Philosophical and Epistemological Foundations of Contextualism in Postmodern Urban design and architecture

Hossein Saadlounia
PhD Candidate of Geography & Urban Planning, University of Mohaghegh Ardabili.
hossein.sadlounia@uma.ac.ir
Mohammad Hasan Yazdani (Corresponding Author)
Professor of Geography & Urban Planning, University of Mohaghegh Ardabili. Ardabil. Iran.
yazdani.m51@gmail.com
Ghasem Zarei
Associate Professor of Management, University of Mohaghegh Ardabili, Ardabil. Iran.
info@drgz.ir
Rahim Heydari Chianeh
Associate Professor of Geography & Urban Planning, University of Tabriz.
rheydari@tabrizu.ac.ir

Abstract

In this essay I present a new and empirically-testable strategy for completing quantum mechanics. In recent decades, urban design and architecture disciplines witnessed plenty of theories and school development. Primarily, those disciplines are inspired by philosophical perspectives. Thus, it is required to have a good deal of perception on the philosophical roots. Contextualism theory and approach is considered one of the most important controversial approaches in urban design and architecture. The present study intends to elaborate contextualism and explicate its difference with other similar philosophical ideas. Subsequently, it tends to explain the epistemological and philosophical foundations of contextualism in postmodernism and Gestalt school and subsequently to elucidate its position in the postmodern art and specifically in postmodern urban design and architecture. Contextualism is an idea based on the epistemology that the meaning perceived from an epistemological sentence would differ according to the epistemological standards. The idea has three distinct uses in philosophical views, primarily, the truth condition of the sentences is come to be assessed; in the second use, the language meaning is dependent on the context. The paper indicates the first and second uses of contextualism are mostly seen in urban design and architecture contextualism theory.

Keywords: philosophy, epistemology, contextualism, urban design, and architecture, postmodernism.

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

329

Introduction

If philosophy is assumed as a thinking process about the fundamental human issues, it can form the framework of the knowledge in the other sciences in addition to its being per se a separate science. Philosophy motivates thoughts and legitimizes social and political action. Additionally, philosophy is a basis for the theoretical foundations, and the perception of the relationships between philosophy and practice in the researches can assist the perception of world complexities (Aytkin and Valentine, 2018: 7-8). Furthermore, epistemology is considered a part of philosophy and would raise questions about the recognition, recognizability and cognition accuracy, etc (Papkin and Strole, 2010: 352). Since it is an introduction to any sort of scientific and philosophical research about the world and human beings, epistemology is acknowledged principal to sciences (Rezagholi, 2014: 8). Considering its importance, the present study tends to investigate the epistemological fundamentals of contextualism idea and their effects and manifestations on urban design and architecture action. The present study explores the epistemological and philosophical foundations of contextualism; then, pointing to the theoretical foundations of contextualism in urban design and architecture, the study deals with the relationships between the contextualism epistemological foundation and theory and practice in urban design and architecture.

Contextualism

Having roots in linguistic philosophy, contextualism as well represents a strong potential in strengthening epistemology (Ludlow, 2005: 11; De Rose, 2009: 18; Sosa, 2004: 60). Stanford encyclopedia of philosophy introduces contextualism as a view that what is expressed by a knowledge attribution — a claim to the effect that S knows that p — depends partly on something in the context of the attributor, and hence the view is often called attributor contextualism (Rysiew, 2016). Based on the contextualism thesis in epistemology, many of our knowledge attributions (including the attributed self) are sensitive to the context content that is an expressed knowledge attribution can be authentic in a context. Nevertheless, almost the same expressed attribution might be considered as false in another context with different epistemological standards (Ludlow, 2005: 11).

Pynn (2016) introduces three distinct uses of contextualism in philosophy: the first is that the conditions of the trueness of a set of claims differ according to the context of the utterance (Pynn, 2016); secondly, contextualism is a label by the philosophers of language for positing the idea that the linguistic meaning is intensively dependent on the context. For Recanati, contextualists believe that it is only in the context of a speech act that does a sentence express a determinate content (Recanati, 2005: 171; cited in Pynn, 2016). The third use of contextualism view in philosophy is applied by epistemologists about theories that are not interrelated with the semantics, and Williams categorized it as a perspective indicating the occurrence of justification occurs in an informational and dialectic context (Williams, 2001: 179 as cited in Pynn, 2016).

Contextualists suppose that the epistemic standard that is operative in a given context affects people intuitions regarding the truth or falsity of a simple 'knows'-ascription as uttered in that context (Bach, 2005: 63). Thus, it is indicated the pivotal role of the attributor context of Know in the contextualism thesis. Accordingly, the

Philosophical and Epistemological Foundations… by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

330

goals, intentions, expectations, and presumptions of the attributor are viewed as the context of the attributor (Hemmati Moghaddam, 2009a: 38).

Contextualism is in contrast with sensitive invariantism. For contextualists, the context of attributor that includes cognizance attributor interests, goals, expectations, demands, presumptions and intentions, and/or the possibility of error explicitly mentioned in the attributor utterance context. On the contrary, in invariantism, the epistemological content of the epistemic attributions is determined independently from the context of the know attributor and the practical situation of the attributer subject and the semantic content. The value of these attributions does not vary with the shift in the attributor context and/or the practical situation of the attributer subject (Hemmati Moghaddam, 2009b: 10). As will be discussed later, both of the approaches exist in architecture and design.

Although it seems that contextualism is closely associated with other terms like relativism or nihilism; however, it is largely different from these expressions. Unlike nihilism, it does not support the view that works of art lack some decipherable meaning. Rather, the contextualist only tends to say that if we wish to have an understanding of the work, we need to examine intrinsic features of a work, turn to contextual facts. Furthermore, unlike relativism, Contextualism does not claim that works of art are open to various interpretations. Nevertheless, there is a correct way to understand and evaluate artworks (Tu, 2011: 42-43). A non-contextualist, for instance: structuralist, formalist, or empiricist, view of what artworks are, or of what they mean, or of how they relate to their makers and the surrounding social world, is just an unnecessarily restrictive and impoverished one. (Levinson, 2007: 6).

Epistemology of Contextualism

Assume that the knowledge claims are context-sensitive and that the common attributions of our knowledge are true. For Sosa, this reality that some individuals sometimes express that "I know I have a hand" does not indicate the meaning that they have been aware of their possession of hands from the beginning (Sosa, 2000: 4). Even if, contextualism is accepted, we might be in doubt about how we have gained insight about the possession of hands. Feldman claims that contextualism does not address the interesting doubts that have been raised about whether we know much (Feldman, 2001: 62).

According to Thompson, the meaning of the language and the life methods wherein languages are embedded in it, lacks the prior metaphysical basis and their scale of the truth or falseness of all of them is latent inside the language and experience (Thompson, 1998: 100). According to the contextualism view, the answer to the question "what do we know?" varies according to the epistemological standards of any context. The contextualist answer to the question of how we can recognize anything by highly intensive standards is the rejection of its feasibility. From the perspective of the contextualists, addressing questions without considering the epistemic standards is like investigating the cause of rain without paying attention to the condition of the place (Derose, 2004). For a contextualist, knowing about ignoring contextual epistemological standards is not feasible, although the knowing relationship is permanently stay fixed (Hemmati Moghaddam, 2009b: 42).

Klein asserts that our common knowledge claims are correct when we come to recognition using common standards based on which the skeptic assumptions are

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

331

considered wrong. However, Klein continues skeptically that we have no evidence about the idea that these assumptions are wrong (Klein, 2000: 10). Lewis suggests that when the possibility of the P mistakenness is disregarded, it can be recognized by taking P as a presumption. This sentence assumes that the skeptic assumptions are ignored in common contexts (Lewis, 1996: 561).

Error Theory in Contextualism

According to Cohen, due to the false distinction between standards in skeptic contexts and everyday contexts standards that we are misled into thinking that that certain knowledge attribution clashes when actually they are harmonious (Cohen, 1999: 77). Derose expresses that we fail to perceive those skeptic denials wherein we know different things are perfectly harmonious with our ordinary claims to know those attributions (Derose, 1999: 6).

Pynn (2016) expresses that Schiffer believes that error theory is implausible: we are not ought to expect to be bamboozled by our own words in the way that it requires. If, because "knows" is context-sensitive, knowledge denials made in skeptic-friendly contexts are consistent with knowledge attributions made in ordinary contexts, then we ought to recognize. Howfber and Rysiew clarified this objection. Hofweber allows that while there is plenty of what he calls hidden relativity in language, the contextualist error theory implies that sameness, difference, and incompatibility of contents are inaccessible to speakers. But, Hofweber thinks, it is implausible to posit such inaccessibility (Howfber, 1999). Rysiew says that while utter might be unsighted to what proposition a sentence expresses, they are infrequently in false about what they mean by uttering a sentence. But, he states, the contextualist error theory demands this second claim(Rysiew, 2001: 482-485).

Contextualism suggests that fascinating knowledge denials made in contexts in which skeptical hypotheses are in action are compatible with typical knowledge attributions. Thus contextualism provides a strong wall against the growth of skeptical anxieties, regardless of whether the error-theoretic hypothesis about the root of those anxieties is true (Pynn, 2016).

Contextualism and Knowledge statements

Traditional contextualists imply that the statement meaning varies according to the context in which the expression has been uttered in such a way that Cohen construes knowledge as an indexical (Cohen, 1988: 9 and Hemmati Moghaddam, 2009b) and Derose knows contextualism as a distinction made by Kaplan between the character and the content (Derose, 1999, p,920). Indexical terms codify the various contents in different contexts that they have been presented. As a result, knowledge sentences containing indexicals that represent various sentences in harmony with different contexts (Pynn, 2016: 11).

There are three methods for positing the symbolic contextualism based on which the semantic content of the sentence "S knows that P" would be different relative to the epistemological standard of the utterance context (Pynn, 2015 and 2016). At first approach, Pynn (2016) suggests that it can be realized as an indexical verb. The semantic content of "know" simply the knowledge relation salient in the context. Indexical contextualists may designate "know" a more complex semantic content with a typically speechless element that justifies its indexicality. For example, "S knows that

Philosophical and Epistemological Foundations… by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

332

P" may encode the content that S knows that P regarding N, where N denotes the epistemic standard of the context. Differently, indexical contextualists believe in the complexity of the semantic content, and the sentence "S knows that P" might be coded in the following way that "S knows according to N that P". In this sentence, "N" points to the epistemological standard of the context. Pynn suggests, as well, it is in such a way in the non-indexical contextualists that the sentence of Obama was born in Hawaii encodes the sentence of Obama was born in Hawaii. This sentence is considered a correct statement in the real world. Alternatively, Obama might have been born in another place in the world or not born at all in a world of possibilities: although this sentence lacks an index, its truth value changes according to the possible world wherein it is evaluated(Pynn, 2016: 11).

A third approach distinguishes acutely between the contents encoded by knowledge sentences and the propositions expressed by speakers who make knowledge claims. What a speaker communicates by uttering a sentence is not permanently the same content encoded by the uttered statement according to the context of utterance (Pynn, 2016). Pynn (2015) coins pragmatist contextualism as a process of the pragmatist enrichment wherein the expressed content of the epistemological sentences would change according to the epistemological standards of the context wherein they are expressed and the epistemological standards of a given context impact on the construction of the knowledge claims in that context and feature pragmatist enrichment. Therefore, even if the contents of the knowledge verdicts be fixed, the conditions of the knowledge claim truth would change according to the context epistemological standards (Pynn, 2016). Pragmatic contextualism that Pynn coins it the process of epistemic enrichment is a view that implies that the content of uttered sentences varies concerning the epistemic standards of utterance context (Pynn, 2015: 30).

Postmodern Architecture:

Charles Jencks conceived the destruction of Pruitt Igoe in Saint Luis (the version that won the Le Corbusier prize machine for modern life that was an inappropriate place for the accommodation of the low-income social classes, as a sign of the modernism end. Such simplistic ideas were mostly inspired by philosophical doctrines such as rationalism, behavioralism, and pragmatism, so they are irrational like their philosophies. It was time for the architect to construct for the people (Jencks, 1977: 9-10; Harvey, 2014: 66). It was time for the architects to search for meaning in a way to re-establish novel architecture connection with the human experience, an approach for architecture in the context of society. Architecture is no longer seen just as a right to safe dwellings and workplaces, but as a providing of quality of life (Papadakes, 1997: 57). As well, it was the time for focusing on the national and local traditional scales and cultures in the designing of the urban regions (Jamali and Maleki, 2005: 5).

Jencks suggests that architecture represents a lot of similarities with language; it has elements comparable with metaphor, syntax, semantics, words, and expressions. The elements that could be used coherently by architectures to make their building understood. For Jencks, the language words are the windows, doors, columns, walls, and other parts. Jencks realizes for a building designed by an architect. It is required to have rhetoric and capability of establishing self-willed communication with human

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations **Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343**

333

beings. In his view, the preliminary and primary role of the architect is expressing the meanings intended by a culture (Jencks, 1977).

Jencks believes that unlike what was conventional in the modern period wherein an architect is not allowed to design the buildings in an individual manner. Differently, she/he has to be a consultant of the users. The pattern of the building shape should not be just existent in the mind of the architect. Alternatively, it has to be designed in such a way that the future residents of the building feel acquaintance and accustomed thereto and can establish relationships with it. In this book, he reminds the architects that postmodern building has a duality in regulations and concepts: one for the enlightened minds and the other for the general public (Jencks, 1977).

Jencks believes what is required in symbolic architecture is to have dissimilarity to whatever that has been existed in the past; i.e. that you come across a building is not similar to the ones you have seen before. He spent all his efforts on proving this point why all the good samples are different. He believes that all the good samples are outstanding for such a reason that they are replete with meanings relating to the type of their place, their structures, and their histories; meanings that could be considered as an indication of a hidden world in nature. Consequently, symbolic buildings are more creative than others (Jencks, 1985).

According to the idea of Ellin, the themes of the postmodern architecture take the following forms:

> Form follows the fiction: whereas modernistic urban design and architecture derived inspiration from machine to house an industrial society, the reactions during the 1960s have sought inspirations from the pre-industrial city for the post-industrial society. As a result, of this thought and humanization of the cities, the concentration on the individual emotional needs became the foundation of the works of numerous urban designers that includes Jacobs, underlined that form should follow fiction rather than function (Ellin, 1996: 135-144).

Form follows fear: Jérôme Bindé, the French philosopher, interprets a widespread desire to live in an individual house as a postmodern moment where everyone returned to himself. Resultantly, privatization growth appeared in the west in the number of individual houses, gated communities, and even vertical segregation. This marked segregation allows certain ignorance regarding social differences and fear of them (Ellin, 1996: 136-137).

Form follows finesse: Lesnikovsky asserts that instead of expressing any ideology or group approaches, architecture started discussing their works through their attitudes (Ibid: 154-155).

Postmodern Architecture and Contextualism

Urban design and architecture disciplines debted their principles to science, technique. Those disciplines are in debt to art, and philosophies such as humanism, modernism, postmodernism, culturalism, and even Marxism have an effect on designing action and its aesthetical aspects. Regardless of these philosophies, the views inspired by these philosophies (views like contextualism and sensitive invariantism) have a significant role in the foundation of spatial theories.

The historical and geographical postmodernism provides landscapes incorporating building construction and mixed land uses. The result is an urban texture trying to connect people with places through architecture, the presence of the historical buildings, and providing mixed land uses (Schamndt, 1999: 157). Possessing an eclectic historicism, contextualism means the return to the past and the old forms. This leads the designers and architectures to engage the dimensions of the site, culture, and society in their works (Gharedaghi Tirabadi, 2013: 928).

Pairs of opposites refer to contextualism versus autonomism, on the one hand, and modernism and postmodernism, on the other hand, can be reduced to comprehensive formula according to which autonomism becomes the stamp of modernism and is opposed to contextualism as the chief characteristic of postmodernism. Within this widespread framework, aesthetic autonomism derived from the concept general meaning is conceived as the key concept of modernist art philosophies, both as an attitude for contemplating subject and as a constructive feature of the object (Schechter, 2008: 39).

Unlike autonomy, contextualism art and crafts are not differentiated, and the traditional hierarchy between high art and popular art as well as between fine art and mass-like cultural arts is abolished. A number of the primary values of modern art such as originality, uniqueness, and purity of taste and style are replaced in postmodernism by multiplicity in forms, eclecticism, and pastiche(Bawman, 2014: 90; Schechter, 2008: 39).

The notion of context was not yet prevalent in the architectural discourse of the 1940s. It points to a perceptual form of the built environment, and it has been influenced by the visual studies based on Gestalt principles or the return of the traditional picturesque theories. Gestalt theory believes that the whole represents more independent intrinsic regulations in contrast to the components(Wertheimer, 1997: 1). Like contextualism, Gestalten analysis, as well, begins from the whole and ends in a part(Gillespie & Gillespie, 1992: 69).

Robert Venturi is amongst the first introducers in the area of contextualism in architecture; in his thesis, he criticized the architecture perception as a self-contained entity and mostly emphasized larger wholes constructing these entities. Inspired by Gestalt school, Venturi presents two discussions. The first is that a context provides expression and meaning to a building indicate that the building is not a self-contained object; alternatively, it is a part of the whole structure that is concerning the other components and wholes. The second is that the change in a part causes a modification in the whole and supplementary parts. Using the abstract Gestalten diagrams, Venturi addresses the role of the object position and form in the formation of the urban compositions. He defined building location and form as a constructer of the whole was later discussed in the book, Complexity and Contradiction in Architecture (Komez and Daglioglu, 2016: 9).

According to Robert Stern, postmodernists share common principles in the following contexts: 1) Contextualism: the possibility of constructing a building in the future and desire to relate it to surroundings; 2) allusionism: reference to the history of architecture in such a way that goes beyond eclecticism to a somewhat vague category called the relationship between form and shape and the meanings that particular shape has assumed eventually. 3) Ornamentalism: the simple pleasure in decorating architecture (Brolin, 2004: 15). Thus, postmodern urbanism focuses hugely

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations **Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343**

335

on historical, contextual, social, and cultural mass contextualism (Ellin, 1996: 185). Criticizing modernism ignorance of context and break with the past, as well as the doctrine of the spirits of time, Brent Brolin emphasized visual continuity as a key theme, therefore categorized it as one of the principal tasks of planners (Komez Daglioglu, 2016: 4).

On the contrary, Jameson criticizes general postmodern contextualism (Jameson, 1977: 237). Hegel, Herder, Arnold J. Toynbee point to the relationship between human beings and their environments and develop the recognition of the natural environment. as well. The designer and the architect should perceive the context and the contextual message, and subsequently take measures in line with designing. The space designer and constructor should establish interaction between themselves and the site. As put by Ando, architecture is the discovery of the building demanded by the situation. In his mind, architecture and context are in mutual interaction. In a contextual architecture, architecture works neither for place-making nor for space-making but for reproducing the environmental force and its metaphysical supplements. The primary concept of contextualism is the perception of the context values and its continuation into the future (Bahmani, Gudarzi, Sorush and Zarei, 2016: 57).

Contextualism Approaches in Architecture:

Three types of ranks can be considered for the context in architecture and space production. In the first step, the context is considered as a social and cultural space wherein individuals live. Second, obtainable information on a building can be assumed as its textual context. In this sense, all available meaning is concerned as the textual context. The third rank of the context refers to our definition relating themes to the work and their past. This rank of context represents increasing and endless nature since day by day latest interpretations are developing on the available meanings (Soltani, 2013: 12).

Generally, there are three approaches to how to look at in context in designing: the work-oriented approach wherein the work is not born of the context, wherein a subject was born by the architect. The second approach suggests the contextualist gives birth to the artwork as the product of the context (conditions), and even the architect Perse is a product of the context. The contextualists suggest that a designer to have an entire perception of the work, it is better to focus on external factors of it. For instance, if there would be some other works developed by the architecture or/and if there are works in the same style, it is required to focus on them. In the holistic approach, it is required to have a referral to the context and the work. Furthermore, the work and the context should be seen in the form of a unified whole, and both are separated for a better conception of the truth (Soltani, 2013: 13).

Mitchel Davis argues that designing in the previously built environment can be done with more than one approach. He divided the approaches into five groups, and he introduces them as below:

1-Pastiche approach: A very skillful approach that requires an academic understanding of the period. Every detail and choice of material is an essay in the historical language of architecture.

2-Traditional approach: A safe option that is often encouraged by the planning authorities, as it tends to follow the local vernacular. Much of its form, detailing, and

PI Philosophical and Epistemological Foundations… by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

336

materials are borrowed from the past but have evolved into a watered-down version. It takes little imagination and skill to produce a solution that fits in. If handled sensitively, it can produce some pleasing results.

3-Subtle approach: Probably is the most universally accepted approach to design in the historic environment. It is considered a conservationist approach, where a light touch is required. Note the use of historical references and traditional materials, yet it is still subtly modern. It combines a respect for its surroundings with subtle detailing that confirms its place in the present.

Modern approach

This approach displays a modern design that is clearly of its time, but still respects its historic environment. It will have a strong and clear philosophy that draws its inspiration from the past. It might assemble local traditional materials in a modern way or use modern materials in historical forms. This requires a skillful hand and a good understanding of its historical surroundings.

4-Arrogant approach: The tension created between old and new can be quite breathtaking, but requires great skill and vision to pull it off. A bold approach that needs an enormous leap of faith by all those involved, from client to planning authorities. This may be considered a building of the future and will inevitably receive mixed reviews. (Davies, 2003).

For the relationship between the building and the context, there are several approaches including:

Context is irrelevant: the human being who constructs his building on a sandy coast; this approach lacks foresight.

Context features functional importance: it investigates the inward effects of the context factors on the constructions. The considerations related to this approach are land stability, humidity, precipitation, temperature, security, and other factors;.

The context features environmental importance: it investigates the outward effects of the constructions on the context. These effects can include weather, water, soil, animals, and human beings;

> context features aesthetical importance: this approach monitors both the inward and the outward effects on the context. The range of this approach considerations includes masonry, color, mass, line, pattern, shape, and façade (Turner, 1996: 108).

Physical Contextualism:

In contextualism, the components of a city shape are not evaluated and studied independently. Alternatively, the components are considered in a vaster environmental context. Great architectural work is associated with a greater urban system, and it fits in a hierarchy of the systems. Urban designer attitude towards construction in the system means interweaving the old and the new in such a way that a livable and good and favorable whole can be developed (Waterhouse, 1978: 7 cited in Tavalayi, 2001: 2). Despite not emphasizing pastiche, contextual architecture does not oppose innovation. It delivers a message to architects to lead them to focus on the contextual environment in work surrounding (Brolin, 2003: 1 and Habibi, 2011: 264). Contextualism is in oppose to the essence of modernism, since modernists realized the space production as the logical and inevitable outcome of the economic-

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations **Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343**

337

functional necessities, to the enthusiastic modernist, Essentially, a building stands out of neighbors as a symbol of the future (Brolin, 2003: 10).

For Robert Stern, postmodernists share common principles in the contexts, as follows:

> Contextualism: that is the possibility of constructing a building in the future and a desire to relate to its surroundings; 2) allusionism: reference to the history of architecture in such a way that goes beyond eclecticism to a somewhat vague category called the relationship between form and shape and the meanings that particular shape has assumed eventually (Ibid: 15).

Contrarily, Lynch believes in the book The Image of the City that if signs represent an intangible form and have a conceptual and physical contradiction with context, it is assumed that their reading would be simply done. Additionally, suggest that the most fruitful factor in providing a sign is an image or a form that is distinctive in its context (Lynch, 2009: 144). There are two prime theories regarding physical contextualism, as follows:

Linkage Theory: This theory discusses the lines connecting parts of the city and the design of a spatial datum from these lines relating buildings to spaces. A spatial datum can be a site line, directional flow, or movement. The study of circulation and connection is crucial to the understanding of urban structure. Fumihiko Maki discusses various factors that cause the creation of a framework for the spatial datum. Maki develops three formal types of the compositional form, mega form, and group form. He expresses that the singular buildings are constructed with abstract patterns in 2D plans alongside one another in the combined form. The connection is relatively evident. The mutual tension is the product of the position and shape of the objects. The other example for the compositional city is the center of the governmental offices in Chandigarh and Brasilia. The second formative type in Linkage Theory is a megastructure in which individual components are integrated into a larger framework in a hierarchical, open-ended, and interconnected system. In the mega form, the linkage is physically imposed to make a structure. Maki calls the group to form the third formative type of linkage space. This form is the result of the incremental accumulation along with a structure and, particularly, in the spatial organization of many of the common historical cities. In the group form, the linkage is neither required nor implemented in another way is naturally evolved as an integral part of organic structure. The group form can be elucidated by the masonry consistency and proportion and soft and marvelous reaction to topography, reverence of the human scale, and the sequence of the spaces through the buildings, gates, and minarets (Trancik, 1986: 88-89).

Theory of figure-ground: The theory of figure-ground represents the study of the relative land coverage of buildings as solid mass (figure) to open voids (ground). In this strategy, the starting point for an understanding of urban form is the analysis of relationships between building mass and open space. The figure-ground theory is a powerful tool for identifying the textures and patterns of the urban fabric as well (Trancik, 1986: 97-99).

Philosophical and Epistemological Foundations… by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

338

According to both, the built environment should represents linkage with the surrounding, and it should not be an isolated mass; it is required to enlist vernacular architecture; it should be inspired by the urban past built environment features constructed things and presents visual reading for those individuals are in touch with.

Socio-Cultural Contextualism: Cultural-social contextualists suggest that culture provides a set of regulations that are the constructed reflective shape of it. Assisting culture, people give meaning to their environment and turn the space into a place (Rapaport, 1977: 6). In balance with civil life, the urban space becomes the locus of the culture emergence, and the continuation of life in the city falls in the same line when balance occurs between the urban life and city dwellers connection (Habibi, 2011: 257). Based on the definition, Place Theory is considered as a desirable foundation for social-cultural contextualism.

Place Theory: ‚The essence of the theory of place in urban design lies in the perception of the human and cultural characteristics of the physical space. If abstractively, space is bounded or purposefully void with potential or physically linking things, space is called place when it gains context and contextual meaning. The character of the place is consisting of concrete things having material substance, shape, texture, and color and of the more intangible cultural human association over time (Trancik, 1986: 112-113).

People require relatively stable systems of places wherein they can develop their personalities, culture, and social life. The role of the urban designers is not merely to manipulate form to make space but to create place through a synthesis of the total components of the environment and finally to discover the best fit between physical and cultural context and user needs. For designers to create acutely unique contextual places, they must act more than superficially explore the local history, the feelings and expectations of the public, the tradition of craftsmanship, and the political and economic realities of communities (Ibid: 113-114).

Designers have increasingly become aware importance of historical, cultural, and social values in urban open spaces. Contextualists strongly oppose the tendency of functionalists to impose abstract designs from outside (Trancik, 1986: 98). People require a stable system of places by which they can respond to themselves, their social life, and their culture (Ibid: 113).

Generally, Place Theory lies on the foundation of the perception of the human and cultural attributes of the contextual space to turn it into a place. In Trancik view, space becomes a place, when only it is given a contextual meaning derived from the cultural or regional content of the objects (Ibid: 112-113).

Evidently, in the latest urban developments, the local value is disregarded, the new town and neighborhoods fail in addressing the contextual environment. The remaining parts and symbols of the past are getting abolished. Surprisingly, the location condition even was disregarded in the 1960 constructions.

According to the Place Theory, the newly built space should be a reflection of the social relations, culture, lifestyle, the governing ideology, and the values. Christian Norberg-Schulz laid out his thinking in his phenomenological grounded book–Genius Loci: Towards a Phenomenology of Architecture. In his view, the spirit of place generates a special uniqueness, character, and identity of a place, and it is a mixture of

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations **Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343**

339

function, art, and architecture where people activities in public space often create some genius loci (Zhou and Zhang, 2015: 750).

The success of a project is a product of human perception and place geographical attributes. In the construction of the places, the buildings, and the open spaces, there is a need to perceive community dynamicity and properties. Regard, the focus should be on four aspects.

1) The local individual images; 2) The local history, customs, and traditions; 3) The personal notions; 4) The organizational and institutional features; 5) The policies (Seyfoldini, 2004: 164).

Historical Contextualism

Even though Rapaport assumes history is not only the narrator of the events, he asserts that the historical data is also appliable in addressing the questions in a given scientific field (Rapoport, 1990: 80). Historicists suggest that history has lessons to be learned for the current urban design. The present community cannot divide itself into the past (Rowe and Coeter, 1978: 118-119 cited in Tavalayi, 2001: 38). Camilo cite emphasizes the protection of the Pre-Industrial cities due to their historical features and possession of unique landscapes. Gustav Giovannoni coined the term cultural heritage. Giovannoni argued and promoted the preservation of cultural heritage on an urban scale, without excluding the importance of urban development as he defined a historic city as a monument and a (Veldpaus and Roders, 2013: 7-8).

Environmental Contextualism

Despite, in the period of history, human beings have made efforts to keep her residential environment harmony with the surrounding. Modern architecture is not focusing on environmental harmonization and this leads to environmental disorders. In the case of gaining awareness about the facilities of the surrounding environment, environmental destruction can be prevented. The environment perception should include the study of the angle of the sunlight, building location, and surrounding environment preservation and the pedestrians and vehicle accessibility. As well, it is required to have some study on the climate condition of place (Mahdavinejad et al, 2011: 28).

The field of natural inspiration is crucial and useful for designers today, and nature provides many designers with creative ideas and limitless inspiration to develop a new design (Park, 2017: 98). Biophilic architecture and ecofriendly architecture highly focused on the relationship. Thus, project studies are including climatic and micro-climatic, human comfort, energy efficiency, and green areas sections (Almusaed, 2011: 6-8). In the urban scale and beyond the architecture, as well, the biophilic city is the one applying the natural forms and images in the buildings, the urban vistas, and the plans and programs about nature that learning lessons from nature and drawing on the natural systems (Beatley, 2011: 4).

Relationship between the Contextualistic Epistemology and Contextualism Theory in Urban Designing and Architecture

In this title, what is mainly focused on is the conceptual relationships between the epistemology of contextualism and contextualism theory in urban designing and architecture. That is about what epistemological ideas inspired on the urbanistic

Philosophical and Epistemological Foundations… by Hossein Saadlounia
Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

340

contextualism and what the ideas are derived from the epistemological contextualism on which it has been founded.

As if we focus on the uses were introduced by Pynn (2016) in the urban design discipline, contextualism mostly is inspired by the first and the second uses of contextualism in philosophy. Differently, for contextualist urban designers, the conditions of a space truthiness and favorability are in connection with the physical and the subjective context, the urban designer and the architect are required to study the context conditions to provide good quality of life for the dwellers. Thus, the relationship between the contextualism theory in urban design and the first uses of contextualism in philosophy is confirmed that points to the dependency of epistemological statement truth conditions on the context. Additionally, in the contextualism approach, the perception of artwork mostly depends on the perception of the external phenomena, and this affirms the connectivity between contextualism in urban designing and the second use of epistemological contextualism.

In contextualistic urban design and architecture, as well, that the epistemological standard is substantially dependent on the context, the functional, visual, and social favorability of space are mainly depend on the spatial context designed and constructed meaning that, from the perspective of the contextualist urban designing and architecture, it is necessary for having a suitable space to take into account factors like land slope, regional weather condition, historical past, façade and context of the peripheral buildings, their functions and spatial suitability regarding thoughts of the space users throughout designing and constructing the space. This context-oriented suitability is chiefly rooted in the fuzzy logic rather than Aristotelian logic.

As well, Error Theory might be verifiable in contextualistic urban design and architecture. Although the contextualist urban designer or architect attempts to coordinate the space with the context standards, she/he might be misled to an error in reading and perceiving the context as well as making the space coordinated with it.

The mentioned discussions on the knowledge statements are verifiable in urban design contextualism in such a way that people in the space might have various spatial perceptions concerning their thoughts and context. These perceptions are in harmony with the philosophy of postmodern art wherein includes the reader reading of a text superiority on the authorial reading importance. Consequently, spatial contextualism represents a great deal of connection with the contextualistic epistemology in philosophy.

Conclusion

Contextualism is a concept stemming from the philosophy and, though being associated with notions like relativism, skepticism, and nihilism. Contextualism is one of the essential principles of postmodern art. Additionally, it is perceived that contextualism has intellectual roots in the Gestalt school wherein any whole includes some part with the essence of the whole being different from the essence of the components even though it has been composed of them. The changes in the components can also bring about changes in the whole. Besides discussion on philosophy inspiration on contextualism in urbanism, it has some inspiration on other disciplines such as linguistics, behavioral sciences, sociology, ecology, and medicine. As well, architecture, urban design, and urbanism are incorporated in the list.

Philosophical and Epistemological Foundations of …by Hossein Saadlounia
Philosophical Investigations **Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343**

341

Postmodern urbanism and architecture emerged in response to the modern functionalistic urbanism that considered the house as a machine for living in the CIAM charter to respond to the emotional and subjective needs of urban dwellers. The epistemological contextualism view that suggests the fact that a context epistemological standards are highly effective in making a sentence content would be applied to the urban design and architecture in a way that the personal spatial perception of meaning, personal experiences, and values of a neighborhood are more important than the meaning perceived by the designer. Therefore, it is necessary for the designing and development of space by the architects and designers to focus on cultural values.

Conducted for investigating and identifying the contextualism epistemological foundations and investigation of the relationship between the epistemology and the contextualism theory of the urban design, the results of the present study indicated that contextualism in the designing and architecture is in congruence with the first and second uses of the contextualism which consider the truth- condition and the meaning are being dependent on the context; additionally, it was demonstrated that the theory of the knowledge statement and Error Theory are true in contextual urban design. Thus, it is confirmed a notable relationship between the epistemology and contextualism theory in urban design. Brolin considered contextualism amongst the common principles of postmodernism along with the Ornamentalism: as well as the allusionism. Unlike autonomism, post-modern architecture and contextualist architecture requires designers to design according to the context, and it includes environmental, historical, cultural, and social aspects.

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Philosophical Investigations Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343

342

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Philosophical Investigations **Vol. 15/ Issue: 36/ Autumn 2021/ PP. 328-343**

343

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