

According to Foucault, the concept of the underground is a process of constructing an alternative narrative that differs from the official discourses of power and oppressive regimes, both on physical and symbolic levels (Jain, 2022).

For Foucault, knowledge is always linked to a relation of power; "truthful" knowledge serves as a tool that reinforces hegemonic thought imposed by power (Yiğiter & Ertürk, 2012).

As Herbert Marcuse observed, life under advanced capitalism tends to produce one-dimensional individuals who engage in a flat, two-dimensional form of politics: power spreads on a geometric plane that equalizes all potential rivals and demands they play by the same rules. However, the underground adds a third dimension (Box, 2011; Rastovic, 2011).

As seen in the works of the Frankfurt School, of which Herbert Marcuse was a member:

It is incorrect to expect opposition from individuals reduced to a one-dimensional being, devoid of any essential or immutable aspect. Because their ideas have been formed only through "truthful" knowledge that reinforces hegemonic thought imposed by power. In such a case, it is difficult to speak of a critical narrative (Rastovic, 2011; Dissent Magazine, 2014).

—This one-dimensionality and the flattening of opposition hinder individuals' subjective thinking and the production of dissenting ideas. We can say that opposition has been disrupted in today's modern world.

Historically, despite varying restrictions in different periods, public space has served as an area for free thought, discussion, and thus opposition.

"The public sphere has distanced itself from the human body through the modernization process. It has been reduced to an objectivity dependent on the decisions of urban authorities" (Erol, 2015, p. 1).

From this perspective, bodies that could not relate to the public space and gained publicity through oppositional relations have been defined as dissident bodies (Erol, 2015).

The Ancient Greek agora is an example where the individual gains intellectual existence; the Roman forum is where power shapes the public according to its representation; Venice only staged class equality during carnival times. Each question when the public can truly be "public."

Just as knowledge imposed by power is a tool reinforcing hegemonic thought, the public space—once part of the opposition—is now a designed space controlled by power. Power uses, restricts, alters, and corrupts it at will. "Yet urban space is as much social as it is physical" (Erol, 2015, p. 1).

According to Lefebvre, the holistic perception of space is achieved through analyzing bodily practices. Social space consists of embodied practices.

Ballantyne defines the city as the relationships between the bodies that constitute it.

The fundamental attitude is to enable the free, flexible, and open use of public space and to use it as a ground for social interaction that brings urban individuals together. Innovative ideas embodied in the public space have enlivened it through bodily experiences during their temporary presence, transforming it into a collective production space for urban dwellers, thereby producing alternative responses to the problems of the modern city.

Tschumi defines space as a dual formation of “concept” and “experience.” The concept represents the abstract formation of space. The act of planning contributes to this abstract formation. Experience represents the actual formation of space, which only occurs through bodily experience (Tschumi, 2008).

BLOCKADE

In this context, the project unfolds a spatial configuration that constructs dissident bodies by deconstructing a space (parking garage) built through a process where dissident thought has been suppressed and ignored, transforming this invisible space into a public void that fosters dissident thinking.

This space asserts itself through five sequential steps:

1. SILENCE
2. The parking garage, built in a process where dissident thought has been suppressed and ignored, continues to exist.
3. DISSOLUTION
4. A designed surface that will construct dissident bodies begins to dissolve the parking garage.
5. REVELATION
6. With the onset of dissolution, this invisible space produces public voids and transforms into a space for dissident thought.
7. DESCENT
8. Alongside the public voids, the dissident thought space relocates its public ground underground.
9. ENCOUNTER

10. The underground public ground and dissident thought spaces meet the surface-level publicity.

The dissident thought space, which formed by dissolving the parking garage, is organized around five main program elements:

1. Where are you? (Passive body)
2. Pull yourself together (Awareness)
3. Educate yourself (Learning phase)
4. Whisper into public space (Leaving a trace)
5. Touch what's yours (Intervention)

These main program elements hierarchically create three levels within the dissident body formation process. While the upper levels emphasize opposition and the individual's exploration of personal ideas, the lower levels foreground spaces for production and leaving traces, supporting the individual's presence as a dissident body in the public realm.

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