



METAPHORISING ARCHITECTURE FROM GOD'S CITY TO LATE-CAPITALIST METROPOLIS: POWER SYMBOLS AS DETERMINANT TOOLS OF ARCHITECTURAL CONTEXT THROUGH HISTORY

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SUMMARY

Historically sectional style readings in architecture, instinctively brings out discussions on consistency discussions as well. Many studies aim to find the origins of this consistency on various fields just as socio-cultural backgrounds or geographical codes. Even if architecture has always developed strong connections with socio-cultural and economical dynamics, trying to find origins merely on these fields without examining socio-cultural and politic power symbols behind, would be attenuating the representation area of architectural rhetoric through ages. According to this point of view, if architecture is to be considered as an expressional hyper-plane of socio-cultural dynamics, certain power symbols could create a solid level for reading historically sectional architectural contexts.

Taking prima facie indicators as the starting point, a reasoning discussion with semiotic examination from superficial level to the bottom of the origins, becomes the main methodology of this reading. Variable power symbols through ages make it possible to construct analogies between religious, political and economic codes which affected architectural discourses directly. While connections start with abstracted metaphorical forms of religion based on god-architect analogy from prehistoric to modern ages, main power symbols seem to be religion based authorities commonly. Nevertheless, Industrial Revolution seems to be the breaking point as taking the major role of capitalism based on socio-politic tendencies which changes socio-cultural needs irreversibly and turns the analogy of god-architect upwards towards postmodernism.

This study aims to consider power symbols as an active component of architectural context and to metaphorise major effects of power symbols on architectural styles through the history of architecture.

Keywords: History of Architecture, Metaphor, Analogy, Architecture Theory, Architectural Context

1. INTRODUCTION: STYLE PARADIGMS ON ARCHITECTURAL CONTEXT

In studies considering architecture at a connective level for both past and the present, what to look for on the origins of architectural styles has always been the major question. Goldman answers this question by mentioning what we look for the information of the past is the same as what we look for contemporary humanities (Goldman, 1997). These are always the main attitudes against values, community awareness and universe addresses the resolutions of dialectic movements which aims to examine today's knowledge by comprehending the heritage of the past.

At this stage of curiosity, Parcell is one of the theoreticians who offers a trans-historical study and aims to retrieve four definitions of architecture from four distinct but interconnected seas

(Parcell, 2012). Under his concept of creativity, architecture is defined *astechne* in ancient Greece, as a mechanical art in Medieval Europe, as an art of *disegno* in Renaissance and as a fine art in eighteenth-century Europe.

Similarly, Madrazo also aims to put forward form paradigms through architecture history and claims that; *“Therefore, the distinction between Idea, Type and Structure needs to be figured out considering that each term conveys a particular philosophical system or, in other words, a paradigm through which to grasp the objective world.”* (Madrazo, 1995;49)

FORM (eidos, morphē)	IDEA	TYPE	STRUCTURE
- Neoplatonism and Scholasticism: Ideas are divine thoughts.	- perception as acquisition of knowledge - innate ideas vs. acquired ideas - Kant's transcendental schema	- mental schema - Gestalt	- simulation of thought processes
- multiple meanings of form: metaphysical, epistemological, aesthetic, ethical, logical - two paradigms of form: 1. Platonic: Form as transcendental essence, inhabiting a separate world 2. Aristotelian: Form as immanent cause, discoverable through analysis and observation	- multiple meanings of form: metaphysical, aesthetic, epistemological - ideas are in the human mind, as well as in the divine mind - the idea is derived from the direct confrontation of the individual with nature	- epistemological meaning of form: becomes priority - application of scientific methods to social sciences, including art - two simultaneous meanings of Form: 1. in the Platonic sense, an idea amenable to geometric representation 2. in the Aristotelian sense, an inner principle or cause	- methodological meaning of form becomes priority - structuralism: model of thought applicable to different disciplines - elimination of the subject
Antiquity	Renaissance	Enlightenment	XIXth-XXth c.

Table 1- Architectural form paradigms through history according to Madrazo (Madrazo, 2012;49)

This paper can be merge-formatted with these motivations mentioned above on focusing primary origins of architectural contexts through history. What makes the difference is, this study aims to find the origins of architectural context on a certain ground connected with historically sectional power symbols which appears under the concept of religion, politics and economics.

Semantic field in architecture constitutes a rhetoric table formed by denotative and connotative components. In order to examine this rhetoric table, defining the power symbols of each time period becomes a necessity. Afterwards a regression analysis will be represented between these power symbols and architectural codes via metaphorising instruments of architecture.

2. MATERIALS AND METHODS: METAPHORISING ARCHITECTURE BY DENOTATIVE AND CONNOTATIVE CODES

It's known that denotative components include rational datum such as comfort standards in built environment and functionalism while denotative components include abstractions based on those rational values in architectural context (Wallek, Wallen 1974). According to this, textual code contributes rhetoric while rhetoric constitutes developing denotative periods via contiguous associations which commonly nourished by metaphors. Reflections of textuality of

fundamental style is strongly connected to the architectural intensity which is read by socio-cultural tendencies and semi-ideological codes differently in various studies (Hilmioğlu, 2018, Wallek and Wallen 1974, Hays, 2000, Parcell, 2012, Madrazo, 1995). Components which provoke sensational reflexes in architecture is predicted to be connected with power symbols in historically sectional periods as seen below. Main purpose of this paper is to examine these approaches created towards architectural context during history and to describe a vision for putting forward main parameters of determining architectural contexts could be socio-cultural and economical power symbols. However, these power symbols had transformed from religious and monarchic ropes to capitalist determinants through history, these transformation of societies in different ages, brings out the idea that religion-based tendencies turn out to be transformed to becomes consumption based tendencies in contemporary architectural contexts.

It wouldn't be so easy to draw a perfectly smooth line for the evolution of form paradigms in architecture for every historical period for architecture is considered to be an area of experience connected to various socio-cultural and economical dynamicals. Even in studies devoted to draw a rather understandable scheme for examining all those components all together, makes certain power symbols clear when fully examined (Madrazo, 1995).

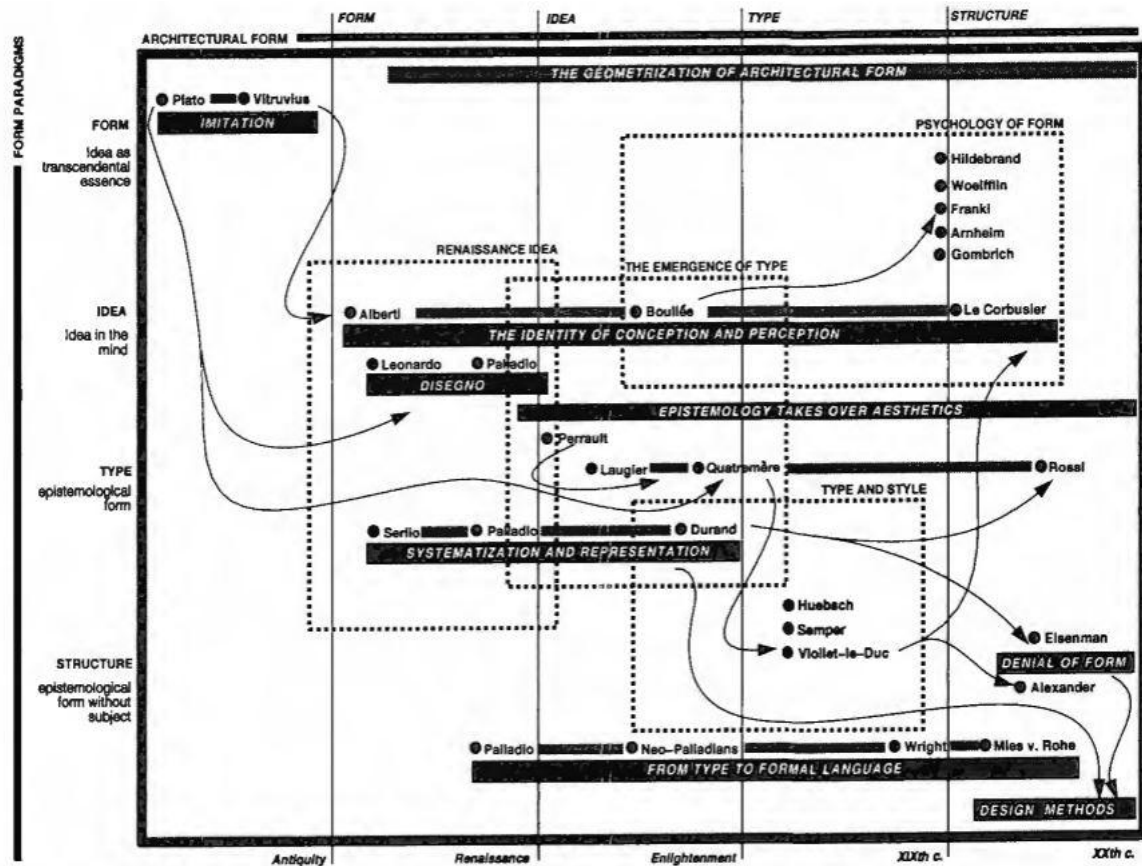


Table 2- Conceptual map reflecting the content and structure of Madrazo's architectural context theory on form paradigms. (Madrazo 1995; 52)

While architecture had developed most monumental works religion based, it makes sense that this interaction encounters with major changes from anthropomorphic societies to post-industrial culture (Hilmioğlu, 2018). Quite a bit amount of these changes in basic values depends on the power symbols which affect socio-cultural values directly.

3. DISCUSSION: SOCIAL POWER SYMBOLS AS A FORM PARADIGM IN ARCHITECTURE

From primitive settlements to post-industrial metropolises, built environment “house” and the “city” is are the main fields which ruler-ship finds a solid ground to define itself; Bumin points out (Bumin, 1990). This makes architecture an efficient tool for politics in order to direct people’s motivations and needs to be considered under the context of ideological discourses in architecture.

If we would tend to follow an historical line on examining this ideological discourse on built environment, we would see that cities from polis to metropolis have gained various “owners” in ruler-ship. These “owners” keeps exchanging roles which include gods, citizens, kings, priests, communes. e.t.c. In each ruler-ship of these owners, another power mechanism built its own rules on how and why architecture should have been. Under this contest, “city belongs to whom” takes the major importance for examining the power mechanism behind the socio-cultural texture of built environment.

3.1. PRIMITIVE SETTLEMENTS AND MAGICAL POWERS

When we turn our eyes to prehistorical settlements, major motivations for human beings are distinguished as staying alive. Such a motivation made it obviously clear for primitive societies to understand hyper-natural powers and gain the self-knowledge against this recalcitrance of wild nature. What in this perception of life; religious power dynamical which can be merely defined as magical traditionalism, becomes one of the vital forces what rules the life.

Çatalhöyük settlement in Çorum at Anatolia which is referred to be one of the first primitive – precities of prehistoric ages, becomes a fruitful examination area for realizing socio-cultural tendencies on architectural context (Fig., 1).

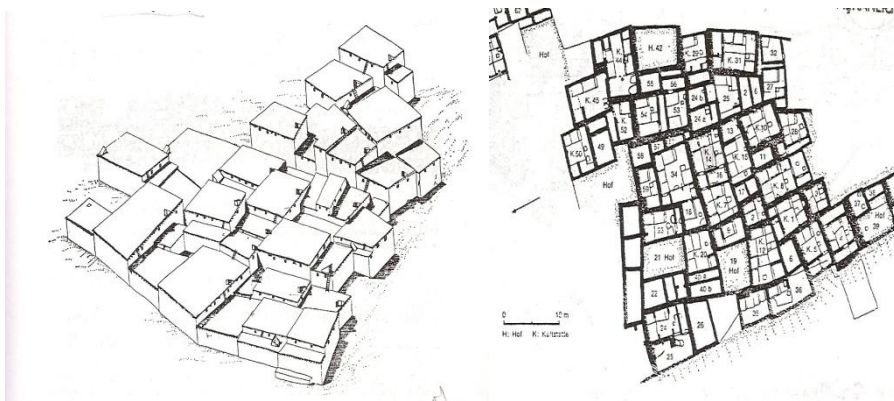


Figure 1- Prehistoric Çatalhöyük settlement in Anatolia(Naumann, 1975; 226, 227)

When we turn our attention to Çatalhöyük settlement the most affective architectural characteristics is that living spaces are stuck to each other and the entrance is provided from the rooftops as the margin of security. Religious planning spots are the secret spaces which are commonly called as “cult-rooms” in many literature sources (Naumann, 1975). What makes these cult-rooms so special for power oriented semiotics is not only religious symbols such as bull and deer figures that are important figures in Ancient Anatolian culture, but also the planning strategy itself. As we examine the placement of these cult-rooms, it is observed that they are especially located amongst 4-5 living spaces yet early to be called as “houses”.

This style of planning-logic is one of the most important indicator of the religion-based living in prehistoric cultures.

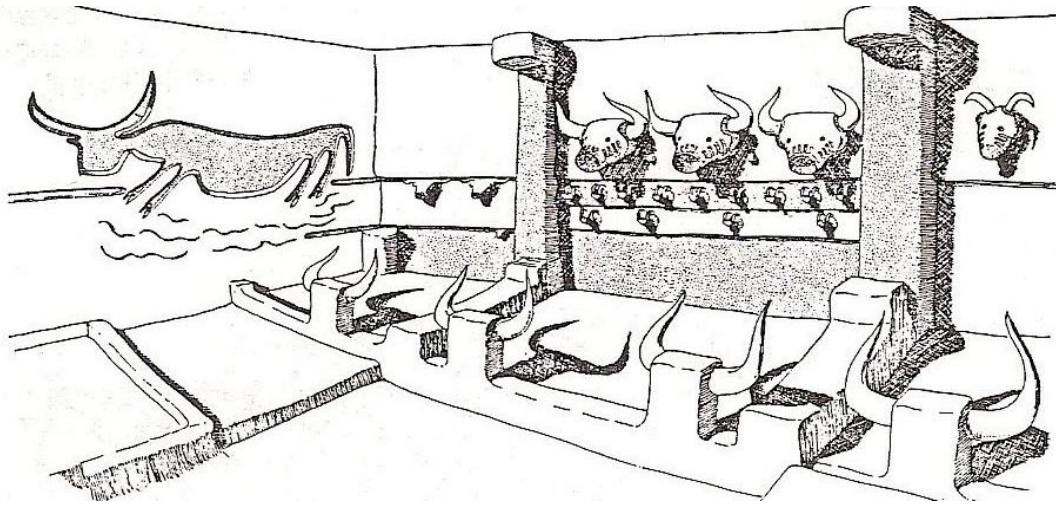


Figure 2-Çatalhöyükcult-room restitution (Naumann, 1975; 367)

However, these socio-cultural tendencies are merely based on religious attitudes in the form of cult-oriented rituals rather than a systematic polytheist religion, it would be clear that this architectural planning attitude would refer to radix planning principles that would bear their fruits in Ancient “*Polis*” settlements based in Ionia (West Anatolia) and Dor (East Greece) which would be considered as Eleda or Hellas Republic in classic ages later (Akurgal, 2007)

3.2. ANTOPHOMOPHISM AND DIVINE POWERS OF ANTIQUITY

For Ancient Ages, humanity managed to transform the instinct of surrendering the soul to an higher power from magical rituals to a rather systematic religion system by creation of anthropomorphism. Anthropomorphic religions reserve the belief of imagining gods as supernaturally powered human-formed power symbols which makes itself clear through the examination of mythos of these gods. These mythos propose a level of increased imagination of humankind as well as an examination for vital truths. While many civilizations created their own anthropomorphic pantheon (a family system which explains the relationships between gods). Greek civilization based in Ionia (West Anatolia) and Doric lands (East Greece) we can see a pure reasoning process through religious powers (Graves, 2004)

Ancient Greek civilization, focusing on the harmony of metaphysics and rationalism seems to be the main concentration area for examining vital sources. Discussing metaphysical issues with knowledge(*logos*) becomes reasoning exercises on issues like “true” and “false” what made philosophy a vital ground in order to understand vital dynamical of life (Başaran, 1993). Hence, when Platon assumes *true knowledge as true religion* (Platon, 1994), we encounter a religious philosophy that rules not only everyday life questionings but also as a power symbol what every politic attempts to be depended on. This point of view, Ancient Geek civilization interests with aesthetical issues on a religious level and trying to reach the “*techné*” is considered in order to achieve a divine beauty becomes the most important thing in architectural approaches.

The act of seeing is directly connected with logos in Greek epistemology. For instance, Ephikarmos (Epikharmos, 2018) is one of the philosophers who connects the term of “*idea*” with seeing, and seeing with “*divine rationalism*” with etymologically. This point of view creates a strong belief that claims seeing with logos dominates emotional tendencies. When

rational seeing is at stake, inevitably techné (techné) becomes the main ground on creating the divine aesthetics on architectural context. Even in techné which Parcell points out as one of the most powerful religion based tendencies Ancient Architecture (Parcell, 2012) , God himself is discussed in Plato's works as *"the nature of imitation by comparing three different beds made by the divine artificer -God-, the carpenter and the painter"* Madrazo notifies (Madrazo, 1995).

When *techné* is considered as the basic principles of divine beauty, works of Vitruvius is valuable to understand the exciting efforts of Ancient architects in order to create a body of *"rules"* in architectural concept in his work named Ten Books On Architecture (Vitruvius, 1998) Especially In Book IV, Chapter IV, Vitruvius devotes himself to define certain canons on how and why a temple, which is called to be the house of God in anthropomorphic religion, must be built up according predefined canons (Vitruvius, 1998, book IV, chapter IV) .Eventually, considering Greek temples as the most featured works that represents combination of divinity and true *"logos"* in an architectural context of divine canon, would not be a coincidence.

It is observed that temple buildings are not only considered architectural qualities but also comprehended by urban planning qualifications as well. While Xenophon as the student of Socrates also claims that temples must be placed at the highest hills of the polis, he explains the idea of pure divinity of the buildings consisting an unattainable sense of divinity (Xenophon, 1994).

This approach towards urban planning, makes sense with the concept of acropolis, where the temples of certain gods of certain cities are replaced, and seen from the polis which is located at a lower level of ground. Plato also agrees with Xenophon by advising that the polis should be divided into twelve regions and the first action must be building up temples in acropolis where he claims that the whole polis would be dominated from (Platon, 1994). Similarly, Aristotle claims that building temples in high locations would be a respectful gesture towards gods also would serve people to *"see"* those buildings from any point of the lower polis (Aristoteles, 1993).

Apart from location ideals about acropolis, another genius loci comprehension can be realized for temple buildings which take place in polis related to power symbols of everyday-life dynamical in ancient world. In the polis concept, temples are commonly referred to be located in connection with mythos of the gods who hold important role in the construction of socio-cultural dynamical.

All the gods have certain roles in Ancient Greek pantheon related to their mythos of certain stories (Graves, 2004) When a duality is considered for mythos and architecture, spatial reflections can be read in ancient polis where everything in life is ruled and controlled by *"Gods"*. For instance, a Zeus temple would commonly take place in Agora, preferably near stoa buildings where economic life goes on for Zeus is the heart of pantheon. When the god of fine arts Apollo's temples are commonly located nearby theatre buildings, Hera would take place nearby gymnasium as she is the goddess and savior of athletes and gymnasium students (Erdil, 2009) .

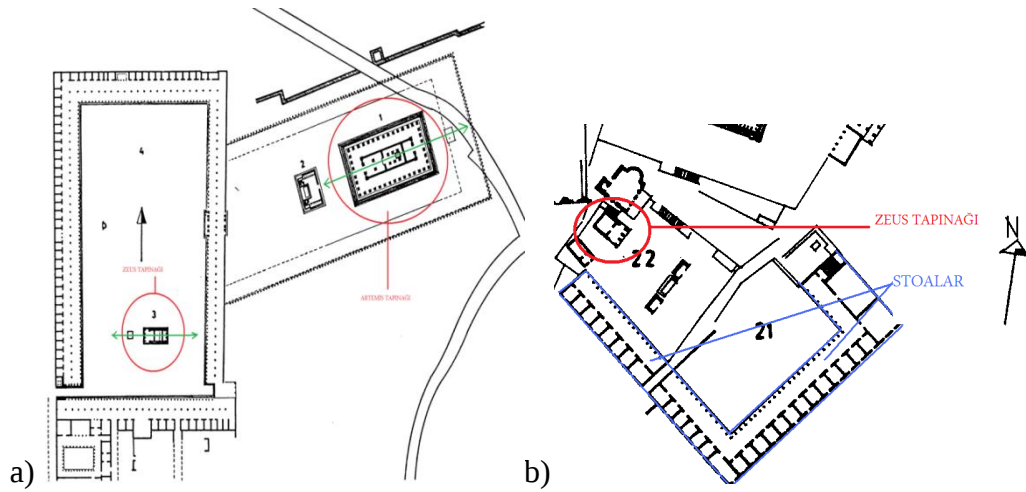


Figure 3-a) Artemis and Zeus Temples at Magnesia ad Meandrum (Erdil- 2009).
b) Bergama Zeus Temple and stoa buildings (Erdil, 2009)

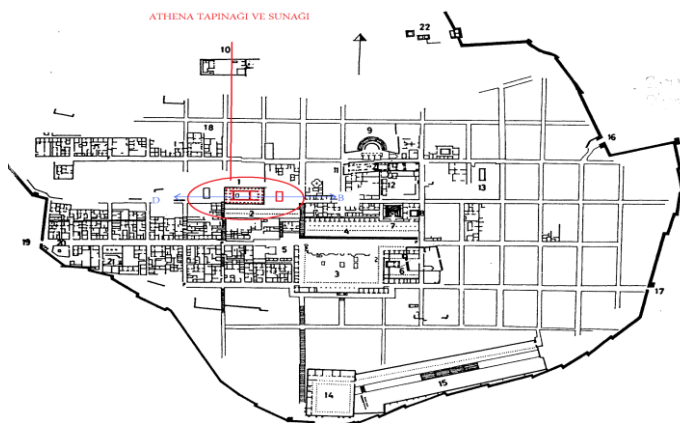


Figure 4- Location of Athena Temple of Prienne (Erdil, 2009).

If these location of temples are considered as a socio-cultural reflection of ancient world motivations, the motivation may or may not be related to diplomatic or artistic ground, basic concentration area becomes to keep people reminded that they are always “seen”, “watched” and “indigent” to he helps of gods just as Norberg-Schultz also agrees (Norberg-Schultz C., 1993). So as Hays mentions for the ancient times;

“Architecture is then nothing but the space of representation. As so distinguished from the simple building, it represents something other than itself: the social structure, the power of the King, the idea of God, and so on.” (Hays, 2000; 275)

3.3. THEOLOGICAL POWERS AND MEDIEVAL ART

After Ancient and Roman ages, it can be said that monotheist philosophies bring brand new visions for comprehension of religious issues as well as basic motivations seems to remain the same. By monotheist point of view, socio-cultural tendencies don't let “God” to leave the city, yet offers changes in basic religion systems in practice. Moreover, especially towards mediaeval ages, this religion based power symbols becomes even more apparent by tending to look out for creating the “clergy” as a new social class which is considered above the rest (Gombrich, 2004). This political tendency puts forward the idea that religion is a “political” action, so has the right to rule life, cities and kingdoms. Examining religion as an ideology, architecture becomes one of the most powerful reflection area of this huge power eventually in Gothic ages. When Plato (1994) had been uncoupling “Gods' mind” and “human mind”, mediaeval philosophy considers human mind as a intuitional reflection of “Gods mind” (Sözer, 1995). St. Augustine, as a child of a pagan father and a Christian mother, puts forwards

important indicators for Christian way of devotion as well as creating an analogy between God-Architect likens God not to an *architectus*, but rather to an *artifex* and *conditor* also. (Parcell, 2012) Centering religion-based power dynamical in the middle of a controlling mechanism, affects architecture directly as Francois Rene Chateaubriand, describes the analogy of religion focused architectural approach between ancients and gothic ages with these words below;

“Everything ought to be in its proper place. This is a truth become trite by repetition; but without its due observance there can be nothing perfect. The Greeks would not have been better pleased with an Egyptian temple at Athens than the Egyptians with a Greek temple at Memphis. These two monuments, by changing places; would have lost their principal beauty; that is to say, their relations with the institutions and habits of the people. This reflection is equally applicable to the ancient monuments of Christianity.” (Chateaubriand, 2006; 368)

If to speak about the structural motivations of the mediaeval city, when Bumin points out that medieval city is the city of death, it is apart from an Ancient concept which is devoted to worldly needs and taking life as it comes rationally. (Bumin, 1990). This very basic idea of “the city devoted to death” explains roots of medieval city. The concept of devotion transforms into feelings of guilt and fear radiates from the concept of “being a sinner” and creates main characteristic of Gothic religion (Cuvillier, 1995). These tendencies cause to gain rational and dogmatic teaching styles of abbeys. According to Akarsu, transformation of the term of “scola” which means knowledge thought in schools in Latin, turns into the term of “scholastic” in Medieval ages, is a brief sign of the ideological tendency of Gothic ages. (Akarsu, 1994).

At this point, Mumford suggest to understand the logic of abbey in order to fully understand a Medieval city’s characteristics as a theological power symbol above all which offers salvation as a devotion and disconnection from worldly desires (Mumford, 2007). At this utopia of devoted salvation, city as a socio-cultural reflection ground, becomes an introverted version of abbey logic.



Figure 5- a) Medieval city view with introverted structure (Bumin, 1990) b) Front facade of Ulm Cathedral as the tallest Medieval Cathedral of the World in Germany (URL 1).

While palace, as the house of kingdom and another power symbol yet not as strong as the church, according to Panofsky, there is a concrete connection between Gothic aesthetics and scholastic philosophy. For him, this relationship is a Causation (cause and affect relation) which is far from being coincidental (Panofsky, 1993). Hence, Gothic architecture examines

religion for clarifying logic, and aesthetical imagery for clarify religion, by using monumental scales of architectural codes on the facades of Cathedrals.

On the other hand, this theological authority tends giving the idea of being a good individual by imposing the idea of being monitored by God's eye all the time. Foucault (Foucault, 2006) examines this theory of being observed in God's eye by examining the structure of Panopticon buildings (Bentham, 1995), used as mediaeval prisons which consist of rooms and an observation tower located in the middle, which would later be used as a controlling mechanism in urban design instruments later in French revolution(Fig. 9).

3.4. REDISCOVERING DIVINE EASHTEHICS AND RENAISSANCE

Literature shows various connections can be built between humanitarian view came with Renaissance and urban life thought observing socio-economic tendencies that affected socio-cultural choices. According to Pirenne, the spirit of freedom show itself on urban life directly by breaking free from economical obstacles caused by introverted structure of Medieval city (Pirenne, 2007). According to this point of view, economic freedom creates bourgeoisie as a new social class; as powerful as this middle-class grows, less affective the church and king becomes. This exchange of power in social classes itself, can be the very point of Renaissance spirit, which Duby connects the roots of this lively urban life to sparkling energy of surrounding country-sides (Duby, 1976).

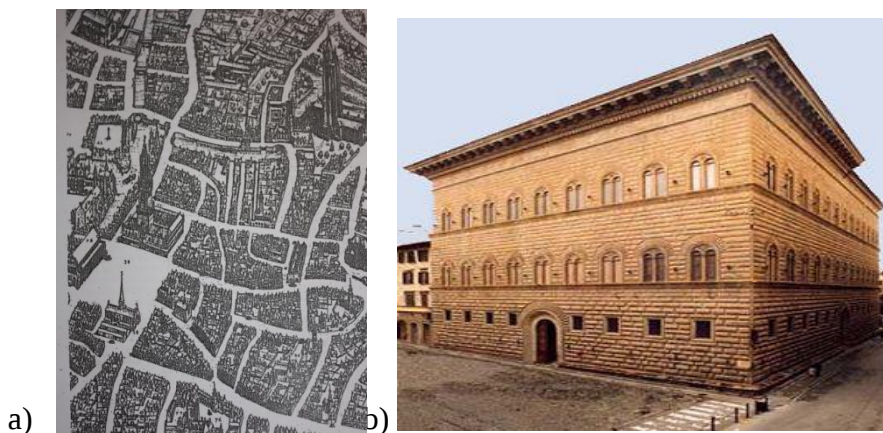


Figure 6- a) Bruges city center of Renaissance(Bumin, 1990). b)Strozzi Palace front facade, Firenze (URL 2)

According to this thesis; while bourgeoisie getting to the city creates a new client class for “art”, palace buildings and churches become to be a demure part of it. Within this new concept, palace we encounter with palace (The King) and the church (God) represents a power symbol yet not overly controlling as Medieval ages. Humanitarian philosophy is being studied in parallel to ancient ages, comes up with the result that concepts connected with the “divine beauty” becomes one of the concentration area of fine arts once more. Hence the idea of “the city watched by God” turns into the idea of “the city loved by God”, which brings the concept of seeing and *techné* just as ancient perception once again.

3.5. BAROQUE ART AS AN EXPRESSION OF POWER STRUGGLES

When Baroque approaches begin to take place in the realm of living and artistic approaches, some the oricians calls this new tendency in art as “subjective abundances in arts” in early mannerist ages at 16th centuries art environment. Later on, it is observed that baroque art is the key to understand major changes in socio-cultural and economical power symbols which are been exchanging place since early 1700's. Thus, as we encounter baroque art in such dramatic and even theatrical ways of expression, it is obvious that this dramatic gestures are

the keys to understand “*tour de force*” of two main power symbols basically on ruler-ship (Monarchy) and religion (Catholic Church) who are threatened by new waves of social dynamical.

First of all, Pirenne explains the force of bourgeoisie as a new powerful class which is located in the opposite of undeniable place of the king. As rich as this old middle-class gets, as weak as the aristocracy becomes (Pirenne, 2007). In this point of view, it can be said that the city longs for bourgeoisie more than it belongs to the king as time goes by. Little communes which came together in the early ages of Renaissance, becomes powerful clients for art, architecture and gains more freedom of speech in ruler-ship related issues. This situation puts aristocracy and bourgeoisie in a position that come across each other each and every time in power struggles. At this point both bourgeoisie and kingdom uses baroque art as a way of social expression which mentions their own power. This expression plays become visible in architecture by magnificence and grandness in architectural aesthetics especially can be seen on the facade of baroque buildings both in civil mansions and palaces.

Another breaking point in social power struggles can be observed in religious area which Catholic Church encounters by the rising power of Lutheran movements which will turn out to be protestant approaches later on. Tenbrock mentions important disintegration periods in Christian religion when clergy begins to stand up for the rights of rich classes just when it is rigged with social and political powers (Tenbrock, 1979). However, this power dissipation of Catholic Church can be linked to malpractising approaches in clergy, a depredation period can be pointed out in Christianity power symbols in general. In this very fragile period of religion, Lutheran movement suggests that even poor classes have the right for the mercy of God and discusses terms of loyalty, integrity, mitzvah and sin. This new approaches suggests to remove all the emotional stimulus from church building such as ornaments, reliefs, paintings and even music, it puts forward a new idea of religion which would be observed as a threat by Catholic church. Thus, when we encounter the fact that Catholic churches encourages baroque art as big as life, it wouldn't be a surprise to mention the greatness of art which can be used as a tool to recall believers to the Catholic way once again (Roth, 2006).

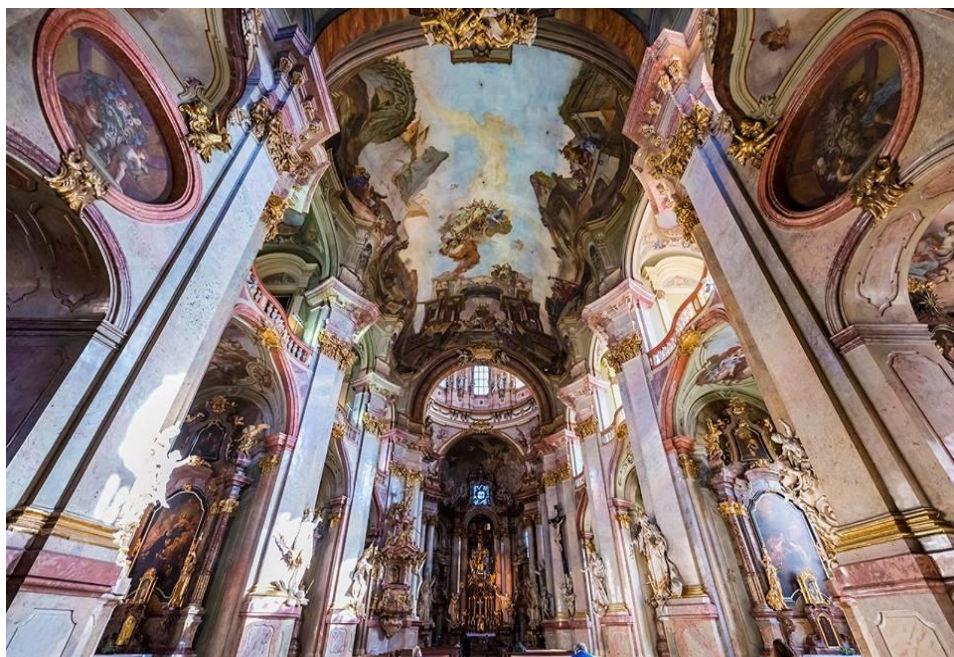


Figure 7 – Church of St. Nicholas Interior, Prague.(URL 3)

As a result, both monarchy and Catholic Church evaluates human mind as a “manipulative” area and recognizes the power of art in order to affect societies in the direction they wish as Roth also accepts (Roth, 2006). Thus, Baroque art becomes a reading on power struggles between power symbols both religious and political. This approach makes architecture something more than a building art or technic -as it was in Ancient ages or Renaissance- but a way of making-up for creating heavenly superficial illusions of reality; which would be an inspiration for postmodern artists long after.

3.6. FRENCH REVOLUTION AND MONARCAL POWERS

As a result of struggling relations between several power symbols rising their voices for their “tour de force”, French Revolution is inevitable resolution for masses of lower classes who claims they have the right for what it considered to be their “own”. This way, beyond all historical side effects, French Revolution, can be considered as a natural discourse came with the idea of “liberty” and “individuality” for the first time against all the authority symbols of society which have been accepted as unquestionable so far. However, the idea of individuality and freedom is wouldn’t be accepted purely without a fight, as Bumin mentions, the winner of this fight seems to be monarchy once again in spite of all the resistance of revolutionary voices(Bumin, 1990). According to this point of view, cities which once wanted to get rid of heavy taxes of seigniorage, looked out for the help of kingdom which represents the “state” and eventually found themselves as slaves of renewed power symbols of Monarchy partly because of their own will. So the state ruler-ship which constructed by a newly found responsibility to patch the quarrel up between social-classes, represents a new found area of power show-off ground.

In this new concept, city squares show themselves as “*public spaces*” which are representation areas of the monarchical power’s existence with grandness in scales. Another important point is panoptic plans of these urban spaces which took its root from Medieval prisons which Foucault (2006) examines as a control mechanism by imposing people that they are always “*seen*” and “*watched*”. However, in Medieval ages, this auto-control mechanism by being watched by God’s eye, seems to turn out a humanly control system which consists law-enforcement officers for 17th Centuriy’s city.

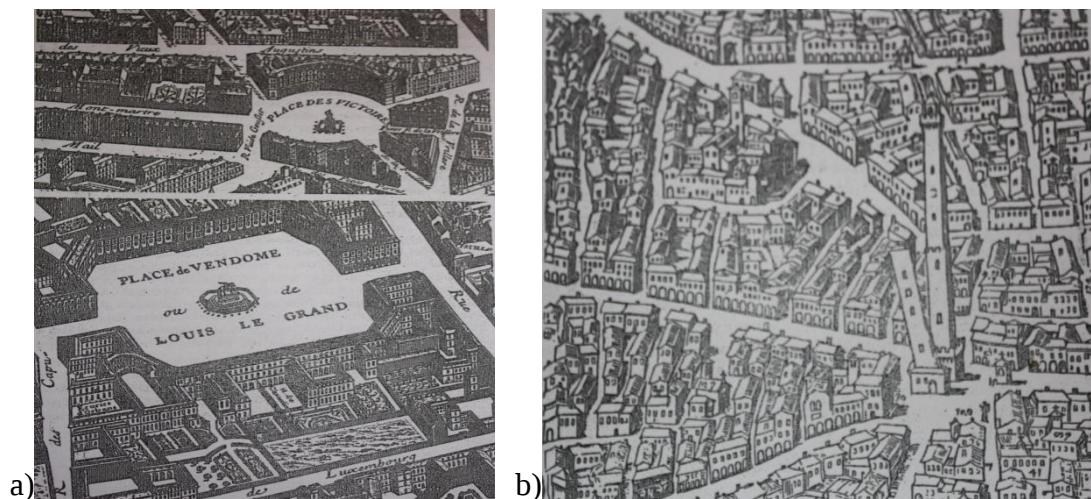


Figure 8- a)Victorie and Vendome Squares (Bumin, 1990) b) 17th centuriy’s Bologna (Bumin, 1990)

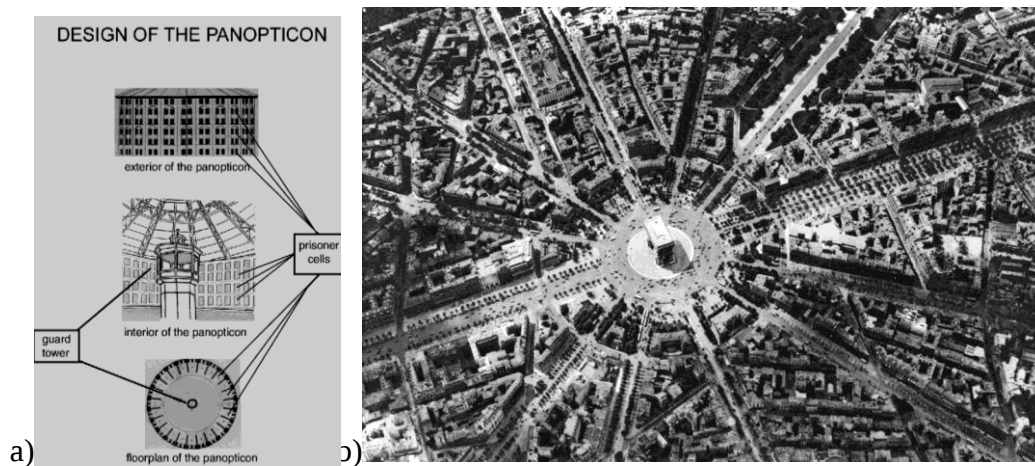


Figure 9- Bentham's panopticon model (1995) (URL 4), b) Paris Palace de l'Etoile planning for Housmann (URL 5)

This tendency of overly controlling vital dynamical of the city can be merely examined in the city planning of Haussmann who devoted himself to reorganize Paris, the city of the revolution according to the new role of Monarchies. Radially planned urban spaces are the very point to understand the will of creating an elicited society model by controlling every corner of the city in architectural instruments (Foucault, 2006).

3.7. A BREAKING PIONT: INDUSTRIAL REVOLUTION AND MACHINE CITIES

Toffler as one of the social the oricians of our ages, describes tree main waves affecting every vital force in human history that consists like; 1st as agricultural revolution in prehistoric ages, 2nd as industrial revolution in early 1900's and 3rd one as post-industrial or so called informational revolution in postmodern ages(Toffler, 1981). Within this concept of "industrializing" the term itself comprehends life as an area based on producing and consuming "things" basically. Thus starting from early modernist approaches, main concentration area becomes "products" as design objects including architecture as a part of fine arts.

For early 18th century, we encounter this concentration mainly on producing things while new forms of building types such as fabrics, docks and collective housing projects according to new needs of industrial society. While producing things needs places to be produced, products needs to be saved and internationally commercialized and people who immigrated to cities as workers needs houses to live in; we can point out that this huge change in needs leaves little place for the concerns of what were considered as the most important buildings of cities such as churches or palaces once upon a time. After all, new materials in architecture are capable of building giant monuments of modern ages, which would refer a society devoted to production of things.

While positivist philosophy of August Comte finds itself a fruitful ground to flourish, modernist approaches also seems to have a *a posteriori* tendency towards vital issues that claims to get certain solutions to certain problems(Ural, 1996).This inductive climate eventually gives architecturea mission for circulating modernist manifestations on several areas of everyday needs of life within the concept of a certainty level of the "machine", the genius product of industrialism which would never fail to create "perfect" objects of design.

In dialectic approach later on modernism would be accused by ignoring "individual needs" in sake of common benefits of the society (Tauraine, 1995), it can be said that wholesaler

tendencies of production played a role in committing masses in a certain orientation of “*production*”, while unwittingly creating a mythos of machine-like mechanism that is considered to be the main need of socio-cultural and political dynamical of the new age.

As well as Adolf Loos once had announced ornament as crime (Loos, 1998), as the best examples of this machine-like mythos be L’habitation building of Le Corbusier which the architect himself calls the house itself as “*a machine of living*” (Le Corbusier, 2007). PruittIgoe settlement in Paris which Charles Jencks also names as bright examples of modernist ideology of architecture in a sarcastic way (Jencks, 1994), it is obvious that “the machine” would be the best metaphor for creating the analogy between periodic power symbols of architecture in modernist ideology.



Figure 10- a) Le Corbusier, Habitation (URL 6) , b) Pruitt Igoe Settlement (URL 7)

Later on, when PruittIgoe settlement is dynamited by the government by accusing the settlement for being a ground for criminalized society, Jencks(1994) talks his sarcastic critics by announcing the death of Modernism. Indeed, a settlement which was once prized now becoming a criminal center, would be the best example of how the mythos of modernism dies and leaves its place for a new social dynamic far from “*productive society*” but based on “*consumption society*”.

3.8. POSTMODERN SOCIETY OF CONSUMPTION POWERS

By late modernism towards 1960’s, rationalist tendencies begun to be discussed harshly, especially when social dynamical puts aside outcomes of science and mind in postmodern reasoning studies. Hence Feyerabend puts forward his idea willing to carry the freedom of mind in an area free of any restrictions (Feyerabend, 1991). In his discourse, human mind is limitless thus the scientific outcomes cannot draw limitations on human-thinking. While this approach brings the idea of “free will”, a logic based on that “anything goes” would match perfectly to consumptive logic of late capitalism. So if anything goes in scientific outcome, this would be transformed in socio-cultural ground in several discussions on several discourses by many other theorists. However, each of them discusses socio-cultural and economic dynamical of postmodern society, they all agree to build up a new comprehension against social codes of this new world basically grounded in the term of “consumption”. While Harvey says when the scientific outcome becomes unnecessary, metaphysical knowledge becomes valuable and make things unclear consciously, thus organizing people by rules are no more a choice for postmodernism when it was possible in modernism’s rule setting nature (Harvey, 2006). Jameson also agrees on this new power system based on consuming, and suggests that giving people what they want, would be the best method for Postmodern authorities to control masses from being criminalized; and it is as simple as giving them things to consume and have fun (Jameson, 1994).



Figure 11 :a) A view from Las Vegas Strip (URL 8) b)Times Square in NYC (URL 9)

Here, when we talk about Postmodern architecture and largely on city, As we learn a lot by dynamitation of Pruitt Igoe settlement by late modernism, here begins discussions on modernist ideology and a new power symbols are rising by new arguments complex enough not to be explained by modernist discourses purely. At this point Venturi suggests us to learn more about this newly found socio-economical and politic codes of postmodern culture by examining Las Vegas (Venturi, Brown, Izenour, 1993). In his book *Complexity and Contradiction In Architecture*, he discusses “anything goes” logic of Feyerabend (1991) in architectural scale without naming it directly. On his other book “*Learning from Las Vegas*”, we encounter with implications that advises architects to give people what capitalism wants; fun and consumption. (Venturi, 2005).

Baudrillard builds his idea that the rest of the world can be recognized as a fake version of Disneyland itself (Baudrillard, 1996, 1997, 1998), main thing he wants to make sure is that the new power symbol of postmodern society is based on consuming and having “*fun*”. On the other hand, Debord takes “*fun*” issue more seriously and names postmodern societies as the society of “*spectacle*” (Debord, 1996). However this contemporary condition of Postmodern society eventually recalls a badly formulated Fragments of Epikharmos who confesses in ancient ages that “*Gods are wind, water, soil, sun, fire and the stars. But as far as I come to this; Gods who are profitable for us are gold and silver*” (Epikharmos, 2018, P.p. 34- Stobaeus, Anthologium, 4.31.30)

4. RESULTS AND CONCLUTION

This study took its motivation from previous works examining the birth of context in architecture in various methods (Table 1-2). In parallel with the same motivation, this paper aimed to discuss architectural context under the discourse of power symbols of certain periods in history.

	Power Symbol	Idea of Mind	Idea of Architecture	Architectural Monument/Methaphor	Discourse of Urban Space
Pre-Historia	Magical Power	Human Mind and Divine Mind are conjuncted.	Idea of supernal powers.	Cult-rooms Religion Based -Symbolic Spaces	Staying together under the religion symbols.
Antiquity	Divine Power	Human Mind and Divine mind are separated.	Idea of Techne, Logos and Divine Rationalism.	Temple as the "House of Gods"	The city "saved" by "Gods"
Medieval	Theologic Power	Human mind is an instictual perception of God's mind.	Idea of "sin" and "fear".	Chatedral and abbey: Spaces of purgation towards devotion. Overwhelming Monumentality	The city of death and devotion.
Renaissance	Deiform Power	Human mind is a reflection of Divine beauty.	Idea of "good" Rationalised approaches for divine aesthetics.	Palazzo and church: rationalised scales of divine beauty.	The city "loved" by "God".
Baroque	Power Sturggles (Catholic Church monarchy and bourgeoisie)	Human mind is susceptible for manipulation.	Idea of "simulation".	Overwhelming monumentality by overly used ornamentation. Tehatrical ways of creating the earthy heaven.	The city of "earthly pleasures" and "heavenly beauty".
French Revolution	Monarchal Power	Human mind must kept under "control".	Form pursuits of Monarchal power. The idea of "state".	Panoptic planning as a methaphor of controlling society. Idea of "public space".	The city belongs to monarchal Power.
INDUSTRIAL REVOLUTION - BREAKING POINT - TRANSFORMATION OF HOLY POWER TO CAPITALIST POWER					
Industrial Revolution	Industrial Power	Human mind needs to be trained by working.	Form pursuits of newly found needs of Industrial Society.	Transformation of space; Fabrics, Docks, Supermarkets and Social housing as the main concentration area of architecture.	The city under construction for industrialised needs.
Modernism	Capitalist Power	Human mind can be examined by mechanical rationalism.	The idea of infalliable pressicion of the "machine".	Architecture as a tool for ruling society towards production.	The city of "production".
Postmodernism	Late-capitalist power (Consumption Power)	Human mind needs freedom and happiness.	The idea of freedom.	Architecture as a tool for keeping society happy and entertained.	The city of "entertainment" and "consumption".

Table 3- Concept of the study regarding the affects of periodical power symbols on determination of architectural context.

As a result, it seems quite possible to examine architectural context linked to periodical power symbols which are connected to both socio-cultural and ideological values of certain ages. However, it is interesting that the contextual searches in architecture had started by religious-based motivations during prehistoric and antique ages. By Medieval period, "the king" and "The God" becomes important power symbols as well. However humanist approaches challenged many aspects of these power symbols in Renaissance, power struggles become architectural motivation for baroque art. At the other hand French Revolution brings new visions of controlling masses and valuing powers of Monarchal class as well as Catholic Church. But the main breaking point seems to be the Industrial Revolution which took the power from "The God" and "The King". Thus, the brand new power symbol becomes capitalism which is linked to worldly pleasures and humanly control mechanisms. In any case, Postmodern city becomes a space for the new power symbol based on consumption by forming giant architectural versions of these fun-based places mentioned above. This newly found power symbol doesn't depend on God or King just as it was in early ages of humanity but similarly, creates its own temples of consumption as well. This turnaround in power symbols are far way different from Stoa buildings replaced in Agora modestly near the Zeus Temple.

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