SANART publications with concepts from DeLanda's perspective. It has produced alternative perspectives on urban, spatial and social aspects of the present and the future, based on the SANART archive together with contemporary approaches.

The second chapter asked how the built environment and aesthetics have

been evaluated in the postcritical period. Discourses on space highlighted that the built environment is interpreted through form and performance. Aesthetic research has told us that contemporary aesthetics is related to all kinds of experiences. Critique is crucial to the context of urban aesthetic experience. The multiplying of postcritical discourses coincides with the turn of aesthetics toward the aesthetics of all kinds of experience. Although it requires a more in-depth research, it is possible to interpret aesthetic discourse as filling the void left by critique. Expanding its boundaries, aesthetics is now a field that relates all concepts, situations and disciplines. Today, when everything is more interconnected, posthuman and peripheral approaches have offered perspectives for discovering close relations. This study has argued that a holistic aesthetic thought would emerge from new approaches. The next chapter has explored the relationship between the built environment and human beings from the perspective of Manuel DeLanda.

The third chapter used DeLanda's terminology to explore the contemporary aesthetic approach to the built environment. There was a need for a concept that combined subject and object. This study used DeLanda's term 'social entities' to replace the dichotomy of subject and object. This situation enables the aesthetic subject and object to together be evaluated as social entities. DeLanda analyzed the discourse of sociality through scale and process. In order to engage with the city, this study looked at the subpersonal and interpersonal scale. Various encounters and interactions within these scales affect the urban experience process. From DeLanda's perspective, movement within the city is the result of the capacities of bodies and spaces. In this study, movement is a property of the built environment. Movement is positive to the extent that it strengthens people's connection to the city, the past and society through the process of aesthetic experience. For this reason, the study examined the archival space within SANART publications, focusing on movement on a subpersonal and interpersonal scale.

The relationship between aesthetics and movement has recently been quite common in academic studies. For example, the theme of the 1995 International Congress on Aesthetics was 'aesthetic in practice', and in 2013 it was 'aesthetic in action'. In 2017, in collaboration with Aalto and Helsinki Universities, a group of planning theorists and urban planners developed the research project 'Urban Aesthetics in Motion: Bridging the Gap Between Philosophical Aesthetics and Urban Mobility Futures (UrAMo)'. This research project focuses on the aesthetics of mobility within a theoretical framework. It is possible to increase the number of studies within this scope. The difference of this study from all these studies is that it reads the movement through the discourses of Manuel DeLanda and attempts to reveal urban movements in an aesthetic sense.

In the fourth chapter, this study analyzed the aesthetic approach from DeLanda's perspective in combination with the archive identified in SANART publications. Other discourses to be determined within SANART can offer various perspectives on aesthetics. However, this study has identified articles with titles and themes of urban, environmental and architectural aesthetics as the archive area. Social entities within the city offer potential movements such as "walking, publicness, setting up small markets, dwelling, internalizing, belonging, imagining, etc." These are all simple but comprehensive strategies for developing urban aesthetics that fall within the realm of the social and the commons.

The first potential area in urban aesthetics is walking as a movement of participation in the city. In the 20th century, Baudelaire and Benjamin articulated walking in the city as a new way of living, and today, post-growth approaches re-emphasize this movement. Approaches such as 'walkable cities' and 'the 15 minute city' are alternative current urban discourses. This study, on the other hand, considers walking for urban aesthetics in terms of enabling new encounters and discoveries. The process of walking assembles the social in urban space in an expanded sense. It is important to

remember that walking is not just a human activity. Other movements triggered by the walking movement enable interaction between humans and non-humans. However, walking or circulation also has important impacts on urban, environmental and natural crises. For example, rainwater that cannot infiltrate into the soil causes floods and inundation of habitats. Projects built on bird migration routes cause various ecological problems. To build a collaborative partnership that encompasses the movement, the city must allow the free movement of all entities.

One of the interactions that the city makes possible in everyday life are organizations in DeLanda's terminology. In addition to the movements of 'publicness and setting up small markets' that emerged within SANART publications, the city allows for a wide variety of organizations. This study understands publicness as a movement. It is important to create spaces within the city that allow for acts of publicness. The blurring of borders has also expanded the boundaries of the public sphere. At this point, a wall, an urban element or a tree can also enable the movement of publicness. Posthuman approaches have offered a new way to connect the subject to their place or well-being of an expanded sense of community, including environmental connections. Just as the social includes both human and non-human beings, publicness needs to be redefined. In addition to political and social organizations, economic and commercial organizations are also environments that enable interaction within the city. Places such as markets, festivals, fairs, grounds are urban interaction spaces. It brings together not only people but various social entities.

Another potential movement emerging from SANART publications is 'dwelling'. Dwelling as a movement of strong connection with place is one of the concepts that has been revisited in various studies. In 2002 the Slovak Aesthetic Society called for a conference on 'Dwelling Aesthetics new paradigms and perspectives'. Their study is about analyzing how we learn to live in the context of the paradigm shifts of the posthuman age (Alison, 2022). Be-

longing and internalizing to the place where we live is the first stage of dwelling. Imagining is also a kind of internalization. The point I want to underline is that all these urban movements trigger and sustain interactions. While the walking routine triggers a sense of belonging to the city, it is also a result of belonging to the city. Or the publicness movement triggers different ways of imagining for the future while at the same time continuing the process of internalization. It is impossible to evaluate all these movements through a specific temporal order.

This article offers new encounters and new potentials for spatial disciplines. It is clear that looking at urban aesthetics from the perspective outlined above is only one of the new potential interpretations. The context of movement within the city can be further expanded. The first shelters started with movements such as digging, covering, covering, wrapping, painting. In the contemporary world, social, economic and political movements also involve space. Today, many cities such as Istanbul are experiencing processes that include various movements such as transformation, demolition and growth. It is important how these movements of the built environment affect the movement of social beings. All these movements within the city from the past to the present need to be re-examined from a critical perspective. These approaches can develop new design methods by keeping within the positive boundaries of the movement.

Urban aesthetics conceptualized through movement is both a new way of relating and a means of criticism against neoliberal policies. Another point I would like to underline is that while the movement gives urban aesthetics a critical character from a new perspective, aesthetics is also a critical field that determines the positive boundary of urban movements. The movement enables a broader sense of community beyond the benefit of a particular class. Aesthetics, on the other hand, addresses capitalist or neoliberal movements in the city from a political and critical perspective. In conclusion, today we need to engage

with the critical and aesthetic movement of difference and plurality.

Endnotes

[1] The city contains a wide variety of human and non-human beings. Urban aesthetics is a larger field that also includes aesthetics of built environment.

[2] Movement refers to a change in position and location. It includes physical change as well as mental and emotional change. Action often requires a specific effort and intention. However, movement may not involve a specific goal and is influenced by external factors. For this reason, the term movement is used in this article.

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