

**A STUDY ON SOCIAL PRACTICES AND
RHYTHMS: THE ANALYSIS OF EVERYDAY LIFE
SPACES IN IZMIR**

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**by
İmran GÜMÜŞ**

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We approve the thesis of **İmran GÜMÜŞ**

Examining Committee Members:

Assist.Prof. Dr. Ebru YILMAZ

Department of Architecture, Izmir Institute of Technology

Assist. Prof. Dr. Seçkin KUTUCU

Department of Architecture, Yasar University

Assoc. Prof. Dr. Tutku Didem ALTUN

Department of Architecture, Dokuz Eylul University

20 October 2017

Assist.Prof. Dr. Ebru YILMAZ

Supervisor, Department of Architecture
Izmir Institute of Technology

Assoc. Prof. Dr. ŞENİZ ÇIKIŞ

Head of Department of Architecture

Prof. Dr. Aysun SOFUOĞLU

Dean of the Graduate School of
Engineering and Sciences

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ABSTRACT

A STUDY ON SOCIAL PRACTICES AND RHYTHMS: THE ANALYSIS OF EVERYDAY LIFE SPACES IN İZMİR

Lefebvre's book, 'Rhythmanalysis: Space, Time and Everyday Life' (1992/2004) has been a stimulating resource for thinking about everyday life, space and time. Upon reviewing the other theories on daily life, it is considered as an umbrella term embracing all these theories as well as bearing traces of each.

The method of Rhythmanalysis, which is the main concept of this study, is not merely restricted to the way that Lefebvre put forward the theory. In this study, how this concept emerged and is handled will be analyzed in detail. Rhythmanalysis is a tool for recognizing and understanding everyday life and space, as well as finding traces that reveal the authenticity of spaces. How do rhythms shape the human experiences of time and space? How do rhythms penetrate everyday life and space? These are the main questions to be answered in the study.

This study focuses on the emergence of Lefebvre's method of 'rhythmanalysis' and its use in different disciplines as a means of analyzing urban space. Daily life rhythms contain the most comprehensive data indicating the daily life of the citizens in the urban space. Within the scope of this study, the concept of rhythmanalysis, which Lefebvre defined theoretically, has been practically applied in İzmir Kıbrıs Şehitleri Street. The identity and unique characteristics of this street, its actors and components of everyday life have been defined by considering everyday life theories and applying this method.

Keywords: Lefebvre; rhythmanalysis; social practices; everyday life; İzmir

ÖZET

SOSYAL PRATİKLER VE RİTİMLER ÜZERİNE BİR ÇALIŞMA: İZMİR'DE GÜNDELİK YAŞAM MEKANLARININ ANALİZİ

Lefebvre'in 2004 yılında yayımlanan 'Rhythmanalysis: Space, Time and Everyday Life' kitabı, gündelik yaşam, mekan ve zaman üzerine düşünmek için uyarıcı bir kaynak olmuştur. Diğer gündelik yaşam teorilerine de bakıldığında, ritimanalizin hepsini kucaklayan ve hepsinden izler taşıyan bir kavram olduğu görülür. Çalışmada, tezin ana kavramı olan 'ritimanaliz' yöntemi, Lefebvre'in ortaya koyduğu şekliyle sınırlandırılmamıştır. Bu kavramın ortaya çıkış şekli, ele alınış biçimleri detaylı olarak analiz edilmiştir. Lefebvre ile birlikte kenti ve kent yaşamını analiz etmek amacıyla kullanılan bu kavram, gündelik yaşamı ve mekânı tanımaya, anlamlandırmaya ve mekânların özgünlüğünü ortaya çıkaran izleri bulmaya yönelik bir araçtır. Ritimler zamanmekanda insan deneyimlerini nasıl şekillendirir, ritimler gündelik yaşama ve mekâna nasıl nüfuz etmektedir gibi sorular tezde cevaplanmak istenen sorulardır.

Bu çalışma, gündelik yaşam kuramları çerçevesinde, Lefebvre'in ritimanaliz yönteminin ortaya çıkışına ve onun farklı disiplinlerde kamusal mekânı okuma aracı olmasına odaklanır. Gündelik yaşam ritimleri, kenti ve kamusal mekânı tarifleyen en kapsamlı verileri içerir. Tez kapsamında, Lefebvre'nin teorik olarak tanımladığı ritimanaliz kavramı, İzmir Kıbrıs Şehitleri Caddesi'nde pratik olarak uygulanmıştır. Ritimanaliz yöntemi yerlerin kimliklerini tanımlayan, özgün niteliklerini, aktörlerini açığa çıkaran ve gündelik yaşamın bileşenlerine odaklanan bir kavramdır. Çalışmada, bu yöntem aracılığıyla bu caddenin kimliği ve özgün nitelikleri gündelik yaşam üzerinden analiz edilmiştir.

Anahtar kelimeler: Lefebvre; ritimanaliz; gündelik yaşam; sosyal pratikler; İzmir

TABLE OF CONTENTS

LIST OF FIGURES	viii
LIST OF TABLES	x
CHAPTER 1. INTRODUCTION	1
1.1. Aim of The Study	1
1.2. Research Questions	2
1.3. Framework of The Study	4
1.4. Methodology	20
CHAPTER 2. EVERYDAY LIFE AND SOCIAL PRACTICES	24
2.1. The Definition of Everyday Life	24
2.2. Theories of Everyday Life	28
2.2.1. Tactics and Strategies of Everyday Life	29
2.2.2. The Act of Walking	31
2.2.3. Habitus as the Structure of Social Practice	32
2.2.4. Everyday Life Practice of Flaneur	37
2.2.5. Production of Space and Spatial Practice	42
2.3. Evaluation	49
CHAPTER 3. RHYTHMANALYSIS AS AN INSTRUMENT OF READING URBAN SPACE	51
3.1. The concept of Rhythmanalysis	51
3.1.1. The Definition of Rhythm	51
3.1.2. The Types of Rhythms	52
3.1.2.1. Linear and Cyclic Rhythms	53
3.1.2.1.1. Cyclic Rhythms	53
3.1.2.1.2. Linear Rhythms	56
3.1.2.2. Natural (Rural) Rhythms	57
3.1.2.3. The Relationship Between Body and Rhythm	58

3.1.2.3.1. The Notion of Place – Ballet	62
3.1.2.4. Social (Urban) Rhythms	66
3.1.2.5. Rhythms of Mediterranean and Ocean Cities	67
3.2. Definition of Rhythmanalysis	70
3.2.1. Historical Background of Rhythmanalysis	74
3.2.2. Evaluation of Rhythmanalysis	78
CHAPTER 4. CASE STUDY: A SEARCH ON SOCIAL PRACTICES AND RHYTHMS OF ‘‘KIBRIS ŐEHITLERI STREET’’	80
4.1. History of the Street	80
4.2. Information about the Site	82
4.3. Action Type Analysis	87
4.4. Action - Actor - Sound Analysis of K1br1s ŐehitlerStreet	95
4.5. Actor Types of K1br1s Őehitleri Street	104
4.6. Evaluation	112
CHAPTER 5. CONCLUSION	118
BIBLIOGRAPHY	122

LIST OF FIGURES

<u>Figure</u>	<u>Page</u>
Figure 1. Everyday life approaches	5
Figure 2. Time and space oriented urban space studies	8
Figure 3. A sketch of island drawn by resident of Chappaquiddick, on the eastern end of Martha's Vineyard	9
Figure 4. Event scheduling	10
Figure 5. Sighting map	10
Figure 6. Analysis of a day of sitting at the north front ledge of the Seagram plaza ...	11
Figure 7. Public space actions in 30th Street, New York	12
Figure 8. Rhythm chart of the transition from the pavement - The West sidewalk of Lexington Avenue at Grand Central Station	12
Figure 9. Maps of Lexington Avenue block fronts	13
Figure 10. Map of pedestrian movements in a square in Copenhagen	13
Figure 11. Survey of the city square, Ascoli Piceno, Italy	14
Figure 12. Chart plotting the relationship between the number of outdoor activities and frequency of interactions	14
Figure 13. Images showing that daily life practices, Fitzroy Square	18
Figure 14. Sound spectrum diagrams	18
Figure 15. Schematic representation of the diffusion of polyrhythmicity of a given place	19
Figure 16. Schematic representation of the effects of daily cycles on inhabitants'	19
Figure 17. Diagram of the formation of everyday life	26
Figure 18. The annual calendar of Kabylia, according to Bourdieu, 1977.....	34
Figure 19. The three components of space production	46
Figure 20. Psychogeographic guide of Paris, Guy Debord, 1955.....	47
Figure 21. A diagram showing relationships between everyday life concepts	50
Figure 22. Sketches showing the rhythms of the market area on Saturday	64
Figure 23. Components of the 'Place ballet' Concept, according to Seamon	65
Figure 24. Old City Map of İzmir, in 1905.....	81
Figure 25. Location of Kıbrıs Şehitleri Street in İzmir	83
Figure 26. Landmarks of the Site	84

Figure 27. Kıbrıs Şehitleri Street and Other Streets	85
Figure 28. Ground floor function analysis of Kıbrıs Şehitleri Street	86
Figure 29. Viewpoints on the street	88
Figure 30. Viewpoint 1 - action types	89
Figure 31. Viewpoint 1 - actor types	90
Figure 32. Viewpoint 2 - action types	91
Figure 33. Viewpoint 2 - actor types	92
Figure 34. Viewpoint 3 - action types	93
Figure 35. Viewpoint 3 - actor types	94
Figure 36. Urban- rhythms - summer evening	98
Figure 37. Urban- rhythms - summer noon	99
Figure 38. Urban- rhythms - fall evening	100
Figure 39. Urban- rhythms - fall noon	101
Figure 40. Urban rhythms - winter evening	102
Figure 41. Urban rhythms - winter noon	103
Figure 42. Actors of Kıbrıs Şehitleri Street	105
Figure 43. People who gathered to protest in Kıbrıs Şehitleri Street	109
Figure 44. Celebration of International Workers' Day, balcony concert	110
Figure 45. Celebration of International Workers' Day, people who dance with music	110
Figure 46. Flash mob in Kıbrıs Şehitleri Street, organized by İZFAŞ music	111
Figure 47. Falsh mob, Celebration of World Dance Day	111
Figure 48. Altay Sports Club Celebrations Crystals Dance Academy students	112
Figure 49. Flashmob, Ege Art Promotion Days, Kıbrıs Şehitleri Street	112
Figure 50. Action types graphic according to seasons (evenings).....	114
Figure 51. Action types graphic according to seasons (noon).....	115

LIST OF TABLES

<u>Table</u>	<u>Page</u>
Table 1. Summary of Literature	16
Table 2. Types of participation	21
Table 3. Actor types of Kıbrıs Şehitleri Street	108

CHAPTER 1

INTRODUCTION

1.1. Aim of The Study

The aim of this study is to examine the concept of 'rhythmanalysis' which Lefebvre put forth in order to analyze everyday life, time and space. However, in order to understand this concept, it is necessary to examine other theories of everyday life. For this reason, this study primarily examines the relationship between space and social practices and mainly focuses on Lefebvre's theory of everyday life. According to him, the most radical transformation, that is, the realization of the revolution, is not the economy or politics but the daily life so that the destructive effects of capitalism can be abolished. According to Lefebvre "The pulse of the city is taking in everyday life" (Elden, 2004, p.124).

According to Lefebvre, daily life can be examined through time and space parameters as human, life and city all exist in a certain time and space. For this reason, Lefebvre stresses that time and space should be analyzed in depth to understand everyday life in the urban environment. The daily life analysis of Lefebvre is, in fact, a critique of everyday life. The thesis focuses on the rhythms of the city which are produced by the city users via social relations and tactics. It is thought that these rhythms that emerge are important in terms of gaining an insight into the urban identity and describing the places of daily life.

Lefebvre's definition of daily life consists of repetitive acts defined by nature and culture, past and ongoing life, individual and social milieu, and as a place of transition and meeting, intervention and conflict. Lefebvre's rhythmanalysis project deals with everyday life within the framework of the local characteristics of different geographies, from the human body to other rhythms of nature.

Lefebvre notes that in the analysis of everyday life, only the perceptions of vision are not sufficient. Everyday life can be grasped by listening, smelling and feeling the city. For this reason, rhythmanalysis method developed by Lefebvre suggests that the city as a whole examines the movements of nature and man's actions at a

specific time-space. Human actions, the practices of capitalist systems and the functioning of nature, the division or repetition of time-space at various intervals, reveal the concept of rhythm. The everyday life in the city involves the intersection of cyclical and linear rhythms. Lefebvre asserts that the concept of rhythm could be evaluated as a way to think about temporal and spatial layers of everyday life.

Lefebvre's method is regarded as the most comprehensive analysis tool that describes the daily life of the city. While describing the urban space, the urban users, the natural cycles, the daily encounters, the changing spatial practices, the activities and events, the individual and the collective movements are considered as sources of rhythm and they clearly show the relationship between Lefebvre's lived, perceived and designed spaces. These sources show different characteristics in different geographical areas of the city and in different urban spaces. Intensely used areas of the city include many data on urban life.

Within the scope of this study, the case study area of Rhythmanalysis Project has been determined as Kıbrıs Şehitleri Street on account of the spatial and temporal uses of this street, where the most intense encounters are experienced in İzmir province. This street, which is the heart of the city has been analyzed through the theories of everyday life, especially with the rhythmanalysis method. The study aims to understand the way ordinary people experience the city, to investigate the rhythms of the Kıbrıs Şehitleri Street and to analyze the impact of daily rhythms of everyday life on the process of the production of space. In the light of rhythmanalysis method of Lefebvre, linear and cyclic rhythms of daily life affecting the use of urban space are identified and specific rhythms of everyday life practices constituting time-space experiences are analysed.

1.2. Research Questions

Despite the recognition of the significance of rhythm in urban and sociological researches and specific categorization processes, the concept of rhythmanalysis has not yet been accepted as a tool in a particular science.

According to Lefebvre, the interaction between a place, a time and an expenditure of energy is defined as rhythm (Lefebvre, 2004, p.15). However, in order to talk about the concept of rhythmanalysis, social life, social memory and social relations need to be addressed. As an attempt to provide synchronization, rhythms are of social

importance. The division of the members of the society into layers according to their own characteristics reveals the necessity of analyzing with an analytical framework. The theoretical and analytical framework, which can capture the intensities of special moments created by rhythms, emerges as the concept of rhythmanalysis.

These intense moments enter into a co-operative relationship. This constitutive relationship is a process of various times or intervals. This process spatially allows various regions to be defined and diversified. This study is a research to determine the internal dynamics of rhythms and their relation to space. Rhythmanalysis is a tool to make rhythms visible in space and city users and their ties.

Physical use analysis of urban spaces, transportation and road maps, functional analyses, namely visualization of only visible situations do not provide us accurate information about spaces.

Urban users and their actions consist of various 'moments' combined with the experiences of everyday life, space, time and actors shaped by experiences. It contains the intersection of many rituals in the 'moments' which is the smallest part of everyday life.

Unlike the studies conducted so far, the analysis of urban space which is made through rhythms that constitute moments, provides a comprehensive data map for information on the experience of the space for the projects and analysis studies produced in the discipline of architecture.

The time experience of cities and urban spaces varies according to their social and temporal characteristics. The sense of time is one of the main characteristics of cities and places. How to represent the temporal characteristics of urban spaces in cities has not been a priority in the analysis of urban spaces within the architectural discipline.

Similarly, rhythms, which are a representation of temporality of spaces, are an issue which should be investigated in order to examine the components of the space. In this sense, Kevin Lynch is one of the pioneers of studies on the concepts of time and space in the field of urban space research. The question "What time is this place?" (Lynch, 1972) interrogates how time is represented in urban placemaking processes and design areas. For this reason, daily life spaces and the analysis and representation of time relation are problematized in the study. This study focuses on how rhythmanalysis method can be used as a tool in the discipline of architecture in order to examine the time-space relation.

The study investigates the following questions in general:

- How can everyday life be defined through rhythm and social practices?
- How can the concept of rhythm analysis be used as a tool for analyzing everyday life?
- How rhythms penetrate into everyday life and urban space?
- What kind of spatial effects are produced by rhythms?

Case study asks the following questions:

- What are the everyday rhythms observed in Kıbrıs Şehitleri Street?
- What is the source of the rhythms in the Kıbrıs Şehitleri Street?
- Who are the actors leading to the formation of rhythm?
- What are the unique rhythms of the street?
- What are the internal dynamics of the urban space that allows the emergence of original rhythms of this street through changing and ongoing everyday practices?

1.3. Framework of The Study

There are different approaches to the concept of everyday life. From the beginning of the twentieth century, the concept of everyday life has become an important research topic in every field, from the sciences to the social sciences and philosophy (Şahin & Balta, 2001). According to Bavone, the reason for the researches on the subject of everyday life had gained importance because 'great narratives' mentioned by the postmodernists were weakened. With the importance of the micro-historical approaches questioned by ordinary people's lives, everyday life studies have increased. Bovone (1989) mentions three main trends in the search for everyday life in social sciences. The first is the American microsociology, secondly the phenomenological approach, and thirdly the Marxist approach, which have managed to maintain a holistic perspective (Figure 1).

Firstly, the Micro-sociology is defined as an examination of the everyday behavior of face-to-face interaction. The 1970s and 1980s were the years when macro-historical approaches began to be questioned. In this period a tendency from macro history to micro history was observed, resulting in an increase on daily life studies. George G. Iggers (2012), in his book entitled 'Historiography in the XXth Century ',

introduces the emergence of history as a scientific field, classical historiography, the emergence of social sciences in Germany and America, the transition from macro history to everyday life history, the emergence of the Annales School and criticism theories. According to Iggers, the source of historiography has turned to cultural investigations involving everyday experience and individual experiences, as opposed to the old social science approaches that set large events away from the center of history. The everyday experiences of ordinary people, rather than the superior and powerful individuals, have been researched, and the micro-historical approach has come into prominence (Iggers, 2012).

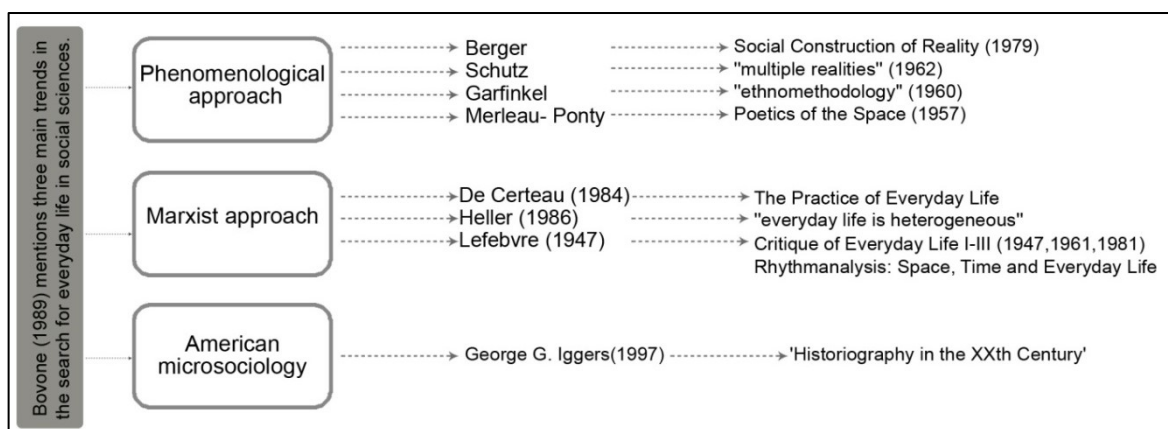


Figure 1. Everyday life approaches

The phenomenological approach is based on the preference of information gained by everyday world experiences rather than scientific knowledge (Sahin & Balta, 2001). Berger, Schutz and Garfinkel studied everyday life through a phenomenological perspective. Berger (1966), in his book *Social Construction of Reality*, refers to daily life as a subjective world in which people interpret everyday life. When evaluating everyday life, he treats it as an object.

Alfred Schutz (1962) notes that everyday life means 'paramount reality'. Schutz refers to multiple realities that arise from the combination of many different worlds such as dreams, fantasies, daydreams, play, fiction and the theatre. He points out that their formalized names are science, art and philosophy (Featherstone, 2000, p.56).

Garfinkel introduced the concept of 'ethnomethodology' in the 1960s. According to him, social actors are aware of their behaviours, in other words they know what they are doing. Individuals' actions with internal information and methods form

social reality. Garfinkel explores the background of routines that individuals create in everyday life. With this method, Garfinkel focuses on the "discreet activities of the ordinary members of the society" and aims to "expose the implicit rules of everyday life and its planned nature. He centralizes the knowledge of everyday life and tries to reveal the facts that have been overlooked. Ethnomethodological studies analyses of everyday life activities to make methods of the members visible, rational and reportable (Garfinkel, 1967, p.36).

As for the Marxist literature, there are different definitions for everyday life theories. According to the Marxist approach, the material conditions created and guided by people determine the nature of people in their production and reproduction processes. Production processes include not only the physical assets but also the production processes of their lifestyles. Within the created lifestyles, individuals attend to social and political relations. While the space in Marxist studies is treated as a consequence of social influences, phenomenological study explores the space without materialization. De Certeau, Heller and Lefebvre study everyday daily life theories through a Marxist perspective.

One of the most important figures from the advocates of the Marxist perspective is undoubtedly De Certeau. He deals with everyday activities such as eating, drinking, living, and consuming in the analysis of everyday life. The point he stands on is the struggle of the people against the oppressive order trying to control the daily life. Ordinary people show resistance by changing the rules according to their time and place (De Certeau, 1984).

Heller (1986), another representative of the Marxist approach, notes that everyday life is heterogeneous. He suggests that there is a relationship between everyday life and generic activities. Heller analyzes the concepts of work, morals, religion, politics and law, science, philosophy and arts in relation to everyday life (Heller, 1986). According to Heller, everyday life is the sum of the individual reproduction factors that are possible for social reproduction (Şahin & Balta, 2001, p.200).

Lefebvre (1947), another one of the pioneers of the Marxist perspective, focuses on the concept of alienation from the descriptions of everyday life in modernity (Lefebvre, 1947). According to him, everyday life has a different meaning beyond the world of objects, which are categorized as clothes, foods, furniture, and beyond the subjective judgments of philosophers. For Lefebvre, daily life is a moment which

composed of needs, work, pleasure; products and works, passivity and creativity; means and purpose. At the same time, everyday life is a dialectical interaction that holds its starting point in order to realize all possibilities (Lefebvre, 1996[orj.1968], p.24).

Lefebvre discloses the everyday life created by modernity through key words such as 'consumption society', 'leisure time', 'alienation', 'holistic human', and 'festive / carnival time'. In Lefebvre's series of daily life criticism, there are analyzes developed from these concepts. According to him, discussions on everyday life and modernity emerged simultaneously. He has analyzed in depth the concepts of everyday life in his books 'Everyday Life in the Modern World'(1968), and series of 'Critique of Everyday Life I-III' (1947, 1961, 1981).

Lefebvre's dialectic of space (perceived, designed and lived space), which he describes in his book 'Production of Space' (1974, *trans.1991*), have its roots in French phenomenology. Gaston Bachelard, in the book *Poetics of the Space* (1957), mentions that the space contains compressed time. He states that the memories are still but they have become stronger with space (Bachelard, 1957, p.39). Merleau Ponty enables to rethink architecture with the concepts of philosophy. In his book "Phenomenology of Perception" (1945), he establishes a relationship between body and space. Heidegger interrogates the Cartesian thought in his book 'Being and Time' (1927). According to his 'being-in-the-world' phenomenon, space is the place of interaction and experience.

The position of the Rhythmanalytical Project in the theories of everyday life is not fully expressed. The Rhythmanalytical Project is fed by Lefebvre's daily life definitions and assessments. This project is influenced by the Marxist perspective and the phenomenological perspective. The concept of rhythmanalysis developed by Lefebvre from the definitions of Dos Santos and Bachelard is the key word of this project developed as a method of analysis of space. The concepts of 'rhythm' and 'moment' introduced in the 'Critics of Everyday Life-II' (1961) and 'Production of Space' (1974/1991) books are the starting principles of this project. He published articles on the concept of Rhythmanalysis in the 1980s. However, the last published book 'Rhythmanalysis: Space, Time and Everyday Life' (1992) was published after his death.

Studies that analyze the daily activities of the urban area have contributed greatly to this work. Representational methods are needed to make urban urban rhythms visible. In order to comprehend Lefebvre's interdisciplinary approach, it will be useful to examine the studies that question the everyday activities and experiences that focus primarily on the urban space.

Some of the researchers who have studied the everyday activities of the urban space and transformed them into tangible data have helped clarify the focus of the thesis. Lynch (1979), Whyte (1980) and Gehl's (1987) studies, which investigate the public use of the urban space and reveal the changing use of time and space, serve as prototyping for today's research (Figure 2). These studies are significant for the integration of the theoretical and practical knowledge. These researchers have documented visible everyday rhythms in urban life. Studies of these researchers who observe the movements of urban users can be considered as a part of the urban practices that Lefebvre carried out in his Rhythmanalytical Project.

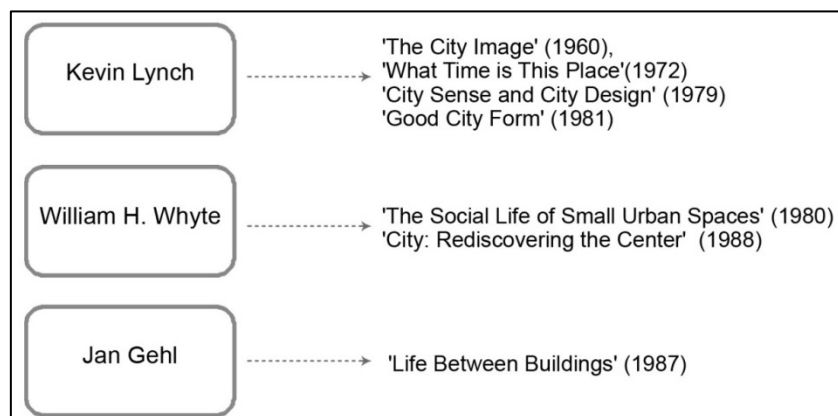


Figure 2. Time and space oriented urban space studies

Kevin Lynch's studies the following books 'The City Image' (1960), 'What Time is This Place' (1972), and 'Good City Form' (1981) books are important for the urban space applications of the Rhythmanalysis Project. Lynch has carried out urban space studies based on analysis of daily experience at specific times and locations. In his book 'The City Image' (1960), Kevin Lynch presents the components of urban space as paths, edges, nodes, landmarks, and districts. In addition to physical analysis of urban space, he also has works that reveal space and time relations. Lynch focuses on temporal change of urban space in his book, 'What Time is This Place?' (1972). He explains that if we look at the time experience of our bodies and our minds, and examine how we have brought us to the time and how we created it, it can be understood how the environment represent the present, and the future (Lynch, 1972, p.117).

According to him, there are rhythms, objects and events, however; time and space are the victories of human inventions. Now, past and future are recreated by every

individual. Time is related to certain activities and is discontinuous. Lynch mentions that time and space are interrelated structures, but that the concept of space has emerged earlier (Lynch, 1979, p. 122). Unlike the spatial one, the temporal can be easily confirmed by direct perception. Because of this, time tends to change by internal situations or external concerns. Lynch defines internal time as the time that opposes the logical thinking of abstract time. "Abstract time eliminates the very sense of being a person alive" (Lynch, 1979).

Lynch mentions 'orientation in time' in the book 'Good City Form' (1981). This concept allows us to organize our everyday routines, coordinate our actions and know when the activities will take place. It also includes how connections are established with deep emotional meanings between the present and the past and the future. At the same time, the orientation in the room is also the answer to the emotion. Since our inner time representation is weaker than the space representation, we need external clues that direct us temporally. For this reason, environmental forms and sequences are an important foothold for our temporal orientations: clocks, natural processes, activity rhythms, signs, lighting, historic preservation, celebrations, ritual, etc.

According to Lynch (1981), people connect with the space's own forms or activities to understand and grasp the space -"sequential linkages, directional relations, time, distance, landmarks, path or edge continuous, gradients, panoramas, and many others". He points out that this map differs from other maps in that familiar places are evident, names are not distributed homogeneously, and characteristic features are preserved (Figure 3).

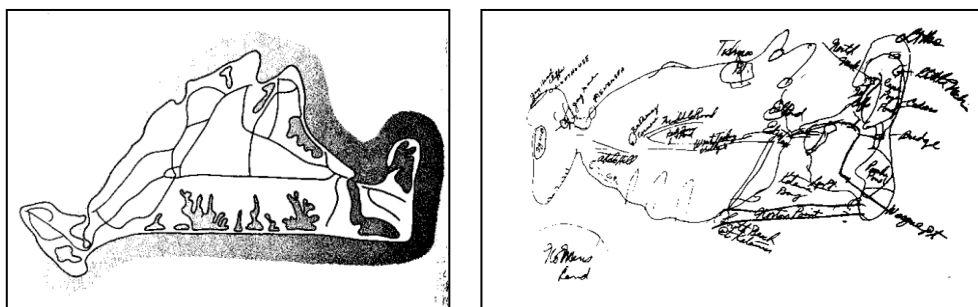


Figure 3. 'A sketch of island drawn by resident of Chappaquiddick, on the eastern end of Martha's Vineyard, (Source: Kevin Lynch, 1981, p.136).

Lynch (1981) mentions the importance of temporal organization rather than spatial pattern while developing models in the design of some cities. These temporal

organizations are classified as management of growth rates, strategies of development and renewal, permanence and timing of use. The final category, the timing of use, mentions the importance of scheduling action times (Figure 4).

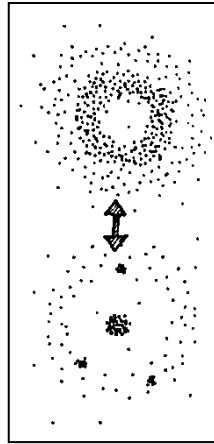
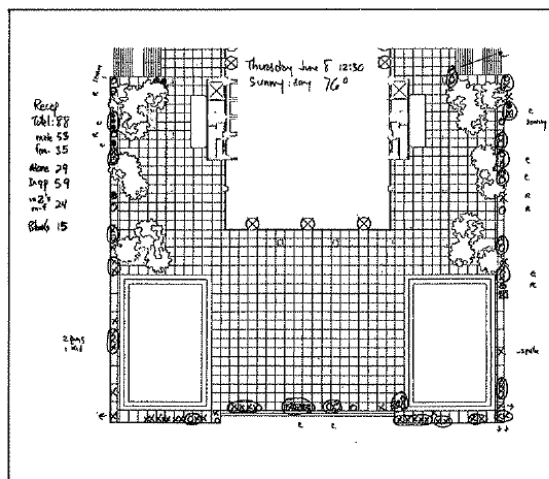


Figure 4. Event scheduling (Source: Kevin Lynch, 1981, p.452)

Event scheduling is an important factor in city design. We have a tendency to schedule a larger event: weekends, office hours, peak travel, etc. Some spaces are used extensively in certain periods and are left vacant for a long time (Lynch, 1981, p.452).



This is a typical sighting map. We found that one could map the location of every sitter, whether male (X), female (O), alone, or with others (XO), in about five minutes, little more time than a simple head count would take.

Figure 5. Sighting map (Source: Whyte, 1980)

William H. Whyte's book 'The Social Life of Small Urban Spaces' (1980) is the outcome of the project of 'The Street Life', which began in 1971 and lasted three years. The project started by studying parks, playgrounds and informal recreation areas of

New York City. Later, the work they have analyzed many public spaces and interiors has become a source of data that analyzes the everyday life of urban life (Figure 5). This book, at different building scales and in different open spaces of the city, reveals the changing rhythm of the city depending on the time. It has revealed the behaviors, movements, rhythms and encounter rituals of ordinary people in urban spaces. The 55-minute film, which was published along with the book, became an important source for recognizing urban rhythms.

According to the schedule showing the seating rhythms of the people on the north side of the Seagram plazas, rhythms vary according to the concentration of daily activity at morning, noon and evening (Figure 6).

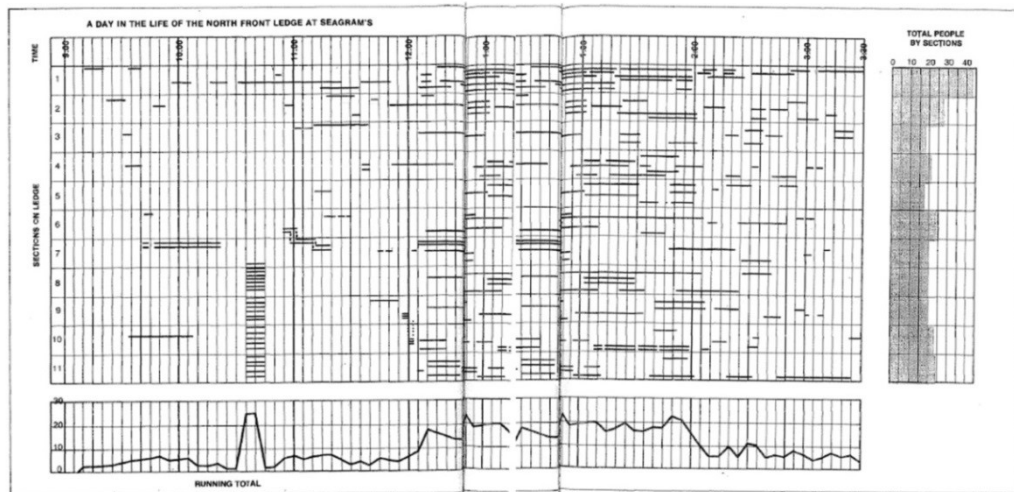


Figure 6. Analysis of a day of sitting at the north front ledge of the Seagram plaza
(Source: Whyte, 1980, p.70)

Whyte's another book, 'City: Rediscovering the Center' published in 1988, contains 16 years of work. He analyzes in depth the pedestrian behavior and public spaces. He analyzes everyday life by observing human behavior, recording a camera and drawing graphs of pedestrian movements. For Whyte, the center of public space analysis is human and human behavior (Figure 7).

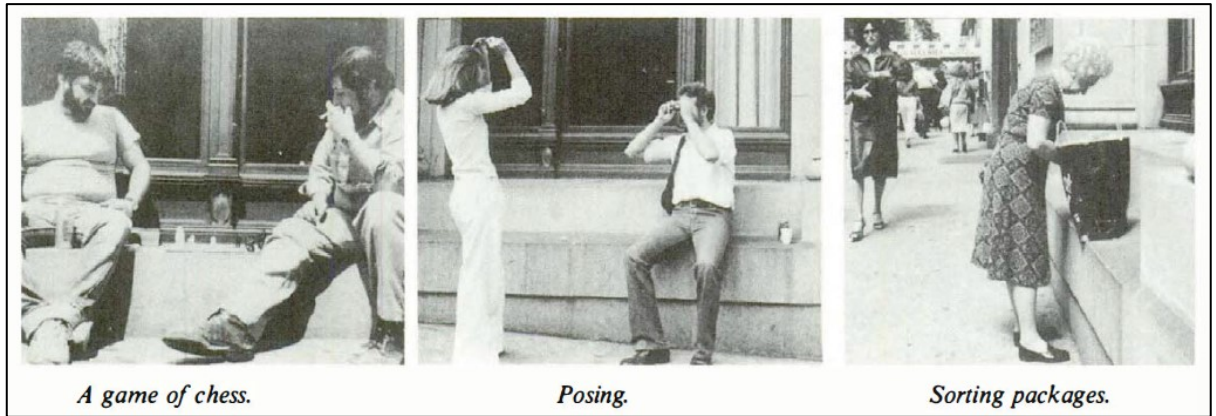


Figure 7. Public space actions in 30th Street, New York (Source: Whyte, 1988)

Another analysis in the same book is from observations of Grand Central Station on Lexington Boulevard's Western pavement. Within an hour, he observed that 4,000 people passed by at least $12^{1/2}$ steps. During the midday, there are 100 people per minute or 6000 people per hour on the same pavement. As the pedestrian density increases, they are veering out onto the road. The highest value is 120 pass per minute (Figure 8). Another graphic drawn by Lynch on the same boulevard is the map of the block facades. Lynch explains his works as follows: "For recording where pedestrians did what and for how long, we made work-sheet maps of Lexington Avenue block fronts. This is the east block fronts between Fifty-seventh and Fifty-eight" (Figure 9), (Whyte, 1988, p.58).

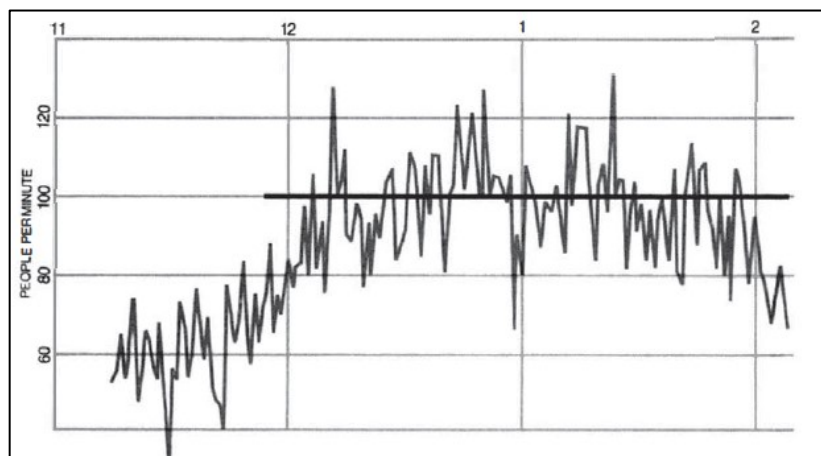


Figure 8. Rhythm chart of the transition from the pavement - The West sidewalk of Lexington Avenue at Grand Central Station (Source: Whyte, 1988, p.93)



Figure 9. Maps of Lexington Avenue block fronts (Source: Whyte, 1988, p.58)

Jan Gehl's book, 'Life Between Buildings', published in 1987, is an important source for emphasizing the importance of public life in the urban spaces between buildings, in cities built under the hegemony of architects and city planners. Focusing on the daily life of the city and on human activities, the author depicts everyday life in the following way:

"An ordinary day on an ordinary street. Pedestrians pass on the sidewalks, children play near front doors, people sit on benches and steps, the postman makes his rounds with the mail, two passersby greet on the sidewalk, two mechanics repair a car, groups engage in conversation. This mix of outdoor activities is influenced by a number of conditions. Physical environment is one of the factors: a factor that influences the activities to a varying degree and in many different ways " (Gehl, 1987, p.9).

Focusing on the activities of the urban space and the physical conditions affecting them, the book analyzes the actions of the urban space by dividing the urban users into groups.

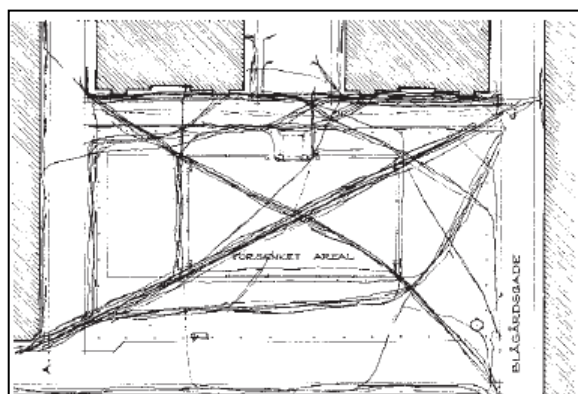


Figure 10. Map of pedestrian movements in a square in Copenhagen (Source: Gehl, 1987, p.138)

Gehl made a study to identify pedestrian paths in a square in Copenhagen. Almost everyone follows the short paths around the square. Only those who use bicycles and those who have a baby cart use a winding road (Figure 10).

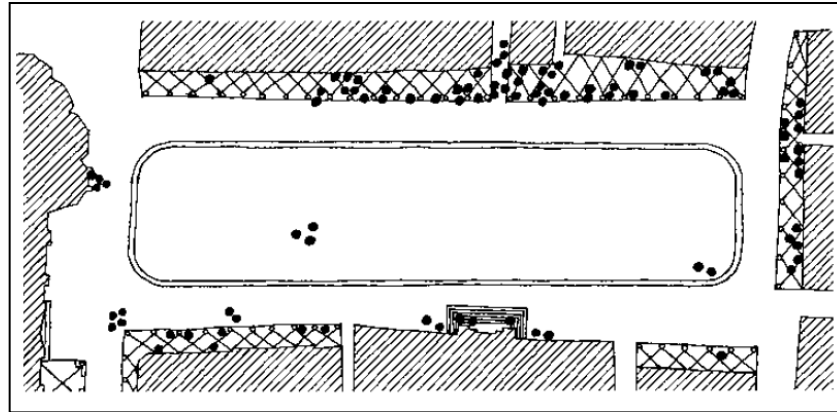


Figure 11. "Survey of the city square, Ascoli Piceno, Italy" (Source: Gehl, 1987, p.148)

Another work of Gehl is observations on the city square of Ascoli Piceno in Italy. Gehl has identified the points at which people tend to stand. People usually come together on the edges of the square. " Alongside the facades, under the porticos, in niche and next to columns" (Gehl, 1987, p.148) are the points that people have been trying to get together (Figure 11). Another research done by Gehl shows that " the more time people spend outdoors, the more frequently they meet and the more they talk" (Gehl, 1987, p.13). The duration of outdoor activities also affects the duration of the interaction between people (Figure 12).

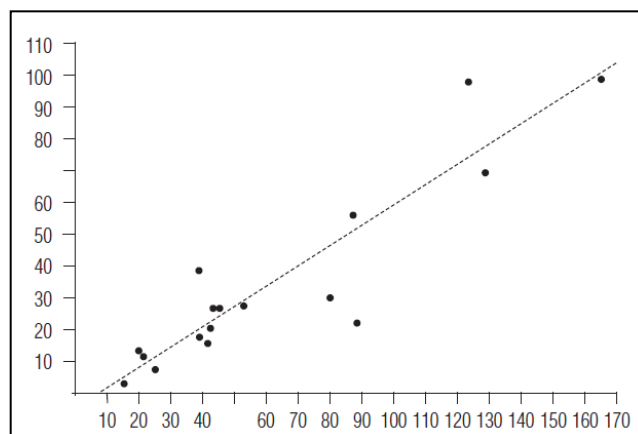


Figure 12. "Chart plotting the relationship between the number of outdoor activities and frequency of interactions" (Source: Gehl, 1987, p.13)

Lefebvre expresses the complex structure of the social space, referring that "social spaces go in or over " (Lefebvre, 1991). Lefebvre defines that the rhythms and frequencies in the social space, strategies and tactics have a movement energy originating from the local religion of the space. The social space says that individual units and properties include relative constants, movements, flows and waves. (Lefebvre, 1991, p.113).

The study of rhythmanalysis has adopted a different approach from these studies which describe everyday life in the urban space. The rhythms of Lefebvre's Rhythmanalytical Project are not limited to the actions of urban users. Lefebvre deals with the relationship between body, everyday life, music, city, nature in a comprehensive way. What distinguishes him from other urban researchers is the interpretation of the urban daily life through different concepts and adopting the disciplinary approach when interpreting the city.

Table 1. Summary of literature

Article/Book name	Case	Analyzing Tools and Concepts
Seamon D. and Nordin C. (1980). <i>Marketplace As Place Ballet</i>	-Varberg Market (Sweden)	-Drawing market plan -Sketching daily life according to hours of day -Talking to several market-goers (interview)
Crang, M. (2001). Rhythms of the city: Temporalised space and motion in <i>Timespace: Geographies of Temporality</i>	-There is no specific case study. -Theoretical examinations are related to Bakhtin, Lefebvre, Bachelard, De Certeau, Bourdieu, Bergson, Grosz, Merleau- Ponty, Heidegger, Deleuze's point of view.	Concepts in articles: -chronotopes of the city -routes, routines and paths -experienced time -spatialised time to temporalised space
Lefebvre, H. (2004). <i>Rhythmanalysis: Space, time, and everyday life</i>	-Paris, Mediterranean cities	-Making observation from the window -By analyzing of geography, topography, climate and colours
Highmore, B. (2005). <i>Citiescapes: Cultural readings in the material and symbolic city</i>	- rookeries of St. Giles in Central London - department stores in 19th century London - the film The Battle of Algiers - today's neo-colonial cities in France -the film Matrix	-Through the analysis of cultural texts - To bring together representations and metaphors of the city with the actualities of them in a 'realist' approach - Suggesting that city as a body or a living organism - Discussing of Edgar Allan Poe's 'The Man of the Crowd' (1840) -To examine resistance to cultural and economic marginalisation in French cities -To analyze the films
Aboutorabi, M., & Wesener, A. (2010). <i>Urban Design Research: Method and Application</i>	-New York Central Station Number of squares in London	-In central station, more than 200 people froze in place for a few minutes, to then just continue as usual.
Edensor, T. (2010). <i>Geographies of rhythm: nature, place, mobilities and bodies</i>	- Neighbourhood of El Raval (Barcelona) - The Case of Fitzroy Square (London) - Dublin - Regent's Park (London) - Pentonville Road from Farringdon (London) - Santiago de Chile - Havana, Cuba - Severn estuary (Great Britain) - Cardiff Bay Barrage (Wales)	-Through reviewing the critical and theoretical potential of the concept of rhythmanalysis -Offering intersection with current ideas in human geography and the social sciences - Identifying the distinctive characteristics of place according to its 'polyrhythmic ensemble' - To discuss rhythms of people, bodies, mobilities and nature. -Using examples drawn from empirical fieldwork with cyclists in London between 2004 and 2006, it is identified that three 'immaterial' experiences – duration, energy and vulnerability – which account for the improvisation of rhythms by urban cyclists. - Using an ethnographic approach to urban daily mobility practices in Santiago de Chile, it is analysed the everyday generation of mobile places.
Wunderlich, F. M. (2013). <i>Place-Temporality and Urban Place-Rhythms in Urban Analysis and Design: An Aesthetic Akin to Music</i>	-Picadilly Circus, Oxford Street, Regent's Park, (London), Leece Street (Liverpool)	-Field observations related to acts of people and traffic -Conversation recordings of residents & interview -Spectral Diagrams for walking, seating rhythms -Sound Spectrum Diagrams - Building Facade Analysis (Fitzroy Square) - Grouping rhythms (walking, ritual, play, cultural) - Analyzing spring and summer events - Marking Specific institutions and offices on the map - To categorize place-rhythms according to spatial characteristic (societal, cultural, functional, physical, natural) - To categorize place-rhythms according to regularity-temporal structure - To categorize place-rhythms according to sensual and affective forms of experience
Mareggi, M. (2013). <i>Urban Rhythms in the Contemporary City in Part I: Rhythms and Diversity in Space-Time Design of the Public City</i>	-Wigger City (Switzerland) -Rozzano, Milan (Italy) -Gorizia and Nova Gorica (Slovenya) -Gallarate (Italy)	- Analyzing of working and residing densities according to time of hour and day -Mapping usability and accessibility of open spaces -Mapping recreational and leisure urban activities (different time dynamics of two cities) -Analyzing resident and non-resident population, frequency and range of their activities - creating calendar of daily life in a lived historical centre in Milan Urban Region -Mapping different accessibility times by public transport to Gallarate
Mulicek, O., Osman, R., & Seidenglanz, D. (2014). <i>Urban rhythms: A chronotopic approach to urban timespace.</i>	-Brno (Czech Republic)	-Analyzing public transport stops and interval between two all accessible public transport modes was calculated. -Visualizing map of connection frequencies at public transport stops in Brno. -Mapping shopping durations according to retail floor in the city of Brno. - Creating schematic representation of the effects of daily cycles on inhabitants' presence-absence -Mapping type of daily cycle
Smith J. And Hetherington K.(2013). <i>Urban Rhythms: mobilities, space and interaction in the contemporary city</i>	- 'rhythm of events' - Great Western Railway at London, Paddington – The Railway Station - London's Waterloo station -train journey	- Discussing capacity of rhythm in urban life - Analyzing large-scale rhythmic events – Mardi Gras in New Orleans, Carnival in Rio - Highlighting the importance of the city as a spatial structure and ecological organism - To examine the studies which is focused upon the city as an 'urban laboratory' - To examine explorations of urban industrial life in the 1840s
Brighenti and Kärrholm (2017). <i>Beyond Rhythmanalysis: Territorialising the socio-spatial rhythms of the playground</i>	-urban playgrounds - especially the case of the post-war playgrounds of Amsterdam	- Intensifying "rhythmanalysis to the point of pushing it beyond itself, in order to capture the peculiar eigenstates created by specific rhythms and rhythmic changes " - To review some notable theorisations of rhythms in the 20th century, ranging Durkheim and Mauss, through Pinheiro dos Santos, Bachelard, Laban, Warburg and Benjamin, to Lefebvre

In the literature, there are some studies based on Lefebvre's rhythmanalytical project (Table 1). *'Rhythms of the city: temporalised space and motion'* section of the book entitled *'Timespace: Geographies of temporality'*, which was published in 2001, Mike Crang mentions that thinking about the rhythms of certain places is important for understanding the memory of place and for linking time and space.

In the Highmore's book *'Cityscapes: Cultural readings in the material and symbolic city'* published in 2005, he explains the modern mobility of cities using Lefebvre's rhythmanalysis method (Highmore, 2005, p.115). The rhythm concept of Lefebvre is analyzed in the chapter *'Rhythms, streets, cities'* by Kurt Meyer, in the book *'Space, Difference and Everyday Life: Reading Henri Lefebvre'* published by Kanishka Goonewardena, Stefan Kipfer, Richard Milgrom and Christian Schmid in 2008.

Edensor's book *'Geographies of rhythm: nature, place, mobilities and bodies '*, published in 2012, has constituted case studies conducted by different researchers by using rhythmanalysis method. In this book there are studies in different geographies that read city and everyday life. In the introduction part of the book, Edensor describes the concept of rhythm analysis as follows: "For rhythmanalysis is a useful tool with which to explore the everyday temporal structures and processes that (re)produce connections between individuals and the social" (Edensor, 2010, p.2).

In Kärholm and Brighenti's article, *'Beyond Rhythmanalysis: Territorialising the socio-spatial rhythms of the playground'* submitted in 2017, they mention that rhythms are special times. They also describe rhythms as temporal and spatial regions (Brighenti and Kärholm, 2016). Geographically, territories are composed of rhythms. But since they themselves exist sociologically, biologically and ecologically, they cannot be fixed on the soil.

In Wunderlich's article, *'Place-Temporality and Urban Place-Rhythms in Urban Analysis and Design: An Aesthetic Akin to Music'* published in 2013, she utilized the rhythmanalysis method as a tool of city reading. The article includes case studies which are selected squares in London (Figure 13, 14). In-depth analysis of case studies was carried out and the actions were diagrammed to reveal the rhythms of places. In this study, the researcher improved rhythmanalysis method of Lefebvre and revealed new creative diagrams. She mentions that this diagram show a direct link between the soundscape and the (frequency, intensity and duration of) rhythmic events; unique constellations of place-rhythms shape distinct soundscapes at different periods of the day in the Square (Wunderlich, 2013).



Figure 13. Images showing that daily life practices have a sense of flow, Fitzroy Square, "Freeze-time photography project", 2008. (Source:Wunderlich, 2013)

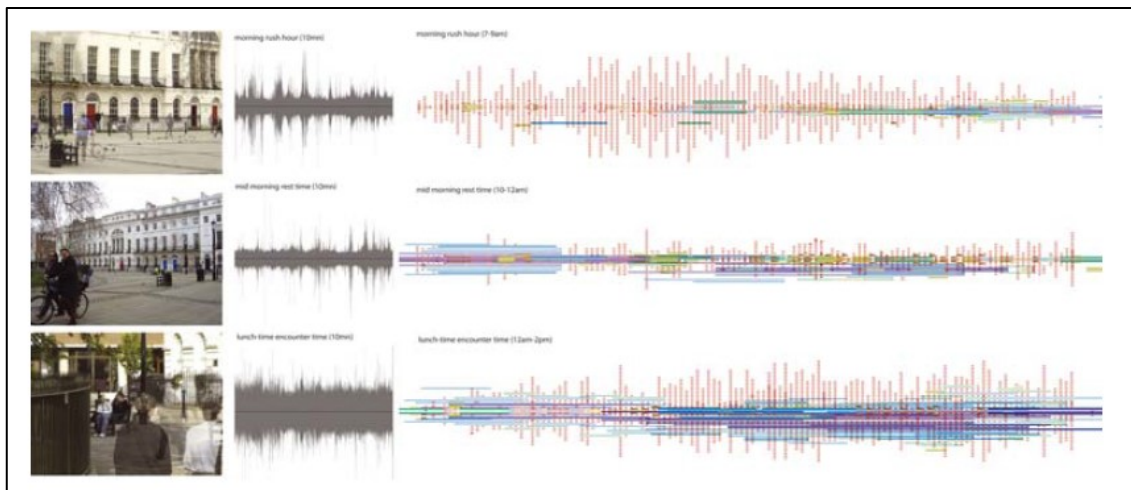


Figure 14. "Sound spectrum diagrams juxtaposed with place-rhythm spectral diagrams combining travel and social rhythms of Fitzroy Square at three different times of the day: morning rush hour (7–9 am), mid morning rest time (10–12 am) and lunch-time encounter time (12 am–2 pm)" (Source:Wunderlich, 2013).

Mulíček, Osman and Seidenglanz's article '*Urban rhythms: A chronotopic approach to urban timespace*', published in 2015, is a valuable research in terms of rhythm concept and urban reading (Figure 15, 16). In this article, Bakhtin's chronotope concept and Lefebvre's rhythmanalysis concept are analyzed comparatively. The researchers analyze the city of Brno in the Czech Republic through the concept of 'pacemaker' – "constitutes collectively shared, often institutionalized and above all stable sources of particular rhythms" (Mulíček et.al, 2015, p.311).

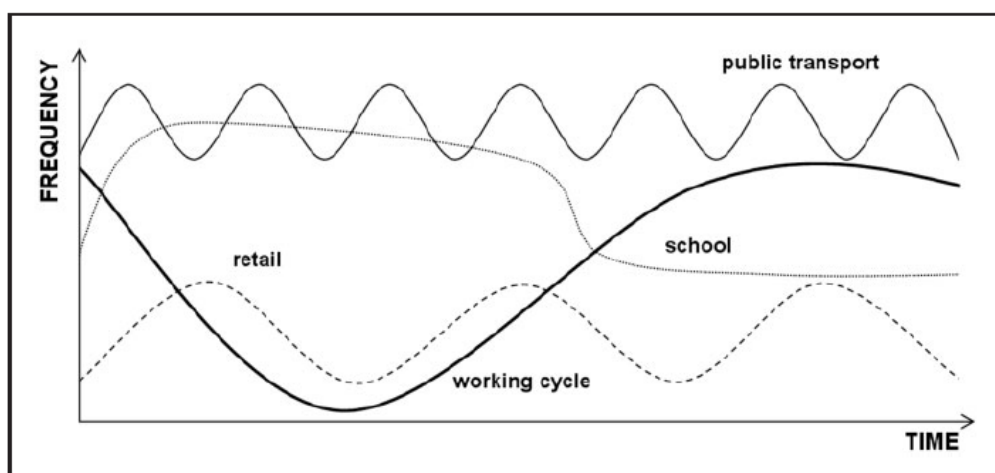


Figure 15. "Schematic representation of the diffusion of various rhythmicities (polyrhythmicity) of a given place" (Muliček et.al, 2015)

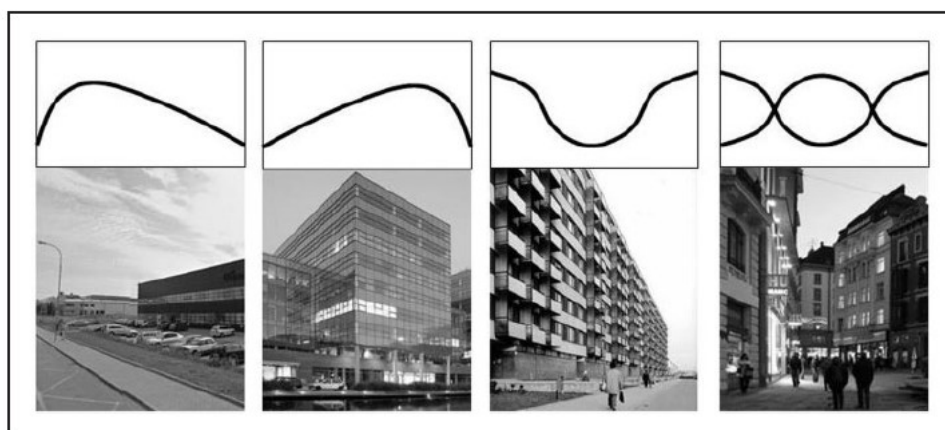


Figure 16. "Schematic representation of the effects of daily cycles on inhabitants' presence-absence (from left to right order of situations: A, B, C and D)" (Muliček et.al, 2015)

In addition to these studies, there have been many experimental studies based on Lefebvre's concept of rhythmanalysis (Cronin, 2006; Edensor & Holloway, 2008; Koch & Sand, 2009; Edensor, 2010; Prior, 2011; Lin, 2012; Simpson, 2012; Schwanen, 2012; Smith and Hetherington, 2013; Mareggi, 2012; Yeo & Heng, 2014; Paiva, 2016).

Unlike the studies carried out so far, this study seeks to establish Lefebvre's position, similarities and differences between the Rhythmanalytical Project and other theories of everyday life. This study investigates the sources of everyday activities that are repeated every day in various time sections of urban space in the intersection of architecture, city and everyday life.

All these studies are aimed at understanding and interpreting this conceptual work put forward by Lefebvre. This theoretical framework, which allows dealing with time and space together, has been used to question the quality of various urban spaces in different countries and geographies. The notion of describing the everyday life that Lefebvre put forth without any practical application has been transformed by the researchers into different concrete realities.

In the light of all these studies, this study reinterprets Lefebvre's concept of rhythmanalysis while describing the daily life of urban space. In doing so, it incorporates sound analyzes similar to the sound graphics Wunderlich created in her work. None of the studies that have been made so far have included Lefebvre's reference to street, action, and actor analyzes. In the studies so far, there is no comparative analysis having been made at different seasons and different times throughout a day along a street that is of great importance for the city. This study, which presents how cyclical and linear rhythms exist in urban space, aims to reveal how urban space is reproduced with rhythms.

1.4. Methodology

This study is based on the *qualitative research approach* (Creswell, 2003). The theories of daily life and the method of rhythmanalysis are analyzed comparatively. The theoretical background of Lefebvre's 'Rhythmanalysis Project' is considered as a focal point. The emergence of the concept of rhythmanalysis has been investigated historically.

In the thesis, collection of theoretical information and analysis of the field work are carried out together. Firstly, *literature review* of the theories and practices of everyday life is conducted in the study. The literature review has been carried out in order to understand Lefebvre's philosophy of space, to relate Lefebvre's 'rhythmanalysis project' with everyday life theories, and to discover the similarities and differences between the other theories of daily life and 'rhythmanalysis'. After the literature search, a conceptual map has been developed about the theories of everyday life. After the formation of the conceptual map 'rhythm' and 'rhythmanalytical method' have been thoroughly analyzed. Rhythmanalysis, which is an inter-disiplined concept, has been reinterpreted in the light of Lefebvre's descriptions and applied in the case study. It is

expected that the case study reflects the ideas of Lefebvre's rhythmanalysis project. Therefore, this study has been designed using a two-step approach. Lefebvre's theoretical approach, the relevant concepts concerning rhythmanalysis, and the sources of this concept. The second step of the case study shows that how this concept is adopted urban spaces and how this concept can be used as a tool in architectural discipline.

In addition, this study utilizes the *ethnographic research tradition* (Creswell, 1994). This research design, emerging from anthropology science, focuses on people's everyday life experiences. The case of this study is conducted on 'Kıbrıs Şehitleri Street' in İzmir. Daily life experiences have been investigated in the course of the study. This pedestrianized street in Alsancak district of İzmir has various meeting points for citizens such as cafes, bookstores, restaurants, bars, museums, professional chambers, medical centers, education centers, playgrounds, etc. To understand the social situation of the street, relationship between people, place and activities have been revealed by means of using *participatory observation approach* (Spradley, 1980). Spradley calls the approach of registering as an observer rather than taking part in the activities that take place in society as 'Passive Participatory' (Table2).

Table 2. Types of participation (Spradley, 1980, p.58)

DEGREE OF INVOLVEMENT	TYPE OF PARTICIPATION
High	Complete
	Active
	Moderate
Low	Passive
(No involvement)	Nonparticipation

In this study, the investigator has acted as an observer or spectator during the research period, undertaking the 'rhythmalist' task defined by Lefebvre. However, her own experience and perceptions have also shaped her impressions. *Written fieldnotes* constitute an important part of the case study (Spradley, 1980, p.64). Using the data sheet, human actions and behaviors have been noted in the course of case studies.

Depending on the case, various techniques such as observation, audio-video recording, behavioral mapping and photography have been used during the data

collection period. In order to understand daily life rhythms, a land use map has been created according to the functions of the buildings. Types of buildings have affected theof the street. The researcher has mainly focused on the actors on the street.

Physical and actor-action analysis of the street have also been made in the following way: Firstly, street pattern analysis of the Kıbrıs Şehitleri Street has been completed. The thresholds determined by observing the rhythms of the Kıbrıs Şehitleri Street has constituted the breaking points of the street. These breakpoints have been the points where the change of the rhythms that make up the character of the street can be observed intensely.

Three different nodes have been identified on the street with reference to the activity diversity. These points have been used as observation points to listen to the city from the metaphor of 'rhythmanalyst' created by Lefebvre. The actions have been analyzed from the first three points, as these are the points where the action variety is the greatest.

Actor-action maps have been created as a result of video and sound recordings of the people walking in the street. In this way, the rhythm of the street has been revealed. The captured videos have been converted into sound recordings and then by using those recordings sound diagrams have been created. Along with these studies, photographs have been taken on weekdays, at weekends and at different seasons. Reading of the audio diagrams and the actor action analysis map simultaneously, provided the identification of factors and actors that have changed the rhythm of the street. During these studies, the actors were grouped to reveal the effects of the street on the rhythms of everyday life.

In this way, it has been determined how daily practices and actors vary according to time and season. In addition to this, the sound and smell analyses of the street have been made. The sounds are classified with different color codes, thereby revealing the actors who change the rhythm of the street.

The concept of 'flaneur', introduced by Walter Benjamin (1983), is considered by John Rennie Short as a lens to observe and represent cities (Short, 2012, p.121). Shortell (2016) argues that contemporary urban researchers use walking as a method to observe the experiences of ordinary urban dwellers (Shortell, 2016).

Similarly, Lefebvre aimed to understand the different geographies and temporalities of the city with the idea of 'rhythmanalysis'. The concept of rhythm has

also been used to describe local time and temporal locations that occur in specific time and space.

Rhythmanalysis describes in detail how the place is produced by making multi-sensory explanations. Instead of concepts such as 'atmosphere', the rhythmanalysis reveals the original temporalities and spatialities that form the social life of the city. In doing so, it uses walking as a methodological tool. Walking action becomes a tool produced by the rhythms of the city and at the same time creating a rhythm (Brown & Shortell, 2016, p.27). For this reason, throughout the study, behavioral maps have been created by observing pedestrian movements, types of actions at different times and points. These maps also include the unique daily rhythms of Kıbrıs Şehitleri Street, created by cyclical and linear rhythm sources.

At the first stage of the case study, the actors of the street have been divided into groups according to their acts and movements. Each actor has been given a different code such as mobile, stable, etc. These actor groups have been defined as non-governmental organization members, mobile sellers, store owners, and daily users, etc.

Secondly, the density and the passage of people on the street have been observed and mapped in three different time zones of the day. The street has been recorded at three different time intervals of the day. Intensity of the people is observed on weekdays and at weekends. Behavioral maps of different times of day and week have been created according to specific times of day and specific days. Using audio and video recordings, diagrams have been created that show the rhythms of the street. As a result of the analysis, the current situation of the street, the potentials, the items constituting the rhythm of the street have been revealed.

At the end of the series of analysis, data on how the rhythm of the street change according to seasons, days and different times throughout the day has been obtained. Action types and the actors of the street have also been defined. The rhythm of the street has been revealed according to action types and actors. Urban rhythms which vary according to everyday life practices have been compared by creating diagrams and maps. How cyclic rhythms affect urban rhythms and the intensity of action types has been observed. Linear rhythms and cyclic rhythms of the street has depicted daily urban rhythms.

CHAPTER 2

EVERYDAY LIFE AND SOCIAL PRACTICES

Everyday life is a concept that is reproduced every day at a certain place and time, which is made up of the repeated social practices of urban users. Everyday life in urban spaces cannot be considered independent from urban users, profession groups that produce space (architects, who are actors in the occupational groups planning the physical creation of the city, planners and other specialists) and political power groups intervening space at times. Urban space is designed and produced by production mechanisms and then reproduced every day by city users through everyday life.

Lefebvre develops an effective solution by criticizing everyday life to struggle with the problem of alienation in everyday life. Urban space is a base for criticisms and observations of everyday life. The actions that occur in the urban space, encounters, the circulation of objects and social practices are the main elements of everyday life. Definitions of everyday life, theories and social practices of everyday life will be examined under this heading.

2.1. The Definition of Everyday Life

The word of 'Everyday' has been defined as "encountered or used routinely or typically" (merriam-webster dictionary). The adjective every day, meaning 'happening or used every day' or 'commonplace' (everyday chores), is written as one word, whereas the adverb meaning is 'each day, daily' (Oxford Dictionary). Everyday life is a concept that reflects the daily routines, habits, attitudes and behaviors of individuals in a society and their common culture and values at the same time.

Various definitions for the concept of everyday life have been made by different philosophers. According to Highmore (2011), everyday life is a concept that is the sum of the "little things" in the wide area, but which cannot be expressed as a "big thing" at the end of this sum (Highmore 2011, p.1). Everyday life examines ordinary events. Objects, events, habits, feelings, practices, situations become ordinary by taking part in everyday life. (Highmore, 2011, s. 6).

Şahin and Balta (2001) emphasize that in all societies, everyday involves a mass of work scattered among social activities, with simple activities developed to sustain life, such as eating, drinking, sheltering, producing, security, reproduction of the lineage (Şahin & Balta, 2001, p.185). They define everyday life in the following way:

"The 'everyday' consists of activities developed in all known societies to maintain the human race: All the activities in order to meet the requirements simple human needs, such as eating, drinking, housing, producing, security encompass a lot of work scattered among 'daily' routines, stacked information, rituals, social division of labor" (Şahin & Balta, 2001, p.185).

According to Lefebvre (1971), the urban philosopher, daily life consists of several repetitions. Repeated actions, work and non-work times, mechanized physical movements, hours, days, weeks, years, linear and cyclical activities all constitute everyday life. He describes everyday life in the following way:

"Friendship, companionship, love, the need for communication occurs and integrates entirely in everyday life. These are not the transition from everyday life to a private space, as widely thought. On the contrary, to participate in daily life, that is to belong to it" (Lefebvre, 1971, p.280).

According to Lefebvre (2004), everyday life consists of repetition. He points out that the urban space is made up of repetitive social practices. Urban space is the area where multiple rhythms overlap in time and space (Lefebvre, 2004, p.16). Linear and cyclic movements bring together social life (leisure time, work time, organic or cosmic cycles, etc.). Lefebvre's concept of rhythmanalysis is a tool that examines the concepts of space, temporality and everyday life together. This concept is an important term to understand how the notion of belonging is ontologically established with daily routines (Edensor, 2010).

Doğan (2011) mentions that the concept of 'dailyness' here should not be confused with Lefebvre's concept of 'everyday life' or 'everydayness'. According to Lefebvre, everyday life is an abstract reality that develops simultaneously with 'modernity'.

"At this point it encounters the modern. This word stands for what is novel, brilliant, paradoxical and bears the imprint of technicality and worldliness; it is (apparently) daring and transitory, proclaims its initiative and is acclaimed for it; it is art and aestheticism - not readily discernible in so-called modern spectacles or in the spectacle the modern world makes of itself to itself. The quotidian and the modern mark and mask, legitimate and counterbalance each other. Today the universal quotidian, according to Hermann Broch, is the verso of modernity, the spirit of our time" (Lefebvre, 1968, p.24)

According to Gardiner (2000), everyday life includes familiar and repetitive activities. According to him, the place where the individual develops identity is everyday life (Gardiner, 2000). Bourdieu argues that cultural practices in everyday life emerge as social classes. Bourdieu (1984) notes that communities of individuals with similar social tendencies are the clusters of biological individuals living in the same habitus (Bourdieu, 1984, p.437). The concept of habitus includes everyday routines and activities that are carried out unconsciously in everyday life.

Goffman (2004) suggests that individuals display their personalities in a personal showcase in their daily lives. Individuals perform in everyday life. The social life in which individuals are living causes them to view the world as a scene. Goffman explains the individual's performance in everyday life through terms such as personal display, dramatic animation, and idealization (Goffman, 2004 [Low, 2006], p.12).

Berger and Luckmann (1967) explain the everyday life through the concepts of temporality and spatiality. They refer to the concept of 'spatiality' as points of intersection where individuals meet with others. In addition, they express that the individuals produce daily life, but at the same time they are influenced by it. There is a constant dialectical relationship between the individual and the society that constitutes everyday life. According to Berger and Luckmann, there are three important concepts in the construction of everyday life. These are externalization, objectification and internalization. These actions are institutionalized when individuals externalize and continually repeat actions (Figure17). These actions, which become permanent, are internalized by new generations within the process of socialization. This cycle is called 'the cycle of reality of everyday life' (Berger & Luckmann, 2008, p.149).

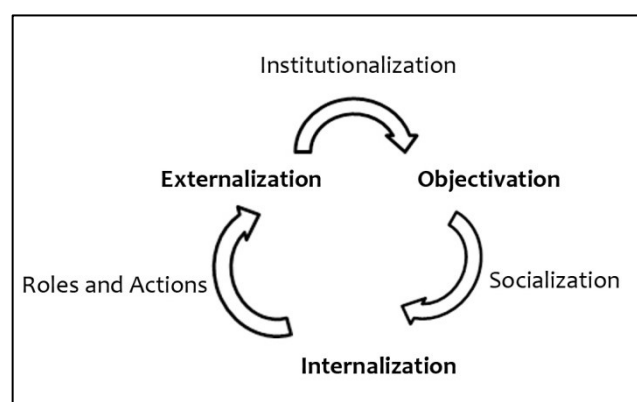


Figure 17. Diagram of the formation of everyday life

De Certeau (1984) defines everyday life using tactic and strategy concepts. He says that the practices of everyday life are hidden in various forms. These practices refer to heterogeneous, comprehensive and persistent. Individuals and society are commoditized with various strategies. He defines the strategy as "the calculation (or manipulation) of power relationships that becomes possible as soon as a subject with will and power (a business, an army, a city, a scientific institution) " (De Certeau, 1984, p.36). According to De Certeau, in everyday life manipulated by power, ordinary people struggle to avoid commodification through the tactics they produce. He states that,

"Tactics are procedures that gain validity in relation to the pertinence they lend to time – to the circumstances which the precise instant of an intervention transforms into a favorable situation, to the rapidity of the movements that change the organization of a space, to the relations among successive moments in an action, to the possible intersections of durations and heterogeneous rhythms, etc. " (De Certeau, 2002, p. 38).

According to Benjamin, who produces ideas on literature, language, art and politics (1892-1940), not only material objects in everyday life but also the world of emotion and sensation are equally important. Benjamin's incomplete 'Arcades Project' is a scene to watch the 19th century modern Paris everyday life. In this work, the city is orchestrated by the flows of goods and movies, advertising, cinema and so on (Highmore, 2011).

In Walter Benjamin's book of 'The Arcades Project', '*flaneur*' wanders in the idle while at the same time observing the city life and producing ideas. The 'flaneur', which is at the threshold of the great city and the bourgeois class, takes shelter in crowds. Similarly, in the work of Poe and Baudelaire, the flaneur generates ideas in the crowded city image. Flaneur, who travels through Paris passages, encounters 'fantasmagories' which means deceptive images. The illuminations that the commodity producing societies possess are fantasmagories that reflect the ideals of the societies (Benjamin, 1993, p. 94).

At the beginning of the 20th century, Benjamin defended that daily life imposed phantasmagoria. Especially in these determinations based on the life experiences of the 19th century, he uses Baudelaire's views on life experiences and Bergson's time philosophy. The concept of 'flaneur', which experiences everyday life, is a typology used by Baudelaire and Benjamin. The 'flaneur', which Benjamin treats modern day-to-day life as an experienced figure, experiences 'present', formed by breaks or collisions of cyclical and linear times. When Benjamin analyzes everyday life, he emphasizes

temporality through the concept of 'illuminations'. The moments in which we live and experience are actually illuminations that we have caught up to something in the past. These illuminations are fragmental and fractured. Benjamin emphasizes the concept of 'now'. In doing so he analyzes the modern life and the experience of time in modern life. He reveals the everyday practical effects of these illuminations. He deals with the tools used by these illuminations that reveal themselves in everyday life. The modern world can be understood, when the events that take place in the rhythmic flow of everyday life are taken together in the experience of time and space of modern life. For this, it is necessary to examine the theories of everyday life (Yıldırım, 2014).

Everyday life is a concept involving the activities of individuals and shaping social life. For this reason, it should be taken into account in urban space studies. Urban space is the area of individuals forming society. At the same time, urban space is the realization of cultural activities and social habits and practices.

2.2. Theories of Everyday Life

Since the beginning of the 21st century, many studies have been carried out on everyday life. There are studies on everyday life which include different aspects of important philosophers such as Erving Goffman (*The Presentation of Self in Everyday Life*, 1959), Thomas Luckmann (*The Social Construction of Reality*, 1966), Harold Garfinkel (*Studies in Ethnomethodology*, 1967), Alfred Schutz (*Phenomenology of the Social World*, 1967), Jack Douglas (*Understanding Everyday Life: Toward the Reconstruction of Sociological Knowledge*, 1971), Pierre Bourdieu (*La Distinction. Critique sociale du jugement*, 1979 [trans.1984]), Patricia A. Adler, Andrew Weigert (*Sociology of Everyday Life*, 1981), Michel De Certeau (*The Practice of Everyday Life*, 1984), and Henri L efebvre (*Everyday Life in the Modern World*, 1984; *Critique of Everyday Life I-III*, 1947 to 1982; *The Production of Space*, 1974; *Rhythmanalysis: Space, Time and Everyday Life*, 1992).

Everyday life theories adopted by Marxist theoreticians have been reviewed within the scope of this study and the theoretical studies of Benjamin, De Certeau and Bourdieu will be discussed.

2.2.1. Tactics and Strategies of Everyday Life

Reading the everyday life on power relations is important to see the activities of different actor groups acting on the urban space. At the same time, the concept of 'tactic' and 'strategy', which enables us to identify unique rhythms, reveals the forms of use of urban space.

De Certeau (1984) analyzes everyday life practitioners with the concepts of tactics and strategy. He reveals the concept of strategy as power relations between desirable objects and power holders. In order to discuss the concept of strategy, it is necessary to mention the boundary of a specific area. The bounded area brings in its wake the concept of belonging. In the concept of strategy, the dominant forces make space a power tool. Therefore, the concept of strategy requires a space with boundaries. The concept of space becomes independent from time. The space that power relations acquire is also dominant over time. Since the place dominates over time, the concept of belonging gains importance. De Certeau defines strategy as follows:

I call a "strategy" the calculus of force-relationships which becomes possible when a subject of will and power (a proprietor, an enterprise, a city, a scientific institution) can be isolated from an "environment." A strategy assumes a place that can be circumscribed as proper (propre) and thus serve as the basis for generating relations with an exterior distinct from it (competitors, adversaries, "clienteles," "targets," or "objects" of research). Political, economic, and scientific rationality has been constructed on this strategic model (De Certeau, 1984, p.xix).

According to De Certeau, the concept of tactics is the practices that take place in the field of the other. It is lack of a certain center and ground. It is placeless and therefore time dependent. It is constantly triggered to capture possibilities. It is weak and constantly strives to make profit. Whereas strategy cannot be considered independent of the space that it adopts as property, tactics only uses the space of the other as space. This lack of space enables it to act (De Certeau, 1984). He defines tactic as follows:

"I call a 'tactic', on the other hand, a calculus which cannot count on a "proper" (a spatial or institutional localization), nor thus on a border-line distinguishing the other as a visible totality. The place of a tactic belongs to the other. A tactic insinuates itself into the other's place, fragmentarily, without taking it over in its entirety, without being able to keep it at a distance. It has at its disposal no base where it can capitalize on its advantages, prepare its expansions, and secure independence with respect to circumstances. The "proper" is a victory of space over time. On the contrary, because it does not have a place, a tactic depends on time—it is always on the watch for opportunities that must be seized "on the wing." Whatever it wins, it does not keep. It must constantly manipulate events in order to turn them into "opportunities." The weak must continually turn to their own ends forces alien to them " (De Certau, 1984, p. xix).

According to De Certeau, everyday life includes various habits, attitudes and practices. He claims that many daily activities such as talking, reading, moving about, shopping, cooking, etc. are tactics. All of them have a method of application. He primarily deals with the reading action. "Read-ing (an image or a text), moreover, seems to constitute the maximal development of the passivity assumed to characterize the consumer, who is conceived of as a voyeur (whether troglodytic or itinerant) in a "show biz society." (De Certeau, 1984, xxi). In fact, reading is a silent production. De Certeau explains the relationship between reading action and production:

"In reality, the activity of reading has on the contrary all the characteristics of a silent production: the drift across the page, the meta-morphosis of the text effected by the wandering eyes of the reader, the improvisation and expectation of meanings inferred from a few words, leaps over written spaces in an ephemeral dance. De Certeau, 1984, p. xxi).

The reader transforms the text and adds its own world. Therefore, reading is a non-passive art of production. According to De Certeau, another act of production is act of conversation. He defines the conversation act as follows:

"It is useful to compare other arts with this art of readers. For example, the art of conversationalists: the rhetoric of ordinary conversation consists of practices which transform "speech situations," verbal productions in which the interlacing of speaking positions weaves an oral fabric without individual owners, creations of a communication that belongs to no one. Conversation is a provisional and collective effect of competence in the art of manipulating "commonplaces" and the inevitability of events in such a way as to make them "habitable" (De Certeau, 1984, p.xxii).

These actions, which De Certeau refers to, make everyday life transformable and livable. He notes that many of the actions we take in everyday life include tactical practices. Cooking activity is another example. The necessities in this action are complex details, objective data, different modes of production and tactics (De Certeau, 2015, p.240).

The everyday life actions that take place in the urban space also involve many tactical applications. These practices, performed by actors, constitute everyday rhythms. These tactical applications, which have become part of the lifestyle, are person-specific or group-specific. At the same time, these applications, which are also developed for the specific place reflects the character of urban space.

2.2.2. The Act of Walking

Walking action is of great importance for the study of urban spaces. Walking is generally associated with everyday life. This action, which takes place in our everyday

life as an instrumental or habitual activity, is a sign of living spaces. Walking, a concept used by psychogeography and phenomenology approaches, is a significant urban activity.

Situationists International (SI) formed by Guy Debord and his friends (1957) developed 'derive' action in response to the penetration of capitalism into everyday life. This movement is aimed at creating a holistic urbanism by opposing the views of the society of the spectacle. Individuals are drifting through the streets of the city by walking through city maps created through experience. The concept of 'flaneur' created by Benjamin is also a character that has experienced walking on the town. While 'flaneur' is only trying to understand the city's social life and everyday practices, Situationists are trying to change these practices through 'derive' (Brown & Shortell, 2016, p.9).

De Certeau (1984) also explains everyday life through walking. According to De Certeau, who wrote the experience of watching Manhattan on the 110th floor of the World Trade Center, to be at the peak of WTC and to rise, brings in its wake the idea of dominating the city. The ascending person is the one who collects all the identities in himself as well as the one who goes out of the mass. This person puts distance between himself and the mass. He relates this rise to being the eye of God. He gives examples of medieval city pictures. Renaissance paintings portray the city from a certain perspective, as if it were being watched by an eye that never existed. Urban planners, map makers and space organizers produce the space from this point of view. However, the place where the users of the city life is below. Walkers (wondersomner), which De Certeau defines as urban practitioners, experience the city through their bodies, in the area defined for them, with certain rhythms (De Certeau, 1984, p.100).

De Certeau argues that watching the space from the top is a way of dominating the space. He gives the panoptic surveillance system as an example. At the same time, it is possible to apply panoptic surveillance because the bird's-eye view of the area with its borders can be seen. This view has the authority to watch, supervise and measure. De Certeau gives military and scientific applications as examples of strategies. In these two examples, the existing forces first determine a place for themselves. (De Certeau, 1984, p.91).

The city is the area of transformations, approbations and interventions. According to De Certeau, it is a question of the possession of the city by the masters of the power. However, there are movements outside the panoptic power in the city. In the

city, the pressure of political elements is felt. But apart from these, it is possible to see illegitimate procedures which are controlled and destroyed by panoptic administration in the daily life of the city. These procedures exist and penetrate into surveillance networks. These procedures, which are described as "surprise creativity", are hidden by observer organization and discourse (De Certeau, 1984, p.94)

According to De Certeau, action of walking has three functions. Firstly, it allows the pedestrian to determine the topographic system. Secondly, it allows space to be realized spatially. Finally, it requires establishing relationships between different locations. According to him, the person who walks is the person who changes the place of possibilities and prohibitions and makes the choice.

De Certeau establishes similarities between language and walking. There are three features that separate the speech act from the spatial system: continuum, discontinuity, and relational function. Pedestrians create discontinuity and disconnection by selecting some of the language of these indicators or by shifting it out of its current use. The pedestrian causes the places to become immobilized or stationary along the route where they are walking on. They, along with others, create irrational rare, accidental or illegitimate spatial bend. According to De Certeau, walking is an ongoing and monitored procedure. He indicates that the peripheral parts of the movement constitute the continuation of functional 'topos' (places).

2.2.3. Habitus as the Structure of Social Practice

The concept of everyday life is shaped by the routines and habits of the societies in relation to time and space. Everyday life practices can become the rhythmic elements that constitute codes of society.

Bourdieu's habitus concept is also important in explaining the source of everyday life practices. He explains the relationship between everyday life practices, places appropriated by people and everyday practices of the concept of 'habitus'. The concept of habitus also shows us internalized tendencies. In this concept, which expresses the everyday life of individuals, every behavior or act reflects social construction.

Bourdieu uses the concepts of 'play', 'domain' and 'capital' to explain the places where everyday practices take place and the source of these practices. According to

him, everyday life including social interaction is a place of struggle and improvisation. He relates the rules of social life to the rules of a play. He emphasizes the competition in everyday life in which we struggle with our own borders and with other members of society. Despite as an individual struggle, each individual is not only a part of the team but also part of the game. Therefore, if the individual wants to stay in the game, he or she must also have a sense of how the game is played.

Bourdieu (1977) defines 'domain' as the place where the game is played. Bourdieu mentions that players must have certain interests in order to be included in the game. Bourdieu defines the 'capital' as trumps that the players have. He distinguishes the concept of capital as economic (financial resources), cultural (especially cultural codes acquired through education), and social (network of relations). These kinds of capital come out as 'symbolic capital' during the practice of everyday life. Everyday practices are realized as a reflection of these types of capital in different areas and at different densities. He defines habitus as behavioral patterns resulting from individuals exhibiting their capitals in everyday spaces that are defined as playgrounds. At the same time, habitus is the whole of the common tendencies of reactions to situations.

Bourdieu explains the routines and actions of everyday life in relation to the geography, traditions and cultures of societies. He introduced the concept of 'habitus' in 1979. He explains the notion of habitus as daily practice of individuals, groups and societies. It contains habits, clothes, stills, behaviors, tastes, ceremonies, festivals, etc. Bourdieu defines the habitus as:

"The habitus, a product of history, produces individual and collective practices –more history –in accordance with the schemes generated by history. It ensures the active presence of past experiences, which, deposited in each organism in the form of schemes of perception, thought and action, tend to guarantee the "correctness" of practice and their constancy over time, more reliable than all formal rules and explicit norms" (Bourdieu, 1990, p.54).

The concept of habitus differs from concepts defined as other everyday practices, with historical extensions and being produced in a collective form. It also expresses the common values and social experiences of society. In terms of these characteristics, certain geographies and places can only define the habitus concept.

The term of habitus refers to comprehending concept that includes the everyday routine activities in specific culture, society, time and space. Habitus is defined as "a system of durable, transposable dispositions, structured structures predisposed to

function as structuring structures, that is, as principle which generate and organize practices and representations" (Bourdieu, 1990, p.53). According to Bourdieu, mutual practices and symbols are defined through dialectical relationship between body and structured organization of space and time. Harvey explains the Bourdieu's concept of habitus with the representation of Berber's annual work calendar related to the community daily practices (seasons, days and night periods). He observed this community's spaces such as marketplace, gardens, fields and indoor activities (Bourdieu, 1990).

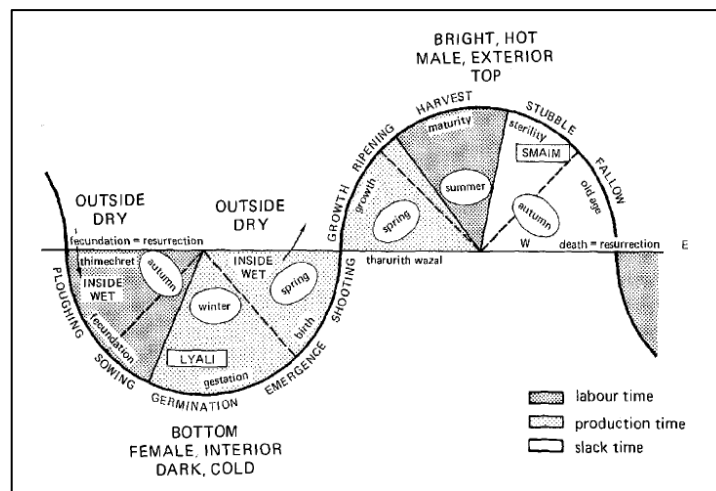


Figure 18. The annual calendar of Kabylia, according to Bourdieu, 1977 (Source: Harvey, 2000)

This diagram shows the daily life of the Kabylia community (Figure 18). The everyday activities that take place in connection with the seasons reveal the identity of the community in the context of the cyclical time of the rural society. Activities occurring between the birth and death concepts and being identified with the male-female identities describe everyday life through cyclic repetition. This diagram shows that the concept of habitus, which constitutes the whole of habits and practices involving the cultural and social values of a community, is an important source of information for everyday life analysis. Bourdieu's concept of habitus can be understood as the result of the realization of various activities through the body in time-space co-existence, as a representation or as a whole of signs and symbols created by similar repetitions.

For De Certeau, Bourdieu's concept of 'habitus' is crucial, examining the tactics and strategies of everyday life, such as Kabylia (in North Africa) and Bearn (in

Southern France) tribes of everyday life. According to him, this work involves analyzes and determinations extending from ethnology to social science. De Certeau comments on this work as a personal trail that Bourdieu left on the theory. In this work, the concept of "home" is emphasized, starting from the daily lives of various tribes. First of all, the house is considered as the source of the society and the examinations. The house refers to all kinds of metaphors (De Certeau, 1984). Bourdieu considers practices in society as a strategy. The inheritance system of the Bearn tribe, the internal order of the houses in the Kabylia society and the duty sharing in the society are some of the strategies. Bourdieu's strategies are as follows:

"Genealogical tables or 'trees', surveys and geometrical plans of habitations, linear calendar cycles—these are totalizing and homogeneous productions, results of observational distance and "neutralization" with respect to the strategies themselves that constitute as "islands" family relations practiced because they are useful, places that are distinguished by the inverted and successive movements of the body, or the periods of actions carried out one after another in rhythms that are peculiar to each and mutually incommensurable" (De Certeau, 1984, p.53).

According to De Certeau (1984), Bourdieu put forward his theory in this work and tried to show the harmony between theory and practice. In this review, the relation between three important concepts is emphasized: Constructions, situations and applications. Bourdieu tells us that the situation and the practices are observable and that they overlap with each another. It states that there is a lack of transition between structures and applications, which are models that have emerged from statistical science. Bourdieu completes this deficiency with the concept of acquisition. Acquisition is the means between the process-following structures and the mechanisms that this process produces (De Certeau, 1984, p.54).

Bourdieu's concept of habitus is the tactics observed within the space. This concept emerged when the practices of daily activities of the society were established, then the theories were transformed into the structures and the structures were transformed into the concept of habitus. Bourdieu's main concern is the emergence of practices. These practices, after ethnological examinations, turn into reality from the theory through the concept of habitus (De Certeau, 1984, p.58).

De Certeau establishes similarities between the representation of the daily lives of the Kabylia and Bearn tribes' members and the concept of the house. Within the theory, he describes the concept of 'habitus' as a house. According to him, the habitus is a decisive memory which embodies both the theoretical examination and its

transformation into reality. This embodied frame forms the habitus but not the content. Bourdieu's intention is to emphasize the importance of these assumptions in terms of theory and reality. In this sense, the habitus becomes a place where reality is founded. Bourdieu classifies applications and their rationale on the basis of production rules. He describes the tactics of community members of Bearn and Kabylia (De Certeau, 1984).

Everyday life includes activities such as eating, drinking, dressing, and rehabilitation which are repeated in daily life by individuals in society. According to Tekeli, since these activities are carried out using specific objects, the coexistence of objects and activities constitutes the material culture of that society (Tekeli, 2000, p.52). The daily life which is affected by changes in society and changing according to time and place focuses on the activities of individuals within a defined 24-hour period. The relationship that the individual establishes with the space is through the body. A territorial relation emerges as a result of the activity of the body activities. This dominance area turns into a 'place', becoming meaningful with signs and symbols left in the environment. Locality is formed by the combination of similar bodies (Tekeli, 2000, p.53).

According to the Tekeli (2000), the habitus is created by the regularities of the social life. For this reason, it is a concept that is highly related to everyday life. This concept provides the functioning of the order as it determines the daily practices and actions. Tekeli mentions that the habitus concept ensures the structure compatible with the practice. This concept is a tool for questioning the causality of everyday life practices. While people are practicing, they do not always behave against the elements of power. People's actions are not with conscious calculations. For this reason, Tekeli says that habitus is the product of the past (Tekeli, 2000, p.54). He indicates that it is historical, local and contingent. It is a concept that gives information about the practices of everyday life of a certain society at a certain time. This concept allows analyzing different layers of society such as classes, ethnic groups. According to Tekeli, the habitus that produces them create discrete practices in society differentiating over time. They create life styles, by classifying people.

Bourdieu, in his book *La Distinction* (1984), states that the individual's position in society is determined by economic capital and cultural capital (Tekeli, 2000, p.53). Unlike the Marxist classification of meanings, he refers to the fact that people in society are divided into classes according to their differences in social space. The impossibility of economic and cultural opportunities brings with it various routines in everyday life.

This routine creates a habitus. Tekeli defines the concept of habitus as "necessities which are transformed into internalized and predisposed that created meaningful practices and perceptions (Tekeli, 2000, p.54). The systematic product of the habitus concept that enables these necessities to be translated into strategies, limitations to preferences is life styles. These life styles embrace all areas of everyday life.

The habitus concept enables to analyze the daily life knowledge of rural and urban societies. This concept examines the decisive factors in the explanation of the actions of individuals in daily life. The source of everyday routines in urban life and the tendencies of individuals depend on abstract time periods created by the capitalist system. The actions that different actors perform in a specific place have been analyzed in this study.

2.2.4. Everyday Life Practice of Flaneur

The concept of 'flaneur' emerges as a figure symbolizing the daily life practices of the modern urban man. Flaneur is a figure that experiences the city on foot and observes modern city life. He reacts to the working hours in everyday life brought by the modern times. Benjamin (1990) argues that urban space has become the place of commodity fetishism. Describing the Paris Passages, he reveals a critical view of modern urban life.

German literary theorist and critic Walter Benjamin (1892-1940) is an important figure in modernity criticism. He lost his life before completing the long-running continuing 'Arcades Project', where modern urban life was discovered in Paris (Leach, 1997, p.22).

In Edgar A. Poe's book "The Man of the Crowd" (1840), observations of a street scene in a cafe window in London are an inspiration for the flaneur character. Originally the term flaneur is revealed by Charles Baudelaire (1821-1867). He defines the concept of flaneur as a city traveler in his book 'The Painter of Modern Life ' (1863).

According to Baudelaire (1863), flaneur exists in crowds. Even if it is far from home, walking in the city gives him a feeling of being at home. He keeps track of crowds like a detective. Basically, flaneur is also called as "stroller", "lounger", "saunterer", and "loafer". From his point of view, the metropolis is a 'phantasmagoria' full of glamorous imagery. The metropolises that reflect the culture of modern everyday

life are areas where street life and nightlife are alive. Passages are the symbols of modern urban life. The goods exhibited in passages become a commodity. The production process of objects and labor in the production process are hidden. The term of phantasmagoria also defines the commodity fetishism in the passages. (Baudelaire, 1863[trans.2003], p.33-46)

Benjamin's Arcades Project refers to a city life surrounded by bodies, images, signs, warnings, movements. Here is a description of life that is experienced as an attack on people's perceptions, traditions and lifestyles (Highmore, 2011, p.61). Benjamin expresses that daily life experimentation has changed with modernity. According to him, it has become impossible to describe everyday life with traditional narrative forms. The transformation of everyday life meant that the representation of everyday experience would not be represented by conventional narratives. Brecht expressed this as: 'Reality changes; In order to represent it, the modes of representation must also change' (Brecht, 1980, p.82).

'Passagenwerk' or 'Arcades Project' (1990) is considered as the masterpiece of Benjamin. He refers to modern poetry concepts such as streets, street lamps, stores, and poetry with Baudelaire. According to Benjamin (1990), the intellectual class of society participates in everyday life as a 'flâneur'. The figure of 'flâneur' is an observer who lives on the public arena, and who walks on the streets. Streets, boulevards and, most importantly, the Paris passages are his home (Stravrides, 2016, p. 92). Flâneur turns into a detective by observing the city life, recording instant encounters and images. It sees events and actions in the daily life of the city meaningfully in an aesthetic sense. He occasionally shows theatrical movements in the public, sometimes strolls with the turtle. He is found in imitation behaviors in disguise. Baumann says, "The work of flaneur is to rehearse the world as a theater and life as a game" (Baumann, 1994, p.146).

Paris passages symbolize the breaking point and thresholds in the public domain. Passages between private and public spaces, streets and shops are home for the flâneur. Benjamin points that if there were no passages, it would be difficult to navigate like the Flâneur (Benjamin, 1990, p.131). Passages, which are the home of flaneur, reflect the luxury of the industrialist in the 19th century. The passages are marble-covered passageways covered with glass. There are expensive shops on either side. It can be considered a world on its own. (Benjamin, 2012, pp. 131). Flaneur takes charge of observing relationships among people, everyday life and city. He reveals

people's communication with the space. " He carries the rhythm of daily life in his body" (Yıldırım, 2014, p.21).

Flaneur, symbolizing the experience of the everyday practices of the modern world, experiences everyday flow with the body. "The last representative of the experience that the informatics era shattered" (Yıldırım, 2014, p.13). It is the figure that makes ordinary everyday practices open, carries the traces of the past and reveals the moments now. In the speed of modernity, images become a consumed concept as time flows.

Edgar A. Poe's "The Man of the Crowd" (1840) is the starting point for the concept of flaneur. In this text, Poe sits in a coffee-house in London and describes the observations he makes from the windows of the coffee-house. He observes people walking on the street. This text is the inspiration for Lefebvre's concept of rhythmanalysis.

First, it means that the street is very crowded during the day. The density of the crowd increases after the evening. While the street lamps clarifying the street, people enter the café. He describes small details while watching people. Poe explains that there are many varieties of figure, dress, air, gait, visage, and expression of countenance (Poe, 1840, p.513). He continues to describe the street he observes:

"The street was a narrow and long one, and his course lay within it for nearly an hour, during which the passengers had gradually diminished to about that number which is ordinarily seen at noon in Broadway near the park- so vast a difference is there between a London populace and that of the most frequented American city. A second turn brought us into a square, brilliantly lighted, and overflowing with life. The old manner of the stranger reappeared. His chin fell upon his breast, while his eyes rolled wildly from under his knit brows, in every direction, upon those who hemmed him in. He urged his way steadily and perseveringly. I was surprised, however, to find, upon his having made the circuit of the square, that he turned and retraced his steps" (Poe, 1840, p.513).

The hero of the story observes everyday life from the window and is surprised by this experience. "When attention is drawn to detail, it is confronted by countless figures, clothes, manner, hiking, countenance and face expressions. A lot of people carrying different moods passing by each other without looking around. "When they are pushed, they bow and salute the exaggerated person who pushes them and they seemed to be overwhelmed with great confusion" (Poe, 2006, p. 133). This observation, which is related to urban life, is aimed at determining different experiences. It includes not only the representation of certain actors, but also the aura of the urban space together

with the space (Yıldırım, 2014). Experiences conveyed through the window are as follows:

"The wild effects of the light enchained me to an examination of individual faces; and although the rapidity with which the world of light flitted before the window prevented me from casting more than a glance upon each visage, still it seemed that, in my then peculiar mental state, I could frequently read, even in that brief interval of a glance, the history of long years " (Poe, 1840, p. 511).

After this description, Poe continues his story with the old man in the crowd. He describes the old man as a typology showing all kinds of emotion, intermingled with the crowd. This figure, which wanders aimlessly and follows people like detectives, is described as 'the man of the crowds'. Poe chooses the window as a point of view to understand the phenomenology of the crowd. Likewise, Lefebvre generates the concept of 'rhythmanalysis' from the same point of view. Lefebvre reveals the everyday life of urban space, conveying his experiences from the window of the apartment where he lived in Paris's Rue Rambuteau. (Yıldırım, 2014, p.18).

It is important to understand Lefebvre and Benjamin's view of time in terms of their perception of everyday life. The concept of time is similar in Benjamin and Bergson's philosophy. Bergson sees time as a fluid and dynamic concept. It is experienced qualitatively. Time carries the traces of experience. It can not be repeated for this reason. The duration of each experience can be evaluated within itself. For example, spending time with a person we love does not correspond to a quantitative experiment. This qualitative experience of time can only be differentiated through memory (Yıldırım, 2014, p.19).

"I can not escape the objection that there is no state of mind, however simple, which does not change every moment, since there is no consciousness without memory, and no continuation of a state without the addition, to the present feeling, of the memory of past moments. It is this which constitutes duration. Inner duration is the continuous life of a memory which prolongs the past into the present, the present either containing within it in a distinct form the ceaselessly growing image of the past, or, more probably, showing by its continual change of quality the heavier and still heavier load we drag behind us as we grow older. Without this survival of the past into the present there would be no duration, but only instantaneity " (Bergson, 1903, p.44).

The Lefebvre's concept of rhythmanalysis is understandable only when time and space are intertwined. For this reason, we must first examine how he treats the concepts of time and space. Lefebvre, rather than the concept of Bergson's time, reveals the evolving situation of sudden and instantaneous. It is against the reductive time

understanding of Cartesian thought. He reveals the antithesis of the clock time, which is abstract, and the time lived. This contrast leads to the difference between linear and cyclic time. Lefebvre's critique of comprehension of space is parallel to his view of time concept. He tries to conceptualize the lived time, which resists uncomputable and abstract generalizations. The window overlooking the street where Lefebvre's rhythm analysis works is a place of concrete and practical actions, not an abstract place. The window goes beyond the point of view. The window provides to comprehend the concept of urban space. We can reach his aura by listening to the city, that is, by being exposed to it. The rhythm of space is revealed only when it is related to the aura of the space (Yıldırım, 2014, p.19).

Modern human is the person who observes, experiences and follows. He is alienated from his pure self and turned outward. The lonely man in the crowd, described by Poe and Baudelaire, carries all the qualities of modern life (Yıldırım, 2014, p.20). However, the most advanced prototype of modern human imagery that fits these definitions is flaneur. Flaneur shows both the definition of Baudelaire's modern life and the temporal experience of Benjamin and the temporal level of his illuminations.

In this sense Benjamin's flaneur is a figure bearing Lefebvre's thoughts about time and space at the same time. Lefebvre emphasizes the fact that the body consists of a practical-sensual area in which the space is embraced, that this formation is with the smells, with the tastes, with the touch and with the sight. The body creates a biomorphic and anthropological space (Yıldırım, 2014, p.22). "The psychological closure of the body implies conceptual difference between internal and external space. Well perceived body and as a producer of space, the body is the decisive subject of space. The body's spatial character, the space occupied by the energy used" (Simpson, 2005, p.5). For flaneur, the crowds are real places. Lefebvre also refers to the space produced by social relations rather than the reduced space in the definition of space production. In Lefebvre's space production, the bodies are related to the space and to each other. In this case, the flaneur allows the spaces to be reproduced by interacting with the crowd. In Poe's text, while the flaneur is only a spectator, in Baudelaire's text flaneur is a soulful person trying to get into someone else's body (Yıldırım, 2014, p.22). In Benjamin, the flaneur character is more political. He criticizes the part of the work that people specialize in certain areas, dressed in the soul of a man without power. He protests people's running for work by walking with his turtle.

In this part of the study, the notions dealing with the concept of everyday life from various perspectives mentioned. These notions have been analyzed by looking at the relationship between each other, thereby examining their similarities. The study aims to adopt a more holistic approach for analyzing the concept of 'rhythmanalysis', which is an interdisciplinary concept, by taking different perspectives on the concept of Daily life into consideration.

2.2.5. Production of Space and Spatial Practice

In order to understand the Rhythmanalytical Project, it is primarily necessary to explain Lefebvre's theory of space. Henri Lefebvre, in his book ' Production of Space ', first defines the equivalents of the term space. He refers to descriptions such as painting space, sculpture space and music space, which became fashion with space studies. From the viewpoint of traditional Euclidean and mathematical theories, space is an abstract and empty concept defined according to certain measures. According to the Kantian philosophy, the space is defined as 'a priori', while Bergson states that space is related to language. According to Lefebvre, the concept of space exists at the edge of everyday life, but the components of space are not fully explored. National space productions have made through invented spatial planning by professional groups that have authority over the space (Lefebvre, 1992, p.394).

Lefebvre presents a comprehensive analysis of everyday life. Upon reviewing Lefebvre's point of view, the following topics can be listed: Lefebvre's definition of everyday life, daily life and body-space-time relation, the concept of festival, everyday life of industrial society, the concept of leisure time, and daily life as a consumption object.

Léfebvre states that in capitalist societies, the system must be analyzed not only through economics and politics, but also from everyday life perspective. Everyday life is not just a routine. The system behind these routines also describes everyday life. According to Zayani (1999), it is regulated by the system of how to live better, what foods should be eaten on a diet, what clothes should be fashionable, how house decoration should be, in short, how existence should be organized by the system.

Léfebvre emphasizes that the everyday globosity, the state, the technique and the technicality are involved in the culture (Léfebvre, 2007, p.40). According to him, "the

theory of critical everyday life is fundamentally separated from the research of interpersonal relations (Zhou, Bizarro et al., 2004), which are the basis of the psycho-sociological theories leading to the emergence of 'the specifically social one' "(Lefebvre, 1967, p. 63). He refers to the production within daily life. The concept of production includes not only the production of goods (material) but also the works which include social time and space, in short, spiritual production. This production involving praxis and poiesis takes place in everyday life. In these production processes, people also produce themselves and social relations. "It is not only a biological reproduction / production that takes place in the field of demography, but also the material reproduction of the tools, instruments, and techniques necessary for production, and the reproduction of social relations as well" (Lefebvre, 2007, p.42). The everyday life, which is a social product, is becoming continuous with the adaptation of the body, the space and the time (Lefebvre, 2007, p.47).

Lefebvre refers to the division between mass culture (daily culture) and high culture in capitalist societies. The concept of festivity is a concept that will put an end to the opposition between work and leisure. The concept of festivity consisting of gatherings is a revolution. Everyday life has interrupted the festival concept. The real revolution includes not only the activities on the economic, political or ideological level, but also the everyday life produced by modern life at the same time. According to him, festivals must have the function of "tightening social ties, freeing the collective discipline and the desires that everyday necessities" (Lefebvre, 1991, p.203). In the capitalist system, the time is showed with clocks, calendars and measurements. Everyday life is also trapped in these abstract time units. While everyday life routines have existed among these abstract units, human beings abstract themselves from nature and cosmic cycles. The daily routines that exist in the designed space can overcome through festivals. The moments of awakening in rural festivals bring many possibilities.

Lefebvre mentions that today's society, which is called industrial society, cannot be considered apart from urbanization. He tells us that what makes sense for industrialization is city life (urban everyday life). He mentions that industrial society also refers to a technological society because of the techniques it uses. However, he says that techniques in the society of technology completely invade social practices. "The city becomes a technical object, a sound sum that is acquired by a competent technique, becomes a musical element. Technically (in terms of quality, jigsaw and

montage) a remarkable image sequence becomes a piece of film" (Lefebvre, 2007, p.61).

The concept of leisure time, which emerges with the infiltration of technology into everyday life, has become a concept that defines a new need. The tiredness of modern life has made it necessary to have fun and to have a pleasant time. It has led to the emergence of the concept of vacation. Lefebvre says that the daily life in modern society consists of three different time periods: compulsory- separated for professional work, free time- leisure time, and forced time- separated by various external requirements such as transportation, transaction, formalities etc. (Lefebvre, 2000, p.65). He has stated that the forced time has increased at a greater rate than leisure time and it has settled into everyday life. Lefebvre defines leisure time as a generalized show of television, tourism and cinema (Lefebvre, 2007, p.66).

According to Lefebvre, everyday life itself has become a commodity like other objects consumed in the consumer society. Everyday life has also become an exploited concept since the 1960s as a common area of specialized activities captured by neo-capitalist managers. It is organized in a controlled way as work, private life and leisure time. In the modern world, everyday life has become an object, more than a subject It has been programmed and functionalized. Individuals and their everyday lives are being modified and kept under control. At this point, Lefebvre and Foucault's thoughts are similar.

Lefebvre mentions the contradiction between space theories and space practices. He refers to the fact that social space and social time are bought and sold like objects and goods, and treated as a product whose value changes. According to him, 'modernity' also serves it. He notes that the space should be regarded not as a product or object but as whole social relations. Space can not be considered as a passive and empty product. Space as a product intervenes production through organizing productive labor, transportation, raw materials, energy flow and product sharing networks. The space itself is producing and a producer. For this reason, space is involved in production, productive forces and reproduction. It is associated with ownership. Moreover, space is also associated with exchange, institutions, culture and knowledge (Lefebvre, 1992). Lefebvre notes that social space interferes with the cause and effect of the mode of production, and it changes with the mode of production. So, as society changes, space also changes. For this reason, space has its own memory and it is dynamic.

Lefebvre's philosophy of space has been studied by many researchers. Harvey notes that the spatial triplet of Lefebvre deals with space from a different point of view in terms of human applications (Harvey, 2005). Cassirer's *Essay on Man* (1944) compares Lefebvre's spatial triad with the trio in his book, *The Human World of Space and Time*. According to Cassirer, the space is divided into three parts: 1) an organic space, a pragmatic space of action, 2) a perceptual space, "of a very complex nature, containing elements of all different kinds of sense experience, and kinesthetic" 3) an abstract space, a homogeneous space of geometrical and mathematical relations. (Cassirer, 1944, p.43). In a similar way, Lefebvre divides the concept of space into three components such as material space -space as experienced through sense perceptions, the representation of space -space as conceived, and spaces representation -space as lived (Figure 19). This triple dimension of the space is not disconnected, but is interdependent in a dialectical tension. Harvey explains this interaction as follows:

"Mutual and reciprocal influences flow freely between them. The way a space is represented and conceptualized, for example, may affect (though not in easily predictable ways) how the space is lived in and even materially sensed. If I have just read a horror story or Freud, then my feelings about venturing down that dark corridor - like street will surely be affected. Furthermore, my physical experience may be heightened (my senses may be "on edge," as we say) precisely because I am living in that space in a particular state of fear or anticipation. Conversely, the strange spatiotemporality of a dream, a fantasy, a hidden longing, or a lost memory, or even a peculiar thrill or tingle of fear as I walk down a street, may lead me to seek out conceptualizations and representations that can convey something of what I have lived to others" (Harvey, 2005, p.15)

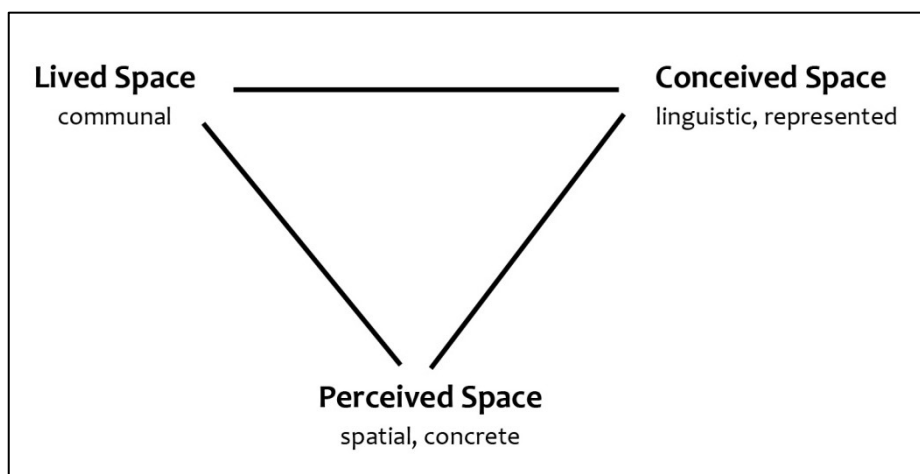


Figure 19. The three components of space production (Source: Lehtovuori, 2010, p.57)

Neil Leach is another researcher who examined Lefebvre's philosophy of space. Leach actually helps us understand Lefebvre better, who uses interdisciplinary concepts and methods. Leach analyzes Lefebvre's philosophy of space in his book 'Rethinking of

Architecture' (1997). Leach explains that it is difficult to put Lefebvre's philosophy into a particular category. He criticizes the fields of structuralism, positivism, and critical theory, but at the same time he relates the concepts in these fields to psychoanalysis (Leach, 1997, p.132)

Referring to Lefebvre's philosophy of space, Leach (1997) points out that the components of space are allocated by developers such as architects and government agencies. These spaces are affected by previously unknown calculations. These spaces exposed to the calculations respond to tactics and strategies. These areas, which are the dominant mode of production and the capitalist system, are organized in a repressive manner. This subjective space produced by the architect is a field reduced to the world of images made up of plans and images. The architect makes this reduction through pessimistic rules and by designing facades that become prestige symbols. For this reason, architectural rhetoric imitates the rhetoric of power. This discourse carries the illusion that objective information can be obtained from the reality of graphical representations (Leach, 1997, p.138).

The architect's space representations are limited to graphic elements such as sections, views, plans, perspective views and modules. This designed space (defined by Lefebvre as a *conceived space-representational space*) contains abstract geometric forms. This place is shaped by those who use it. The center of this thought is the linear perspective rules that emerge during the Renaissance, which provide a constant eye, a static perception area, and a stable visual world. The architectural plan is measured by whether the success is implemented or not. The main criteria are measurable, profitable, expressible and realistic. Within the space is the division of labor, objects, functions, people and objects. The space of the users is living, not represented or designed (*lived space- spatial practice*) (Leach, 1997, p.138).

Compared to the abstract space of architects planners, this space (the space of users- lived space), which contains the daily activities of the users, is subjective and concrete. It has a lot of origins rather than the calculations. This space includes experiences such as childhood, achievements and deficiencies. Leach emphasizes that it is possible to create a mental image of concrete spaces of semi-public, semi-private, meeting places, roads and transit places (Leach, 1997). This map is developed due to experience and space diversification. There is no functional distinction on this map (Figure 20).

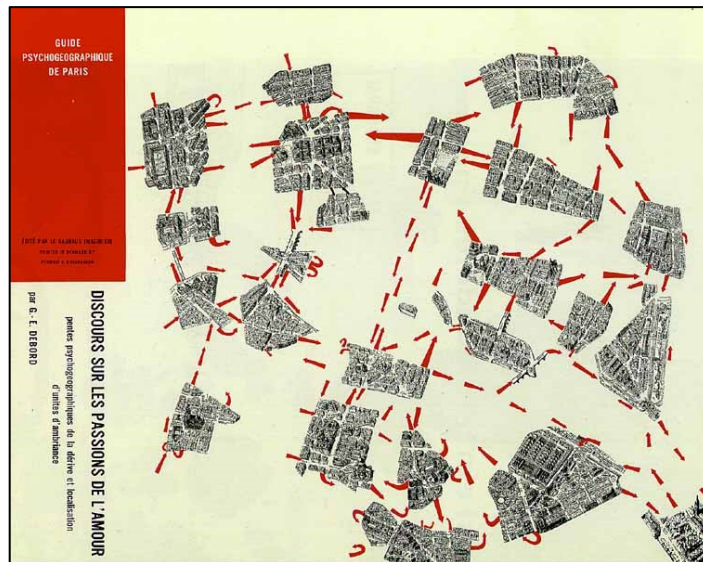


Figure 20. Psychogeographic guide of Paris, Guy Debord, 1955
 (Source: <http://imaginarymuseum.org/LPG/debordpsychogeo.jpg>)

Leach points out that the allocated spaces may be fixed, semi-fixed, movable or vacant. He emphasizes the importance of Heidegger's concepts of dwelling and wandering when comparing ephemeral and stable spaces. While it is necessary to stable places when preparing meals, it is not needed to stable places for sleeping and praying. In this sense, Leach states that the West has to learn from the East: great open spaces, and its low and easily movable furniture (Leach, 1997). Lefebvre also analyzes the movements of the body within the space with the concept of 'dressage' in the book 'Rhythmanalysis'. Repetitive movements, habits and actions enable the body to relate to the space.

Leach criticizes the modernist view in western architecture. The dominance of the building facades over the space still continues. He criticizes the furniture, which dominates the space and the private life. He refers to the restoration of the body within the space. He states that the contradictions in the space must be revealed and the private life is accompanied by the restoration of the body. He defines body restoration as follows: "The restoration of the body means, first and foremost, the restoration of the sensory sensual— of speech, of the voice, of smell, of hearing. In short, of the non-visual" (Leach, 1997, p.139).

According to Leach, the privilege given to the sense of sight has narrowed the way we perceive the space. He points out that the other senses must also be considered to understand the place (Leach, 1997). Lefebvre emphasizes this issue in the

rhythmanalysis project. Apart from the sense of sight, other senses are important for grasping the space.

Understanding architecture and space through senses enables to figure out the similarities between Juhani Pallasmaa (the architect/professor) who emphasizes the importance of the other senses, and Lefebvre's issues on the Rhythmalytical Project. Juhani Pallasmaa emphasizes the concept of 'multi-sensuous architecture' in his book entitled 'Eyes of the Skin' (2005). He mentions that the architecture should address all senses simultaneously. According to him, architecture has many sensory experiences and tactile sense includes all other senses (Pallasmaa, 2005 / trans.1996). Pallasmaa describes the relationship between visual sensibility and architectural experience in his article 'On the Value of Experience' (Pallasmaa, 1999 [in the *People, Place and Space Reader*, Ed. Giesecking and Mangold, 2014, p.331]):

"Architectural publication, criticism, and even education are now focused relentlessly on the enticing visual image. The longing for singular, memorable imagery subordinates other aspects of buildings, isolating architecture in disembodied vision. As buildings are conceived and confronted through the eye rather than the entire body — as the camera becomes the ultimate witness to and mediator of architecture— the actual experience of a building, of its spaces and materials, is neglected. By reinforcing visual manipulation and graphic production, computer imaging further detaches architecture from its multisensory essence; as design tools, computers can encourage mere visual manipulation and make us neglect our powers of empathy and imagination. We become voyeurs obsessed with visuality, blind not only to architecture's social reality but also to its functional, economic, and technological realities, which inevitably determine the design of buildings and cities. Our detachment from experiential and sensory reality maroons us in theoretical, intellectual, and conceptual realms" (Pallasmaa, 1999 [in the *People, Place and Space Reader*, Ed. Giesecking and Mangold, 2014], p.331).

Lefebvre plans to mobilize other senses through the notion of rhythm in the urban dimension. Pallasmaa emphasizes the importance of other senses on architectural scale in terms of expressing space experience. While Lefebvre applies to the notion of rhythm that embraces all senses to express urban experience, Pallasmaa expresses that touch sense is an important tool in shaping the spatial experience. In this context, Lefebvre's rhythmanalysis project also emphasizes the effectiveness of other senses in order to understand the place. Lefebvre's 'theory of moments' constitutes the starting point of the rhythmanalysis project. Lefebvre's concept of moment does not see space as an abstract object. It treats space as a concept that includes experiences and memories that have been experienced in it. Situations within lived experiences constitute moments. The theory of moments will be explained in detail in the third chapter.

2.3. Evaluation

The relationship between theories of everyday life has been examined so far. As a result of this examination, it has been revealed that there are some common concepts (Figure 21). In the analysis of daily life in which the phenomenological approach is adopted, the concepts of body, space, movement, experience, rhythm, repetition are emphasized. In the analysis of everyday life taken by Marxist perspective, power relations, modern urban life, appropriation, surveillance system, body-power relation, city rhythms are underlined. However, there is no definite distinction between these inferences. These intertwined concepts have common implications in concepts such as urban experience, urban rhythms, repetition and movement.

Lefebvre's concept of rhythmmanalysis is regarded Starting from the human body, Lefebvre has dealt with urban life, modern everyday life rhythms and cosmic cycles. He tries to reveal the source of rhythms on many different scales. Lefebvre adapts the concepts and terms related to music to the rhythms of human body, city life and cities. It reveals how the existential rhythms coincide with the imperatives of the capitalist system. Reading daily life through these rhythms overlapping in everyday life allows explaining the relationship between body and physical environment.

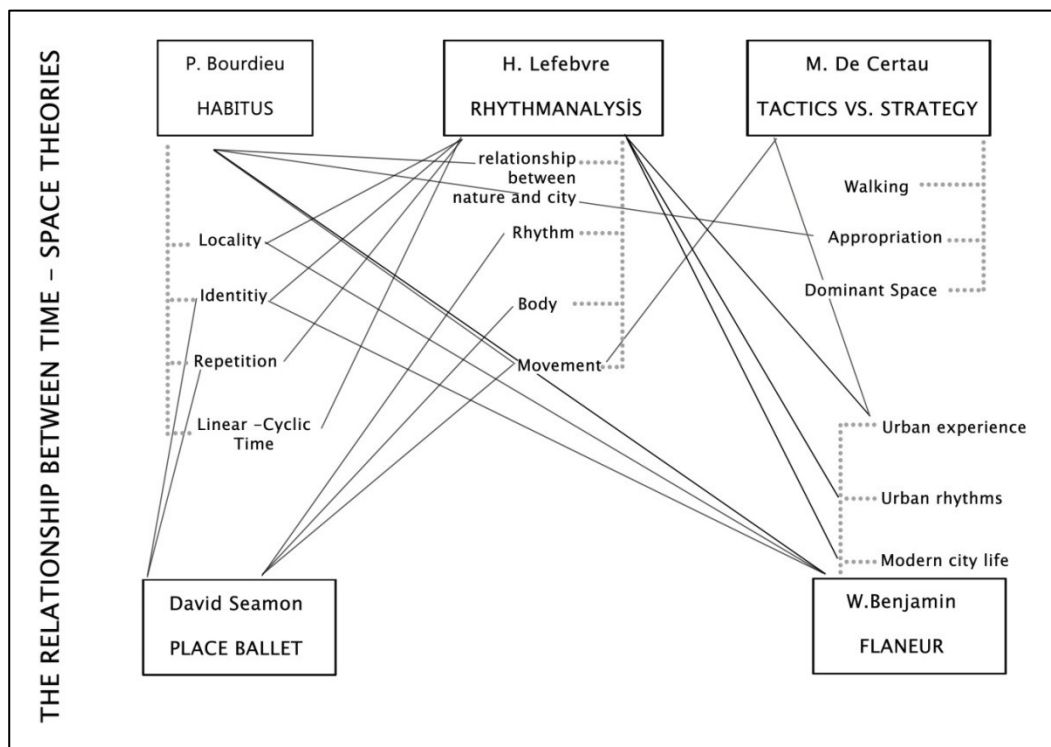


Figure 21. A diagram showing relationships between everyday life concepts

The spatial rhythms begin to form the urban life. Namely, the rhythms constitute the social space. The rhythms that produce the urban space also determine their character. For this reason, the concept of rhythm analysis in the theories of everyday life, while explaining the space as phenomenology, also describes the space through Marxist discourse.

This concept reveals people's life routines, their way of using the place, their tactics and strategies, the behavioral tendencies within the space, and the diversity of actors. The concept of rhythm analysis does not consider the space as an area consisting of static, fixed and physical boundaries. This concept suggests that space is a living and dynamic concept which consists of constructive moments, involving social relations, shaped by the daily routines, actions, encounters of actors.

CHAPTER 3

RHYTHMANALYSIS AS AN INSTRUMENT OF READING URBAN SPACE

3.1. The Concept of Rhythmanalysis

In order to understand the concept of rhythmanalysis, the concept of rhythm is to be considered. The concept gives way Lefebvre to bridge the gap between music, psychology, positive sciences and medical sciences. Lefebvre describes urban life and urban space through rhythms. The sources, variations and effects of rhythms will be examined under this heading for a full understanding of the rhythms existing in many areas of everyday life.

3.1.1. The Definition of Rhythm

The concept of rhythm is defined in different contexts and studies. According to Merriam Webster Dictionary, the definition of rhythm is "a regular, repeated pattern of sounds or movements". Another definition is "a strong pattern of sounds, words, or musical notes that is used in music, poetry, and dancing" (Cambridge Dictionary). The concept is used in sociology, architecture, health, visual arts, music and literature. Musical rhythm is composed of regular beats, intervals, accents, measures and meters. Besides, rhythm refers to regular or harmonious repetition of lines, shapes and colors.

According to Lefebvre and Regulier, "everywhere where there is interaction between place, a time, and an expenditure of energy, there is rhythm" (Lefebvre & Regulier, 2004, p.155). In their work *Rhythmanalysis: Space, Time and Everyday Life* (2004), they explain provide a definition for rhythm:

"For there to be rhythm, there must be repetition in a movement, but not just any repetition. The monotonous return of the same, self-identical, noise no more forms a rhythm than does some moving object on its trajectory, for example a falling stone; though our ears and without doubt our brains tend to introduce a rhythm into every repetition, even completely linear ones " (Lefebvre & Regulier, 2004, p.78).

In addition to this explanation, they elaborate rhythm by providing its relation with time:

"Strong times and weak times, which return in accordance with the rule of law – long and short times, recurring in a recognizable way, stops, silences, blanks, resumptions and intervals in accordance with regularity, must appear in a movement. Therefore, rhythm brings with it a differentiated time, a qualified duration "(Lefebvre & Regulier, 2004, p.78).

In this sense, the notion of rhythm also refers to both abstract and concrete forms. Biological and musical rhythms can be evaluated in concrete forms. Physiological perspectives, physical time and experiential time can be considered in abstract rhythms.

According to Lefebvre & Regulier, the notion of measure is essential for understanding rhythm. They expressed that every rhythm is unique and it refers to measure. The concept of measure is required to describe rhythm which allows classification of rhythms of different properties by analyzing rhythms existing in modern everyday life. Rhythms which have different sources and are composed of different qualities, intervals, and frequency constitute daily routines of urban life.

3.1.2. The Types of Rhythms

Lefebvre (1961) defines everyday life as a mixture of nature and culture, the history and life, individual and social, reality and imaginary; transit and meeting place, intertwining and conflict point; that is, a level of reality. (Lefebvre, 2008, p.55). In this sense, everyday life is a recurring phenomenon and it is made up of rhythms.

Lefebvre's rhythmalysis project is a concept with many stages, so it is not possible to confine it in his books Lefebvre completes this concept by observing the urban space in which the modern life is staged in the series of *Critique of Everyday Life*.

In his opinion, nothing in nature is inconstant. There are peculiar rhythms of wind, rain and storms. Objects which appear to be motionless such as the tree trunk and the forest are the combination of sun and earth's movement. According to him, the rhythm of daily life embodies two types: linear and cyclic repetitions with different measures (Lefebvre, 2004).

3.1.2.1. Linear and Cyclic Rhythms

Lefebvre treats the concept of rhythm analysis as a dialectical concept. There is a constant opposition between cyclic and linear rhythms that are defined qualitatively and quantitatively. He mentions that a comprehension of rhythm is needed which defines all these rhythms. He describes the sources of the 'linear' and 'cyclic' rhythms. He reveals the relationship of these rhythms with daily life of city.

3.1.2.1.1. Cyclic Rhythms

The cyclical rhythms are pertaining to nature and based on cosmic roots. Also, these rhythms referred to the human body evoke different feelings in people at a time such as the arrival of spring, sunrise, etc. Lefebvre and Regulier define the cyclic rhythms as follows: "cyclical processes and movements, undulations, vibrations, returns and rotations are innumerable, from the microscopic to the astronomical, from the molecules to galaxies, passing through the beatings of the hearth, the blinking of the eyelids and breathing, the alternation of days and nights, months and seasons and so on" (Lefebvre & Regulier, 2004, p.76).

Lefebvre states that cyclic times are rhythms that penetrate the rhythms of nature and dominate human life for a long time (Lefebvre, 2008, 55). In the past, the social life was strongly bound up with nature. The rhythms in all cycles, from birth to death, constituted whole life. There are characteristic features of cycles that are the symbols of organic bonding to nature. The first characteristic is that it is not the beginning and the end of the cyclic time. Every cycle comes from another turn and disappears in circular movements (Lefebvre, 2008, 56).

Every turn is a replay of itself. Secondly, cyclical time is accompanied by the rhythm of the body. Namely, it forms a whole with the body. Apart from this, some numbers and measures are of importance. Count of 12 emerges with minutes, months, hours and notes. The third feature is that no cycle returns to where it starts and it does not repeat itself completely (Lefebvre, 2008, 56). For this very reason, it can be deduced that the cycle is different all the time.

"Cyclical repetition is easily understood if one considers days and nights – hours and months – the seasons and years. And tides! The cyclical is generally of cosmic origin: it is not measured in

the same way as the linear. The numbering systems best suited to it are duodecimal, which is to say base twelve: the twelve months of the year, the twelve hours of the clock face, the 360 ° of the circumference (a multiple of twelve), the twelve signs of the zodiac and even a dozen eggs or oysters, which means to say that the measure by twelve extends itself to living matter in direct provenance from nature" (Lefebvre & Regulier, 1986, p.90).

The cosmic forces and the cyclical times associated with nature have been the subject of religious and supernatural representations (Lefebvre & Regulier, 1986, p.90).

The cyclical times that are suppressed by the development of modern techniques have never completely disappeared. This cyclical time, which modern people try to dominate, continues to exist in much of biological, physiological aspects and social life. Lefebvre and Regulier say that basic drives such as hunger, sleep, sexuality, even in the most advanced industrial civilizations, cannot be relieved from traditions based on cyclical time (Lefebvre & Regulier, 1986, p.57). Continuing to work throughout the night instead of sleeping, eating at certain times is a non-natural activity. In order to understand the natural, concrete and irrational structure of cyclical time, the life of a peasant can be observed. People with rural life continue their lives depending on the cyclic times of life. They perceive cycles such as sowing time, harvest time, vintage, marriage, maturity, old age, birth and death.

The contrast between working life and family life in modern industrial society is not seen in rural life. For instance, a young peasant who falls on hard times due to harsh conditions of city life faces with an adjustment problem. due to the fact that there are different characteristics of linear and cyclic rhythms. The person who is subject to linear and fractional time, production and technical time at work reunites with the cyclical time through physiological and biological aspects and social life in family. According to Lefebvre (1961), organic functions which are physiological cannot be considered apart from social life, culture and civilization and they cannot be excluded. The cyclical practices that happen every week and every season are also related with everyday life. Even if they are broken by linear time, cyclical time and rhythms will continue to exist in everyday life (Lefebvre, 2008, p.27).

Kevin Lynch (1972) mentions about rhythms in his book '*What Time is This Place*'. He states that our body and mind must be examined to measure our time experience. Lynch analyzed cyclic time as biological and rural time. Firstly, he describes the natural and intrinsic rhythms as follows:

"Biology now reasserts the ancient emphasis on the rhythm of life. The world around us pulses in cycles great and small; we swim in a stream of time information. Some of these cycles are

evident to our senses: the alternations of light and dark, of heat and cold, of sound and silence, the daily course of the sun and the phases of the moon. Of others that affect us we are unaware: the flux of gravity, of pressure of nonvisible radiation. We change, too- we sleep or waken, are hungry or full, alert or dull, joyous or sad, are born, grow old, and die. Our internal rhythms seem to respond to the rhythms of the universe, and we use those external changes to regulate our own life process. The internal cycles have many evidences: body temperature, excretion, brain activity, heartbeat, breathing, eye movement, menstruation, dreaming, growth, muscle tone, hormone production" (Lynch, 1972, p.117).

According to Lynch, these natural rhythms have various periods. However, the 24-hour circadian cycle dominates people. The return of the world affects social life in human life more and more. Another cycle is cycles of 90 and 100 minutes in sleep and wakefulness. The period of awakening which is 50-60 min in newborns is accepted as 60 min. The coefficients of 60 and 24 of the same day are multiples of the same unit (Lynch, 1972). Biological time has certain cycles within itself. In addition, rural rhythms create their own cycles. Lynch describes the rural time as follows:

"In older societies time is structured in a looser way than in industrialized ones, more closely connected with biological rhythms and to the climatic, economic and cultural events peculiar to community. Time is concrete, tied to remarkable natural and human events: generations, seasons, moons, days. It is not regularly and continuously subdivided but discontinuous, marked by named times, sunset, the dry season, market day...Duration is not conceived absolutely but, in brief, is related to an action - a smoke a day's walk- or, if longer, is measured by counting the recurrence of some cycle - full moons, sleeps, winters... Calculation, subdivision and precise cycles arise later by the magical play of arithmetic in Sumer and in Maya, where the purpose of the play is religious and perhaps unconsciously esthetic" (Lynch, 1972, p.122).

Lynch establishes a relationship between urban spaces with cyclical time. He states that holidays and seasons have lost their spatial character. He mentions that they are grouped as a standard leisure time period as weekend and travel. Group activities are planned through hours. In schools and workplaces, discipline is provided through hours.

As a result, the cyclical rhythms in the flow of modern everyday life continue to exist in everyday practices that vary from the past. These cyclical times and rhythms, which are the major sources of rural life practices, are not completely isolated from urban life. The cyclical time under the pressure of linear and abstract time is about to lose its connection with the space in the city.

3.1.2.1.2. Linear Rhythms

Linear rhythms which are stemmed from capitalist system contain working hours and leisure activities. Lefebvre explains linear rhythm as "monotony of actions

and of movements" (Lefebvre & Regulier, 2004, p.8). The linearity comes from social practices and human activities. Linear repetition in everyday life is exhausting, frustrating and tedious. As a result of the modern man's prevalence on cyclical time, everyday life is divided into fragments as working time, family life and leisure time. Linear time is abstract and has long term which tries to take the place of the cycle time. Besides, it maintains its existence through continuous and discontinuous repetitions. Lefebvre (1961) describes linear times as follows:

"Linear time is both continuous and discontinuous. Continuous: its beginning is absolute, and it grows indefinitely from an initial zero. Discontinuous: it fragments into partial time scales assigned to one thing or another according to a program which is abstract in relation to time. It dissects indefinitely. Techniques which fragment time also produce repetitive gestures. These do not and often cannot become part of a rhythm: the gestures of fragmented labor, actions which begin at any time or cease at any time" (Lefebvre, 1961, p.48).

The linear rhythms, which are the provisions of everyday life created by abstract time, are seeking to dominate natural cycles. Contrary to the cyclical rhythms, it takes its source from human, social activities and work movements. Lefebvre (1992) exemplifies the "metronome" as a linear rhythm source (a device that makes beats at regular intervals to obtain a constant rhythm) (Lefebvre & Regulier, 1986, p.90).

"Cyclical rhythms, each having a determined period of frequency, are also rhythms of beginning again: of the 'returning' which does not oppose itself to the 'becoming', we could say, modifying a phrase of Rene Crevel. The dawn is always new. The linear, by contrast, defines itself through the consecution and reproduction of the same phenomenon almost identical, if not identical, at roughly similar intervals; for example series of hammer blows, a repetitive series into which are introduced harder and softer blows, and even silences, though at regular intervals"(Lefebvre & Regulier, 1986, p.90).

Everyday life is based on quantitative, abstract time by means of clocks and watches. Lefebvre indicates that abstract time is divided into fragments in everyday life. He has claimed that it has been designed as the time of sleeping, working, resting, eating, etc (Lefebvre, 2004).

In the same work, following categories are also listed: Secret, public, fictional and dominating-dominated rhythms (Lefebvre & Regulier, 2004, p.18). Firstly, secret rhythms are related to recollection and memory. In other words; they are called as 'physiological rhythms'. Secondly, 'public (social) rhythms' contain calendars, fetes, ceremonies and celebrations. Thirdly, fictional rhythms are defined as 'verbal rhythms' but they also contain births and learning processes. Fourthly, certain rhythms are named

as 'dominating-dominated' rhythms. They are premediated. Lefebvre and Regulier remark that "they are completely made up: every day or long-lasting, in music or in speech, aiming for an effect that is beyond themselves" (Lefebvre & Regulier, 2004, p.18). Lefebvre expresses the distinction between linear and cyclic rhythms as follows:

"Cyclical repetition and the linear repetitive separate out under analysis, but in reality interfere with one another constantly. The cyclical originates in the cosmic, in nature: days, nights, seasons, the waves and tides of the sea, monthly cycles etc. The linear would come rather from social practice, therefore from human activity: the monotony of actions and movements, imposed structures. Great cyclical rhythms last for a period and restart: dawn, always new, often superb, inaugurates the return of the everyday" (Lefebvre, 2004, p.5).

Ingold (2007) defines the cyclic time as 'astronomical time' which is quantitative and not affected by human activity. In this context, Ingold deals with the social time created by the tasks we undertake in everyday life, which refer to human time which is composed of human activity and relationships (Ingold, 2007, p.152). Lefebvre argues that linear rhythms dominate cyclic rhythms. The rhythm analytical project examines the interaction between these rhythms.

"Critique of everyday life studies the persistence of rhythmic timescales within the linear time of modern industrial society. It studies the interactions between cyclic time (natural, and in a sense, irrational, and still concrete) and linear time (acquired, rational, and in a sense abstract and antinatural). It examines the defects and disquiet this as yet unknown and poorly understood interaction produces. Finally, it considers what metamorphoses are possible in the everyday as a result of this interaction" (Lefebvre, 2002, p.49).

As a result, modern society tends to create everyday practices based on linear rhythms. The tension between cyclic and linear time defines everyday life.

3.1.2.2. Natural (Rural) Rhythms

Perception of time is different in urban and rural communities. Event time in rural communities corresponds to natural cycles. In this context, Lefebvre revealed the concept of festival in the first volume of *Critique of Everyday Life*. He points out that rural communities combine nature with human festival (Lefebvre, 2010 (1991), p.209). In the festival, the community assumes the nature's priority, and they rejoice its magnificence. Moore (2013) describes the daily life of rural communities as follows:

"Rural communities organized their festivals as tributes to nature and an expression of humanity's dependence on natural forces, which took the form of a celebration of nature's bounty and a sacrifice of surplus in an atmosphere of collective joy" (Moore, 2013, p.65).

He states that rituals in rural communities are related to everyday life. Actually, rural communities organize festivals in order to express human's loyalty to natural forces and their respect for the nature. In these festivals, sacrifices are presented to nature. Lefebvre evinces that natural cycles are the main subjects of ceremonies, rituals, magic and religious symbols (Moore, 2013).

On the contrary, everyday life of industrial society bases on abstract unities such as hours, minutes and seconds. Mechanical clocks create leisure time. As a result of technological improvements occurred since the industrial revolution, it has enabled the continuation of industrial activities at night. Yet, this situation has disrupted natural rhythms of the human body as well. Natural rhythms are exposed to drastic changes due to capitalism that penetrates everyday life. Not only space, but also time has been divided into fragments, which has determined the usage of urban spaces. Working hours shaped individual and social activities. Intensity of people in urban spaces such as parks, streets differ when daytime, workdays and weekends are compared.

Similarly, reflection of the natural cycles can be seen in human body. which is in the cycle of the creatures with its own rhythms. Analyzing rhythms of the body helps to understand the place of people in the flow of everyday life. Body rhythms are important as they affect relationships of people to time and space.

3.1.2.3. The Relationship Between Body and Rhythm

The concept of 'body' has been one of the basic concepts of phenomenology. In Merleau-Ponty's work of "Phenomenology of Perception (1945, [trans.1962]), the body is a dominant factor influencing our perceptions. For him, our presence occurs through our bodies and our consciousness, our experience and our identity occur through our bodies. He defines body as an active object. This activity conducts our needs which are transformed into behaviors (Seamon, 1979, p.47). Merleau-Ponty developed the concept of 'body-subject' and made the following assessment (1962):

"My body has its world I or understands its world, without having to make use of 'symbolic' or 'objectifying' function. My flat is, for me, not set of closely associated images. It remains a familiar domain round about me only as long as I have 'in my arms' or 'in my legs' the main distances involved, and as long as from my body intentional threads run out towards it"(Merleau-Ponty, 1962, p.140).

David Seamon in his work '*Geography of Lifeworld*' emphasizes that body-subject learns through actions. Repetitive activities gradually become habit. These movements which become mechanized constitute our everyday practices. Seamon explains body-subject as follows:

"Body subject is the inherent capacity of the body to direct behaviors of the person intelligently, and thus function as a special kind of subject which express itself in a pre-conscious way usually described by such words as 'automatic', 'habitual', 'involuntary' and 'mechanical'" (Seamon, 1979, p.48).

Repetition is the key element to educate body. The movements become familiar as long as body performs several times. After many years, Lefebvre mentioned the notion of 'dressage' in his work '*Rhythmanalysis: space, time, and everyday life*' in a similar way. He asserts that "each segment of the body has its rhythm" (Lefebvre 2004, p.38). He makes the following evaluation:

"One can and one must distinguish between education, learning, and dressage or training. Knowing how to live, knowing how to do something and just plain knowing do not coincide. Not that one can separate them. To enter into a society, group or nationality is to accept values, to learn trade by following the right channels, but also to bend oneself to its ways. Which means to say: dressage. Humans break themselves in like animals. They learn to hold themselves. Dressage can go a long way: as far as breathing, movements, sex. It bases itself on repetitions " (Lefebvre 2004, p.39)

In the common inference of Merleau Ponty and Lefebvre, body adapts to new situations and learns through by repeating movements. While Merleau-Ponty emphasizes the adoption of a place through bodies and movements, Lefebvre mentions that body is trained through certain repetitions in order to exist within society. According to him, body carries the rhythms changing from a system to another, from community to community. Lefebvre emphasizes creation capacity of the body (Lefebvre, 1991, 219). Many rhythms which are within body or outside have overlapped, intertwined, intersected and are connected to the space. According to him, the body reunites linear and circular rhythms. It combines the linearities of the physical movements, marches, material and abstract tools, cycles of time, needs and desires. With the influence of

capitalism, body is divided into pieces and functions. The parts (phallus, eyes, etc.) are separated in a representation of space (= perceived space, represent the interaction between meeting places and spaces where people live emotionally and physically). The 'Taylor system' intervenes in the integrity of the body and imposes rhythms that are linear in a body. As a result of the implementation of this system, body becomes fragmented and specialized in production activities (Lefebvre, 1991, 218).

Lefebvre states that even if social space alters the human body, it stems from the body. Inactive body (senses) and active body (labor) have merged in space. The body which is spatially discussed has included sequential layers of senses, layers of social spaces and connections. Some of them are determined instantly: breathing, heart beats, hunger and thirstiness, sleeping. He states that the method of rhythm analysis develops the tangible analysis and the appropriation of rhythm (Lefebvre, 1991, 219).

This analysis discloses the rhythms that are revealed by means of mediation, effects and indirect expressions. Lefebvre highlights that the rhythm analysis can be replaced with psychoanalysis which is more tangible and more effective. This method applies the laws and principles of general rhythmology of the living body and internal and external relations of it (Lefebvre, 1991, 219).

Lefebvre specifies that people need to be sensitive to comprehending everyday rhythms. In order to recognize rhythms it is necessary to take positions inside and outside the rhythms (Lefebvre, 2004). He applies a multidisciplinary approach when analyzing the body.

First, he examines the body through certain key words, which is similar to medical terminology. 'Eu-' and 'dys-' or 'a-' are often used to make an assessment. Lefebvre describes the rhythm in the context of a political project, not of universal values such as culture-nature distinction (Brighenti & Kärrholm, 2017). In his terminology, body is composed of bundles of rhythms. He uses the term of 'polyrhythmia' in order to demonstrate a system which has multi layered rhythmic movements due to the fact that different rhythms interact at the same time. He gives the example of simultaneous rhythms of body. Heartbeat, craniosacral rhythm, digestion and breath are the example of polyrhythmic activities. He entitles 'eurhythmia' as the coordination of different rhythms which have harmonious interaction between them. On the other hand, 'arrhythmia' is the condition where rhythms do not work normal.

"The eu-rhythmic body, composed of diverse rhythms – each organ, each function, having its own – keeps them in metastable equilibrium, which is always understood and often recovered, with the exception of disturbances (arrhythmia) that sooner or later becomes illness (a pathological state)" (Lefebvre, 2004, p.20).

Lefebvre applies the term of 'arrhythmia' as a case for disease or dysfunction. Lefebvre's other concept of rhythm is 'isorhythmia' which refers to a composition of coordinated of hierarchically rhythms (Lefebvre, 2004).

"We know that a rhythm is slow or lively only in relation to other rhythms (often our own: those of our walking, our breathing, and our heart). This is the case even though each rhythm has its own specific measure: speed, frequency, consistency. Spontaneously, each of us has our preferences, references, frequencies; each must appreciate rhythms by referring to oneself, one's heart or breathing, but also to one's hours of work, of rest, of waking and of sleep" (Lefebvre, 2004, p.75).

Secondly, he establishes a relationship between music and body. Lefebvre's concepts such as speed, frequency and consistency are directly related to music. He explains that dance, music and rhythmic cells in the body are places where rhythm effects can be observed. Repetition, symmetry and asymmetry are observed in dance, music and body. The rhythms vary in width, in the frequencies they exhibit, and in the energies, they carry. The combinations of linear and cyclic rhythms are clearly seen in body, dance and music. The sound concept, melody and harmony (12 halftone divisions of octaves, repetitions of sound and intervals within octaves) are cyclical characteristics while the concept of measure and the momentary impulse of the time are linear in music (Lefebvre, 1991b, 220).

Dance also takes place by means of movements arranged according to a binary code (the rhythm that the audience and the dancer catch by clapping and moving). Each organ has a rhythm in the body. It has its own laws and regulations. These laws come into play in time and space. Social practices consist of everyday, monthly and yearly rhythms. Confusion arises because of the effort to dominate linear repetitions over cyclic repeats. With the concept of rhythm, body spaces and living spaces are formed. Transitions and mergers are concerned with symmetry and asymmetry, signatures, propensities which are the characteristics of the space transitions and rule, disintegration, and penetration as the ritual features of the body (Lefebvre, 1991, 220).

Deleuze & Guattari (1980) states that geographic regions are not only rhythmic but also melodic. The melodies blend in with rhythms in order to increase the awareness of the regions and become clear in this way (Deleuze & Guattari, 1980).

Thirdly, Lefebvre associates body with the three elements of the space. He deals with the connection between body and space by explaining three moments of the social space: *perceived space* (spatial practice) existing in social practices, *designed space* (representation of space) conceived by urbanists, planners, specialists to design an abstract language by imposing certain rate measures and canons and *lived space* through images, symbols (spaces of representation), namely; spaces of residents, philosophers and artists who describe space.

The relation of body to space takes place through the 'subject' which is a member of the group or society. Social practices require use of the body. "The use of hands, limbs, sensory organs, working movements and non-working activities", which Lefebvre defines as the 'perceived body' (Lefebvre, 1991, 69). Body representations emerge as a result of the relation of the human body with nature, environment and ambience. It is the confrontation of the body with a certain ideology (such as anatomic, physiological, illness and remedy). Living body exists within the traditions and symbolism through the penetration of the concepts of 'culture', 'religion' and 'morality' (Lefebvre, 199, 69).

To sum up, observing this triple moment within the daily life without giving an abstract model status creates concrete data analysis study of rhythm analysis. Repeated activities of subjects with triple structure of body and their relations with the space form the basis of the habitus concept. On the other hand, the concept of 'Place-ballet' makes a time-dependent analysis of a specific space rather than focus on a specific group of people while revealing body-space interaction.

3.1.2.3.1. The Notion of Place – Ballet

The notion of place ballet can be evaluated as a part of the analysis of daily-life rhythms. David Seamon's concept of 'place-ballet' is a phenomenological concept. It depicts daily performance of people in particular places, unveils how it affects while creating strong sense of place and explains what kind of factors the place routines depends on (Cresswell, 2015, p.34). This concept is introduced in Seamon's work 'A Geography of the Lifeworld' (1979). This concept is developed in order to explain regularity of place founded in habit, routine, and supportive physical environment (Seamon, 1980).

Seamon primarily refers to the concept of 'habit'. Psychologist William James (1902) defines the concept of habit that "habit is the enormous fly-wheel of society, its most precious conservative agent". Seamon makes the following assessment:

"The root of habit, is body - subject, by virtue of which our everyday behaviours can proceed smoothly and automatically. Body-subject is caretaker of life's mundane aspects. A change in its patterns is difficult because, first, the new behavior must be repeated many times before body-subject learns it, and second, the change may provoke emotional stress" (Seamon, 1979, p.54).

Seamon explains that body-subject includes complex behaviors emerging in different time and space. He classified these behaviors in two groups as 'body ballets' and 'time –space routines'. He defines the concept of place –ballet as "when present for many people sharing the same space, these patterns fuse to create what I call place ballet" (Seamon, 1980, p.36). According to Seamon the term 'body ballet' is a "set of integrated gestures and movements which sustain particular task or aim. For instance, washing dishes, ploughing, house-building, hunting or potting " (Seamon, 1980, p.37). He gives many examples of this concept. Another example he gives is operating an ice-cream truck. When operating ice cream truck, all actions contain a body ballet. He explains body ballet as "taking orders, scooping ice-cream, making change involve a pattern and flow that quickly become routine" (Seamon, 1980, p.37). Seamon describes the sequence of behaviors that turn into a routine as follows:

"As I worked I'd get into a rhythm of getting ice cream and giving change. My actions would flow and I'd feel good. I had about twenty kinds of flavors on my truck. Someone would order, and automatically I would reach for the right container, make what the customer wanted, and take his money. Most of time I did not have to think about what I was doing. It all became routine " (Seamon, 1979, p.37).

In this context, this concept of "place ballet" begins to associate with the concept of rhythm. It is possible to see here the elements of 'rhythmanalysis' proposed by Lefebvre's. As Lefebvre describes, body as the place where the cyclical and linear rhythms intersect in everyday life, form the basis of the living space. Similarly, repeated body movements in certain rhythms in Seamon's place-ballet concept strengths the sense of belonging to the place (Figure 22).

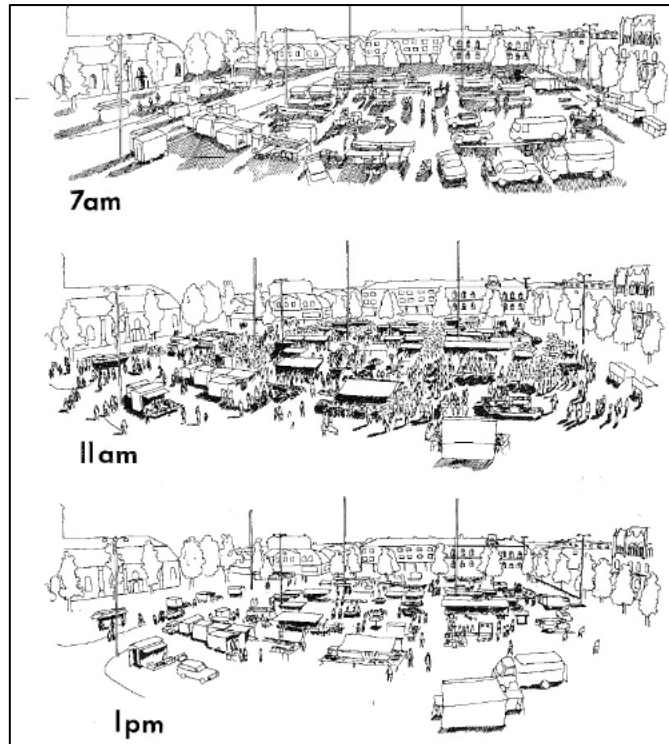


Figure 22. Sketches showing the rhythms of the market area on Saturday
(Source: Seamon, 1980, p.38)

Another concept which is called 'time-space routines' is defined as "a set of habitual bodily behaviors which extends through a considerable portion of time" (Seamon, 1979, p.55). Seamon evaluates the concept 'time-space routines' as follows:

"Waking at 7.30, making the bed, bathing, dressing, walking out of the house at eight -so one group member described a morning routine that he followed every day but Sunday. From home he walked to a nearby café, picked a newspaper (which had to be the New York Times), ordered his usual fare (one scrambled egg and coffee), and stayed there until nine when he walked to his office. 'She is always in a particular place at a particular time and usually doing a particular thing there,' said another group member of her grandmother's daily routine. Between six and nine, for example, the woman is working in the kitchen; between nine and twelve, sewing in the front porch" (Seamon, 1979, p.55).

Seamon gives the name of "body-ballet" to the actions that the body memorizes and he takes it as habit and automatically performs in everyday life. It also defines these actions as "time-space routines", which are repeated at the same time intervals (Gürkaş, E., T. & Barkul, Ö., 2012). Seamon defines time-space routines as: "Time-space routines automatically appropriate activities through time and are essential aspects of everyday life. Time-space routines, together with body ballets, manage habitual, repetitive aspects of life" (Seamon, 1979). In this sense, concepts of body ballet and

time-space routines constitute the sense of belonging. These concepts, which are components of the place ballet, define the rhythms of everyday life and reveal body-space relationships (Figure 23).

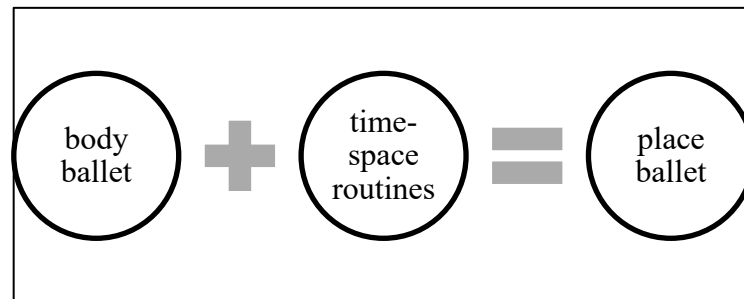


Figure 23. Components of the 'Place ballet' Concept

Seamon defines the place ballet as " an interaction of many time-space routines and body ballets rooted in space. Body ballet and time-space routines mix in a supportive physical environment to create place ballet" (Seamon, 1979, p.56). He explains that place ballet might be seen in different spaces: indoor, outdoor, streets, neighbourhoods, market places, transportation depot and cafes, etc. "The groundstones of place ballet are continual human activity and temporal continuity" (Seamon, 1979, p.56). The notion of place ballet manifests itself in the behavioural geography. Seamon examines an ordinary day in an Indian tribe Menomini (living along the northwestern shore of Lake Michigan in the seventeenth century):

"At dawn, the women rose, fetched water, built or rebuilt the fire, and prepared breakfast while the men were getting up. Breakfast was the first of two regular meals per day. The men and boys went off the hunting and fishing grounds. The women worked at home and nearby, tending the crops, processing food, gathering bark and reeds, collecting edible roots and berries, working on clothing, weaving mats, and caring for infants and children" (Hockett, 1973 , pp.13-14).

Jane Jacobs has come up with the concept of 'sidewalks ballet' from the Seamon's concept of place ballet. In her book, ' The Death and Life of Great American Cities' (1961), she defines sidewalk ballet as follows:

"The stretch of Hudson Street where I live is each day the scene of an intricate sidewalk ballet. I make my own first entrance into it a little after eight when I put out the garbage can, surely a prosaic occupation, but I enjoy my part, my little clang, as the droves of junior high school students walk by the center of the stage dropping candy wrappers" (Jacobs, 1961, p.110).

With Seamon's determination, it is possible to find similarities between the concept of place-ballet and the concept of habitus of Bourdieu. In addition to these theoreticians who place rhythms of everyday life in the context of body-space relation, Eviatar Zerubavel, who reveals social rhythms, is also important in the analysis of everyday life (Zerubavel, 1981).

3.1.1.2.4. Social (Urban) Rhythms

Cities do not have absolute forms. They are composed of movements of differences. Eviatar Zerubavel (1981) and Henri Lefebvre (1986) studied urban rhythms. The primary issue that Zerubavel focuses on is "temporal structure of social organization" (Zerubavel, 1981, p.3). Lefebvre worked on rhythm and rhythm analysis, and analyzed Mediterranean cities and ocean cities. Eviatar Zerubavel, who worked on the interrelation between everyday life and spatial rhythms as urban rhythms, refers that social time is divided into fragments based on mechanical time. According to Zerubavel, human actions come into existence in time. The meanings of social actions and conditions depend strongly on their temporal context. In addition, time becomes functional with the differentiation of life as private and public spaces (Zerubavel, 1981, p.138). Referring to Zerubavel, Filipa Wunderlich (2007) mentions that temporal arrangements are divided into four groups: socio temporal orders, physio temporal orders, natural temporal and bio temporal orders, which create temporal patterns. Zerubavel describes these patterns by means of special rhythms as follows:

1-Physiotemporal regularities (Physiorhythms):

Zerubavel defines physiorhythms as "lightning under thunders, durations of flights of projectiles, day or night, periods during which the sun completes a rotation on its own axis" or "planet completes a revolution around the sun" (Zerubavel, 1981, p.2).

2-Biotemporal regularities (Biorhythms):

Biotemporal regularities include "sequential relations among the stages of being a larva, a cocoon, and a mature insect, fixed duration of pregnancy periods, puberty within life cycle, uniform circadian rhythms that govern body temperature, etc. " (Zerubavel, 1981, p.2).

3-Sociotemporal regularities (Sociorhythms):

Zerubavel divided social rhythms into four parts. The first one is related to social behaviors which have inflexible features. To illustrate, people go to work in the morning, go to corner sandwich shop at lunch and go home in the evening, people always meet on Friday after work for a beer in pubs (Zerubavel, 1981, p.5). The second is specific durations which are related to particular activities and events. For instance; concerts take no more than two hours, a movie takes around an hour and a half, work meetings last in maximum two hours, in a park people sit relaxing for at least fifteen minutes. (Zerubavel, 1981, p.5). The Third one includes specific temporal places together with anticipated durations. The following examples may be given: Routine daily activities, and particular times of the day and days of the week: lunch time, dinner time, break at 11:00, cleaning days, normatively prescribed hours to go to work, eat, meet friends go to concerts, etc. (Zerubavel, 1981, p.7–9). The fourth includes repetitive activity patterns which are formed by cultural and social values. These include periodically repeating activities.

For Lefebvre, the social rhythms are the rhythms imposed by power from top to bottom. Modern society has a tendency to linear rhythms. According to him, modern society has a linear prejudice. For this reason, many natural rhythms have shifted from artificial. Instead of rhythmic society, metronomic society has emerged (Young, 1988, p.19). Lefebvre, as Ingold notes, defines the social rhythm by analyzing the tasks dictated by power from the bottom up (Simpson, 2012).

It is not possible to talk about just one rhythmic plane in social life. At the same time, many rhythmic loops interfere or overlap. Lefebvre has developed definitions for analyzing multiple rituals ('polyrhythmia'). The term 'eurhythmia', which is a type of polyrhythmia, defines as "[r]hythms as one of the states of health, in normal everydayness" (Lefebvre, 2004, p.15). Lefebvre defines 'arythmia' as a condition in which rhythms are incompatible and pathological. Another concept he refers to is 'isorhythmia', which specifies the equality of rhythms (Lefebvre, 2004, p.20).

Lefebvre takes the concept of rhythm from a very broad perspective. Describing the temporal, spatial and bodily rhythms, he mentions the concept of rhythm varying according to geographical differences.

3.1.2.5. Rhythms of Mediterranean and Ocean Cities

Urban life entails relation to social context and human activity. Urban spaces are the man made spaces that include human relations, activities and physical structures. Urban rhythms are unique to a specific location. Lefebvre has depicted urban rhythms of Mediterranean and Ocean cities. According to him, all of rhythm studies which are related to city life, body or geographic conditions of the cities need to be compared (Lefebvre, 2004, p.91). Thus, he first identifies significant differences between the Mediterranean and ocean cities. Ocean cities are conducted through cosmic rhythms of tides. It is defined as 'lunar rhythms' (Lefebvre, 2004, p.91). As to Mediterranean towns, the cyclical time of the sun is decisive primarily. It may be mentioned as two differentiations: solar towns of the Mediterranean and lunar towns of the oceans (Lefebvre, 2004, p.91). Lefebvre explains the separation of these cities in depth.

Lefebvre points out that the Mediterranean cities - Barcelona, Beirut, Naples, Marseille or Tunis - have different characteristics in terms of factors such as ethnicity, population, economic situation, history, culture and belief. Lefebvre informs that the Oriental Mediterranean - the Occidental Mediterranean, the cities connected to the Aegean and Adriatic seas are the distinguishing features of the European cities of the northern Mediterranean and the African cities of the southern Mediterranean. However, there are features that affect all these cities in common. The unique rhythm of the Mediterranean waves is different from the ocean. The climate also forms a common homogenous structure for all these cities. Olive trees, wine, etc. The commercial relations in the ports of the Mediterranean cities carry traces of Greek civilization (Lefebvre, 2004).

"The resources available to most of these towns, which they draw from their hinterlands, are limited. Industrialization was accomplished unevenly and with difficulty: it seems to have profoundly altered neither the traditions of exchange nor habits. On this basis of limited exchanges, power and political authorities that sought to dominate the town through the domination of space, were constituted very early. These powers drew and continue to draw on space as a means of control, as a political instrument " (Lefebvre, 2004, p.91).

Lefebvre expresses that the mediterranean coasts affect the formation of city-states 2500 years ago. City-states which maintain trade relations by expanding trade as much as possible, have become dominant even if they have small lands. In addition to material exchange, these commercial activities also provided communality through

picay, pillage, naval war, rivalries, conquest and colonization. It is also possible to observe this in Homer's *Odyssey* epic. Therefore, Lefebvre remarks that these cities are political cities. However, these boundaries are very different from the boundaries in the ocean cities. The dominant state in the city and the lands it owns have strong and weak qualities. According to Lefebvre, accordingly, there is always a duality between democracy and tyranny (Lefebvre, 2004, p.91). These cities are to be prone to the concept of 'arrhythmia'. Lefebvre reports that rhythm disorder is through the interventions of urban life. As a result of these interventions, heartbeats become ruthless and discontinuous. Urban life is a mixture of material, non-material, objects, words and signs. Lefebvre mentions the importance of relations between town, ports, space, cosmic time and the sea:

"..to that which unites these towns with the world through the mediation of the sea. If it is true that Mediterranean towns are solar towns , one can aspect from them a more intense urban life than in lunar towns , but also one richer in contrasts at the very heart of the town" (Lefebvre, 2004, p.92).

According to him, Mediterranean cities are characterized slower and cyclical conception of time. Lefebvre states that all forms of hegemony and homogeneity are rejected in these regions. He defines the characteristics of the Mediterranean city as follows:

"Many cities around the Mediterranean Sea have been built on hillsides. The steps connect the spaces with times, the house surrounded by a wall with the street, the square, the monument. The steps themselves represent a local time, the minutes required to climb up. In Venice, the steps of the stairway rhythmize the walk through the city" (Mayer, 2008).

Lefebvre defines ocean cities as cities connected to the cyclic rhythms of the tides. They are different from the cities located in the Mediterranean cities according to the ebb and tide movements of the coastal waves. The ocean cities defined as lunar cities since the moon affects the movement of ebb and tide (Mayer, 2008, 157). Whereas the characterization of Mediterranean states are brutal and powerless, violent and weak and state power penetrates in individual and social life, that the case in the oceanic cities is that social life and social relations based on formal rules. In Mediterranean cities, it is common to see the affiliation to clans, mafia and so on in social life (Mayer, 2008). The separation between public and private, external and intimate are witnessed in the civil and political society.

"In the Nordic and oceanic towns one can expect to find more regulated times, linked simultaneously to more restrictive, more disembodied and more abstract forms of (contractual rather than ritual) association" (Mayer, 2008)

Lefebvre is analyzing the ocean cities in the following way:

"On the Atlantic and in the north, members of the urban community, engaged insofar as people in their relations of exchange, abandon a good deal of their availability, hence of their time, to these relations. While on the Mediterranean, state-political power manages space, dominates territories, controls, as we have already said external relations without being able to prevent the townsfolk – citizens from making use of their time and consequently of the activities that rhythm it...In the Mediterranean, the cradle of the city state, the state, be it internal or external to the city, has always remained brutal and powerless – violent but weak – unificatory, but always shaky, threatened. Whereas in oceanic towns where the state and the political penetrated with fewer difficulties, therefore with fewer incidences of violence and dramas, they interfered profoundly with individual and social activities. The separation between the public and private, therefore between the external and the intimate, takes place everywhere where there is civil and political society, but it always has its own characteristics" (Lefebvre, 2004, p.93).

Lefebvre-the rhythmalist-demonstrated the difference between the rhythms of the Mediterranean and Ocean cities. In these cities, public places have social and collective rhythms and there are collective activities bringing people together. Lefebvre maintains that the rites are related to urban rhythms. Each ritualization creates its own time and rhythm. He says that "rites and ritualisations are intervening in everyday time, punctuating it. This occurs most often in the course of cyclical time, at fixed times, dates or occasions" (Lefebvre, 2004, p.94).

3.2. Definition of Rhythmanalysis

The concept of 'rhythmanalysis' is designed by Lefebvre as a continuation of '*Critique of Everyday Life*'. He states that urban everyday life consisting of many layers can only be analyzed through a complex and interdisciplinary method. As a method, Rhythmanalysis is a tool used to analyze temporality of everyday life. Lefebvre shows that interrelation of space and time shapes everyday life practices. The concept of 'rhythmanalysis' demonstrates the tension between linear rhythms, which are penetrating everyday life and cosmic-based cyclical rhythms. In the pre-industrial societies, cyclical time shapes everyday life.

The linear time of modern life and the capitalist system tends to dominate the cosmic-based cyclic times. The concept of 'rhythmanalysis' is more of an analysis of modern everyday life. Highmore defines the concept of rhythmanalysis as follows:

"Rhythmanalysis is an attitude, an orientation, a proclivity; it is not 'analytic' in any positivistic or scientific sense of the term. It falls on the side of impressionism and description, rather than systematic data collection" (Highmore, 2005, p.150).

Simpson (2012) notes "Rhythmanalysis broadly relates to the examination of the complex interrelation of a multitude of different temporalities, and their resultant organization and functioning, in the everyday life of the city" (Simpson, 2012, p.4). As for Lefebvre, rhythmanalytical project contains 'complete quantification of social time', and questions 'how quantification has conquered society in its entirety' (Lefebvre, 2005, p.130).

In the rhythmanalytical project, there is a potential to change even a short while during the cutting and organization of everyday life. For this reason, the method of rhythmanalysis "particularly useful in investigating the patterning of a range of multi scalar temporalities – calendrical, diurnal and lunar, lifecycle, somatic and mechanical – whose rhythms provide an important constituent of the experience and organization of social time " (Edensor, 2010, p.1).

According to Brighenti & Kärrholm (2017), Lefebvre's rhythmanalysis project is based on the phenomenological background. This project focuses on the lived temporalities. This project includes as much ecological analysis as it is in the field of phenomenology. It is only through the space that these temporalities can be understood. The special spaces that carry the temporalities are complex creations that are filled with social relations and meanings.

Lefebvre's last book, *Elements of Rhythmanalysis*, was published by his friend René Lourau after his death in 1992. Lefebvre and young philosophy students that were in touch had edited several journals including 'Philosophies and L'esprit' in the last period of the 1920s. In this period, Lefebvre developed 'theory of moments'. He was influenced by the philosophy of Bergson. He defined the 'moment' as "the attempt to achieve the total realization of a possibility " (Lefebvre, 2002, p.253). The notion of 'moment' is different from Bergsonian notion of '*durée*- duration'. The moment occurs in the daily life and has a long process (Lefebvre, 2004).

The Bergson distinguishes the concept of time into two components as qualitative form of lived duration and quantitative form of measured 'clock-time'. According to Bergson, the time of experience is irreducible. For this reason, the time is 'only be lived in the very specific time of its unfolding' (Simpson, 2012). Simpson explains these two components as follows:

"Duration refers to a heterogeneous temporality where there is a multiplicity of different qualities unfolding and where duration is this unfolding itself. In contrast, the latter refers to the chopping up of lived time into units, a mapping out of time in an objective series, a form of counting or measurement" (Simpson, 2012, p.427).

Bergson accepts time measurement as a product of intelligence. The measurement of time also creates a spatial representation. Clock-time (clock time) means "homogenous medium in which our conscious states are arranged alongside one another as in space" (Bergson, 2002, p.55). Bergson notes that while the concept of clock-time is being considered, the concept of duration is forgotten (Simpson, 2012).

There are many commonalities in Lefebvre and Bergson's view of time concept. However, this thesis focuses on theoretical approaches of Lefebvre. Prior to his rhythm variations and qualities, Lefebvre defines the concept of a 'rhythmanalyst', as a concrete actor. The concept of rhythmanalysis cannot be considered apart from an actor who performs and analyzes it. From a phenomenological point of view, rhythmanalyst fully perceives the rhythms of the body. According to him, there is nothing immobile. He perceives that stationary objects occur as a result of moving molecules, the earth and the sun movements. It perceives breathing, blood circulation, heartbeat, briefly, temporalities in the living organism.

In order to perceive rituals, he uses sense of smell as well as sounding and sight. Smell itself is also a rhythmic thing such as morning and evening, bright and dark, like the smells of beautiful weather and rainy weather, etc. The use of data obtained through all body and all senses requires an interdisciplinary approach. It is an approach consisting of physics, sociology, ethnology, biology, physics and mathematics. It presents a relationship between presence and the present. Drawing a picture means a simulation of the present. Presence tries to reveal itself in a time (rhythm). However, present takes its place through a depiction or copy. The act of rhythmanalysis converts everything in the present into presence. In this sense, the r rhythmanalyst has common features with the poet. Like a poet, he makes verbal acts with aesthetic meaning. While the poet was interested in words first of all, the r rhythmanalyst is interested in temporalities and the relationships established by temporality (Lefebvre, 2004, p.24).

In the chapter 'Seen from the window' in his book *Elements of Rhythmalysis: An Introduction to the Understanding of Rhythms*, Lefebvre conveys street rhythms he observed from the window of his apartment where he lived as a rhythmanalyst. Lefebvre spent some time in an apartment in Rue Rambuteau Street in Paris. Lefebvre

observed the ancient, modern traditional, creative, active and lazy features of Paris, for the Archives Nationales (where historical documents are preserved), the Hôtel de Ville (the city government of Paris), the headquarters of the Banque de France, the Arts et Métiers (the Center of Engineering and Industrial Design) and The Center Pompidou) are very close to where he lived. Lefebvre says that to some extent it is necessary to realize rhythm analysis action to understand and to analyze rhythms (Lefebvre, 2004, p.27). The window selected as an observation point is not an abstract location to reach the visual and auditory tangible data. It is a real position that allows you to see and at the same time lead to the concept of what is happening. Observer is included into what happened on the street. Lefebvre explains the method of grasping rhythms as follows: "To grasp a rhythm it is necessary to have been grasped by it" (Lefebvre, 2004, p.27).

Lefebvre says that the person walking on the street and the person observing in the window perceive the rhythms differently. The walker has difficulty in perceiving his or her body rhythm in rhythm, buzzing and voices. Noise, flow and rhythms can be observed objectively for the person who is observing from the window. Lefebvre expresses his observations as follows:

"The people produce completely different noises when the cars stop: feet and words. From the right to left and back again. And on the pavements along the perpendicular street. At the green light, steps and words stop. A second of silence and then it's the rush, the starting up of tens of cars, the rhythms of the old bangers speeding up as quickly as possible. The harmony between what one sees and one hears (from the window) is remarkable" (Lefebvre, 2004, p.29).

The area on the other side of the street (opposite the Pompidou Cultural Center) is occupied by the shopping center named as Beaubourg Mall. People walk back and forth here. Different identities can be identified such as young and old, tourists, couples, single walkers, etc. Actors of this diverse identity leave their rhythm to the vehicle traffic when the red light goes out (Lefebvre, 2004). Lefebvre describes the rhythm of the street as follows:

"Sometimes, the old cars stall in the middle of the road and the pedestrians move around them like waves around a rock, though not without condemning the drivers of the badly placed vehicles with withering looks. Hard rhythms: alternations of silence and outburst, time both broken and accentuated, striking he who takes to listening from his window, which astonishes him more than the disparate movements of the crowds" (Lefebvre, 2004, p.29).

Lefebvre tells us that in order to perceive rhythms, time, mediation, city and human beings are needed. He classifies human rhythms as slow rhythms. Lefebvre describes the changing rhythms in the following way:

"Other, less lively, slower rhythms superimpose themselves on this inexorable rhythm, which hardly dies down at night: children leaving for school, some very noisy, even piercing screams of morning recognition. Then towards half past nine, it's the arrival of the shoppers, followed shortly by the tourists, in accordance, with exceptions (storms or advertising promotions), with a timetable that is almost always the same; the flows and conglomerations succeed one another: they get fatter or thinner but always agglomerate at the corners in order subsequently to clear a path, tangle and disentangle themselves amongst the cars" (Lefebvre, 2004, p.30).

According to Lefebvre, the aim of rhythm analyst is to "listen to a house, a street, a town, as one listens to a symphony, an opera. Rhythm analyst, thus, knows how to listen to a square, a market, an avenue" (Lefebvre & Regulier, 2004 /1986, p.87-89).

3.2.1. Historical Background of Rhythm Analysis

Today although the concept of rhythm analysis is referred to by Henri Lefebvre, it is a concept that was discussed by many thinkers before. Emile Durkheim and Marcel Mauss, pioneers of French sociology, French phenomenologist Gaston Bachelard, the Austro-Hungarian choreographer Rudolf Laban, the German art historian Aby Warburg and the cultural theorist Walter Benjamin are interested in this concept (Brighenti and K arrholm, 2017).

In his book *'Laws of Imitation'* Tarde (1903), as a pioneering figure, explains the universe in three fields of science; physics, biology and social sciences. According to him, the universe becomes visible through 'repetition' and 'imitation'. For him, the physiological, biological and social worlds are subject to the same universal law, 'universal repetition law'. According to Tarde to make a difference between society and nature is meaningless. He analyzes an event in the physical world by comparing it with the sociological and biological world. He explains the events by dividing the universe into three parts which are constantly in communication with one another. When describing an event, it refers to these three worlds. Tarde makes his studies by taking advantage of the areas of psychology and natural science. For this very reason, his work has an interdisciplinary structure (Aksakal, 2014).

Durkheim mentions the dual rhythms of social life in his book *The Elementary Forms of Religious Life*, which was published in 1912. According to him, these rhythms symbolizes gathering (synods) and dispersing times (dispersals) for religious ceremonies. He declares that social rhythms are parallel to the rhythms of nature, and they are not accidental. Rhythms are divided into cosmic, biological and psychological rhythms.

The concept of rhythmanalysis is included in the book *A Ritmanalise* published by the Portuguese philosopher Lúcio Alberto Pinheiro dos Santos in 1931. In addition to that, Bachelard referred to the concept of rhythmanalysis in his book *La dialectique de la durée* in 1936, in which he addresses the concept of 'lived time'. According to him, the pattern of the flow of time is established on the moment (Bachelard, 2010, p.41). Dos Santos reveals the theory of vibration that separates from the Bergsonian philosophy. It is mentioned that all these philosophers may have been influenced by the 'universal repetition theory' of Gabriel Tarde (Brighenti & Kärholm, 2017).

There are differences in the methods of Bachelard and Dos Santos. Dos Santos (1931) reveals the method of rhythmanalysis as a therapeutic discipline. The aim of this method is to improve vital rhythms, prevent rhythm disturbances and increase production of individual rhythm. Bachelard explains rhythmanalysis within the scope of psychoanalysis. He reveals the power of man's change and transformation. In Dos Santos' rhythmical concept, the rhythms are not defined as abstract and singular, but as plural and concrete concepts. From a literary point of view, Bachelard is the only European theorist who supports Dos Santos. Bachelard's adopted rhythm is the basic temporal concept of the temporal activity and the actual basis (Bachelard, 1936, §VIII-IX). Bachelard makes use of the Bergson philosophy, but there are contradictions at the core. These contradictions are expressed as follows:

"The notion of temporal duration – as well as, more generally, the notion of time – cannot for Bachelard be explained in abstraction from the dialectic tensions that compose it. Duration is, in fact, rhythmic, made of discontinuities between efforts and rests, so that time features as alternatively a resource and an obstacle. Because life is a discontinuous succession of 'events', human rhythm is always an effort at 'rhythmising' that requires active as much as passive components" (Brighenti & Kärholm, 2017, p.6).

It can be deduced that Lefebvre is influenced by Bergson's ideas (Fraser, 2008). For this reason, it is necessary to explain Bergson's thoughts on time and space in detail. Bergson has developed ideas on the concept of real time. According to Bergson,

mathematical time is a line. The line representing the finished events is static. Real-time comprise the things that are happening. According to him, the real thing is flow and change. For this reason, real time is not mathematical time. At this point, he refers to the concept of '*duration*'. According to him, real time is the perception of change in human consciousness and in the soul. He defines the real time as the '*duration*'. The concept of duration exists subjectively in spiritual and real life. It is continuous and incalculable. Time is a concept that measurable objective and abstract. "There are two types of time in real life; the first is the irreversible time progressing in chronological order in real life. The second is the non-chronological time which takes us to past, present and future through our memory (Demir, 1994, p.49).

Bergson evaluates the second time as real time. Creativity and change are at the core of real time. According to Bergson, abstract time exists in space (Yılmaz, 2011). People use the expression "3 hours passed", when people we get up from somewhere and go to one place. In reality, nothing has gone past. We are creating the idea of a livelihood, aggravation, passing of time between events in our presence " (Topçu, 1968, p.25-26).

According to Bergson, science focuses on the measurement of time. Science deals with the flow of time, not to the concept of actual living time. According to him, science cannot explain the actual time period. It is not the real time that science can measure, but the machine. Positive science is not based on flow. It focuses on the positional change of objects. Like everything in the world, the present time itself is constantly changing. According to Bergson, the period is the merging of the past with the present moment through memory (Demir, 1994, p.6). The real time is qualified. The period is independent from spatial relations and cannot be defined (Topakkaya, 2004, p.2). The concept of time is not material like space. Time means time lived. Time matched with spatial events is not real time. The change in the positions of successive objects in the space cannot define the real time (Yılmaz, 2011). Bergson's second important concept is 'memory'. For him, memory is "a reality that completely hides our past" (Bergson, 1986: p. XVII-XVIII). Bergson describes the place where the past now lives, as 'memory'. The past exists in two distinct forms in memory: the loose mechanisms and independent reminiscences (Russel, 2000, p.159).

In the book 'Theory of the Feast' published in 1939 by the French essayist Roger Caillois, who is Durkehim's nephew and a student of Marcel Mauss, the concept of 'feast' is defined as " as that periodic moment that rhythmically re-actualises the original

time (Urzeit) when society itself is created" (Caillois, 1980[1939], p.129). He continues that,

"The rhythmic occurrence of the feast thus acts in a homeopathic way, by unleashing the primordial disorder and its unbridled contagious climate, only to seal it in a timespace accurately set apart from the rest of ordinary life. The world can only be re-generated by the feast in a mythic timespace that stands in opposition to everyday existence" (Caillois, 1980[1939], p.129).

In a similar vein, Mauss (1950) argues that man is a rhythmic animal. The concept of rhythm not only the function of ritual moments, but also it places in economic and technological activities. He studied the rituals starting from the body scale. He observed that people need to be synchronized by sharing the same rituals in order to move with others. He also mentions that body techniques are actually instruments that aim to capture and maintain similar rhythms to be compatible with other people. He pointed out that the basis of the change in economic life is also arrhythmic achievement. He argued that the concept of gift was the first transaction in human history. Receiving a gift, preparation and conversation are activities that continue at certain rhythmic intervals. This process, which includes acts of expectation, acceptance and conversation, is described as a rhythm of change (Brighenti & Kärholm, 2017).

From the 1960s to the 1980s, Henri Lefebvre reinterpreted the concept of rhythm by being influenced by these philosophers' (Bergson, Dos Santos, Bachelard) views on rhythm and time, Marxist approach and the philosophy of Situationists. According to Lefebvre, rhythms not only symbolize natural and social events, but also express class dominance. Firstly, Lefebvre refers to the concept of rhythm in his work '*Critique de La Vie Quotidienne II*' (1961). Secondly, in his book '*La Production de L'espace*' (1974), he offers a wide range of work on rhythm analysis. Then he publishes several articles with his wife about the concept of rhythm analysis (Lefebvre 1981; Lefebvre and Régulier 1985; Lefebvre and Régulier 1986). These articles were then extensively published in the form of a book called '*Éléments de rythmanalyse: Introduction à la connaissance des rythmes*' in 1992.

Lefebvre developed 'the theory of moments', which is the starting point of the concept of rhythm analysis in his book '*Critique De La Vie Quotidienne II*' in 1961 (translated in 2008, published as *Critique of Everyday Life, Vol. 2: Foundations for a Sociology of the Everyday*). He mentioned about the concept of rhythm and

rhythmanalysis in his book *"La Production de L'espace" (1974) / Production of space (trans.1991)*. In the 1980s, he was working on a 'Rhythmanalytical Project'. He started to explain his project in the third volume of the Critique of Everyday Life (originally, Critique de la vie Quotidienne, III) which was published in 1981. Two articles dealing with the rhythmanalysis were published in 1985 and 1986. Two of them published with the support of his wife Catherine Régulier. The First article *"Le Projet Rythmanalytique (The Rhythmanalytical Project)"*, which was written together with his wife was published in the journal of *Communications* in 1985. His second article, which was titled *"L'Essai de Rythmanalyse des Villes Méditerranéennes"*, was published in 1986. *'Éléments de rythmanalyse. Introduction à la connaissance des rythmes'* was consisted of the guidelines which were gathered in the posthumous work published in 1992. The translation of this work, "Rhythmanalysis: Space, time and everyday life" was written by Stuart Elden and published in 2004. Lefebvre's this work has been a source for many different studies.

3.2.2. Evaluation of Rhythmanalysis

Lefebvre's 'Rhythmanalytical Project' is a study aiming to look at the city with interdisciplinary concepts emerging from the intersection of phenomenological and Marxist perspectives. This project study also suggests ways to transform it while describing urban life. It treats everyday rhythms as part of both a system product and existential reality. His analysis is not limited to the use of urban space only. Lefebvre also deciphers the sources of the rhythms that make up everyday life in the urban space. This project is about the creation of urban space by the urban users through differentiation of time by way of social production. The concept of rhythm reveals a relationship with a place in time. Therefore, this project reveals the unique moments that result from the combination of time and space.

The Rhythmanalysis Project differs from the research of architects and urban planners such as Gehl, Lynch and Whyte. It examines the city with the character of 'rhythmanalyst'. It focuses on the rhythms that produce the urban space while observing the daily life of the city. Movement and repetition bring time and space together. The focus of this project on the notion of 'movement' reveals the dynamic character of the city.

Urban spaces are produced by repetitive everyday practices. Typical qualities of urban spaces can be understood through the concept of rhythm. These qualities become visible as long as they are integrated by the social actors with the rhythms of social life (Stavrides, 2016, p.29). The social rhythms are collectively produced through space. This production provides a connection between the actions previously performed and the actions of the present. Therefore, it reveals the relation between space and time.

The method of rhythm analysis is of great importance in expressing the components of the space while analyzing the current character of an urban space. This method manifests the relationship between the actors forming social space, the effects of linear and cyclic rhythms, rhythm sources and the forms of rhythm production, time-changing everyday practices, the dominant power on the space and connection between cosmic and capitalist rhythms.

CHAPTER 4

CASE STUDY: A SEARCH ON SOCIAL PRACTICES AND RHYTHMS OF “KIBRIS ŞEHİTLERİ STREET”

"The observer in everyday life performs other abstractions from the subjective point of view. For instance, such abstractions are made by the partner of the 'actor' " (Schutz, Collective Paper, p.29).

The rhythms affect the daily, weekly and yearly experience of place. They prevent the perception of the place from being static because rhythms are dynamic and penetrate into space. The rhythms that reveal human actions and practices include timeliness and processes providing a lot of information about the material, perceptual, social and cultural context of life.

The rhythm analytical method can enable to discover the rhythm characteristics that are varied as steady, intermittent, volatile or surging in the continuous re-existence processes of the places in these flows. The effects of localized, national and global scale of rhythms penetrating the place can be understood by analyzing the rhythmic movements of people, bodies, social practices and nature. In this context, Kıbrıs Şehitleri Street, which has many different functions and activities in the province of İzmir, will be discussed in this section.

4.1. History of The Street

Kıbrıs Şehitleri Street is a pedestrian street that is used by people from different ages, professions, income and socio-cultural groups. This heterogeneity distinguishes it from other urban spaces. Not only on specific or special occasions, but also in the everyday or ordinary life of the city, it preserves its multi-actor and multi-functional structure. There are many factors that can influence the formation of this rich public use area.

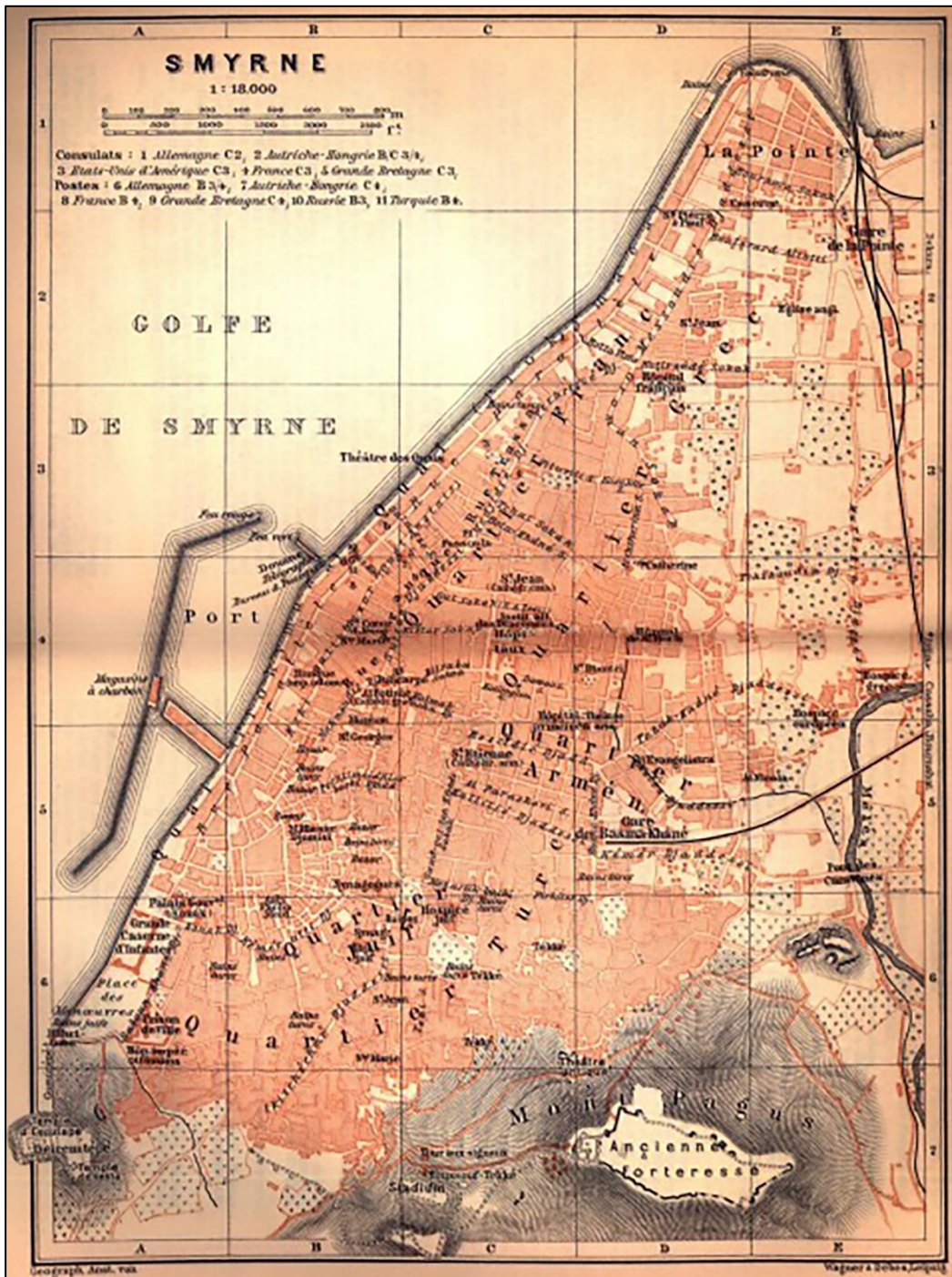


Figure 24. Old City Map of İzmir, in 1905
(Source: Konstantinopel und Kleinasien, Leipzig Karl Baedeker, 1905)

The historical background of this street also contains many details reflecting İzmir's city identity. The way to the beginning of Kıbrıs Şehitleri Street, that is, the part extending to Gündoğdu Square and Sevinç Patisserie was named as "Bela Vista", which means 'beautiful landscape' in Italian, is located in the continuation of Frenk Street, the main axis of the famous Frenk Quarter. Before the fire of İzmir in 1922, this street was called 'Mesudiye Caddesi'. In the Ottoman period, this street was called "Mesudiye Street", where people lived without any discrimination of language, religion and race (Figure 24). This street is a place where social life is alive. It is the center of many activity venues such as many different cinema and summer cinemas. (Baltazzi, 2011)

This street from day to day contributes to the daily life of the city as a center for the city's art activities. Nowadays, it is an axis that collects many functions such as business centers, cafes, restaurants, health centers, professional rooms, high schools and various special education institutions, offices. For this reason, it is an urban focal point that brings many people together from different cultures, ages, different professions and income groups. Located at the beginning of the Street of Kıbrıs Şehitleri Street, Sevinç Patisserie maintains its presence as a landmark for İzmir at the present time. This street has many social actors as well as meeting, gathering, meeting place, protest area. These are social actors, street artists, peddlers, flower sellers, businesspeople, periodically musical and theater events, and children who have been playing music for the last two years with the refugee problem.

Today, the street is continuing its hectic life as it was. The fact that this street has an important place in the everyday life of İzmir is confirmed when urban rhythms and daily life activities are observed.

4.2. Information About the Site

The reason of selection to this street is related to variety of actor types. This street is used intensely by the city dwellers and it is reproduced every day by social actors with different action types. It is located in Alsancak region of Konak district of İzmir. In the south of the street is the International İzmir Fair, the Kordon shoreline is in the west, the İzmir Harbor is in the north, and the Alsancak Train Station is in the east.

Kordon, which is completely pedestrianized and green area, covers Cumhuriyet Square, Gündoğdu Square and Alsancak Ferry Pier. There is also an area on the 2nd Kordon, the continuation of Kordon and the northern end of Kıbrıs Şehitleri Street, where cruise ships are docking (Figure 25, 26).



Figure 25. Location of Kıbrıs Şehitleri Street in İzmir

It is possible to reach the street using sea route, highway and Izban line. The starting point of the street starts with the area bounded by Talatpaşa Boulevard. Sevinç Patisserie, which is located at the starting point, has an important place in city memory. There are many stores, shops, restaurants, bookstores, museums, schools, bars, hospitals, business centers and cafés on the street which is about 2 km length. There are many different quality of streets opened to the Kıbrıs Şehitleri Street. They contribute to the diversity of the actors and functions of the street. These capillary streets, which emerged as a result of the permeable structure of the Kıbrıs Şehitleri Street, provide interaction with the sea and the Kordon.

This street that people use for gathering, entertainment, protest, shopping, eating and drinking activities is also a field where many political and social events are exhibited at the same time. All these features have made the dynamic and multi-actor structure of the Kıbrıs Şehitleri Street. For this reason, this street has been chosen as the field of observation and application of the theories of everyday life and urban rhythms.



Figure 26. Landmarks of the Site

Kıbrıs Şehitleri Street is important in terms of linking the coast with the center of Izmir. For this reason, it is the hangout place of the citizens in daily life. On the grounds of the proximity of the other landmarks of the city, this street is preferred by city users. This street is very close to Gündoğdu and Cumhuriyet Square in Kordon. These places, which have important moments and rituals in the memory of the city, also affect the Kıbrıs Şehitleri Street. There are many streets of different qualities extended vertical direction to this street. (Figure 27). These streets provide transportation of the city users coming from Kordon and the ports to Kıbrıs Şehitleri Street.



Figure 27. Kıbrıs Şehitleri Street and Other Streets

As it is located in the middle of many transportation axes, has an indirect relation with the sea, has many different functional buildings, is located in the city center and is located in the center of social life of the city in the old times, morphological analysis of the area helps to understand urban rhythms in everyday life. Ground floor use of the street has been analyzed in detail (Figure 28). As a result of this analysis, it is seen that the ground floor functions are very different from each other. As a result, the user profiles of the street also vary. It is an urban space where many people from different ages and professions come or meet.

The fact that most of the buildings on the street are used as offices or business centers and schools are located in the vicinity of the street increases density of people during the beginning and end of the worktime. At noon, it seems that people working in the region have gone out for dinner activities. After the end of the workday, the presence of entertainment venues and cafes ensures that the street will be hectic at night.

Characteristic of the physical environment has an impact on the actors' movements and types of actions. The types of ground floor units and commercial functions affect the rhythm of the street. The types of actions such as gathering, clustering, transition, encounter, waiting, sitting, etc. vary according to the functions of the buildings.



Figure 28. Ground floor function analysis of Kıbrıs Şehitleri Street

4.3. Action Type Analysis

The identification of the everyday life rhythms of the street and the actions of the actors make the traces of Lefebvre's concept of 'lived space' visible, which is produced through social relations.

At the same time, the identification of all rhythm sources forming the rhythm of the street, the determination of the action variety of the actors, and the reading of the cyclical and linear rhythms that affect the daily life along the street have been made in response to this question: "Can the rhythm analysis method be reinterpreted to understand everyday life? ".

Two different types of observation have been identified to observe the street rhythms. The first is to observe from the constant points with the greatest number of actions, allowing the different rhythms of the street to make the best observation, and the second is to apply the rhythm analysis method by walking throughout the street.

The intensities of actions intertwining along the street increase at certain points and decrease at certain points. These different rhythms sometimes overlap and differentiate the rhythm of the street. Just as Lefebvre's definition of 'eurhythmia', components that are perceived by different senses such as sound and smell, as well as the different movement rhythms of different actors, come together in harmony and form the rhythm of the street.

In order to reveal the rhythm of the street, it is necessary to identify specific points. These selected points are points where the diversity of daily activities is excessive and the pedestrian circulation is intense. For this reason, these points are important locations that affect the change of daily rhythm of the street. These points, which enable different actors to be included in the street, were selected as observation points and data points where activities affecting urban rhythms are measured.

In order to observe the rhythm of the street, points that best reflect the diversity of activity and actors have been identified. Lefebvre's 'rhythmanalyst' metaphor has been a source of inspiration for these observation points. Listening and observing the streets as an analytical solution reveals the connection of actor and space through everyday life. These points where the rhythms of everyday life are observed contain many different types of actors. These areas, which enable action diversity, have a dynamic characteristic. They reflect the unique identity of the street (Figure 29)

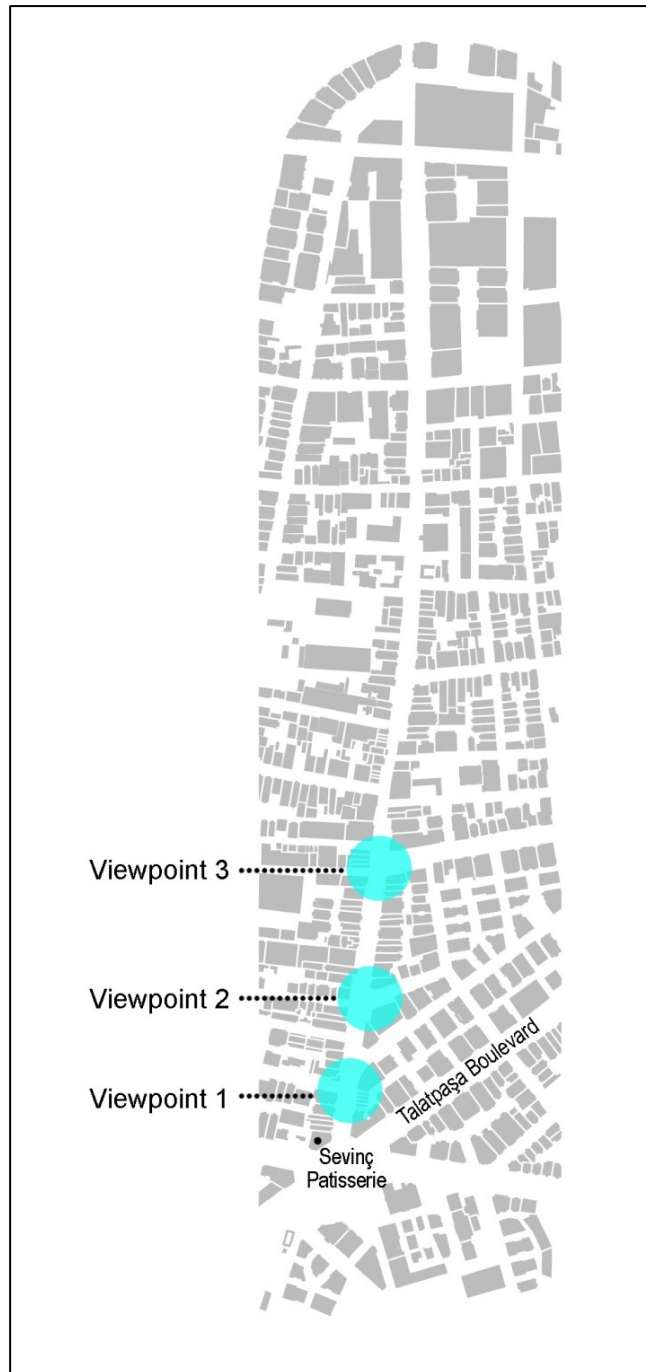


Figure 29: Viewpoints on the street

These observation points also reveal the tactics used by many different actors in everyday life. These tactics are the identity of the actors. The interaction between the fixed and mobile actors of the street and the urban users is also a representation of the relations between man, place and practice, which symbolize Bourdiue's integrated life style in the concept of 'habitus'. As a result of the emergence of different actors in the

urban space, which is determined at different times of the day, the rhythm of the street also changes. The visual, auditory practices of different actors on the streets, the different practices of moving the sense of smell, the temporal and spatial rhythms of nature and the capitalist system combine to form the unique rhythm of the street.

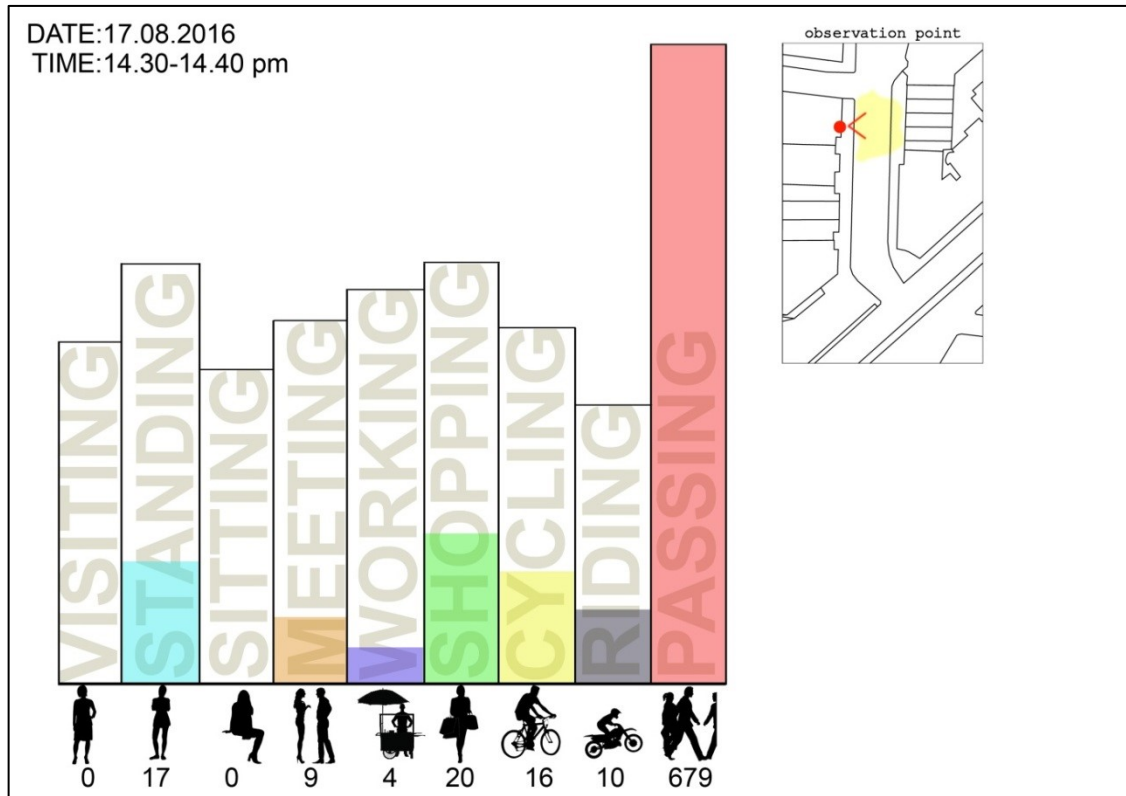


Figure 30. Viewpoint 1- action types

At the point designated as Viewpoint 1, the data are obtained from observations made in the cafeteria. As a result of observations made at noon, it is observed that transition activities at this point is intensive, shopping activities are increasing. This point is preferred as the meeting point generally. It has been seen that fixed and mobile actors are actively working in this period. The more it is close to the starting point of the street, the more traffic noise is. Non-governmental organisation members also actively work at this point certain hours of the day (Figure 30, 31).



Figure 31. Viewpoint 1- actor types (photos taken by Author)

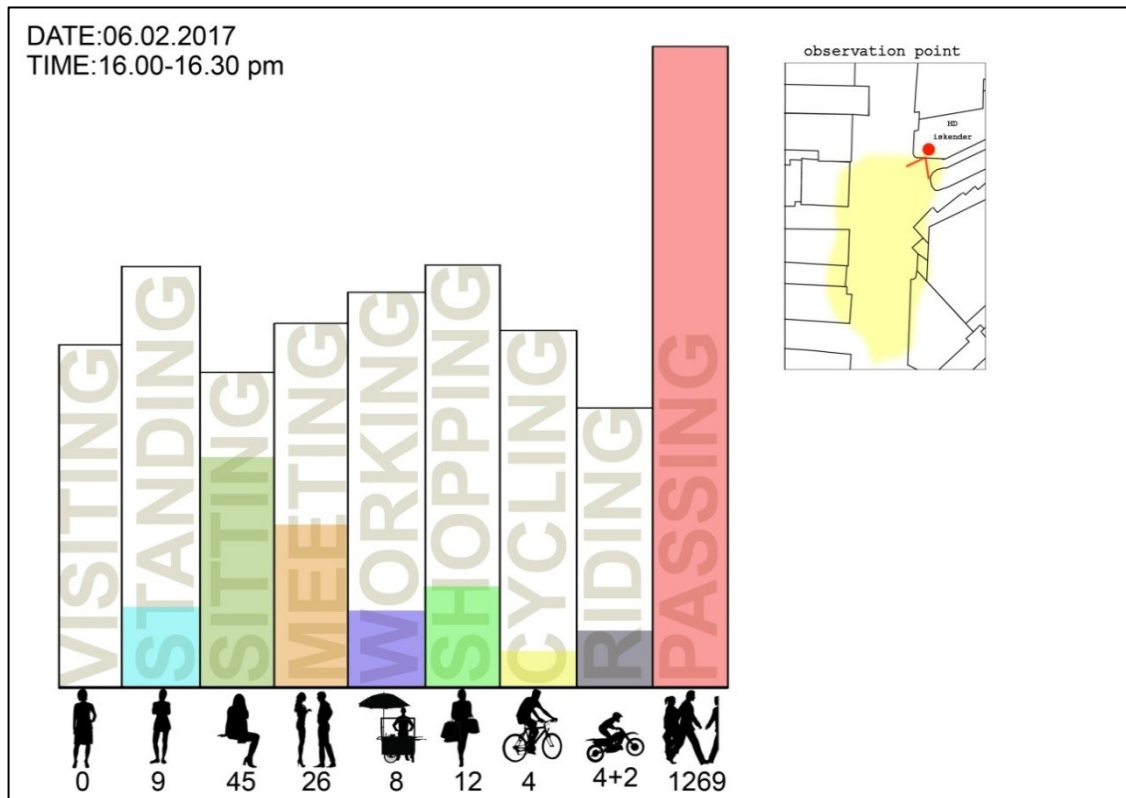


Figure 32. Viewpoint 2 - action types

At the point designated as ' viewpoint 2 ', where food and beverage activities are high in number, different types of actors are observed. Especially brochure distributors who advertise their cafés are gathered at this point. These actors who invite the walkers on Kıbrıs Şehitleri streets to their cafes on the alley, lead to change people's walking routes, speed and rhythms. The actors identified during this observation are recyclable material collector, motorbikers, water bottle carriers with trolley, cyclists, shoeblacks, brochure distributors, car drivers, postmen with trolley, pedlars (manav cumhur), municipality street cleaners. All the actors except the shoeblack are mobile. The *HD Iskender restaurant* is a meeting point for people. Owing to locate the restaurants and cafés with outdoor seating units at this point, the human voice is quite intense. At this point, number of sitting people is high because of the places that is enabled the gathering people such as restaurant, cafes, etc. when compared to the other nodes (Figure 32, 33). However; free-seating areas in viewpoint 3 is higher than this point.



Figure 33. Viewpoint 2- actor types (photos taken by Author)

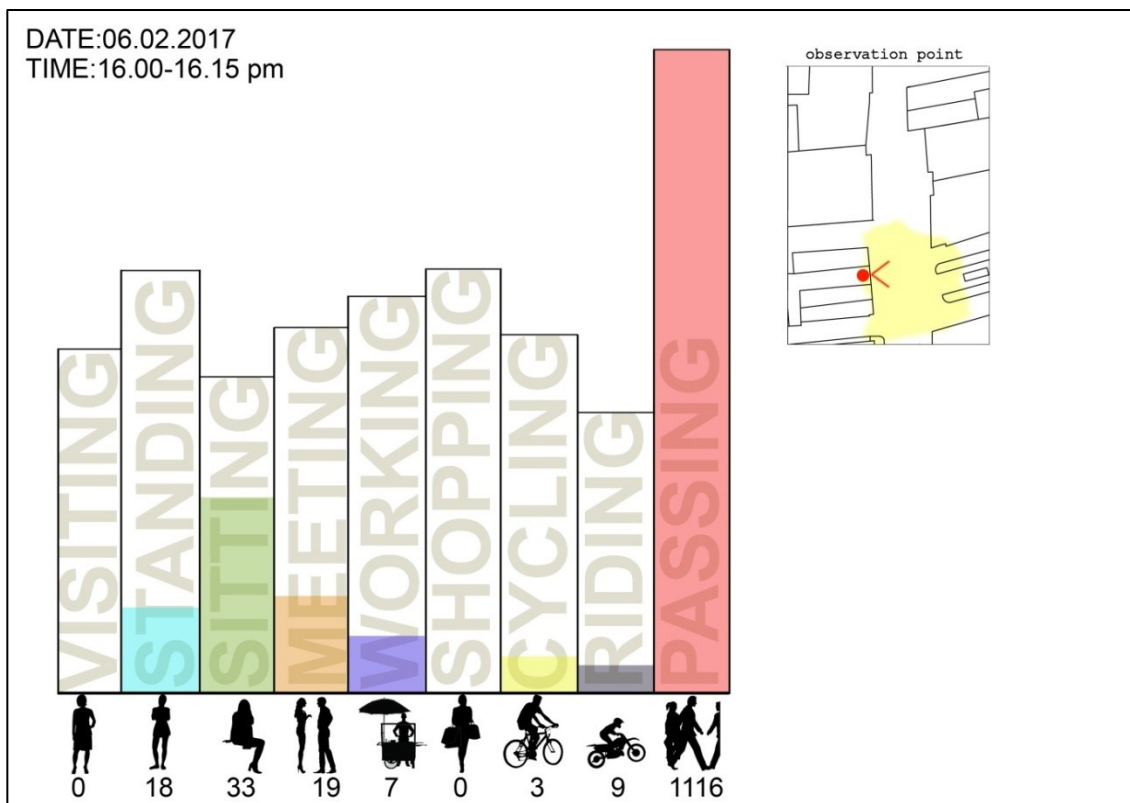


Figure 34. Viewpoint 3-action types

Compared with the other points in terms of diversity of activity and number of actors, viewpoint 3 is a point where the rhythm variety is more. The positioning of free seating areas ensures that the street is not only a transit route but also a resting point. At the same time, this spatial form provides an area for the realization of social and group activities. This point, which is a small square, forms a space for activities that determine the identity of the street. The small square is surrounded by eating and drinking units. This square is heavily used by motor vehicles, cyclists and mobile vendors to pass to the Kordon. This part of the area is also used as parking space for motor vehicles. Actor types at this point are, cyclists, motorbike users, water bottle carrier, simitçi, municipality street cleaner and postman with trolley (Figure 34, 35).

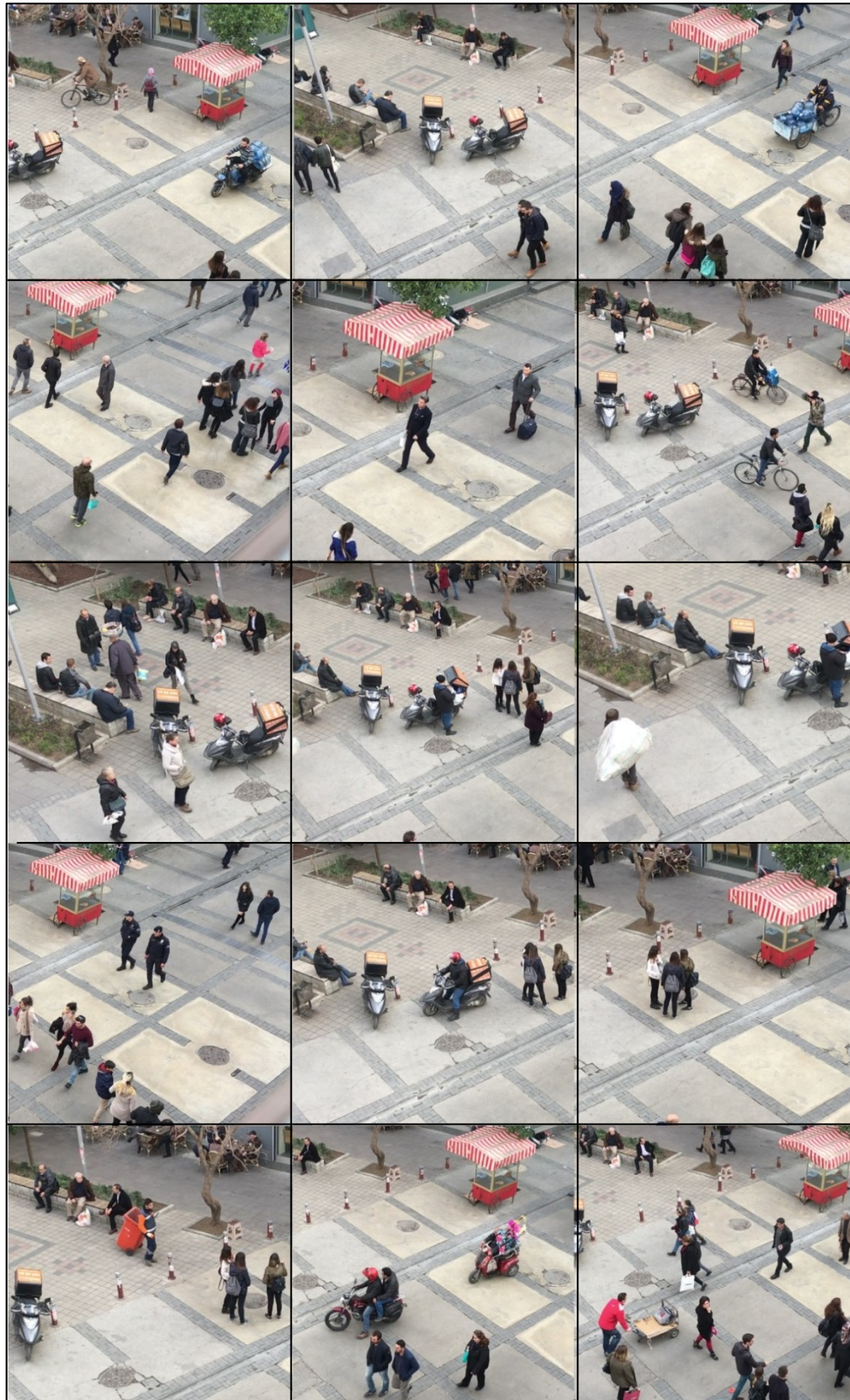


Figure 35. Viewpoint 3- actor types (photos taken by Author)

4.4. Action - Actor - Sound Analysis of the Kıbrıs Şehitleri Street

It is possible to talk about everyday routines repeated at regular intervals every day in the daily life of the Kıbrıs Şehitleri Street. In the early hours of the morning, certain groups of people use this street as a transit place to go to work or to the school at the same time of day. Commercial and social life practices are revitalized at lunch and dinner as well as business and school life. This urban space, where ordinary practices of daily life are performed in a similar manner by certain groups of actors at certain intervals, is also a 'habitus' composed of many different actors at the same time. Non-governmental organization workers, mobile sellers, street artists, cafe advertisers, musicians are actors who build the daily identity of the street.

This urban space, which has a more complex actor and action map than the daily routines of local tribes, is a cosmopolitan area with unpredictable and anticipated rhythms where multiple applications are performed. This urban space, which is the meeting, gathering, organizing place of the city, is also the field of many tactical applications. These tactical applications of informal occupational groups are part of the everyday life of the street.

The street has been observed as a passive participant such as rhythm analyst in various days and seasons. As a result of the observations made on a Monday in February, the positions of the actors in the street, the types of actions, the sound levels and the activities of the fixed actors were determined (Figure 40,41). It has been detected that how actors used this street, what types of actions are observed, what factors affect the diversity of the action, and how the actors appropriate the urban space.

The rhythmical analysis of the street was made at three different times. The first voice recording was done on a Monday in February. At the beginning of the street, where the main street is over, there was a busy traffic noise. People were waiting for the traffic lights to turn green to cross the street. At that time, lottery seller and stable florist were located at the beginning of the street. Although walking people were observed generally, motorbikers and cyclists were also encountered. At the beginning of the street, two cyclists passed. There was no outdoor usage of the cafes due to winter season. For this reason, the street occupation was not in the cafes, but on the street. There were people sitting in front of the kiosk on the right side of the street. There were many

different stable actors on the way to the junction of the two streets. The florist and the lottery reseller were located at the intersection of the streets.

In addition to these actors, municipality street cleaner, recyclable material collectors and UNICEF employees were strolling as active actors in the region. There were people eating in the open spaces of the restaurant in the corner. Beyond the restaurant, the 'simitçi' who is a stable actor at the intersection of Kıbrıs Şehitleri Street and the street on the left was still there during these hours of the day. After passing the intersection of streets, it was that people were sitting in semi-open seating areas in the cafe and bakery shops on the left side. A few people were waiting to meet in the corner. It is possible to say that the humming of human voices and the smell of coffee increased while passing through this region. There was a shoeblack across from these cafés.

A few people were standing by next to him. After a few steps, the intensity of walking on the street was decreasing. After crossing the intersection of the streets, the density of people in the streets increased again. There was a shoeblack on the left side of the street again. A few steps later, the actors on the street were diversified. There were two more lottery sellers. It was seen that the movable actors, Manav Cumhur, was carried goods with his tricycle. A few mobile pedlars were passing by with their tricycles. A little further ahead, at the intersection of the three streets was the fortune-teller Nurella on the left side of the street. This outstanding actor had been on this street for a long time. She was reading the runes on the street. She has adopted this place as her home. She has created the decor of her own space. She has developed her own tactics, creating her own personal space. She also performs their act of praying here during the day. She reads her journal and eats her food in her temporary place.

Then there was a small square area where three streets intersected. There were seating areas in the area where the street expanded. Many actors gathered in this small square. Simit seller and shoeblack were constant actors. In addition to these, there were different mobile actors in this area such as two recyclable material collectors, two water container carriers, and a policeman. At the same time this area is a waiting and meeting place for people. After passing the secondary street that opened to the Kıbrıs Şehitleri Street, there are a lot of food smells and human voices from left side restaurants. At the same time, the street gets narrows in this part. There are many different rhythms such as the density of walking people, the sound of people eating at restaurants, and the smell of the street in this area. The niche at the intersection of the bookstore and the optician shop on the right side of the street is a waiting place for people.

After passing this area, the density of the street was greatly reduced. People were sitting in the cafes on the left side of the street. On the second niche on the right, there is a smell of food coming from the restaurant. After that, there were people walking and waiting on the street. As I continued walking, the number of people walking on the streets and the number of people sitting in the cafes was increasing. At the intersection of four streets, there was a very dense human voice and music sound from the café on the left corner. In the later parts of the street, markets, business centers and ATMs are located. For this reason, the number of people waiting and standing increased. There are still people in cafes in certain sections of the street. Kıbrıs Şehitleri Street is used actively at noon during the winter season. The diversity of the actors on the street also reveals the level of use of the street (Figure 41).

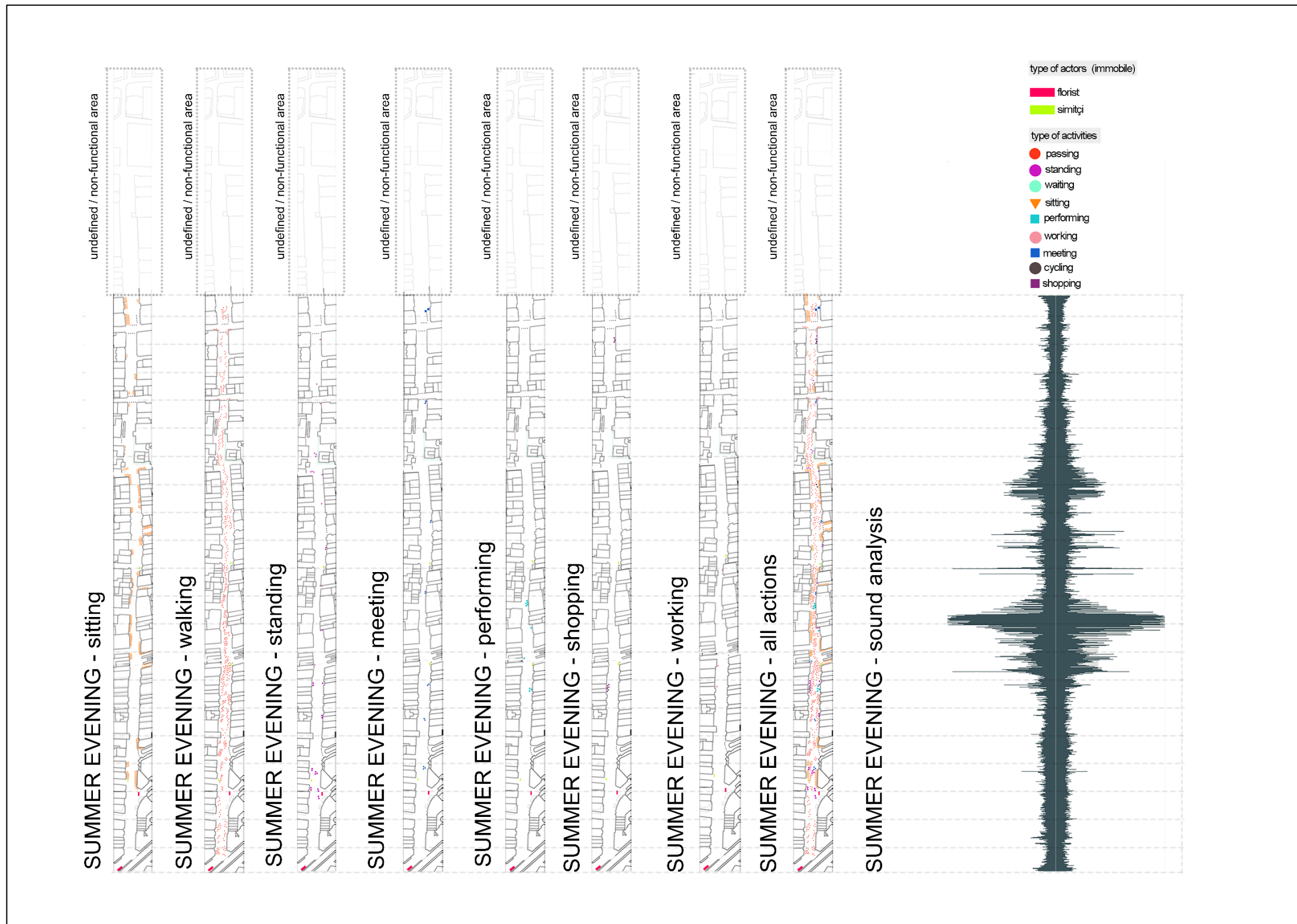


Figure 36. Urban- rhythms -summer evening

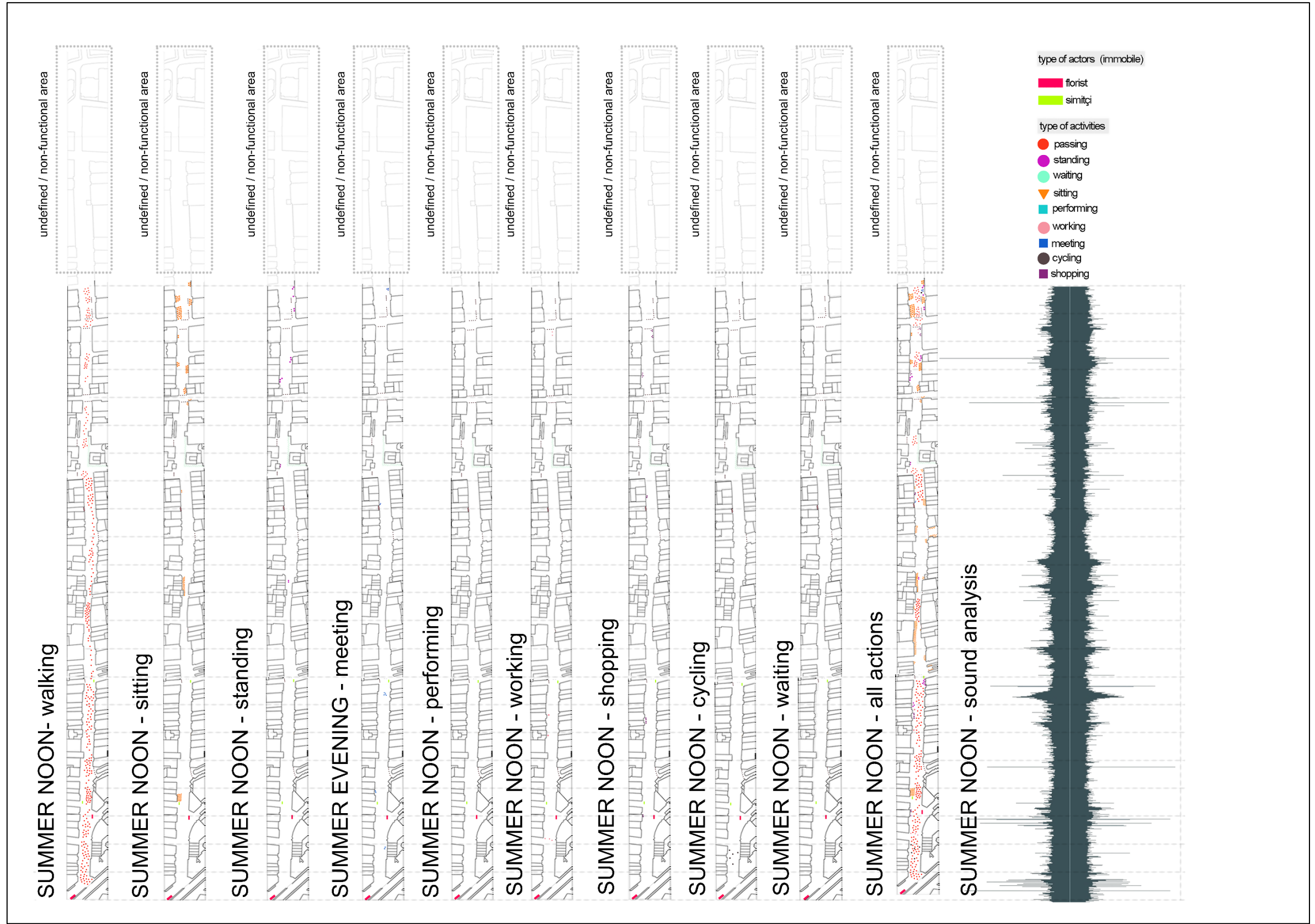


Figure 37. Urban- rhythms -summer noon

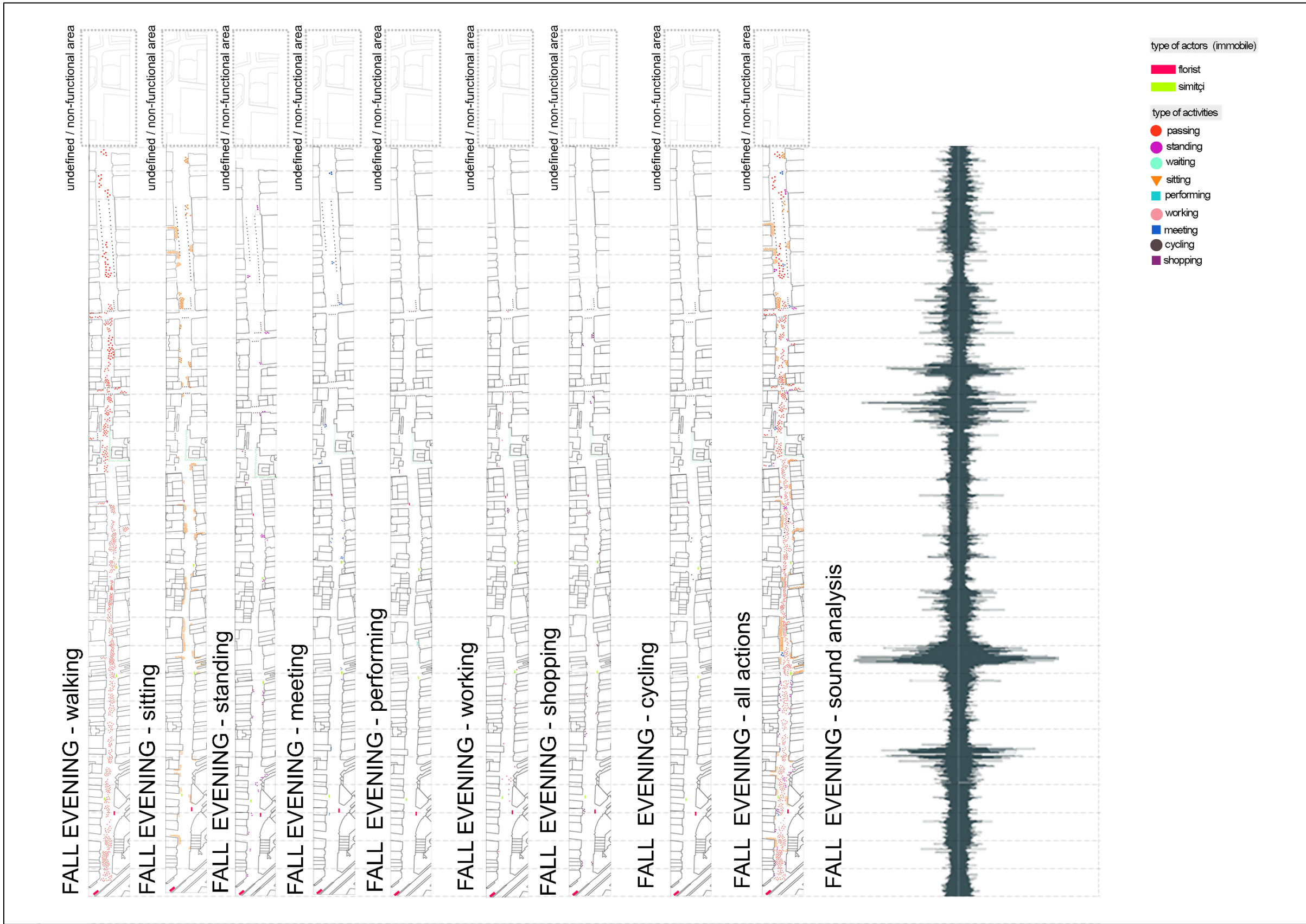


Figure 38. Urban- rhythms –fall evening

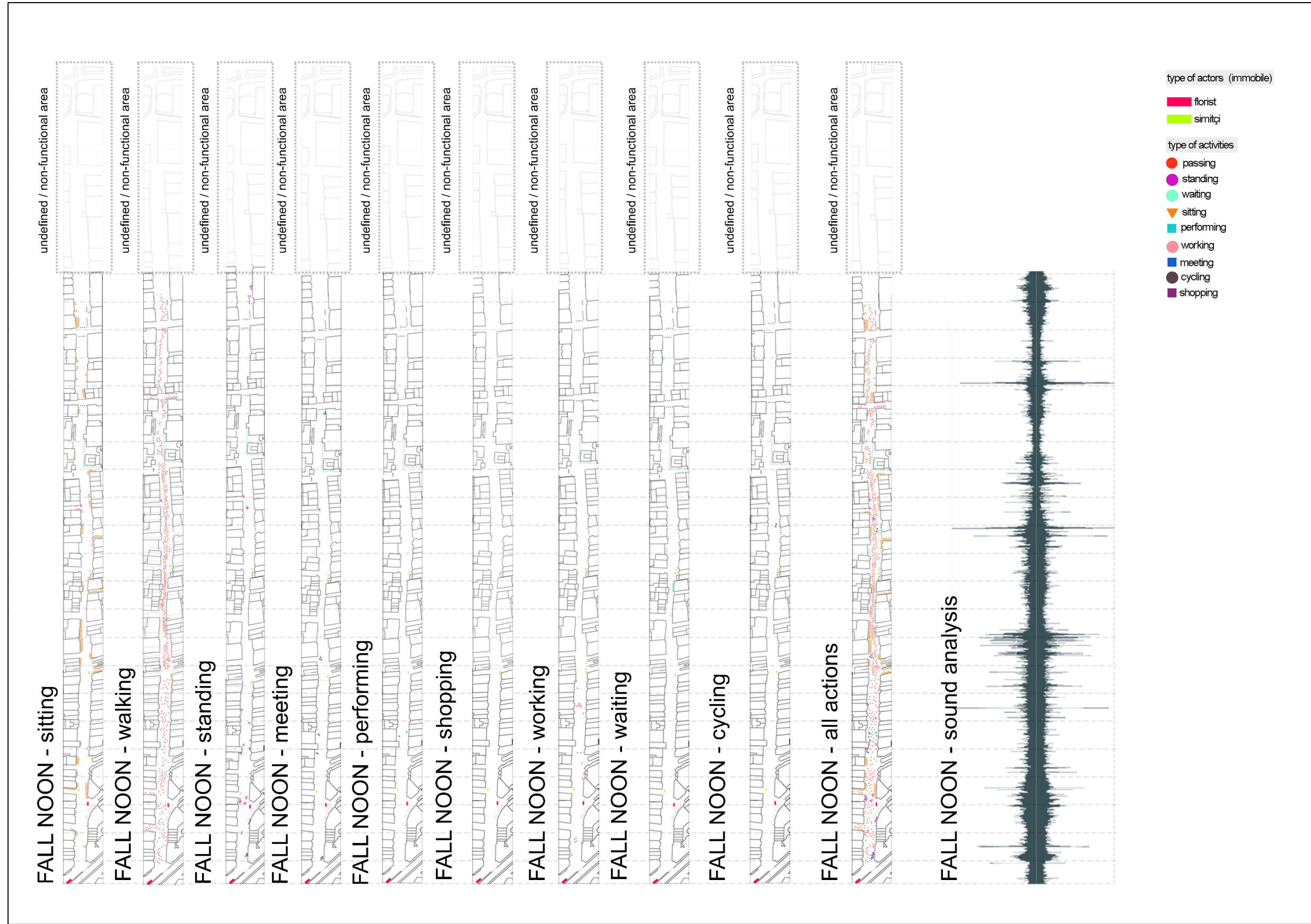


Figure 39. Urban- rhythms –fall noon

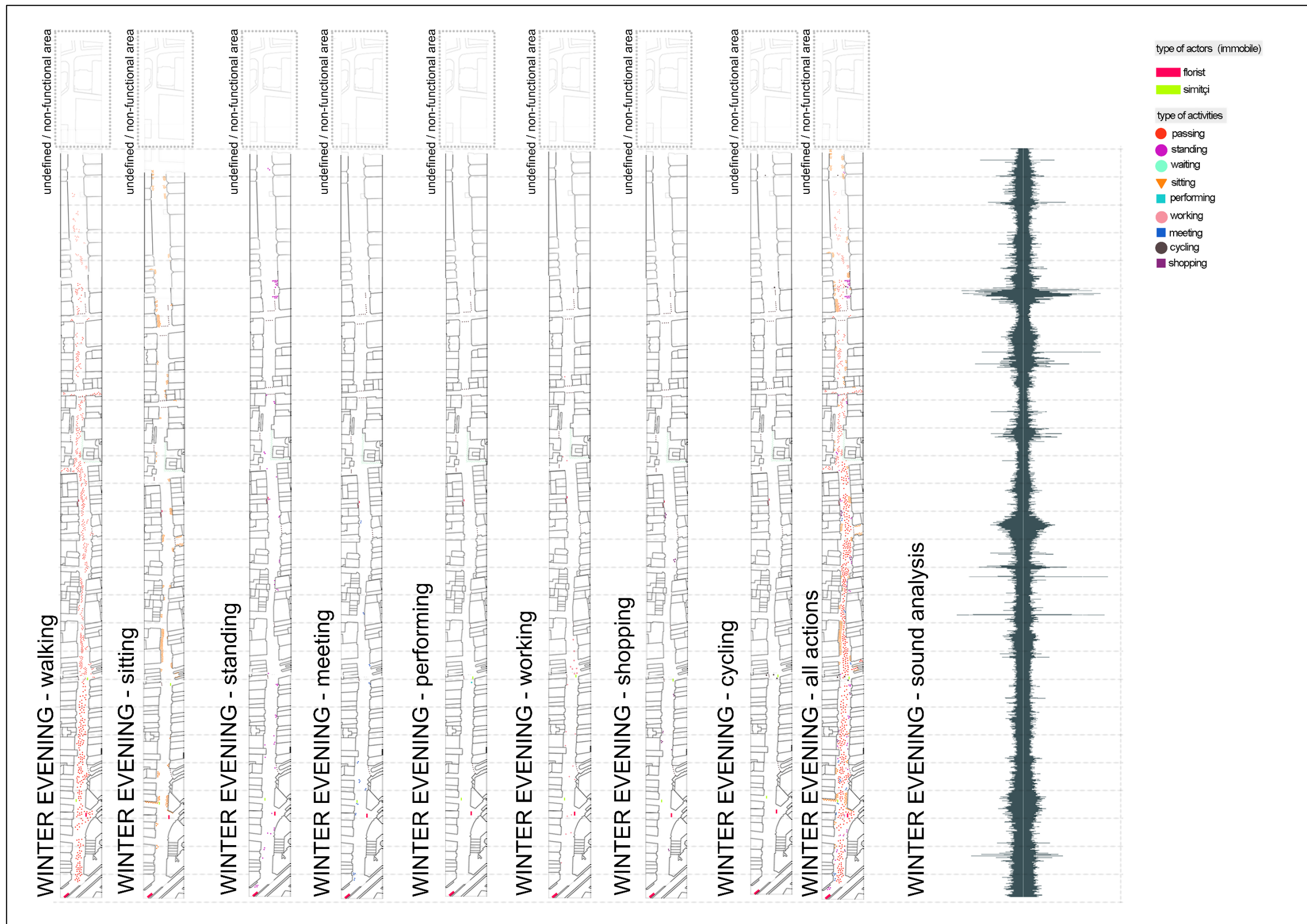


Figure 40. Urban rhythms – winter evening

4.5. Actor Types of Kıbrıs Şehitleri Street

In the rhythm analysis work done in that evening of the street, due to the end of working hours, traffic noise was heavily heard at the beginning of the street (Figure 47). Besides, UNICEF staff were making an interview on the street. The number of people passing by on the street increased due to the rush hour. (Figure 42). Some people were shopping, some other people were sitting in the restaurants and cafes. For this reason, the noise increased when passing by cafes and restaurants. The students leaving from the schools and people who were coming from the work were using this street generally in these times. The number of people talking on the cell phones on the street increased. Music from clothing shops rose. A musician plays violin in the area defined as a small square. Brochures distributors for fortune shops were still on the street (Figure 46).



Figure 42. Actors of Kıbrıs Şehitleri Street (photos taken by Author)
Date: 06.02.2017, Time:17.00

The second rhythm analysis work was conducted on a summer evening. In this rhythm analysis study, which was held on Wednesday night in August, the actors constituted the rhythm of the street were identified (Figure 36). The traffic noise caused by vehicles at the beginning of the street was similar to the that of in working hours. As this region hosts lot of entertainment venues, people come to Alsancak from very different parts of the city. Kıbrıs Şehitleri Street is one of the first places to have fun at night. The florists who are constant actors closed their shops. The number of people sitting in restaurants was much higher than other times of the day. In many parts of the street there were many people waiting to meet with their friends. Especially to the right of the Kıbrıs Şehitleri Street, there was intense smell of food on the first and second street entrances. Some shopping places are crowded. At some points in the street, there are gathering points where people come together.

At night the rhythm of the street is changing. People are mostly sitting in the restaurants, cafes and chatting with each other. Some people were shopping on the street shops. A large number of people were sitting in cafes and restaurants around the area, which is defined as a small square. In front of the square the musician were playing the violin. In the later parts of the street, there were many street musicians. Passing the square, the street narrows. In the niches of intersection the optician and the bookstore, the Syrian children make music by sticks and an empty box. At this point, the intense smell of food, and human voices coming from the restaurants on the left side were mixed with the music sound produced by Syrian children.

The places where the rhythm perceived maximum level was the points where the musicians were. In particular, styles of the making music of Syrian children dominated many other sound sources. The cafes in the later parts of the street were quite full. There was also a loud music sound from the secondary streets where the bars were located. The toy dealer, located a little further ahead of Doğa Cafe, is noticed for the first time. When passing by the green area, the number of people increased. At the same time this area was crowded because it is close to the place of access to 'Izban' metro line. In addition, this area is the shortest way reach to Kordon. There was a loud human voice and music voice from the cafes which were located on the street. In addition, the smell of alcohol was also perceived in the street together with the smell of food.

In the fall season, another rhythm analysis work was done at a noon time on the weekend and the actors of the street were revealed. In the whole of the street, there was a balanced distribution at the sound level (Figure 39). At the beginning of the street, people were standing for meeting and waiting. Employees of non-governmental organizations such

as UNICEF and GREENPEACE were actively working on the streets. These employees cause people to change their walking routes or change their actions in certain areas of the street. There were people in cafes and restaurants. Besides musicians, street artists were also located on the street. Street artists standing in different positions made people gather. Most of the stable actors were located on the street as they are on other days. In the other parts of the street, people were sitting in the open areas of the cafes which were quite crowded. Mobile sellers have set up portable workbenches to sell different products at different points.

In the evening, members of a political party distribute magazines. At the point where the sound level of the street was higher on the map, there were Syrian children. Their way of playing music greatly affected the sound level of the street. The buzzing of the people and the sounds of motorcycles occasionally have caused an increase in the sound level of the street. The number of motorbikes that carry food orders increased. Motor vehicles cause people to change their routes. Engine sounds of motor vehicles were very dominant on their passing routes. Walking speed on the street was very low from time to time. The number of people walking was quite high (Figure 38).

When the sound and smell types of the street were analyzed, many different qualities of smell and sound were detected. As a result of walking through the streets on different days, at various hours and in different seasons, the types of odors perceived as dominant were classified. It is possible to classify these odor types according to the type of food and drink. From the restaurants where different kinds of food were prepared the smell of döner kebab, kokorec and fish meals were coming. When these smells come from spaces, it was seen that the number of people is also quite high. In addition, in the evening and at night, the smells of coffee, raki and beer were perceived to be quite intense at different points of the street. Especially, there was an intense smell of alcohol on Fridays and Saturdays on the streets that are open to Kıbrıs Şehitleri Street. There are also many bars and entertainment venues on Kıbrıs Şehitleri Street. With the increase of outdoor use in summer, alcohol smell perceived on the street also increased. The cosmic cycles such as seasons, the birth of the sun and the sunset affects the perceived sound and smell levels in the street directly. In addition, because of its proximity to the seaside, smell of sea and the wind noise from the sea is perceived on the street occasionally. Moreover, working hours and leisure time, which are capitalist system rhythms (linear rhythms) are the main reasons why this street more hectic in Friday and Saturday night. These overlapping rhythms affects the spatial use of the street and forms the everyday life rhythms of the street.

Actors on the street on weekdays are made up of people with very different professions. It is seen that street artists actively use streets at noon during the spring season. On summer evenings musicians are located on the street in many different points who are mostly Syrian immigrant children. The way that Syrian children make music is the same. They are trying to make music by producing rhythms which are similar to drum sounds and repeat at certain intervals. Syrian children as the youngest actors on the street are observed every hour on the street. Some of them try to sell napkins or flowers at noon, while others make music in the evening and at night. On the street, there are different types of tricycle vehicles that carry goods or supplies every hour of the day. Each of them is used for different purposes. These actors show that the trade activities in the region are quite active. This street is a workplace where civil society organizations regularly come in every day since this street is addressed to many users from very different points of the city. Moreover, it is a very busy street. Therefore, this street provides the opportunity to reach so many people. Many different products such as toys, clocks, fruits and mussels are sold on the temporary or portable workbenches. Simit sellers and florists are the actors who have stable product workbench (Table 3).

On the weekends, similar actors are still on the street. Due to the increase in human density, the number of Syrian children increases. Street artists also exhibit their performance from the beginning of the street intermittently. Municipal employees and mobile sellers selling various products are located on the street. Due to the fact that it is very hot in the spring, it is observed that the street is revived after three o'clock at noon. Before noon, shop owners and employees use street to open their shops. People who go to courses or work in business centers are seen. There are a few people who come for shopping purposes. After the decrease in temperature, people start to use this street. At the same time, this street is a short cut that provides access to the people of Kordon and other parts of Alsancak using the 'İzban' line. For this reason, it is also extensively used as a transit route. Moreover, exhibition stands of various activities to be held in İzmir are located on this street.

Table 3: Actor types of Kıbrıs Şehitleri Street

action time	actors	working																		performing					
		watch seller	lottery seller	UNICEF- Greenpeace employees	simitçi	greengrocer Cumhuri	toy dealer	shoebblack	water carrier	recyclable material collectors	postman	mobile vendor	mussel seller	florist	fortune-teller Nurella	political party members	brochure distributor	event promotion exhibition	shop owner	repairman	municipal cleaning officers	musicians	Syrian child who plays music	street artist	
summer [noon]																									
summer [evening]																									
winter [noon]																									
winter [evening]																									
fall [noon]																									
fall [evening]																									

The Kıbrıs Şehitleri Street is also a place of resistance. People generally prefer this street for gathering in political and social events. For this reason, the rhythm of the street is very influenced by social, political and social events of the agenda of the country. This photo shows an action in which people are gathered and shouted in response to the murder of women. (Figure 43). The area in front of the children's park is used by various non-governmental organizations as a resistance place.



Figure 43: People who gathered to protest in Kıbrıs Şehitleri Street
(photo taken by author, date: 01.10.2016 time: 17.10)

The street is also actively used in the International Workers' Day celebrations on May 1. Celebrations of various professional chambers take place on this street. The rhythm of the streets changes suddenly with the instant participation of the citizens. This street turns into an activity area that allows collective use beyond physical boundaries. The street turns into a scene. Citizens also become active participants in this scene (Figure 44,45).



Figure 44. Celebration of International Workers' Day , balcony concert
(Source: photos captured from video, <https://www.youtube.com/watch?v=644UGX56amQ> ,
date: 01.05.2016)

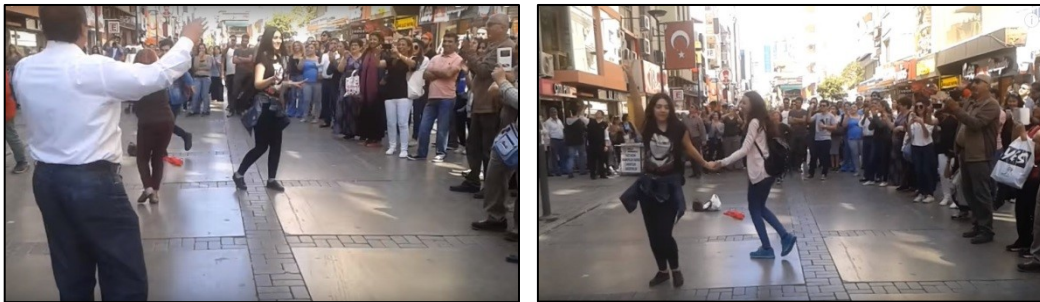


Figure 45. Celebration of International Workers' Day, people who dance with music,
(Source: photos captured from video,
<https://www.youtube.com/watch?v=644UGX56amQ> date: 01.05.2016)

Flash mob activity is another example to this. This event, which is attended by many dancers in order to remind, introduce or celebrate various special occasions, make the street to suddenly turn into a stage. Dance performances attract the attention of citizens. The street is not just a place to passed, it is a collective celebration area. There are images of flash mob events held on different dates and for different purposes (Figure 46, 47, 48).



Figure 46. Flash mob in Kıbrıs Şehitleri Street, organized by İZFAŞ, in Kıbrıs Şehitleri Street (photos captured from video, source: <https://www.youtube.com/watch?v=SYcR3WN62iM> date: 31.08.2013)



Figure 47. Falsh mob, Celebration of World Dance Day, Crystals Dance Academy students, in Kıbrıs Şehitleri Street (Source: photos captured from video, <https://www.youtube.com/watch?v=lqWkztZL8s4>, date: 30.08.2016)



Figure 48. Altay Sports Club Celebrations, Crystals Dance Academy students , in a small square of Kıbrıs Şehitleri Street, (Source : photos captured from video, <https://www.youtube.com/watch?v=dj5dIWxENhk>, date: 02.09.2016)

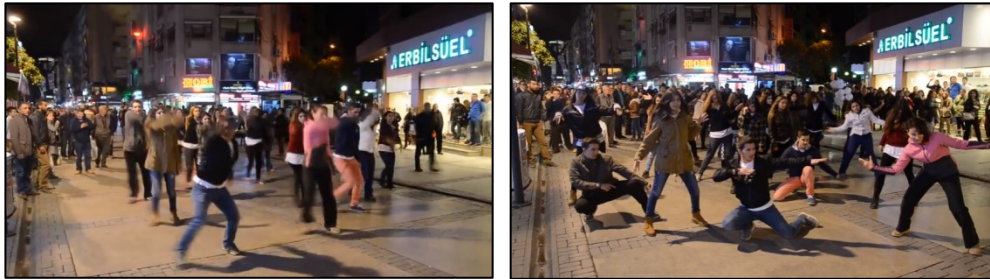


Figure 49. Flashmob, Ege Art Promotion Days, Kıbrıs Şehitleri Street (Source : photos captured from video, <https://www.youtube.com/watch?v=CZ90JRXBGhY>, date: 04.12.2013)

4.6. Evaluation

This field study includes observations and recordings made during different seasons, days and hours for about a year. In addition to video recordings, observation notes and photographs were taken by walking through the street, and video recordings were made at designated points. Ordinary actors, actions and rhythm sources of the street are revealed. In this work, Lefebvre's 'rhythmanalysis' concept is used as a base. Cyclic, linear rhythms have been identified in one of the busiest street of the Izmir.

Everyday life is described through the actions of the actors, rhythms and rhythm sources. Urban space consists of an aura created by actors and constantly recapitulated behavioral tendencies that is shaped by actors, which is beyond the static physical boundaries.

The classification of actors reveals when and what street is used for. Constantly repetitive actions, actor's location on the street and starting time of actors' act contain important information to measure the rhythm of the street. City rhythms formed by the intersection of cosmic and capitalist rhythms cannot be considered apart from the actions of actors. For this reason, the fieldwork focuses on the actions of these ordinary actors. In this work, the tactical applications they have developed are observed. Apart from that, time of the change in the rhythm of the street was questioned. It has been revealed how urban space is used on special events, days and celebrations.

In the course of this case study, the following processes are carried out, respectively: Firstly, some specialized viewpoints are chosen on the street to observe the actions. These points are places where variety of actions take place. Among these points, the point of viewpoint 1, which is at the beginning of the street, is intensely observed because of the concentration of commercial activities. This area, which is made up of a number of small shops located side-by-side, is the first area where the actors who form the rhythm of the street.

The second point, which is named as viewpoint 2, is a more intensive transition point when compared to other points. This is the point where the variety of actions are larger. It is detected that different type of actors has selected this point for their daily activities. Actions transformed urban space and created an application area for them. Besides, this area offers overflow and diversity for actors and actions.

The third point, which is named as viewpoint, 3 has a great importance in terms of physical quality. The street in the linear structure is expanding into a place where many different actions take place as a gathering and breaking point. This point enables the street to be watched and experienced. In addition, it allows people to come together. It is an important transition point because of the intersection of different routes. This point has been located on the axis which connects the Kordon with hinterland of İzmir. This point, from which the streets expand, allows for collective activities. This point is available for flashmob dance events, holding small concerts, performing music bands. Urban space is reproduced through social relations. These three points provide important data to see the diversity of actions and the ways in which actors use urban space.

Second, the present study focuses on actors and actions on the street. The sound level is measured to examine the rhythm of the street. In the course of the thesis, measurements are made in three seasons in the morning and evening. The performances of street performers in the evening during the summer season are an important element that changes the rhythm of the street. These actors prefer places where population density is high.

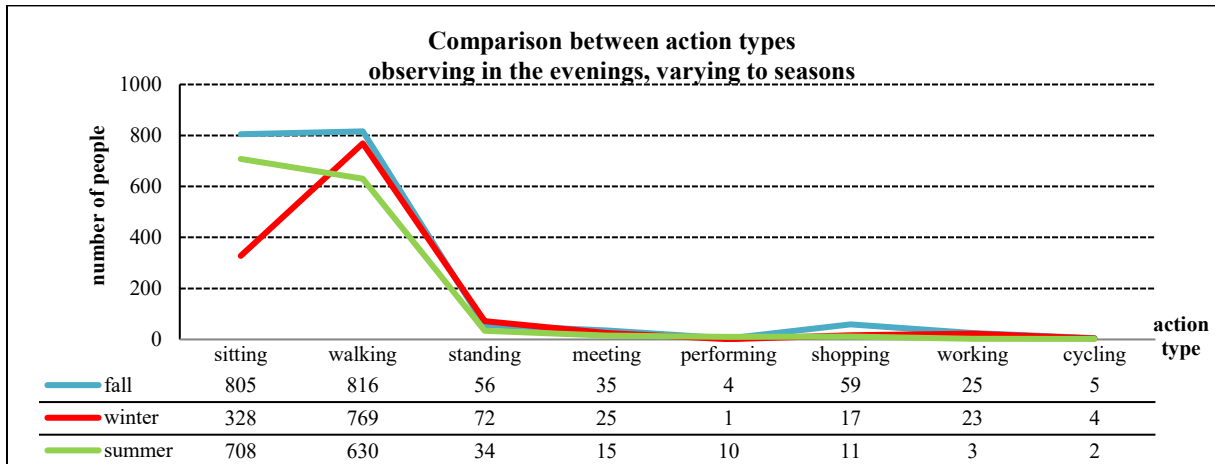


Figure 50: Action types graphic according to seasons (evenings)

As a result of the analysis, it is detected that the rhythm in Kıbrıs Şehitleri street varies according to seasons, weekends, weekdays and different times on a day. By means of 10-min recordings obtained by walking along the street, it shows that 454 people walked at noon and 630 people walked in the evening in the summer. Temperatures affect walking activities during the summer time. The rhythm of the street slowed down. With the effect of increasing the temperature at noon, the number of people who is walking or passing through Kıbrıs Şehitleri Street has decreased. In the evenings, musicians and other street artists are located in the different spots of the street. The sound of different types of musics are spreaded throughout the street.

Considering number of people in the street in the evening, it is observed that there are 1835 people in the fall, 1239 people in winter and 1413 people in summer (Figure 50). The street is used as a transit point during the fall season, and it is also used as a place to meet, sit and spend time. In summer evening, many secondary streets intersecting by other streets are quite crowded, so it has been determined that people are passing through other places in the secondary streets. Muzaffer İzgü Street and Gazi Kadınlar Street are the places where bar and cafes are located.

As a meeting place, people prefer Kıbrıs Şehitleri street both in the evenings and at noons in the summer. Standing activities on the street depend on cosmic cycles. In the evenings, the number of standing people is doubled when compared to noontime. Shopping activities at noon are more than in the evenings. According to the observations, people prefer to sit at cafes in the evenings and at night rather than sit at noons in the summer. The number of working people on the street is lower than other seasons. In the summer, other streets

intersecting by the Kıbrıs Şehitleri Street are also hectic. Mobile sellers and other working people are scattered in these streets. It can be deduced that the residents of the towns visited the city center less frequently because of the low level of work intensity during the summer season.

In the fall season, it is possible to see the busiest situation of the street. It is observed that the number of people working in business centers increased and the density of people increased with the beginning of the school period. People intensively use places on the street to eat dinner and drink something after work. The opposite of the 'Kitapsan' shop, where the eating and drinking activities are hum and the streets are narrow, is the area where the level of the street sound reaches maximum. In the evenings, this region is similarly a point of intersection of sound level and many different actions. Therefore, this area, which is chosen as the third observation point, is used as a gathering and meeting place on the street with the effect of cosmic and capitalistic rhythms that dominate the public space. In this region, starting with the third observation point and continuing as far as the Italian Cultural Association, the capitalist rhythms mainly have dominated the public space.

In the winter, the number of people sitting at cafés on the street is quite low. The cyclical (cosmic) rhythms suppressed the capitalistic (linear) rhythms. Street artists are located in very few places on the street. The street is not alive compared to other seasons. During the winter season, this street is used extensively as a transit route.

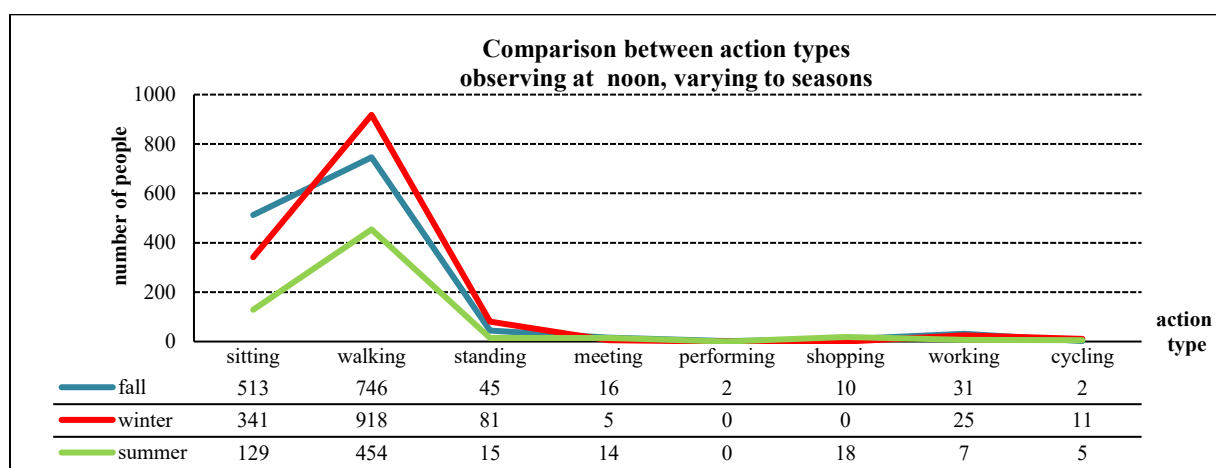


Figure 51: Action types graphic according to seasons (noon)

In the fall, shopping activities are realized in the middle of the street and towards the end. People usually prefer the area in front of the big shoe store at the beginning of the street and the intersection of the streets as standing areas. Gallery Mazhar business center, HD

Iskender and the area in front and the 'Mango' clothing store are the standing points for people. People prefer to wait in front of shops having showcases at noon in the fall. At these times, the performers preferred the front of the business center. Street artists located on the right and left side of the street are the actors who influence the sound level of the street.

The total number of people located in the street were 1,320 people at noon in fall season. 1,381 people in winter and 642 people in summer. Street performers exhibiting their performances at noon prefer the fall season although there are more people in the street in winter, which can be explained by the fact that the number of people sitting outside is 341 in winter and 513 in autumn (Figure 51). For long-term activities on the street such as listening to street music or watching street artists, weather conditions should be appropriate. In addition to this, people need to carry out activities such as sitting on the street, standing, waiting, etc. At noon, there are many different professionals working on the street in this season; Unicef employees, lottery sellers, street artists, Greenpeace employees, street cleaners, Syrian childrens, brochure distributors, vendors, watch seller and toy dealer are the actors observed at noon in the fall season. Points selected as Viewpoints 1, 2, and 3 are the points where these actors are located.

The areas of reciprocal interactions between street performers and citizens take place in the evening hours in summer. They are realized in front of the Italian Cultural Center, in front of the Vodafone store, in front of Burger King (viewpoint3) on the street. In addition, Nurella (fortune-teller), within the Viewpoint 3 area, has made the public space a special place through the tactics she has developed.

Music rising from cafés in winter evening are very dominant regarding sound level of the street. Mostly, the cafes with semi- open seating areas are crowded. Located at the end of the street, 'Ot Cafe' is a frequent destination and sound level is relatively high. The areas named as 'Komşu Kahve' and 'Sakıpağa Döner Evi' located at the beginning of the street, the areas in front of 'Kırçıçeği' and 'Baydöner' restaurants , which is the narrowest parts of the street, the outdoor area of Doğa Cafe and tables and chairs in front of Garanti Bank are the most vivid points of the street.

The number of people in the restaurants around Viewpoint 1, 2 and 3 increases in the evening whereas it increases at 2 and 3 points in the viewpoint at noon. Actors working on the streets prefer viewpoints 1, 2 and 3 at noon, while Viewpoint 2 and 3 are preferred in the evening. However, there are actors who are on the street to work at different points. The viewpoint 2 and 3 surrounded by eating and drinking spaces also affect the location of the actors on the street. The shopping activity is also increasing in the evening on the street. The

fall season is the most active time, especially in commercial activities. Seasons have a significant impact on commercial and social activities on the street. With the end of the summer season, the increase in the density of people in schools and workplaces has also caused the increase and diversification of the actors and actions on the streets.

The number of standing people on the street reaches the highest value in winter. As waiting points, it can be said that the busiest areas are surroundings of 'viewpoint 2', in front of the banks and intersection of streets. The mostly used meeting points on the street are in front of Sevinç Patisserie, Özsüt, Pharmacy in viewpoint 2, Yes Shoe Shop, Komşu Coffee, surroundings of 'viewpoint 3', Children's Park, Vodafone Store and Italian Cultural Center.

As a result, the street was examined twice a day based on rhythm analytical theory in terms of seasons. Cyclical and linear rhythms dominate the urban space. These rhythms caused some points of the street to be owned, used and transformed by actors. Every day repetitive practices create everyday rhythms in the urban space. In the course of the case study, the actors, actions and places in the urban space where these actions occurred were deciphered. Audio recording were made by walking along the street. Using the 'Wave Pad Sound Editor' program, the sound graphics of the street were obtained. As a result of observing the actors and actions, action maps of the street were created. In addition, actors performing different types of actions on the street were compared numerically in terms of seasons and the two different times of a day. This quantitative comparison revealed the density of the people on the street. As a result of all these analyzes, what action transformed which point of the street into a specific place was revealed. The actions performed by the actors under the influence of cyclical and linear rhythms reproduced the urban space.

CHAPTER 5

CONCLUSION

Everyday life has become an area that has been studied by many different disciplines. This concept, which is discussed in sociology, phenomenology and Marxist perspective, has been interpreted by many different theorists. Within the scope of the study, Berger, Schutz and Garfinkel are considered as theoreticians performing the daily life studies in the phenomenological field. First of all, their descriptions related to everyday life have been explained. David Seamon's concepts have also been included in this study as far as relationship between everyday life, body and space, and explaining space through repetitive actions are concerned.

Secondly, the standpoints of Marxist theorists in everyday life have been discussed. Theories of everyday life that are described by W. Benjamin, De Certeau, Bourdieu and Lefebvre have been explained in detail. It has been identified that there are similarities and common concepts in these definitions and analysis. The creation of the conceptual map of these theories has determined the place of Lefebvre's rhythmalysis work within the theories of everyday life.

Lefebvre's Rhythmanalysis study suggests ways of transforming everyday life while describing urban life. He treats everyday rhythms as both a systematic product and part of existential reality. His analysis is not only limited to the use of urban space. Lefebvre also deciphers the sources of the rhythms that make up the everyday life in the urban space. Rhythmanalysis project deals with the creation of urban space by urban users through differentiation of time and through social production. The concept of rhythm reveals a relationship with time and space. Therefore, the rhythms reveal unique moments that are the result of the combination of time and space.

The Rhythmanalysis project differs from urban research studies conducted by architects and urban planners like Gehl, Lynch and Whyte. The reason for this is that Lefebvre looks at the city through the character he describes as rhythm analyst. He focuses on the rhythms that produce the urban space while observing the daily life of the city. Movement and repetition bring time and space together. The rhythms of the street, the rhythm sources

and the actions of the actors are deciphered by means of observations and video recordings. This method is adopted and inspired by Lefebvre's rhythm analyst character.

There are some similarities between these three points and Lynch's concept of 'node'. Lynch describes the nodes as " the points to strategic spots in the city, which is an intensive foci to and from which he is traveling. They may be primarily in the form of junctions, places of break in transportation, crossing convergence of paths, moments of shift from one structure to another " (Lynch, 1960, p.99). These three points, which form potential for different actions on the street, coincide with the physically defined node definition of Lynch. However, beyond the physical environment, it is important for the actions of the actors at these points. For this reason, the concept of 'node' does not exactly reflect the characteristics of these points. The concept of rhythm reveals the relationship between the physical environment and the actor, explaining the characteristics of urban space.

This study has deciphered the elements forming the unique identity of Kıbrıs Şehitleri Street. The rhythms arising from the everyday creations of ordinary actors have been identified on the urban space. Regardless of the rhythm of the street in harmony, how different actors transformed the physical boundaries of the street for their own purposes through rhythms has been revealed. **The results of the study can be summarized as follows:**

- Urban rhythms consist of many different components, such as seasons, 24-hour time slot separated into work life-leisure-private life, a day and a night cycle, etc. These rhythms in different cycles exist through urban space actions and actors. Cyclic and linear rhythms penetrate into the urban space by transforming the spaces and reproducing the space. These rhythms primarily lead to the emergence of different actors and action groups. Therefore, to read actors and actions is actually to read urban rhythms.
- The everyday life of Kıbrıs Şehitleri Street has been defined through rhythms in this study. The rhythm of the street is made up with social relations. This street is reproduced by these rhythms. This reproduction process is not independent from cosmic and linear rhythms. Along with the capitalist rhythms of everyday life, cosmic cycles created by changing seasons and days reproduce the everyday life of the street. Actors adapt to all these rhythms and also create their own routines. Each actor on the street is a part of the resources that constitute the daily life rhythm of the street.
- With this study, everyday life of Kıbrıs Şehitleri Street has been defined by two different analysis methods. First, map of the street was created with the analysis of different actors and actions carried out in different seasons and different times of the

day. Secondly, everyday life readings were made with sound graphics, analysis of sound measurements recorded at fixed 3 points and by walking throughout the street at different times during different seasons and days. Lefebvre's theory of rhythmanalysis has been transformed into a tangible expression through the observer he defines as 'rhythmanalyst', through the experience of the researcher himself.

- Sound analysis method is one of the data collection area where these rhythms are perceived. The actions and actors that form the street's rhythm turn the urban space into a place beyond the physical boundaries, concentrating on certain places on the street or separating it from other actors and actions. These places, which have been revealed by the analyses show that the urban space is reproduced through rhythms.
- Everyday life rhythms observed in Kıbrıs Şehitleri Street have varied depending on the reasons such as seasons, night and day time, school and working hours, summer holiday period, temperature, weather conditions, functional change of the buildings, social practices, tactics of actors, everyday habits and social events.
- Urban rhythms also define 'habitus', which is unique because it contains the practices and habits peculiar to places and societies. Urban rhythms peculiar to this street include the tactics developed by actors. Tactics of the actors, the daily habits, the time separation of the capitalist system, the cyclical times constitute the rhythm sources of this street. The actors, who are one of the rhythm sources of the street, have been grouped according to different times of the season and day. Accordingly, 23 different types of actors and 9 different types of actions have been identified. These actors are lottery sellers, watch sellers, Unicef and Greenpeace employees, simit sellers, greengrocer Cumhur, toy dealers, shoeblacks, water carriers, recyclable material collectors, postmen, mobile vendors, mussel sellers, florists, fortune teller Nurella, political party members, brochure distributor, shop owners, repairman, municipal cleaning officers, musicians, Syrian children and street artist. The actions taken by urban users together with these actors were grouped as walking, sitting, waiting, standing, meeting, shopping, working, cycling and performing. These actors and actions together with the city's position on the street form unique rhythms of this street.
- The internal dynamics of the urban space that constitute the original rhythms of this street can be divided into four groups such as the individuals, the natural and cosmic elements, the time division of the capitalist system and the social events. The first of

these are the actions and the qualities of the actors. Secondly, the geographical and climatic situation of the city of Izmir and a cosmic elements that influence and leads these actions. Another factor that affects rhythms is the abstract time sense created by the capitalist system. Finally, it depicts the usage of urban space by political and social events.

- Urban space is formed by the actions, tactics, behavioral habits of actors and behavioral patterns of citizens beyond physical boundaries. Events in the country or on the world agenda change the rhythm of urban space. The problem of migration all over the world is also seen in Kıbrıs Şehitleri Street. Some of the actors who have changed the rhythm of the street are the Syrian children who make music. On the other hand, this street was chosen as it witnesses many collective meetings, demonstrations, celebrations of special occasions and campaigns.

To sum up, this study has shown how ordinary actors of the street reproduced urban space through rhythms. It reveals that the space is not limited to visual boundaries, that it can be transformed at all times, that the urban space has a continuous production process perceived through all senses, and that this production process is realized with ordinary elements in everyday life. This study aims to reach all the components of everyday life by analyzing urban space with the concept of rhythmanalysis. As Highmore states, the concept of rhythmanalysis cannot be understood as a systematic data collection. It is a concept that reveals the specific qualities of a place and expresses the daily routines of everyday life practices, actions, the sources of everyday activities that occur in the urban space. It is hopefully expected that this concept, which has a very rich content, will inspire many studies concerning urban space.

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