(RE/DE) CONSTRUCTIONS

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Edited by **Şengül Öymen Gür**

LIVENARCH IV

LIVable ENvironments and ARChitecture 4th international congress july 9-11, 2009, trabzon, turkey

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> Prof. Dr. Şençül Öymen Gür The Chair of LIVENARCH IV Karadeniz Technical University Faculty of Architecture July 9, 2009

PREFACE

Is (Re/De) Constructions a Premordial Immanency for Architecture?

Criticism in architecture is a rather late phenomenon. Critical Theory predicated upon Hegel and Marx sets a turning point in the overall critical process which is reflected in architecture as well. Years preceding the foundation of the critical theory witnessed Romantic criticism as exemplified in the discourses of Ruskin and Violette-Le-duc which paved the way to the Modern era in the history of architectural criticism. Early nineteenth century romantic-subjectivist locutions, despite lacking any objective criteria initiated debates on building styles and showed the architectural intelligentsia that some things are not invincible. Modernization identified with Positivism which in turn was mathematically biased took as its tenet "objective criteria" based on science. Some rules propagated by the pioneers of modern design turned into guasiobjectified canons and thus, criticism in architecture progressed as an "evaluation model" simulating the sciences. These efforts culminated in sheer-box approaches to architectural design in the early sixties. However right at the onset this caused turmoil in the architectural arena; a group of leading architects of the time condemned the emerging methodologies as menace to their creativity, on the one hand; sociologist, social-psychologists, anthropologists criticized the logic of design methodology on the grounds that the traditions of human behavior, memory and meaning were overlooked in canonized and mechanized designs.

Socialist ideology of the 20s and 30s had produced efficient housing for the powerless but many lacked affable housing environments due to the ideals of mechanical productions. Care for numbers had taken lead rather than the care for humane and meaningful environments. Cultural and social differences were straightened out and subdued in most enterprises.

Bruno Latour explains the Modern situation as a major dichotomy: "All the ideas of yesterday, one after the other became inept or approximate... The obscurity of olden days, which illegitimately blended together social needs and natural reality, meanings and mechanisms, signs and things, gave way to a luminous dawn that cleanly separated material causality from human phantasy" (Bruno Latour, We have never been modern, C. Porter (trans.), HUP, Cambridge, Mass., 1993, p.35).

In order to rehabilitate the critical theory many neo-Marxists attempted to make amendments. Some ideas were borrowed from the Linguistic theory mainly. Radical and Pragmatic criticism which followed concurred in the diagnosis of clear-cut separation of sciences and politics and the dichotomies between nature and culture in "works of purification" and the dichotomies between these dichotomies and the hybrid networks of reality.

Radical criticism undermined the canons and discourses of philosophy, arts and architecture and demonstrated how fragile the social myths were. Deconstruction philosophy is a valid method for questioning the reality but has proven short of foregrounding new constructs. Pragmatic criticism valued the context-thoughts and the senses of the third party-and aggravated the ironies involved in criticism: the critic himself is eventually a part of the context. Nevertheless in architecture it has been assumed a reliable line of thinking and questioning. Without which no sensible criticism may evolve because context is immanent to architecture, a discipline which sets an excellent example for highly entangled-hybrid constructions, and deserves special attention from Latour may be...

In face of severe problematics systems are trying to deconstruct and reconstruct themselves at every level. The most conspicuous example is Gorbaçov's Reconstruktia. Derrida deconstructed on paper, Gorbaçov deconstructed in reality. To sort out dichotomies and to deeply understand the realities of inner selves of societies, of sciences and arts and architecture have become mandatory.

In connection with this reality I aimed at understanding the immanence and transcendences of architecture as a discipline. Having some expertise in the history of architecture I have my own bias that architecture dynamically and creatively deconstructs and reconstructs itself historically. Due to the creative leaps of the pioneers new architectures, solutions, forms and unprecedented space conceptions emerge. I expected from this congress to identify the beliefs we used to believe as "true", to question whether they are they still true, or have they turned into "mind sets" which avoid maneuvering for a better future? In other words, I aimed at displaying our disciplinary constructs both in theory and practice

To yield the gist of the conference a succinct definition of the word construct might be helpful; a "**social construction** or **social construct** is any phenomenon "invented" or "constructed" by participants in a particular culture or society, existing because people agree to behave as if it exists or follow certain conventional rules... The idea of Berger and Luckmann's "Social Construction of Reality" was that actors interacting together form, over time, *typifications* or mental representations of each other's actions, and that these typifications eventually become *habitualized* into reciprocal *roles* played by the actors in relation to each other. When these reciprocal roles become routinized, the typified reciprocal interactions are said to be *institutionalized*. In the process of this institutionalization, *meaning* is embedded and institutionalized into individuals and society - knowledge and people's conception of (and therefore belief regarding) what reality 'is' becomes embedded into the institutional fabric and structure of society, and social reality is therefore said to be socially constructed" (http://en.wikipedia.org/wiki/Social_construction).

Architecture is one such construction anchored in the continuous interplay of building processes and society. Change and transformation of social constructs and physical constructions over time are inevitable. If, however, the processes of change are not maneuvered in the direction of the desired goals and objectives of a society they may lead to a sense of loss and to what appear to be undesirable futures for the arts,

architecture and the whole cultural, social and biological environment. If social constructs fail to adapt to the modern world or are too stubborn to incorporate the new impositions they decay, then the whole fabric of society may well decay. In other words, if the "mechanics" does not correspond to the "meaning" of societies then architecture decays.

What are the alternatives? And how do we go about it? What critical questions have to be posed and answered today?

Taking questioning and criticism as the major point of departure, the target of the congress was to discuss and propose a wide variety of social and socio-physical reconstructions in architecture. The aspiration was to focus on the architectural consequences of the changes in social constructs and the other way around.

The conference theme was thus open to a number of interpretations that might lead to a variety of topics for discussion. Jon Lang, Peter Arnke and I nevertheless, took the liberty to propose a set of very general themes and sub-themes for discussion at the conference. These suggestions could serve as propositions for possible contributions to LIVENARCH IV. They might also almost certainly lead to the final organization of the topics for discussion and the conference.

- 1) Constructions as society and individual: Review of theoretical foundations and frameworks of social constructs with respect to emerging concepts. Philosophical, ethical & social implications for architecture
- 2) Constructions as history and theory of architecture: Review of meta-theories of architecture, arts and technology. Integrative approaches, validated discourses
- 3) Constructions as architectural education, design methods and tools: i.e. Methods vs. approaches, guidelines vs. pleasure, etc.
- 4) Constructions as professional organizations: Schools of architecture, Architectural publications, international institutes of architecture and architectural research, chambers of architecture, etc.
- 5) Constructions as "Constructions": Structural and constructional innovations Ecology and energy issues in advancing building technologies

We had anticipated that theoretical foundations, frameworks, and concepts with philosophical, ethical, political and social implications could be addressed at societal level.

Hybrid structure of architecture betrayed itself in the diversity of discourses of contributors which were spread over a very broad range.

Kaisa Broner-Bauer's very illuminating speech examines some of man's existential processes which influence the meanings that architecture and the built environment in general carry with them. She questions the underlying causes of significance of a work of architecture. She contends that "We are unlikely ever to fully uncover all the secrets of life and its material representations" but renders a very convincing

argument on the inrootedness of human meanings. Kathryn L. Bedette's paper. "Meaningful Tension between Plastic and Concrete" successfully carries the argument to internalities of architecture. She states that "iterative waves of meaning are attached to our built environment over time, allowing for the social construction of color, light, tectonics, and other qualities of a built environment. In this sense, architecture embodies social constructions and then, in turn, has the potential to scaffold emerging habits, agreements, and knowledge. These agreements may be slow to change, but rarely stagnate. An action or expectation becomes knowable once it has been socially constructed. This is where the heroic gestures of great individual architects often fail: when they attempt to impose an understanding that is, in essence, unknowable. There are, however, cases where this knowledge could be used in a transformative way". Then she questions the conceptual frameworks that may directly aid or inhibit access to this constructed grain as a medium of design. Farid Ziaei's "Space of Interpretation beyond the Intention" corroborates Bedette's view. He declares that users appropriation of space is through transformation and they assign meaning to the objects through interpretation of physical appearences by connecting the image of space to the memory of experience, beyond the intention of the designer. Özgür Hasancebi Demirkan and Ayhan Usta in their paper" Design As Effectiveness of Reproduction: "Mimesis/Imitation" Traces in Student Projects" distinguish between 'reproduction' and "creation", where reproduction is seen by them as an act of mimesis/imitation whereas creation is that which is performed by adding to the previous, advancing and developing it or resisting against it or even destroying it. However, as Bedette duly observes, few advances in architecture when knowable by the society assumes a level of creation, and they are very few.

Nevertheless vocabulary of form is getting richer everyday and rules drawn from nature (anamorphic morphogenesis) are commuting all over the world. **Nezih Ayıran** in "The Necessity for "Detoxification" in Today's Architectural Construction" brings up the issue that "image driven" era is being replaced by the "nature driven" one. His paper is a warning for practicing architects and students. **Veyis Özek** and **Gülcan Minsolmaz Yeler's** paper "Biomorphism as a Design Instrument of Architectural Shape: A Discussion on Morphological Concepts" echoes his view by pointing out the risks of adapting the logic of ecological dynamics, i.e. "bio-mimesis" to the architectural design based on 'variability' and 'flexibility' concepts. On the other hand **Mariagrazia Leonardi** renders a comprehensive argument on anamorphic morphogenesis and advocates it as a valuable approach in the design of urban settings and landscapes, in her paper "Landscape, Urban and Architectural Design and Aesthetics".

In another paper by **Yasemin Alkışer** and **Nezih Ayıran** titled "Some Criticism on the Implication of Information Technology on Construction for Construction's Sake" the major criticism of the authors become more translucent: "realization of new sophisticated constructions in architecture frequently creates construction for construction's sake". **Yurdanur Dülgeroğlu-Yüksel** dwells on "Changing Architectural Concepts after the Post-Modernist Theory" such as "Place" vs. "placelessness"; "centre" vs. "centrelessness"; "culture" vs. "sub-culture"; "global" vs. "local"; "produced space" vs. "consumed space" and "archetypes", rendering a succinct analysis of the radical re-construction of a group of ambitious participants because space and place are major paradigms of architectural design. **Ezgi Tuncer**

Gürkas in her paper titled "Spontaneity of Social Re/De-Constructions: Place-Making Practices in "Loose" Spaces" foregrounds an argument for 'loose' spaces and placemaking practices allowing spontaneous social re-productions and/or deconstructions. "Space becomes 'loose' - a social construct - a 'place' where it accommodates unintended and unexpected activities as well as planned, certain assigned functions. Here, these unplanned activities are called as place-making practices. Place-making can be described as the entirety of the physical and mental relations with space that occurs along with a person's (or a group's) settling down to a new space and transforming it into his/her own 'place'". Tülay Samlı oğlu and Nilgün Kuloğlu in "The Concept of Void as Spatial Effect" elaborate on how voids can be manipulated by various deconstructed geometries to give special effects. They substantiate their view immaculately via numerous examples but the emphasis is on perceptual qualities of space rather than place-making. Nihan Canbakal Ataoŏlu's paper "Architectural Conventions and Circulation Areas" is a wonderful rendering of deconstructions in the conception of circulation spaces in architecture. Is it a response to a social condition awaiting solution or not remains unanswered but physical excitement and joy of new propositions in architecture which have shaken fundamental Modernist conventions related to circulation areas are presented beautifully.

Laurence Kimmel and **Anne Faure** in "Thinking Architecture through Scales - Large Scales and Machines of Vision" state that the construction of images in time and space in cinema has become an obvious source of reflection for the conception and perception of architectural space and they suggest translating the technique into architectural design to preview and evaluate design effects to be produced.

Isaac Lerner's contribution is most provoking: "A Description of the Deconstruction/Reconstruction Interplay in Architecture in Terms of Environmental Infrastructural Development" takes an empirical, as opposed to an abstract account of environmental ground works, to describe the shift, from the Modern industrial paradigm towards the Post-Modern electronic cultural environment that is fundamentally shaping design, as well as, ideas about space and place. Eventually he provides a very interesting and convincing understanding of cultural paradigm shifts.

Present day applications in architecture are seen from different points of view: Avangardism in **Asu Beşgen Gençosmanoğlu** and **Erdal Güner's** paper "The Avangard Construction as a Language of Architecture" takes an optimistic view whereas **Eser Yağcı** in "The Revival of Anarchism in Culture: The Radical Architectonic Representations" takes a pessimistic view: "Endless images as disturbances of mental concentration have brought up some new relations with laws, ethics, and the traditional culture as well. Thus, more defensive forms of individualization and collectivism have emerged as expressions of the self and the communities. Anarchist thought has become vital since the marginality has been dominated by the consumerist fashion system and the reaction of anarchism in art and culture has revived as an autonomous decline of recent identity politics. Graffiti, anti-art happenings, and interactive installations have been integrated with conceptual art and architecture. Activists, artists and designers have started grafting brand new signs to the semantic of real space as well as seeking to interfere the sovereignty of existing structures." The debates on history in general and history of architecture in particular under the influence of many late 20th Century philosophers and linguists, has led researchers to question the legitimacy of history, traditions, contexts and conventions. The interconnectedness of the term construct and history strongly transpired through the papers submitted by a group of much resourceful contributors: Alev Erkmen's "Early Constructions of Architectural Discourse: Notes on An Anonymous Ottoman Text" presents a reading of a late Ottoman text on Fine Arts, preserved in the Ottoman Archives in Istanbul. Consisting of twelve handwritten pages, this text bears no name of its author, nor carries a date; and is hence indexed in the archive as an "anonymous text on the subject of art". Most significantly, the paper draws attention to how the content and tone of this "anonymous" text coincides almost perfectly with a rather "collective" opinion towards Ottoman cultural history: namely that based on the historigraphic model that identifies the late Ottoman world with corruption meaning deviation from an ideal, classical norm. In this regard, Erkmen offers a brief comparison between the text and several other nineteenth century Ottoman texts on architecture. In itself this Endeavour is a de/re-construction of the discipline, of the disciplinary truth and turns into a way of deeper understanding of the "reality".

So is **Halil İbrahim Düzenli** and **Turan Açık'**s text: "Re-Thinking Historiography, Interpreting Architect's Dream: Three of Dreams as Constructive Rhetoric in Terms of Seventeenth Century Ottoman Architecture". "For a deeper understanding of the sixteenth and seventeenth century Ottoman architecture dreams and their interpretation can perform as constructive rhetoric tools" they posit. In this research, the relationship network between two texts including dreams and their writers (i.e. Aşıkpaşazade, *Tevarih-i Al-i Osman*; Ca'fer Efendi, *Risâle-i Mi'mariyye*) and three Ottoman actors, two of whom were sultans and one of whom was an architect (i.e. Osman Ghazi, Ahmed I, Sedefkâr Mehmed Agha) and three sheiks as dream interpreters (i.e. Shaikh Ede-Balı, Aziz Mahmud Hüdai, Vişne Mehmed Efendi) are probed in parallel. The dreams are considered as constructive rhetorical formats identifying the mental structures of the Ottoman architecture actors. This is a rereading of the past which may pave the way for a better understanding of the past from where illumination for the present may flourish.

Tayfun Gürkas's paper "Deconstruction of the Historiography" backs up Düzenli and Acik in that experiential history has both pros and cons and usually it can be at odds with the political power. Therefore it is commonly replaced with generic history, chronicling facts and figures. Gürkaş's paper demonstrates the successes and failures of both methodologies via a comparative study. He deconstructs history for the benefit of those who wish to draw lessons from it. For the same purpose, if I interpret correctly, Gian Piero Calza and Andrea Cammarata propose CAAD BIM technologies in implementing a model of Sebastiano Serlio's (1475 - 1554), never built city for the purpose of discovering the sources of his design and imbedded principles. They profess the use of advanced technologies as a reliable source of rereading the past in their very interesting paper, "Innovative Technological Tools for the Historical Analysis of the City and the Territory: Researches and New Visualizations of the Living". Whereas, Serap Durmus develops from Derrida's phenomenon of Différance her own methodology of deconstructing the past and here the example is chosen from the practice which makes the situation even more interesting because everyone can see and judge the conclusions. In "Reading / Analyzing Architecture of the Mosque through the Concepts of Deconstruction Philosophy: Shah Faisal Mosque as a Case" the case is chosen in order to observe the radical changes in mosque typology and, memory-meaning-form interrelationships are investigated in depth. **Evrim Güngör Düzenli** and **Ayhan Usta** renders another re-reading of the past of Trabzon from existing maps and draw valuable social, economic, political and urban interpretations in "The Language of Trabzon Maps and Reconstructing the City According to the Lambert Plan"

Arzu İI and **H. Gökçen** criticize Augé's concept of "non-space" on the grounds that whenever there are human practices there is also the web of the history of social relations and place is predicated upon temporalities. Therefore his definition of non-space is rendered null. "All practices of everyday life do transform not only the space and the spatial practices but also the theory" they say in "Rethinking of Non-Place" which is a re-reading of a concept, this time.

For some architectural thinkers the past is a treasure which is to be invested to the future. In this respect some authors embarked on the past of certain building types: **Ayşe Durukan Kopuz** on "Community Center Buildings as the Concrete Products of Modern Republican Turkey", which traces back the Community Centre Buildings (Halkevleri) built in the Early Republican Turkey and reflect the ideology of the new regime. **Rabia Köse Doğan** expounds on the "Form and Function Transformation in Office Space"; **Şengül Yalçınkaya Erol, Kıymet Sancar**, and **Ayhan Karadayı** on the "Metamorphosis of Shopping Malls"; **Özlem Köprülü Bağbancı** on the "Investigation of Changing and Transformation Period of Bursa Khans Region"; **Serap Yılmaz**, on "The Changes in Functions and Meanings of Urban Open Spaces".

Important criticism is rendered for different scales of environmental practice: Johannes Cramer and Manuel Cuadra both take urban stand point in their lectures. the former underlining the urban identity, the latter a district. Cramer discusses the present and future role of authentic historic architecture in the context of urban development in the 21st century. He starts with the diagnosis of the problem and continues with where the approaches are for solution. Here he observes four main strategies employed; 1. Skyscrapers starchitecture, 2. Staging public spaces, 3. Rebuilding the destroyed past, 4. Architectural heritage. He categorizes the obstacles which stand in the way of decent practice: globalization of solutions, immediate action instead of permanent development, focus on highlights instead on sustainable environment. For a sustainable urban identity he proposes attention to the entire urban fabric, permanent maintenance, and social sustainability. Cuadra focuses on the planned restructuration of a very central area between the Town hall - the Römer - and the Cathedral - the Dom - in Frankfurt -am-Main which provoked one of the sharpest polemics relating architecture ever seen. People demanded the reconstruction of the medieval houses that existed here until 1944.

Hossein Sadri and **Senem Zeybekoğlu Sadri** deliver "(Re/De) Constructions of City and Society: Transitions from Soviet to Post-Soviet Era in Baku City" with respect to the relationships between the political reconstruction of society and transformation. They underline changes of concepts such as public and private spaces after the transition from a planned socialist economy to a free market economy in Baku city, Azerbaijan. **Şengül Yalçınkaya Erol** and **Kıymet Sancar** criticize loss of identity with the introduction of Modern Architecture into the building practices of Trabzon in their "The Most Resent Applications in Trabzon and Urban Identity". **İrem Maro Kırış** aims to scrutinize the role of information technology in contemporary construction within the context of the overall intentions of architecture in "Representation of Power and Identity in the High-rise Architectural Form". **Zafer Sağdıç** and **Aysun Aydın**'s paper is a criticism on the re-creation of cities via re-production, re-construction processes with special emphasis on the organization of 2010 Istanbul, the European Capital of Culture in "Re-Creating Images of Cities: Is It Re-Shaping Cities? Re-construction of Istanbul by the Organization of 2010 European Cultural Capital".

Duygu Karasakaloğlu's "Between the Modern and the Ottoman: Problems with Ideology of Urban Regeneration Processes - Case of Sulukule Roman District Regeneration Project" criticizes Sulukule slum clearence Project as "pseudohistorical". **Akın Sevinç** criticizes production of housing on the need-demand discrepancy both socially and physically. **Şebnem Sözer Özdemir** holds Late Capitalism responsible for the loss of place and tries to device people-friendly strategies for designing urban space in "What to do about the "Loss of Place" in the Age of Late Capitalism?" **Filiz Tavşan, Nihan Canbakkal Ataoğlu** and **Elif Sönmez** focus on "Deterioration in Interior Architecture Styles" which they see as the consequence of intercultural interactions, global world, free individual thought and the search for authenticity.

Several resourceful authors by drawing on the complexities and sophistications of the traditional shed light to the hermeneutics of local histories of architecture on different scales of meaning. Aineias Oikonomou, Aikaterini Dimitsantou-Kremezi and Nikolaos Lianos analyze the design and construction of the traditional houses in northern Greece and detect certain metric models (arşın) which were widely applied in the urban centers of northern Greece during the 19th century in "Application of the Module and Construction Principles in the Traditional Architecture of Northern Greece". Sibel Onat Hattap discusses the "Status of Turkish House in Contemporary Life" and points out the functional wearing and technical problems of Turkish traditional houses. Ibrahim BAKIR and Mine Karakoyun evaluate the traditional Bodrum houses in terms of adaptability for modern life in the "Evaluation of Traditional Bodrum Houses in Terms of Adaptability for Modern Life". On the other side, Maziar Asefi, Mohammad Bagheri and Neda Javanmard in their paper "Flexibility in Traditional Iranian Architecture: The Experience of New Faculties in Old Settings, Iran", by comparing educational functions in old residential environments explore the principles of revitalizing old structures in residential spaces as new educational facilities with new multifunctional public spaces. The old combined houses of Iranian cities (Tabriz, Isfahan and Yazd) are examined to explore how Iranian historic architecture can accept new life with new functions.

No matter how out-moded one might think they are **Manole Razvan Voroneanu** in his "Constructing the Space of the other New Roma Settlements in Romania" reveals the process of constructing new Roma settlements as the articulation of Roman's most identifiable trait: otherness. Using Michel Foucault's concept of heterotopias, the paper argues that this process occurs through the manipulation of a broad decorative language that mirrors and contests the larger context from which the other has been banished.

Mohammad Bagheri and **Saeed Norouzian Maleki** explore the "Equity of Social Access in Construction of Traditional Iranian Cities and Villages" based on the analysis of the morphological characteristics of the several traditional cities, the socio-historical information, the direct observation of the spaces and face to face interviews with citizens especially those having physical-movement limitation. Based on the findings in issues related to physical limitations of people with special needs and conception of the varied problems that such people have, in this paper some key solutions have been proposed for free spaces and independent movement and achieving equity of access.

Flora Bougiatioti, Aineias Oikonomou and Evangelos Evangelinos study the "Bioclimatic Issues in the Design and Construction of Traditional and Contemporary Open Spaces in Greece" and analyze the design and construction parameters that characterize urban open spaces in traditional settlements and contemporary cities with respect to bioclimatic architecture, to point out similarities and differences, and to draw relevant conclusions.

Nuray Özaslan and **Aysu Akalın** in "Reconstruction of the Vernacular" contend that Postmodernism is a world of reproduction as it commodifies the original by distorting, adapting according to the market. . 'Vernacular' Turkish architecture has been subjected to various 'understandings' of its characteristics in contemporary Turkish architecture and that the global factors and post-modern conditions led to the emergence of hyper-traditions. On the other side, **Özlem Aydın** and **Esra Lakot Alemdağ** in "The Changes in Rural Architecture: Trabzon as a Case" observe that natural structuring in villages has changed recently and buildings have changed from single– flat home to multiple storey apartments. These distortions in rural structure both damaged general view of rural areas and caused a dilemma between rural and city architecture. It is interesting to note the difference between the approaches of urban architects who conceive the vernacular from remote and those rural people whose estimation for their environments is so unnecessarily low.

Some valuable papers were concerned with environment/behavior issues. Özlem Özer-Kemppainen in "Dwelling in the Changing Society" states that

Information and communication technologies have enabled integrated global network where the interrelationship among distant elements – things and people is continuous and in real time. This development has considerable affects on the way people live and work. Thus she focuses on the functional changes of architectural space and thereby the spatial organization of the dwelling and housing in the information society. Orcan Gündüz and Zehra Ersoy submit the most interesting paper in environment-behavior concerns. In "(De) (Re) Construction of the Social Life: The Urban Environment and the House within the Span of three Generations: Three Consecutive Life Experiences on the Same Lot in Karsivaka-İzmir" they display the "personal living experience" of an individual, the author, at three different house units on the same lot in Karşıyaka, İzmir, from early-fifties to our day. The transformations experienced within the life periods of three generations (grandparents, children and grandchildren), is evaluated and displayed within the "(de) (re) construction" process of the physical environment, the social life of the community / family and finally the building itself leading to deep psychological apprehension of transformations by the reader.

Havva Alkan Bala. Ciğdem Ciftci and H. Filiz Alkan Meshur in "Reading Social (De/Re)-Constructions in Urban Neighborhoods: From Cul-De-Sacs to Gated Communities in Anatolian Cities" analyze neighborhood relationships, starting from spatial properties of cul-de-sac in traditional Anatolian urban life to the gated community in modern Anatolian metropolitan life and point out the success of the traditional settings. In "The Social Construction Analysis of Suburbs: A Qualitative Research in Turkey-Ankara" co-authored by H. Filiz Alkan Meshur and Havva Alkan Bala the social relationships and the way of life in suburbs are analyzed from a qualitative perspective. Ciğdem Ciftci, Havva Alkan Bala and Ali Osman **Cibikdiken**, yet in another paper, "The Cultural Effects to Sustainable Environment: The Case of Konya" test human ecological sensitivity to environment by an Environmental Paradigm's scale. Sema Mumcu, Tuğba Düzenli and Ali Özbilen in "Social Construction of Gender in an Open Public Space" discuss gender differences in the usage of open public spaces and uncover that men are more emancipated in such spaces than women in Turkey. E. Ümran Topçu is concerned with neighborhood satisfaction criteria in "Neighborhood Satisfaction: Two Neighborhoods with housing in "Architectural and Environmental in Istanbul". and **ismet Sahin** Identity and Quality Satisfaction in the Public Housing Areas: Istanbul Halkali Example" and states that "the users of public estates do not accommodate the social and technical facilities which can maintain the quality satisfaction". S. Selhan Yalcın Usal. A.Nilav Evcil and Neslihan Türkmenoğlu Bavraktar study "Predominant Life Culture in the Gated Communities" with which they are not satisfied.

Issues of sustainability, ecology and energy were expected in this congress due to their role in the transforming of professional look. Peter Arnke and Karl Spies delivered essential topic in connection with the aforementioned concerns. Peter Arnke underscores the major issues inscribed in the German Federal "Energy Saving Ordinance (EnEV)" in architecture. These are: 1. Construction in the future will be characterized more than ever on the objectives of the environmentally conscious, resource-friendly, sustainable and energy efficient action. 2. The topics of the ecological planning and building are in many ways interdependent. It is about the development of sustainable urban planning concepts and coordinated architectures. Building design / use, structural design and rational energy use are parameters of sustainability, optimizing the material flow and life cycle. 3. A major focus in the theme of ecological planning and building is the power supply. To increase the energy efficiency we have to look for the overall system of the building, like the technical equipment as well as architectural elements, 4. The building envelope as an interface between the built space and its surroundings has a multiple, not only aesthetic function. It influences the comfort of buildings and touches the energy needs very strongly. Special attention should be paid to enclosures. 5. Energy Saving Ordinances for countries is a must. Karl Spies very intelligently described and criticized examples from practice and his to the point remarks made tremendous impact on the audience on issues of energy savings in modern design.

It is interesting to note that sustainability issues came in abundance from interior designers and underlined the "pros" and "cons" of current practices. **Deniz Demirarslan** and **Kazım Onur Demirarslan** in "Interior Design for Sustainability", **Bilge Sayıl Onaran** in "The New Developments in Sustainable Shopping Malls" where Onaran states that "The use of energy systems in lighting and ventilation, recycled, reusable and local materials in interiors and green roofs are contemporary

issues for the sustainability of the shopping environment. The use of these sustainable design principles is important for designing healthy building interiors." Some authors such as **Emine Nur Asiltürk** in "The Concept of Sustainability and Renewable Energy Process in the Technological Era" brought up sustainability in close relation with renewable energy which is ecological and zero-emission energy with unlimited potential. The inestimable potential of sun, wind, wave, bio mass, geothermic, hydrologic and hydrogen energies can be used in innovative applications in the built environment. **Hande Gültekin**'s paper "An Inquiry into Social Construction of Sustainable Architecture: Green Building as Ecosystem" presents an inquiry into social construction of sustainable architecture in terms of ecosystem concept which pertains to both eco-technic and eco-centric logics. As an outcome, systems-based conception of green building is highlighted.

Ebru Alakavuk and **Hande Odaman** propose "New Approaches to Double Skin Intelligent Facades" where the energy cost of the building for cooling, heating, lighting and ventilation are reduced. **Esra Lakot Alemdağ** and **Özlem Aydın** in "Structural Comfort and Energy Efficiency of Curtain Wall Systems: KTU Faculty of Arts and Science as a Case" underline the importance of energy saving issues to be considered in the application of curtain walls. **Nihan Engin** proposes green roofs with respect to their ecological aspects and their contribution to sustainable architecture in "Green Roofs, Ecology and Sustainability". **Nilhan Vural** emphasizes the structural strength and ecological merits of the glued laminated timber which it gained by virtue of today's technology in "A Survey on Glued Laminated Timber at Ecological Context". **Genco Berkin** and **Salih Salbacak** propose wood to be used in prefabricated building components for ecological reasons as well in "In Search of New Reconstruction: Prefabrication with Wood". **Meltem Yılmaz** introduces a case of sustainabilty in "A Sustainable Approach to Built Environment: Eco-residence MacDonald Campus of McGill University in Montreal as a Sample".

As opposed to the above **Şule Aybar** and **Alper Küçük** draw attention to "Forgotten Harmony in Interior Architecture; Design with Climate" and re-claim the role of interior architecture education in re-asserting the forgotten harmony of "Design with Climate" and point out its sustainable nature. **Arzu Çahantimur** sees sustainability culture as a future conscious approach and demands environmental awareness in "Sustainability Culture: A Social Link to the Future".

In addition to sustainability some papers on environmental control were issued as measures of future-conscious reconstructions of society and architecture. **Papatya Nur Dökmeci** and **Semiha Yılmazer** enriched the congress with the "Environmental Noise Management Guidelines for a Better City". **Mustafa Kavraz** and **Yelda Aydın Türk** have presented a paper titled "Air Pollution and the Relationship Between some Meteorological Factors in the Eastern Black Sea Region of Turkey: As a Case, Trabzon" where they investigated the statistical relationship between some of the meteorological factors, such as wind speed, temperature and humidity and the air pollution parameters of SO₂ and PM concentrations in Trabzon and demonstrated that there is not no relationship between meteorological factors and air pollution concentrations.

Valuable contributions were acquired under the title of preservation and restoration. **Vjekoslava Sanković Simčić** in her magnificent speech keenly summarized the restoration practices all over the world "The methods of partial reconstruction and restoration are used in attempt to return integrity, significance, formal grace and beauty to degraded and damaged cultural and historic heritage. Valuable cultural and historic artifacts should not lose their authentic values- therefore methods of reconstruction method we create a forgery with pseudo attributes. Although, its use is sometimes justified, newly created product does not have an authentic character and can never be compared to a destroyed original... (But) a preservation of cultural heritage is sometimes placed in a subordinate position to some individual interests and profit gain, therefore resulting in its deconstruction and degradation."

Gocha Mikiashvili exemplified the restoration and rehabilitation of the beautiful city of Signaghi: "During the process of reconstruction, the architectural style and original appearance of the houses were preserved, which were specified by their multiple (not only dwelling, but trade and industrial as well) functions. Particular attention was paid to even small details, such as lighting, fountains, squares, urban sculptures, lamps, street signs, all of which were worked out in an integrated, unified "Signaghi" style."

Gamze Kaymak Heinz's paper, "The Problematic of Reconstructions in Architecture: In Context of Monuments and Historical Buildings" is a very crucial paper on the principles and regulations of restoration and draws our attention to the fact that "every act of reconstruction places actual monuments at risk because it alienates the perception of them, suggesting that reproductions are everywhere". In this sense it is very much in line with **Simčić's.** But is the level of appreciation for the heritage univocal in the first place? **Lale Guremen, Cahit Tagi Çelik** and **Aslı Altanlar** in their paper titled "A Survey of People's Attitude Living in Urgup-Mustafapasa (Sinasos) towards the Protection of Historical and Cultural Assets" investigate the levels of awareness of the people living in Urgup Mustafapasa town (Sinasos) towards the protection of the historical and cultural monuments and demonstrate that the levels of awareness of the people of Mustafapasa on the existence, services and role of civil society organizations need improving.

Some authors investigate case studies and bring up several points for discussion. Esin Sarıman and Burce Tokuş Muhtar, lofts: "Different Functions and New Space Evolutions in Industrial Buildings: Loft Conversion"; Füsun Seçer Kariptaş and Damla Altuncu, industrial buildings: "Re-Evaluation of Industrial Buildings within the Scope of Industrial Archeology under Present-Day Conditions"; Salih Salbacak, passage: "Hacopulo Passagei" where he suggests re-use of Hacopulo Arcade which was built in 1871 at İstanbul, Beyoğlu İstiklal Street; H. Gökçen Özkaya and Arzu İI, library: "The Question of (Re) Functioning: A Case Study of Atif Efendi Library"; Şenay Boduroğlu, Saadet Aytis and Esin Sarıman, housing : "Universal Design Understanding in the Arrangement of Existing Housing Zones by Rehashing" where they criticize the fact that the functional details regarding the inner space are mainly disregarded in restoration projects; Dilek Yıldız, Nezire Özgece and Meray Taluğ, social housing: "Regeneration of a Traditional Residential Area: Samanbahçe Social Housing in the Walled City of Nicosia"; Murat Tutkun and Fulya Üstün, a trade street: "A Metamorphosis Interrogation on Conserved Historical Buildings; Trabzon Kunduracılar Example"; **Fatih Us, Füsun Seçer Kariptaş, Bilge Yararel**, a district: "Transformation of Haliç and Re-Institution of Buildings as a University".

Sedef Doğaner, Saadet Toker and Ali İhsan Unay in "Structural Preservation and Re-presentation of Cultural Heritage" present the very interesting technique employed in the re-presentation of the Grand Palace Tower in the citadel of Hasankeyf which is examined in terms of structural performance via Finite Element Method. Touraj Ashrafian and Nazanin Moazzen Ferdos in their very informative paper "Rule of Cassoon in Reconstruction" dwell upon the advance use of cassoon which is enhanced by metal profiles. This method, decrease the weight of structure and is a reliable method of repairing architectural heritage.

High guality Papers which took education as a major issue today enriched the congress. Wayne Drummond's speech was of utmost importance. He starts defining the circumstances we live in "We now live in a totally interconnected and complex world. The past century has also seen unprecedented invention and innovation in every sector of development involving food, clothing, shelter, technology and consumer goods and services. This includes everything from agricultural production to transportation, digital technologies and communications. Virtually every individual has now been exposed to the possibilities and limitations of global interdependence as resources are extracted from every corner of the world, manufactured in another country and transported to yet many other countries for use and consumption based on fossil fuel resources. The location and distribution of these resources alone has defined areas of poverty and wealth and placed exceptional stress on all social, economic, political, military and environmental systems. Today, these patterns are rapidly changing with the realization that we must reconsider all of these systems and transition to a post fossil fuel age. The challenge for our professions is to consider the "Reconstructing" of Architectural Education for an Interdependent World" and states the fundamentals of reconstruction as; getting accredited for a global world, expertise in imbedded intelligence, maintaining inter-operability of systems (planning, design, management etc.), integrated practice, international collaboration, and substantial equivalency, meaning ethical distribution of knowledge to all.

Pinar Dinç dwelled upon the Re-construction problems of architectural schools in "(De)/ (Re) Construction in Architectural Education: A Qualitative Inquiry in an Individual Case"; **Ali Güney** on research methods in "Issue- Based Research Methods versus a Single Method for All Subjects At Hand" where he stated that methods should be based on creative approaches; they ought to be designed to satisfy some norms of performance. These norms must be well defined. When we want to make a research, it is useful to find out the cognitive structure of the objective. Human mind gains knowledge more effectively if he/she uses suitable methods.

Dilay Güney emphasizes the role of education where architectural ideas are transmitted and propagated in "Re/Construction of Architectural Thought". **Hare Kılıçaslan** and **Ali Asasoğlu** bring to the fore a very creative mode and medium of teaching in "Reconstruction in Design Education: Creative Drama". Presence of several common purposes and objectives of drama and design education indicates that drama can also be used for design education. Learning by seeing, hearing,

doing and living can be achieved by supporting the subject with drama in design education.

Several papers crowd in the core of architectural education; namely, design studio. O. Osman Demirbaş, Sibel Ertez Ural and Meltem Gürel present a very contemplative paper, "Students Re-Construct their Environments" where they examine how students approach a real-life design problem and how they re-construct their environment. Levent Arıdağ, Fitnat Cimşit, Şebnem Sözer Özdemir and Zulal Nurdan Korur also submit a very experiential and enticing mode of architectural studio work in "Studio "bdytrcs-plc": Body-Trace-Space-Place" which echoes aforementioned drama idea. Burkay Pasin, Gül Kaçmaz Erk and Selma Göker, also in "Sensing Spaces: A Body Oriented Architectural Design Education". The conviction of the authors is that an architectural work is not perceived as a series of retinal pictures but as a repeated multi-sensory experience, the problem definitions in the design studio need to be disengaged from the dominance of a 'focused vision' and be re-constructed in a holistic manner. A method to address this approach is to enable the students to refer to their own sensual experiences of the built environment as a part of their design processes.

Gamze Özkaptan Alptekin is more concerned with the Integration of theoretical courses within design studios which is an important problem in architectural education, and which was the theme of my dissertation dated 1978. Some problems remain unresolved in architectural education. The two important issues in a design studio are; construction of a social environment and the construction of a physical environment as pointed out in "Construction of Social and Physical Environment in Design Studios". Senses are considered important in teaching architecture by Tuğyan Aytac-Dural in her very well conceived paper, ""(De/Re) Construction" of an Upper Grade Design Studio via Fundamental Principles of Design" advocates graduation studio project as the (de/re)construction process of the term-long efforts. G. Ufuk Demirbas and O. Osman Demirbas in another paper about education, "Re-Construction of the Design Studio in the Digital Age" discuss new technologies and state that "development of information and communication technologies (ICT) provides new opportunities for the re-construction of this communication through synchronous or asynchronous virtual studios (VDS)". They examine the promising opportunities and limitations of VDS in the scope of the related literature.

Evren Burak Enginöz provides a noteworthy example: "A New Approach to the use of Communal Gardens and Spaces in Cities: A Design Studio Experience". **Saadet Toker, Cengiz Özmen and Ali İhsan Unay** advice using computer models in structure classes and architectural design studios in the Departments of Architecture in "Computer Simulations to Improve Perception of Structural Concepts in Architectural Education".

A case of learning from the past is presented by a group of instructors and students from 9 Eylül University, Department of Architecture which we find very promising as a venture that might pave the way for future enthusiasm of these young students in the academic and research fields as well. These focus mainly on the works of Sinan the Great: **Müjde Altın, Mine Tanaç Zeren, Özgül Yılmaz Karaman, Mutlu Seçer, Özgür Bozdağ, İlker Kahraman** and **Yeşim Kamile Aktuğlu** produce "A Guideline for Architects: Architect Sinan's Selimiye Mosque in Edirne". **Mine Tanaç Zeren**, Özgül Yılmaz Karaman, Mutlu Seçer, Özgür Bozdağ, İlker Kahraman, Yeşim Kamile Aktuğlu and Müjde Altın render an "Examination of Şehzade Mehmet Mosque". Özgül Yılmaz Karaman, Mutlu Seçer, Özgür Bozdağ, İlker Kahraman, Yeşim K. Aktuğlu, Müjde Altın and Mine Tanaç extrapolate their experiences with Sinan's Works in "Learning from Past: Edirnekapı Mihrimah Sultan Mosque", and finally undergraduate students Gökçe Bilişik, Gözde Akman, Güngör Engür, Gökhan Taşpınar, Hilal Altıngargı discuss "Livable Environment principles after Examining five Different Restored Structures in Turkey".

Poster submissions in line with the congress theme were encouraged in this congress. Accompanying the abstracts two standard sheets [50X70cm] were presented by the poster contributors. A team of key speakers and referees were instituted as the jury in-situ for open discussions and evaluation. The first three of contributors were awarded prizes of excellence. Poster submissions to this congress have been as successful as the main body contributions. All poster submissions present a design idea either idealized mentally or proposed as a project at some level of education. Samples of magnificent submissions are to be found at the end of the third volume.

Was I satisfied, after all?

It took another year from my life and a very promising state was hit. But, no I am not satisfied. New questions arose at the congress after which I must go. We shall meet again soon.

Şengül Öymen Gür The Chair & Editor July 9 2009 Trabzon-Turkey

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ARCHITECTURE AND MAN'S EXISTENTIAL PROCESSES: REFLECTIONS ON THE INNER MEANINGS OF THE BUILT ENVIRONMENT

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Because we live in such a mind-dominated culture, most modern art, architecture, music, and literature are devoid of beauty, of inner essence, with very few exceptions. The reason is that the people who create those things cannot – even for a moment – free themselves from their mind. So they are never in touch with that place within where true creativity and beauty arise. The mind left to itself creates monstrosities, and not only in art galleries. Look at our urban landscapes and industrial wastelands. No civilization has ever produces so much ugliness.

(Eckhart Tolle 1997: 98)

Modern age is characterised by the constant appearances of different crises. Obviously, the general, inner conditions of society and culture interact with man's experience of the world and therefore have an impact on architecture and urban space, for better or worse. As the history of architecture has shown us, there have been certain golden ages, in cultural and societal terms, which have given rise to innovative architecture that remains significant as time goes by. We then admire these masterpieces and try to find out what it is that makes them timeless.

In what follows, I will examine some of man's existential processes which influence the meanings that architecture and the built environment in general carry with them. Why do we sometimes succeed in creating beautiful new architecture and sometimes not? What are the foundations underlying principles of the kind of architecture – be it a simple hut, a palace, or an entire city – that preserves its significance and enchantment through the change of times? We are unlikely ever to fully uncover all the secrets of life and its material representations. Nevertheless, our aim is to understand man and the inner meanings of his creations.
MAN'S EXISTENTIAL PROCESSES AND THEIR RELATION TO ARCHITECTURE

What is meant by an existential process? It is related to the realm of man's experience. The starting point for everything that man does on this earth is the human being himself, the human mind-or, to be exact, the (limited) consciousness that he has at any given moment. Our internal state of mind is the centre of the phenomenal world that we experience through our senses. By observing reality, we create a personal relation to the external world that we experience, the world that consists of earth and sky, people and things. All our acts and experiences are relational: they have a temporal and spatial relation to our inner selves and to the external perceptual world, and we can therefore say that they are situation-specific or *situational*.

Human existence is composed of a huge variety of situations that are often challenging and can also be viewed as trials. Man's fate, therefore, is to keep searching for harmony by resolving contradictions and reconciling opposites. There are several processes related to human existence that we must go through in order to gain fulfilment in life. Likewise, everything we do in our lives, including architecture, gets its meaning in relation to the meanings of our human existence and the processes that generate those meanings.

Architecture is the man-made environment, an expression of human culture in space and in time. Consequently, it is always bound to a specific historical and geographical context, but at the same time it articulates the inner psychological and spiritual state of man and of society. Architecture is a symbolic language that envelops a countless number of different meanings. Our task is to learn to understand and read this language. The key to achieving this goal is found within ourselves. "Know thyself" is essential to understanding the meanings of architecture, too.

I will now examine man's existential processes by focussing on five intertwined concepts: the worldview or *imago mundi*, the archetype, the relationship with nature, transcendence, and identity. Just as different existential processes overlap in life, the language of human culture carries multiple meanings. Consequently, architecture or architectural form language simultaneously bears cultural, psychological as well as spiritual meanings. All of man's existential processes determine the essence and meanings of architecture.

THE WORLDVIEW

Every situation in earthly life implies an insertion into a "cosmos" of some kind. This is one of the fundamental ideas that Mircea Eliade (1907–86), a Romanian philosopher, religious scientist, and anthropologist, raises in his studies of traditional societies and of the archaic symbols in human settlements. The Greek word *kosmos* means 'an organised universe'; analogously, it can mean the human body or a house, a temple or a populated area of land, a territory. Eliade states that each human situation requires the symbolic establishment of some sort of cosmos (Eliade 1965:, 150-151 & 1986, 205-216). In archaic societies, this meant choosing the "axis of the world" (*axis mundi*), or the orientating centre around which the world was to be organised. It is precisely this defining of a fixed centre, in other words the establishing of the *axis* *mundi*, that symbolises the founding of a cosmos; that is, the creation of the world (Eliade 1965, 26-27, 50-51 et passim.). The purpose of the axis of the world was to mark symbolically the spiritual or "true" orientation of man, which was vertical: from earth to heaven. In addition to the *axis mundi*, the architectural symbolism of the centre included the "sacred mountain" and the temple or the palace. The sacred mountain signified a high place at the centre of the world where "heaven and earth meet." Similarly, every temple and palace, as well as holy cities or royal residences, symbolised the sacred mountain and the centre of the world (Eliade 1969, 24).

In traditional societies, architecture was thus in one way or another related to cosmogonic (referring to the origin of the universe) and cosmologic (referring to the structure of the universe) symbolism. According to this view, nothing true or real can originate without orientation, and no world can be born in chaos, which is a profane, homogeneous state. Human settlements were sacred because they represented the *imago mundi*; that is, they were the symbolic image of the world created by God (Eliade 1965, 50-51 et passim.). Temples had greater significance still as the places of sacredness. Besides symbolising the *imago mundi* and the centre, the architecture of the house of gods was also a copy of the heavenly archetype. Thus, the temple had a particular spiritual dimension as the repetition of a transcendental model. In sacred places, overcoming the profane world and communicating with a higher level of reality became possible.

The Buddhist worldview

In Asian civilizations, the symbolic representation of the worldview is the mandala. The mandala tradition still thrives, for example in Tibetan and Indian cultures, but it has a much more far-reaching influence and is traditionally strong, for instance, in China and Japan. Typically, the centre of the mandala features either an image of Buddha or some other high spiritual being, or then it is left empty. This tradition reflects the Eastern philosophy, which says that all human existence originates in emptiness and returns to emptiness.

The philosophy of emptiness was originally based on $s\hat{u}niyat\hat{a}$, the Indian Buddhist concept of emptiness. Its Japanese equivalent, $k\hat{u}$, means that all existing things are interdependent; nothing exists by itself. All things are devoid of substantial reality; the substance of all existence is "emptiness"; put otherwise, "all is empty." $K\hat{u}$ is not the opposite of existence but signifies an emptiness that is beyond all conceptualization and verbal expression. Thus, in the Buddhist view emptiness is a higher-level absolute, which transcends all distinctions of affirmation and negation, existence and non-existence (*Japan* 1993, 340).

The stone garden of Ryôan-ji in Kyoto, Japan, is probably the world's best-known example of architecture that represents emptiness. This empty space, formed by white sand and fifteen grey stones and bounded by a wall, was arranged on the grounds of a Buddhist temple in the early sixteenth century. Ryôan-ji, as well as other "dry gardens" of the *kare sansui* type, represent the traditional worldview of Zen Buddhism and are intimately linked with $k\hat{u}$, the Japanese concept of metaphysical emptiness. In monasteries, stone gardens are places of silence and meditation.

Meditation aims at clearing the mind and at getting connected with transcendental emptiness, in order to reach the holy experience of $k\hat{u}$.

The Eastern philosophy of emptiness has also been influenced by Taoist thinking that originates from China and has converged with the Indian Buddhist notion of *sûniyatâ*. We in Western countries are familiar with Lao-tzu's poetic saying about the wheel that has thirty spokes but actually depends on the empty space between them. In a similar vein, a pot is made of clay, but it is the empty inside that is essential; a house is built of wood, but people can only live in the empty space inside it (*Tao The Ching*: poem 11). The Taoist concept of emptiness is called *wu* in Chinese and *mu* in Japanese. In Japan, *mu* is a Buddhist notion that refers to a transcendental nothingness. It is the term for "absolute nonexistence, from which all existence arises and to which mankind ultimately return." (ibid. 1116) As Kitarô Nishida puts it, being, form and space are but marks of the surface of nothingness (see e.g. Nishida 1958, 29-32).

Contemporary man and converging worldviews

A human being will always formulate a worldview of some kind, in one way or another. On one hand, man's worldview is a reflection of his consciousness, on the other hand it adapts more or less to the prevailing scientific worldview. The influence of the prevailing worldview on the built environment could be analyzed through human history. Thus, whenever our understanding of cosmology has changed, this change has been also reflected in architecture.

In what ways is the modern scientific worldview reflected in architecture? There is probably no unequivocal answer to that question; neither can we unequivocally define the scientific worldview of today. Our postmodern culture would seem to allow for many subjective worldviews, each group and subculture having its own. Despite all the contradictions between different worldviews, the Occidental and Oriental civilisations are now merging to a great extent, a process which is influenced by not only the quintessential multiculturalism of our globalized world, but also advances in modern cosmological science. Physicists keep introducing new theories about the origin of the universe, about the Big Bang, and about the accelerating expansion of the universe. Still, the forming of our worldview cannot be separated from the evolution and change in our consciousness. What are matter and spirit, existence and consciousness, and how is the world of our perceptions formed? Modern physics aims at offering scientific explanations to these questions, too.

When observing today's architecture and urban environment we can realize quite a many contradictions prevailing there. One can draw the conclusion that the Western worldview is in as state of flux. Chaos theory, for example, has been popular among architects, to the extent where chaos has become a modern-day aesthetic ideal. The astonishing developments in computing and building technology have also facilitated architectural innovations. In most cases, however, the effects of the fashionable new architecture have not lasted, and shifts in values have deprived them of their charm. Few attempts have succeeded in creating a beautiful, sustainable and harmonious modern environment.

CULTURAL ARCHETYPES

Another fundamental existential process relates to reconciling one's conscious, social self with one's own subconscious psyche. This is, at the same time, both a mental and a cultural process. Its goal is the harmonious integration of parts of one's personality, that is, solving the inconsistencies between consciousness and subconsciousness. Since our inner state is reflected in everything that we do, also our subconscious impulses, the archetypal elements of the unconscious, express themselves symbolically in our culture. All real culture, including architecture, has this kind of archetypal structure.

In traditional societies, religion and architecture belonged together. The archaic man repeated in building, like in all creative action, the original divine act of creation. The creativity meant the ability to bring order into chaos. It did not mean, however, just any kind of order, but one in accordance with the archetypes. The archetypes were passed on to the following generations in the form of myths. The myths described the divine acts of creation and taught people what was meaningful and sacred (Eliade 1969, 14-48 & 1986, 205-216).

In addition to the symbolism of world axis and sacred mountains discussed here earlier, Mircea Eliade has depicted another way, in which the archaic man created the cosmos and consecrated the space. This happened through ritualistic construction, which meant repeating the divine, celestial model, that is, the archetype. In his book *The Myth of the Eternal Return*, Eliade writes:

Man constructs according to an archetype. Not only do his city or his temple have celestial models; the same is true of the entire region that he inhabits, with the rivers that water it, the fields that give him his food, etc. The map of Babylon shows the city at the centre of a vast circular territory bordered by a river, precisely as the Sumerians envisioned Paradise. This participation by urban cultures in an archetypal model is what gives them their reality and their validity. (Eliade 1989, 10)

In other words, the ritualistic repetition of the archetype, the imitation of the divine model, gave true meaning, not only to individual buildings, but also to entire cities. According to Eliade:

An object or an act becomes real only insofar as it imitates or repeats an archetype. Thus reality is acquired solely through repetition or participation; everything which lacks an exemplary model is 'meaningless,' i.e. it lacks reality. (ibid. 34)

Plato also used in his writings the expression "ideal archetype" in reference to the universal truth. At a later time, Saint Augustine used "archetype" in a way that was very close to Plato's "ideas", meaning "the primordial reality" – a transcendental, celestial level of existence in comparison with which the realities of human life are like fragmentary echoes (Cirlot 1990, XXXV).

The Swiss psychoanalyst Carl Gustav Jung (1875-1961) is a modern scholar who studied archetypes. In his comprehensive psychological theory, archetype is a

fundamental notion. In Jungian theory, the human unconscious is defined as a "dialogue" between instincts and archetypes. Instincts are physiological desires or strong urges that are perceived by the senses. They make a person act in a certain human way. Instead, archetypes guide the individual's perception and make him respond intuitively in accordance with certain psychological models of behaviour.

In Jung's theory, archetype basically means "primordial image", which stems from the human unconscious. However, one can speak of an archetype only when the image is charged with emotion, allowing it to gain psychic energy [1]. In Jung's own words,

...it is not just a question of inherited images, but of a person's internal ability to create analogous images, in other words, it is a question of those psychic structures which are universally similar and which form what I have later called the collective unconscious. I have called these structures archetypes [2].

In the Jungian sense, archetypes thus appear as primordial images which function as structuring factors of the collective unconscious, or their analogous images. As part of the collective unconscious, archetypes too are collective, at least within the same culture or group of people with the same collective unconscious. Jung also uses the word "archetype" as a synonym for "symbol" [3]. However, he makes a distinction between natural symbols and cultural symbols. Natural symbols are derived from the unconscious contents of the psyche; they are based on archetypal images. Cultural symbols are those that have been used to express "eternal truths". Over several centuries they have gone through many transformations and a long process of more or less conscious development, and have thus become collective images accepted by civilized societies. Since they retain much of their original numinosity or psychic energy, they are dynamic factors influencing cultural development.

On this basis we can understand the role of archetypes in art and culture: they function as a support of a "secret order". They influence the inner cultural values (since values are based on emotions), and they determine the internal "direction" in which the sensations, perceptions, and images are organized through man's spontaneous psychological activity.

Cultural archetypes in architecture – examples from Finland and Japan

A key term in the analysis of the cultural and spiritual meanings in architecture is the notion of cultural archetype. I use this notion in the following way that is based on Jung's theory, though my definition is slightly more specific: Cultural archetypes are cultural formations of value or cultural symbols that are based on archetypal images charged with emotion and that communicate symbolic meanings. They have developed and evolved in the collective memory and form its archetypal contents [4]. This definition foregrounds *cultural consciousness*, for the collective memory that communicates the archetypal values from one generation to another exists and endures in people's consciousness. We speak of cultural archetypes since we are dealing here with formations of cultural values that can be felt to be timeless and are founded on emotions.

How are cultural archetypes manifested in architecture? I have previously examined Japanese and Finnish architecture in particular and how the archetypes come up in them (Broner 1988a, 1995 & 2006). Interestingly, Finnish and Japanese culture share many similar archetypal characteristics, granted that their historical backgrounds may differ. For instance, simplicity and tranquillity as well as the architectural conception of space are a part of such shared cultural formations of value. The kind of conception of space that is represented in Finnish architecture is quite close to the traditional Japanese conception of space that is called *ma*. Like the Japanese *ma*, the Finnish word *"tila"* is also ambiguous: apart from measurable geometric space, it can refer to a place, a physical state or a state of mind. Both Japanese and Finnish conceptions of space consist of the psychological experience of space that takes place in time. In both cultures, the conception of space is in connection with the local relationship to nature, in Japan with the Shintoist view of nature and in Finland with the experiential space of the forest.

The archetype of simplicity has different backgrounds in Finland and Japan. In Finnish culture, the appreciation of simplicity can be detected as a kind of appreciation of naturalness. It is a case of ethical and aesthetic value that is applied to all areas of culture, which is expressed as much in the traditional vernacular architecture as in the contemporary classical modernism (e.g. Aarno Ruusuvuori, Kaija and Heikki Siren) and the modern "nature architecture" (represented, for instance, in the works of Aalto and Pietilä). In both of these major trends in the history of modern Finnish architecture the archetype of simplicity is manifested, though in different ways. The underlying cultural reason for valuing simplicity is the strong agrarian tradition in Finnish society. Finland did not urbanize until fairly late, largely in the decades after the Second World War. The country being sparsely inhabited, a lifestyle close to nature is deep-rooted in the Finnish set of values.

One archetypal way of representing simplicity in architecture is to favour pure geometrical forms. A clear and simple architectural form language is usually associated with a classical approach, just like a certain type of moderation that is often connected with abstract means of expression and philosophical asceticism. In the history of modern architecture, this type of design can be called minimalistic, and in Finland one of its leading exponents has undoubtedly been Aarno Ruusuvuori. In modern nature architecture that accentuates the values of place, represented for instance by works of Alvar Aalto and Reima Pietilä, the archetype of simplicity may come up in a totally different way. Free-form organization of space, and the favouring of organic forms and of natural materials —wood, brick, stone — are expressions of the archetype of simplicity as well. In one way or another, and regardless of stylistic factors, the architectural expression of the archetype of simplicity is always linked to the pursuit of unadornedness and naturalness.

The ideal of simplicity or austerity is a central archetype in the Japanese culture as well. This has much to do with the Confucian and Taoist traditions as well as Buddhism, in which the purity of mind and heart are greatly emphasized. The aim is to clear one's mind of everything needless and superficial in order to attain a concentrated state of spiritual consciousness. Buddhism, Taoism and Confucianism have deeply affected Japanese culture. The amalgamation of these two traditions has also led to the exquisite achievements of Japanese minimalism.

In traditional houses of Japan as well as in the buildings designed by many contemporary Japanese architects one can clearly sense the effects of the cultural archetype of simplicity or austerity. Particularly the early works of Tadao Ando are excellent examples. The aesthetics of austerity as expressed in his architecture is linked with the space-time archetype of ma. The ma can be experienced in the spatial organization of his buildings, in which the significance of path is emphasized as the central articulating principle of space. For example, the Azuma house (1976). a small residential building in Osaka, has at its centre an open courtyard, through which one must pass in order to go from one room to another; upstairs, a narrow bridge crosses the empty space. Another of Ando's works, the Rokko Chapel (1986) in Kobe consists of three parts: first, a long and narrow gallery of translucent glass that one passes through in order to enter the chapel; then the chapel itself, a simple cubic space with bare concrete walls and one side of glass opening to a garden, the mass of which is complemented by a vertical clock tower; and the garden, an outdoor empty space bounded by walls reminiscent of a traditional Zen garden. The architecture of the whole is extremely minimalist.

Thinking of opposing archetypes between Japanese and Finnish, or more generally European culture, one can see, for example, those of light and shadow. The archetype of light can appear in architecture in various ways. In the classical Mediterranean architecture light is sculpting – making visible – the architectural forms and ornaments, their rhythm and harmony. The European way of highlighting architectural forms with light is also prevalent in Finnish architecture. Japanese culture, instead, appreciates shadow, not light. This comes out in architecture, for example, in the endeavour to create dim spaces and fade out their boundaries.

RELATIONSHIP WITH NATURE

Man's relationship with nature is closely linked to his everyday life, forming a kind of culture-specific existential process. Different cultures have different attitudes towards nature, and they express them with emotional value formations that are specific to them. In addition, the relationship that a culture has with nature changes over time, and each period will form its own conception of what nature is and how it should relate to it. This change in man's relationship with nature goes hand in hand with changes in the scientific worldview, and it is also affected by man's spiritual development.

We could examine how the relationship with nature has changed in European culture from prehistoric to modern times. In archaic societies, nature was an embodiment of the sacred, and the laws of nature were seen as one form of divinity and a revelation to man (see e.g. Eliade 1969, 74). In Antiquity, nature was seen very broadly as the sum of all being (or, rather, the phenomenal world). To the Greeks, nature was the *physis*, [5] which included physical nature as well as men and gods. Philosophers of the classical era started advancing theories on the essence of nature. The principle of harmony was important to them although Plato, for instance, found nature to be imperfect in comparison with the perfection of the transcendental world of ideas. A radical change in the way in which nature was viewed took place in the 16th and 17th centuries when Copernicus and Galilei proved that the Earth along with the other planets revolves around the Sun, thus proving that the geocentric worldview that had

prevailed until then was false. This gave impetus to the development of modern science, and little by little the conception of nature began to be more mechanistic.

The theory of mimesis

A central influence on the Western view of art has been the classical theory of mimesis that states that art is an imitation of nature. The concept of mimesis is first used in Plato's writings in the fourth century B.C., and it has since then been an integral topic in aesthetics. Aristotle took the notion from Plato and developed it further in *Poetics* [6]. Neither of them thought mimesis was about copying the external forms of nature. Instead, they thought of a higher reality: in Plato's words, imitating the "ideal archetype", and according to Aristotle, imitating "things as they ought to be". [7] Aristotle declared imitation as the general principle of fine arts that is expressed with rhythm, language and harmony. The object of imitation is what is "universal" in human life. "Art (is) moving in a world of images and appearances, and (creates) after a pattern existing in the mind (...)", writes S.H. Butcher, scholar and translator of the writings of Aristote. "Fine art eliminates what is transient and particular ad reveals the permanent and essential features of the original. (...) Art, therefore, in imitating the universal imitates the ideal." [8]

In 1570, Andrea Palladio declared in his *Four Books of Architecture (I Quattro libri dell'architettura*) that "architecture, like all other arts, imitates nature" [9]. This view is historically significant as it grouped architecture together with other fine arts, taking architecture in the Aristotelian definition of art as an imitation of nature. In the Antiquity architecture had not been regarded as one of the fine arts. Only the decorative elements of buildings could be considered "imitating", and thus architecture was excluded from Aristotle's aesthetic theory. By contrast, Palladio understood the Greek term in its literal, unambiguous sense. In his opinion, architecture imitates not only the physical laws of nature but also its external forms; for instance, the classical column imitates a tree trunk.

The idea of architecture as an imitation of nature was theoretically discussed in Europe up until the 19th century. The late 20th century saw a rise of interest in imitation in the philosophy of architecture. For instance, modern nature architecture uses the site of the building and its natural conditions as a source of inspiration. This is an instance of a romantic philosophy of architecture that takes the values of the place as its starting point. By contrast, classical architecture tries to represent universal values, not only in its forms but also in its way of placing the building in the landscape.

The interaction of architecture and its natural environment

Architecture's relationship to nature reflects man's view of nature. Similarly, natural conditions have a great effect on architecture: both man and culture have an interactional relationship with nature. Ultimately, the foundations of civilisation find their physical expression in architectonic forms.

The civilization of Ancient Egypt, for instance, was born in the fruitful Nile River valley. The geographic and climatic conditions of the Nile River Valley were determinant for the way of building in that area. One has discerned three basic factors in the Egyptian landscape, which were predisposed to the generation of territorial architecture: first, the dazzling sunshine; second, a striking contrast between the fruitful valley and the surrounding desert; and third, a strong opposition between the horizontal plains of the valley and the desert, and the vertical rock mountains that rise abruptly up on both sides of the Valley of the Nile.

The strong sunlight led to an architecture of enormous wall surfaces, with few openings and an exact, sharp treatment of details. The contrast between the impressive emptiness of the desert and the abundance of the fruitful valley influenced the choice of very massive forms and rich use of details seen for instance in the decoration of ornaments. On the other hand, the opposition between the vertical and the horizontal elements of the architectural form language corresponds to similar contrasting elements in the landscape. Also building materials were derived from the same area – local stones in addition to palm trunks used as skeletons. The greatness of the architecture of Ancient Egypt resulted from a harmonious resolution of contrasts – the unification of opposites inherent in the culture and the landscape of the valley of Nile.

The development of the Greek temple from the prehistoric megaron house to the pure temple prototype, the peripteros, is also related to landscape in a certain way. Without speaking about the derivation of the classical orders of architecture from some more ancient wood construction modes, we can observe a gradual spatial relationship between the temple and its environment. The megaron already comprised a semi-open room at the front of the house, which served as an intermediate space between the sanctuary and the surrounding landscape. Similarly, albeit in a more sophisticated way, the peristyle surrounding the temple formed a middle ground between the sacred space itself and its environment. But what was brought to an extreme was the otherwise independent character of the edifice. Like a perfect object to be admired from every side it could be placed in any landscape or environment.

It is only much later that in other parts of Europe architecture has been consciously related to landscape. The pioneering examples are due to Palladio, the Lombardian villas which he designed from the 1550's onwards. The classical prototype is the Villa Trissino in Maledo. The edifice is quite symmetrical: its central part is complemented by curved rows of columns and lower wings on two sides, which help it to merge into the surrounding landscape. This composition is called the "embracing position" (Pevsner 1963, 215). It is historically significant: for the first time in the history of Western architecture one understood that building and landscape are not mutually independent but have a special sensitive relationship.

Functionalism, the dominant trend in Twentieth century Modernism, provides an interesting comparison. The early doctrine of Functionalism did not pay much attention to the questions of landscape and of cultural environment. However, an important event marked the birth of this style: There was a radical change in space conception which first was crystallized in the Prairie Houses of Frank Lloyd Wright, and later on in the designs of Mies van der Rohe and other pioneers of the Modern

Movement. The traditional Western conception of space – space seen as a closed, geometrically definable and measurable entity – was then abandoned, while the interlocking interior and exterior spaces opened the house to landscape and the surrounding environment.

At this point, I would like to return briefly to Japanese architecture. We are, of course, well aware of just how strongly Japan has influenced Frank Lloyd Wright as well as many other modern architects who, in the early 20th century, brought the Japanese conception of space into Western modernism. The traditional Japanese conception of space differs radically from its European counterpart which is based on geometry and physics. As we have already pointed out, the Japanese word *ma* denotes both time and space. It refers to man's experience in time and space that is both a physical and a psychological process. Günter Nitschke has aptly defined *ma* as the "consciousness of place" (Nitschke 1966, 117). Although this might sound much like some newer European definitions, especially phenomenological ones, for conception of space – for instance Christian Norberg-Schulz's "existential space" (Norberg-Schulz 1971) – there is actually a fundamental difference between these two ways of understanding architectural space.

Man's cultural attitude towards nature is also different in Europe and Japan. In accordance with their pantheistic religion, *Shinto*, the Japanese regard natural elements – mountains, rivers, stones, trees and flowers – as their companions with which they want to be one and live in harmony (see e.g. Omine n.d., 7-32). The Japanese are also traditionally very sensitive to changes in natural phenomena, seasonal changes, topographic differences, the fading beauty of flowers, and they want to adapt to the natural order. However, while it is constant and even predetermined in a way, the natural order is also open, and this openness is also reflected in the Japanese conception of space.

In earlier times, Finns also had a very strong spiritual relationship with nature, as can be seen in the Finnish national epic, the Kalevala, for example. But how is it today? Personally I assume that among all European countries it is the Finnic peoples that still cultivate a peculiar spontaneous and even pensive relationship with their natural environment. Many Finnish architects have emphasized the significance of nature as a fundamental source of their art. Also Alvar Aalto in his works has shown the unending power of inspiration of the natural environment of the North. To illustrate, I could mention the Finnish pavilion Aalto designed for the Paris world fair in 1937. He received the commission after winning an architectural competition in which his proposal was called "Le bois est en marche" ("The forest is walking") [10]. In fact, the pavilion's architectural space resembles a walk in the woods. This kind of spatial conception is different from the abstract, openly flowing space that can be seen in the plans of other leading international architects of the time. By contrast, the architectural space in Aalto's pavilion literally imitates nature, but at the same time it makes it more abstract. The result is a spatial work of art that tells us about man's communion with nature.

It is evident that Aalto's profound interest in interpreting natural forms is closer to the European romantic tradition than to the rationalistic ideology which has progressed from the 18th century Enlightenment philosophy through to 20th century Functionalism. It is true that the Nordic type of natural environment appeals

especially to a romantic approach to art (cf. Norberg-Schultz 1981, 42-45 & Broner 1988a, 70-71). Nevertheless, we should not forget the crucial significance of the dialectic relationship between different, even contradictory tendencies for the evolution of Northern European culture. The romantic nature type does not exclude other modes of artistic expression but, on the contrary, permits a fruitful reciprocal influence.

For example, Kaija and Heikki Siren for their part have created a more classical kind of architecture, but no less sensitive to nature. In the Chapel of Otaniemi (1957, reconstructed 1978) designed by the Sirens one feels the spiritual essence of nature filling the sacred space. A glass wall behind the altar opens the interior space of the chapel to the wooded environment. A simple cross stands in its holy dignity behind the glass, in the intermediate space between the chapel and the surrounding forest. There is an atmosphere of transcendence which occurs in the communication between architecture and nature.

TRANSCENDENCE [11]

Transcendence, too, can be seen as an existential process that belongs to human life, although it is markedly a process related to spiritual consciousness. In our temporal, earthly life, we have a yearning for something transcendental that would free us even for a moment from the feeling of constraint caused by time and space, and that would offer us a connection with the transcendental dimension that we call eternity. In architecture, like art in general, this spiritual content or striving for timeless truth is communicated in one way or another in symbolic forms. The symbolic language of art enables spiritual communication and a transcendental experience that is nonetheless almost impossible to describe rationally.

We can try to analyse the transcendental dimension of architecture from the point of view of human experience. Therefore it is essential to be aware of the idea of man that the analysis is based on. The European idea of man is founded on Christian and psychological concepts like body, mind, psyche, soul and spirit. However, their meanings do not always cohere as there are many theories on the idea of man. There are also many oriental ideas of man, and of these, for instance the one influenced by Buddhism is interesting because of its simplicity; it does not explicitly try to define the transcendental layers of man's inner being.

Buddhist psychology has a tripartite conception of man: body, mind and energy [12]. These three are also considered to control man's sense and experience of reality. The human mind is layered, and accordingly the human experience has many different layers. Man himself selects and creates internally his external reality. Usually our experience of reality is founded on societal and cultural facts as well as language. Mind has a central part in experiencing this external reality. Nonetheless, it is conditioned by culture, that is, learned knowledge and values. However, if one succeeds in quieting the mind and thus getting beyond the boundary of the changing and ultimately disappearing human reality, one may have a contact with energy on the higher level that represents the higher, transcendental reality of eternity. Then one can experience oneness with all being and gain a deeper understanding of oneself as well. This new experience of "self" is no longer merely cultural but a

profound universal experience of love and fellowship. This kind of spiritual connection with higher-level energy is the goal of Buddhist meditation. It can only happen when the human mind with its profane intentions is silenced, enabling itself to open towards a higher consciousness and a transcendental experience.

In the west, the Christian tradition has similar theological and philosophical views. Instead of meditation, the Christian tradition speaks of silence, contemplation or prayer, but some have also created a new kind of religious culture by developing Christian meditation or deep meditation, for example in the Catholic church. Quieting the mind is a spiritual goal in every religion, and the Buddhist and Christian traditions do not contradict each other in this respect. On the contrary, Christian mysticism and the Japanese Zen philosophy, for instance, are sometimes astonishingly similar (see e.g. Dürckheim 1987, 85-89 et passim.). They both express a similar goal of getting in contact with the transcendental level of reality, with higher energy or God – in other words, the goal of getting in touch with holiness.

Experiencing holiness

I use the words "holy" and "holiness" in the meaning I mentioned before, that is, in the sense of a transcendental reality that can express itself in various ways in man's experiential world. Holiness is a complex phenomenon that is hard to define, but we can try to describe it experientially, through phenomenologicam means. According to Carl Gustav Jung, a reality that expresses itself and is experienced as a "divine quality" forms the basis for all religions [13]. Mircea Eliade, who, as you'll recall, studied traditional societies, showed how the manifestation of holiness has also been the ontological basis of the human-inhabited cosmos or the whole organised world (Eliade 1965, 25-26 et segg.). In archaic societies, the whole meaning of human existence was built on expressions of holiness. The profane stood for the meaningless, the non-real and the non-sacred, such as chaos or unorganized space. Cosmos, on the other hand, stood for the holy, organised universe. It was representing the divine truth in the world that was the purpose of man's earthly existence (ibid. 172) [14]. As a result, the whole notion of human existence - man's existence and reality - was closely connected to holiness and the holy experience in archaic cultures.

The human realm of experience has many layers of reality. Man gets in touch with holiness when he experiences it through his senses. The holy experience means a connection with a transcendental reality. This can happen in many ways, as the histories of the world's religions amply demonstrate. As Karlfried Graf Dürkheim said, "The divine does not begin where the profane ends; on the contrary, the profane becomes real and gets its deeper meaning only when it expresses God" (Dürckheim 1987, 179). God does express himself in all being, such as nature, when being itself is in a "natural" state. We should note, however, that Buddhist terminology does not include the notion of "god". Therefore, when I use the word "God" here, I am referring to the transcendental dimension, the holy emptiness or the source of all being – however we want to call that which the human mind cannot put into words.

The experience of a divine reality is called transcendence. The transcendental experience is an internal event that is born from the presence of holiness within us. In addition, man has always employed various methods to reach the transcendental experience. It is the connection to holiness that is the purpose of all deep contemplation or meditation. Natural phenomena – the silence of the woods, stars in the sky, the infinity of the sea – along with art, music, dance or architecture can also help man forget his external self and set him free from the boundaries of his own mind to experience the sparkle of higher reality (cf. ibid. 11-12) [15]. To quote Graf Dürckheim, "Immanent transcendence is one form of reality, it is the Form of Reality that manifests itself in an infinite number of forms and experiences" (ibid. 166-167).

Architecture and transcendence

The tripartite idea of man that I mentioned at the outset – body-mind-energy – is also a suitable way to analyze the inner meanings of architecture. Like man, architecture can be seen as consisting of three dimensions: physical, cultural and spiritual. Buildings turn to art when their physical expression conveys an artistic inspiration that transcends functional needs – a creative spirit. Without that spirituality, a building is just a lifeless object.

In what follows, I will briefly examine one archetype that is closely connected to and a prerequisite of the transcendental experience – the archetype of silence. In connection to that, I must also return to the archetype of light that is closely related to it: In the classical architecture of the Mediterranean countries, light sculpts the rhythm of architectural forms into view. On the other hand, in the Baroque churches of southern Germany, light plays with the abundance of forms, and it rests with a majestic lightness on the rich decorations made by man. In both of these cases, it is the devoutness aroused by light in us that engenders a communion with the divine. Fundamentally, the transcendental experience of the baroque church is connected to the same silence and simplicity that were created by a classical temple.

How could we describe silence? The Swiss Philosopher Max Picard writes in his book *The World of Silence* (1948) that silence is an "autonomous phenomenon", and the only phenomenon today that cannot be exploited because it is useless in the materialistic sense – it simply is: "Through this power of autonomous being, silence points to a state when only being is valid: state divine. The mark of the divine in things is preserved by their connection with the world of silence" (Picard 1948, 20) True being, true art or architecture, is thus born of the silence of contemplation. As Louis Kahn has said, "(...) As an art a space is made a touch of eternity" (Cook & Klotz 1973, 179). This means the same as what Picard says; true art has the quality of connecting us with the transcendental world of silence.

IDENTITY

Many scholars have analyzed the intimate relationship between man and his living environment and most of them agree that man, in fact, tends to identify the image of himself with that of the place where he lives. There is thus a direct correspondence between architecture and one's identity. This has been demonstrated notably by the French scholar Maurice Halbwachs, the father of the notion of "collective memory". I have often cited these words from his book entitled *La mémoire collective* (1950): "Inhabitants look like their neighbourhood or their house. In every epoch, there exists a close relationship between the habits of a group, its spirit, and the appearance of the place where it lives" (Halbwachs 1968, 54). Halbwachs furthermore describes this relationship as creative, as identity-giving, and as an adapting process:

When a group of people settles in a part of space, it transforms that space according to its own image, but at the same time it adapts to the material things that cannot be changed. (...) The image of the environment, including the image of the permanent relationship that the group maintains with that environment, influences first and foremost the idea that the group has of itself. (ibid. 132)

The concept of identity has many facets. Several definitions exist for notions such as the identity of a place or of a person, or the identity of a nation or of a culture. The common denominator of these definitions is that according to all of them, identity develops in relation to time and place; in other words, identity is a process that is not only psychological but also historical in nature. On the other hand, identity is an interactive process between the person and the place where he lives, or between the nation and its culture and living environment.

The connection between architecture and identity is intricate. The home, for example, can be viewed as the social self-portrait of a person, and the built environment can be understood as the spatial and temporal projection of the society that has produced it. Nevertheless, it is difficult to analyse how national or cultural identities are expressed in architecture, as these expressions are based on values, and the formation of values is an emotional and often contradictory process. Furthermore, the formation of values that generate identity may take a long time, decades or even centuries. Cultural values are cultivated over time, in the interplay of the human community and its environment, and they are spontaneously transferred from one generation to the next through the collective memory. Hence, they form a certain kind of emotional matrix, through which the different forms of culture find their genuine expressions. I have called such emotional formations of values cultural archetypes.

We may say that cultural identity is based on cultural archetypes. They constitute the self, the proper, or the collective persona of each cultural sphere or society. These cultural value formations, cultural archetypes, are manifest in all domains of culture. The collective persona of the society recognises itself in their manifestations and comprehends what sets it apart from other cultures. This is a living, continually evolving process, as societal change and cultural renewal bring about a constant search for new forms of expression that live for a short while to fade away thereafter, unless they embody meanings that persists over the shifting values of time.

Architecture is the two-edged sword of cultural identity. There are hardly other domains of culture where success or failure – that is, the disappearing of cultural values – has such lasting and observable consequences as in the built environment. In one way or another, the built environment is reflected in our everyday world of experience. Of course, examples of both success and failure from different ages are found throughout history. We could spend a long time analysing the impacts of the

lack of harmony, for example. One example is the alienated architecture generated by modern society – building masses without identity.

The development of twentieth-century architecture and its identity can be traced quite clearly against the fragmented cultural texture of our postmodern age and society. The "modern project" was of an ideological nature, and it has exerted a profound influence on all sectors of society and culture on a global scale. The breakthrough of Modernism and its collision with tradition is also linked to the question of identity. Great architects, during the Modernist era as well as in other times, are characterised by an understanding of local cultures that enables them to root a new architecture in its local cultural and natural conditions. Often, such search for cultural distinction has been overlooked by builders in favour of efficiency and productivity. The consequence of this neglect has resulted in a kind of "environmental crisis", particularly during periods of active suburban construction in the 1960's and 70's.

Postmodern mosaic identity and the trends of world architecture

Different societal periods and situations in life articulate the forming of identity. Thereby, identity is always a historical process, which is formed in interrelation with contexts determined by particular times and places. In the age of postmodernism, the formation of identity – which I have referred to as mosaic identity – is governed by different kinds of forces than in traditional or modern industrial societies. In traditional societies, human life and identity were tied up with the age-old ancestral continuum of cultural heritage. For its part, the identity of modern society has been stamped by the cultural disconnection from places and traditions once and for all, yet stayed linked with the linear conception of time and the future-oriented belief in progress. Postmodern identity, however, is independent of both (specific) places and (specific) times. Its formation is affected by various simultaneous and occasional adherences, identifications, to different experiences of time and place in our living environments [16].

Multilingualism, internationalism and an intermingling of cultures set new challenges to both identity and architecture. Supranational mobility has become the norm of the day. With the aid of modern technology, we can momentarily move from one place and time to another, from one culture to another, from our own familiar milieu into the centres of world events. Meanwhile, the recreation industry takes care to treat us with a never-ending stream of new places and experiences. By now, we may have even grown accustomed to the continual "embarrassment of riches" in the sales catalogues of the global village.

It is symptomatic that the latest stylistic experiments in architecture show up first in commercial brand architecture. Restaurants designed by the world's top-designers, and commercial buildings and showrooms selling international fashion are rebuilt at the intervals of a few years; one only has to stop by at the Aoyama district in Tokyo, or at the new trendy places in Manhattan, and one gets a glimpse of the ideas that are prevalent at the moment, even among architects. For instance, lightness and transparency are the watchwords of today's ephemeral architecture. Concurrently, large building projects of ever-increasing scales are carried out around the world, now especially in the centres of rapid economic growth like in the Chinese

metropolises. These projects are often planned by internationally renowned Western architects, particularly by the Americans but by the Japanese as well. Their mission should be to bring in the other point of view that is not just concerned with the large scale and money - in other words, how to bring about the additional value which enables the identity of architecture to emerge.

THE BUILT ENVIRONMENT, IDENTITY AND THE LANGUAGE OF ARCHITECTURE

The built environment is a historical phenomenon that – to paraphrase Hegel – embodies "the movement of spirit in time". In other words, the built environment echoes the processes of human life in time and space. It is precisely the meanings of these existential processes which form the language of the meanings that are expressed in the material shapes of the built environment.

Thus, the built environment can only be understood by analysing human activities in time and place. It is precisely man's activity that creates places in space, each place in its own time and in its own specific context. Every environment –a city, a village, a milieu– is special, that is to say, it has its own special identity. By analysing the identity of a place, we can set off on a journey of exploration into the meanings of that particular place.

How should we analyse the identity of a place? By delving into its history –and not only should we examine historical facts but also, above all else, examine the existential processes of the people who took part in building the place, examine their worldview, their relationship with nature and the archetypes of their culture. Knowledge of culture and architectural history is necessary in order to study the identity of the built environment and its meanings. The perception of transcendental meanings through the senses depends on the metaphysical qualities of the place and the ability of the experiencer to open up and attain higher levels of awareness.

ENDNOTES

- [1] See e.g. C.G.Jung,1968, pp. 58, 87 & Jung, L'énergétique psychique, Genève 1956. Cited by Viviane Thibaudier in "Genèse de la notion d'archétype dans la pensée de C.G. Jung", *Cahiers de la Psychologie Jungienne*, no. 32, 1982, 36.
- [2] Jung, Métamorphoses de l'âme et ses symboles, Genève 1973, p. 274. Cited by Elie G. Humbert in "Des organisaters inconscients. L'idée d'archétype selon C.G. Jung", Cahiers de la Psychologie Jungienne, no. 32, 1982, p. 20.
- [3] See e.g. Jolande Jacobi 1959, 74 et seqq. In the book, "symbol" is defined as follows: "It is the symbol, an archetype made perceptible to the conscious mind, that gives meaning and effort to man's striving for self-knowledge and self-realization."
- [4] I have defined this concept by studying the evolution of its meaning from Plato's theory of ideas to contemporary psychological theory, which has been greatly influenced by Carl Gustav Jung. My definition of culture comes from Ernst Cassirer (*The Philosopohy of Symbolic Forms*, 1955).
- [5] The term is usually translated as "nature", but its meaning is actually rather "that which has grown", which connects it to an organic view of nature.

- [6] The book is based on notes from Aristotle's lectures at the Lyceum in Athens in c. 330 B.C. In English: *Poetics* (1894).
- [7] Aristotle's Theory of Poetry and Fine Art. Translation into English and commentary of Poetics by S.H. Butcher, 1951, pp. 97, 121-122.
- [8] Ibid., pp. 128,150, 153.
- [9] Andrea Palladio, *The Four Books of Architecture* (English translation, 1738) 1965. In chapter XX, p. 25, of the first book, Palladio writes: "I say therefore, that architecture, as well as other arts, being an imitatrix of nature, can suffer nothing that either alienates or deviates from that which is agreeable to nature."
- [10] The French sentence contains a pun and can be translated in many ways. Le bois stands for forest, but also wood and timber. En marche refers to walking, and it can also have the figurative meaning of functioning.
- [11] Otava's Uusi sivistyssanakirja (1969) defines the terminology of transcendence as follows: transcendence: being above the world of senses;
- -transcendental: celestial, beyond the world of senses; located beyond the physical world;
- -when based on Kant's philosophy, transcendental also means something that is beyond all possible experience, that we cannot know anything about;
- -transcendental philosophy: a line of philosophical inquiry that, like Kant, examines the possibility and prerequisites of knowledge; the name Schelling used of his philosophy of spirit, as opposed to natural science.
- [12] E.g. Tarab Tulku Rinpoche in the seminar "Nearness to Oneself and Openness to the World", Tarab Institute, Helsinki, 15.-17.9 2000. According to the Buddhist view, energy is manifested in different way on different levels. Here we are referring to energy at the highest level.
- [13] Citation of Jung used by Karl Graf Dürckheim: "La Réalité qui se manifeste et s'éprouve comme Qualité du Numineux est le fondement même de toutes les religions." Dürckheim 1987, p. 163.
- [14] Eliade (1965, p. 172) writes: "En imitant il (l'homme) s'installe et se maintient auprès des dieux, c'est-à-dire dans le réel et significatif."
- [15] Graf Dürckheim (1987) lists four ways through which man can get a transcendental experience: nature, art, erotism or physical tenderness that expands man's aura, and religion. He describes Japanese spiritual art forms and the transcendental experience that is related to them in a chapter called "Sens et valeur des exercises orientaux", pp. 75-89.
- [16] I have explored this theme further in my article "Postmoderni identiteetti ja paikan merkitykset" ("Postmodern identity and the meanings of place"), in *Synteesi* 3, 2000.

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CONSTRUCTING URBAN IDENTITY BY ARCHITECTURE

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The loss of urban or national identity is one of the crucial problems of the present societies.

The past two decades have developed various strategies to replace traditional patterns of urban identity, which were based on local material and regional history by iconic architecture or refurbishment of public space.

The paper discusses the present and future role of authentic historic architecture in the context of urban development in the 21st century.

- 1. Where is the problem?
- 2. Where are the approaches for solutions?
 - 2. 1. Skyscrapers Starchitecture
 - 2. 2. Staging public spaces
 - 2. 3. Rebuilding the destroyed past
 - 2. 4. Architectural heritage
- 3. Where are the obstacles?
 - 3. 1. Globalization of solutions
 - 3. 2. Immediate action instead of permanent development
 - 3. 3. Focus on highlights instead on sustainable environment
- 4. Urban identity and architectural heritage
 - 4. 1. Attention to the entire urban fabric
 - 4. 2. Permanent maintenance
 - 4. 3. Social sustainability
 - 4. 4. Architectural heritage as the basic resource of urban identity

WHERE IS THE PROBLEM?

Society all over the world has changed quite rapidly in the past decades. Unlimited mobility and globalization have changed the way of life in the industrialized societies and destroyed the traditional social networks in many developing countries. Local persistence and the importance of the family have diminished and migration following the economic challenges have disrupted millions of people from there accustomed

territory and architectural spaces. Rapid industrial development has consumed not only much of the formerly untouched landscape and the healthy environment but also the built tradition and architectural heritage of big towns as well as small villages. The tendency towards spatial and architectural uniformity following decisions orientated merely towards successful investment and global competition has destroyed the uniqueness of the formerly individualized settlements – towns, villages or metropolis (OSWALT 2005).

Though people appreciate the achievements of a successful globalized economy and the comfort of permanent growth and development the loss of the familiar environment is complained to be a severe decline of human resources (SIGEL/KLEIN 2006).

Furthermore the competition of the international metropolises seems to afford decisions to establish an architectural image for the respective place which is apt to guarantee a unique perception by the stakeholders of the globalized economy (GEIPEL 2009).

Without any doubt there is a strong demand to substitute the present vacancy in terms of local recognizibility by a choice of different architectural as well as urban design tools (HERRLE 2008 and ENDLESS CITY 2007).

WHERE ARE THE APPROACHES FOR SOLUTIONS?

The past four decades have developed four main strategies to rebuild the lost urban identity:

Skyscrapers and Starchitecture

Since the twenties the American skyscrapers of New York and Chicago have become a symbol for economic growth, wealth and prosperity combined with the outline of a society, which guarantees social advancement for those who feel capable and are willing for strong efforts. Though skyscrapers originally are an answer to limited space in densely built on urban quarters they changed their character and message with the time being to symbols of richness and unlimited potential. Thus it is not amazing to observe that skyscrapers spread in the competing Asian metropoles such as Hong Kong, Singapore or Seoul in the eighties. In Frankfurt, a comparatively small town of some six hundred thousand inhabitants the administration decided for a quarter of high-rise buildings in the late seventies in order to create a new Germany based European financial district, which was considered to compete with the New York Wall Street and to defeat the London financial district. The skyline of Frankfurt was change within fifteen years and enriched with a whole bunch of banking skyscrapers, which today have taken in the central unit of the European Central Bank as well as the headquarters of most German banking trusts.

As the idea worked out quite well other competitors behaved the same way. Today almost all trading metropoles "embellish" or even construct their urban identity with a skyline of skyscrapers (SCHLEIFER 2007).

And even if there is no actual demand for a commercial or financial district the lack of at least one skyscraper seems to be a deficit, which today cannot be accepted by a professional urban designer. It is only this mechanism, which can explain why so many towns have decided to realize skyscrapers in usual urban districts, which obviously destroy the traditional scale of the environment. We can find such buildings in London, Barcelona, St. Petersburg and almost every Chinese town, which so far have been defined by a completely different urban scale.

The benefit for the urban identity is supposed to be the higher the more prominent the architect and designer of the respective building is. Almost all famous architectural firms, which operate worldwide, presently are involved in the creation of spectacular architectural skyscraper-monuments as the nucleus of a new urban identity.

Beyond those skyscrapers spectacular architecture, designed and created by famous architects, is perceived to be the appropriate strategy to consolidate and develop an urban design, which has lost its traditional character and fabric. Museums of all kind define new cultural districts such as Vienna (Museumsquartier), Frankfurt (Museumsufer), Hamburg among others. Additions to existing museums change the old structures and give a vision to the future such as the Pyramid extension of the Louvre in Paris or the new glass roof over the central court in the British Museum in London. And the compilation of various architectures of different famous designers in one place seems to guarantee an international reputation and new urban identity.

After this kind of starchitecture had proofed to be successful in the nineties it was extended onto many other challenges of public and private building activities. Numerous sporting facilities, namely if connected to big international events such as the Olympics or World Soccer Championships, were commissioned to famous international stars of architecture to guarantee a perfect international perception – as we have seen quite well in Beijing in 2008 or will see in London in 2012.

Staging public spaces

In historic European towns the public space is one of the important elements of the urban fabric from the middle ages to the present. Redeveloping the historic urban fabric thus also means the improvement and refurbishment of public spaces. In the past two decades this strategy has become an important tool of urban renewal policy. Whenever the restoration of the surrounding buildings was to expensive or too complicated in terms of ownership and financing the authorities decided to start with the public spaces hoping that the private owners of the surrounding buildings would follow this initiative sooner or later. From this policy originates the strategy of staging public spaces which did not exist in this shape before. Thus Seoul has re-opened the Han River to create an waterside public area together with something like a pleasure ground and Chicago initiated the Millennium Park on the site of an old railway ground to reorganize the

Rebuilding the destroyed past

Historic buildings have been destroyed everywhere and every time: by chance, by neglect, to enhance the presumed "progress", arbitrarily and during wars. Often the importance of those historic quarters and buildings became evident only after they had been lost and the gap they left became all the more visible.

Repair and reconstruction after destruction during wars is quite common and gave back numerous monuments to the European societies after the two disastrous World Wars. Poland for an example rebuilt most of the historic old town of Warsaw, which had been destroyed by the Germans, and China started reconstructing numerous pagodas after the opening of the country in the past ten years. History, though not accepted in the details of the social context of those previous times, apparently is still important for the perception of the today's society in terms of tradition, cultural achievements and dignity of the ancestors' achievements.

Rebuilding the architecture of a lost era may also help to forget and ignore a period, which is not appreciated by the present society or government. Thus in Berlin the authorities have decided to tear down the "Palast der Republik", the former House of Parliament of the GDR combined with a cultural centre, in order to regain the baroque castle of the former Kaiser Wilhelm II., who reigned over Germany until 1918. The destruction of the architectural heritage of the socialist German state is supposed to proof that also the political period has become an episode in history. The decision for the historic solution demonstrates that the authorities do either not trust modern architecture or want to establish a society, which is structured according to the baroque principles of law, order and obedience. Similar decisions have been taken in Potsdam, Braunschweig and Hannover, where the post-war assembly hall of the regional government is destroyed and dilapidated at the same time.

At present the historic structure of the old towns of Frankfurt and Berlin is supposed to be rebuilt in exactly that pattern, which had been destroyed during the bombings of World War II. in order to regain the historic pattern of 1939.

Emphasizing Architectural heritage

The importance of the architectural heritage has been discussed widely during the sixties and seventies of the past century all over the world. Improved legal frameworks, the European Heritage Year in 1975 and the creation of the UNESCO World Heritage List are documents for the appreciation of historic monuments in most industrialized countries. This movement continued until the end of the second millennium. Everybody knows the achievements of these efforts in restoring the important monuments as well as the vernacular architecture. The UNESCO World Heritage List covers some 165 historic city centres or extended historic quarters. In recent years however the readiness to preserve the historic fabric as a resource of national and global patrimony and an important message from the past, handed over to the responsibility of the present as a treasure for the future has obviously diminished. Authorities tend to choose only a few objects from a limited selection of historic periods for proper restoration whereas the very rest suffers the fate of demolition and destruction. Strange enough the small number of selected historic

buildings serves as the symbol for cultural richness, tradition and historic importance in politics, planning and even in advertisements.

WHERE ARE THE OBSTACLES?

Globalization of solutions

In former times urban identity was present and needed only permanent maintenance. Globalization changed this situation. Leaders in politics and especially in economy have been trained to realize similar built solutions for the same brand or the same purpose all over the world and independently from the local traditions. The branches of a famous fast-food restaurant look alike wherever you come in the world – the customer shall see on the very first glimpse that he has found and identified what she was looking for. The competition for the most remarkable or the highest skyscraper is not the result of the analysis of a specific situation in a specific town but the outcome of the investors consideration to create something which makes him and his investment unique and immediately recognizable. The difference makes the difference whereas in former times varieties of a known pattern created urban identity.

Immediate action instead of permanent development

Fast profit needs fast solutions and narrow periods of re-elections do not give politicians the time to wait for the development of proper and sustainable results. They need their profit at once. For an example the German stock exchanges ask for the latest news concerning successes every three months. This kind of immediate cash strategy is not apt for a policy of urban development, which is planned on the long run.

Focus on highlights instead on sustainable environment

Policies of creating urban identity have focused on prominent architectural solutions in all fields: Restoration of the famous churches, castles or antique ruins, refurbishment of renown public spaces and the creation of remarkable new and never seen architecture – museums, which remain miraculous for the spectator, skyscrapers, which have never been seen in form, height and materials, soccer stadiums for famous teams or events, which demonstrate that only the elite user is worth to care about. There is no time for long lasting and sustainable development, whose results might become visible or usable after some ten or more years.

URBAN IDENTITY AND ARCHITECTURAL HERITAGE

Attention to the entire urban fabric

For centuries urban identity was the outcome of the slow and continuous change of the urban fabric as an entity. Not the focus on a limited number of "important"

buildings, not the need for permanent innovation and not the satisfaction of the demands of the happy few of the leading class in politics and economy. Contrary urban identity emerged from the contribution of the entire population who contributed to the entire urban fabric. The basis for a valid urban identity is the totality of the small and average houses of a historic town, which are used and maintained by the totality of the urban population.

Permanent maintenance

Urban identity has been defined and always will be defined by the long lasting historic, eternal elements of a town. Over the centuries the urban fabric used to be maintained for centuries, because space was limited and demolition of old houses was not a choice. Thus the old buildings as a matter of course got the necessary attention and the permanent maintenance they needed. Contrary sudden change is the enemy of sustainable urban identity. People and visitors must have the chance to get used to whatever is considered the urban identity over long periods of time. Permanent change and revolving systems of urban planning make it impossible to follow the latest developments for everybody. Urban identity does change with the centuries, it may change in the period of generations, not in decades and definitely never in years. The rapid development in some Asian or Arabic states undoubtedly has created numerous remarkable pieces of architecture but no urban identity – neither for the international community nor for the locals. Famous buildings may impress the visitor, but they will not replace the tradition of architecture derived from the local habits and perceived by the local population.

Social sustainability

Concluding from this we have to acknowledge that as long as we believe that the population of a town is a local population which appreciates the uniqueness of the specific town and is fond of a special urban identity of their hometown we can impress the international community and the editors of architectural journals with a limited number of new pieces of architecture, but we cannot convince the population that this new architecture is a contribution to a social based urban identity in terms of sustainability (WOLFRUM/NERDINGER 2008).

Architectural heritage as the basic resource of urban identity

From all of this we have to conclude that urban identity can and will be only the outcome of deliberate approach towards our architectural heritage. New architecture and the staging of public space can improve specific situations and emphasize selected purposes in urban planning. Sustainable and long-lasting urban identity can only be preserved and derived from the permanent care for local historic architecture. It is this battle between the assumption of the modernists that new architecture can replace the grown pattern of tradition based urban identity on the one hand and the observation of the conservationists on the other hand that urban identity needs permanent development and moderate change, which makes it so difficult to define a

sound and sustainable strategy for the creation of urban identity in the times of modernity.

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Frankfurt (Main) in Germany

middle ages

New skyscrapers, built since the late seventies, have changed the urban identity and are used to construct a new image of the capital of finance "Mainhattan" according to the idea of the politicians. Realizing this idea has caused numerous social clashes and problems

reunification

Rebuilding the past in Berlin



Rebuilding the past in Braunschweig

Behind the rebuilt façade of the neoclassical former castle today we find a shopping mall.

Starchitecture as a tool for creation of corporate identity: BMW automobile manufacturer (Karl Schwanzer 1972 and Coop Himmelb(I)au 2007

Used by the globalized industries since the sixties and emphasized lately with numerous projects



Starchitecture as a tool for creation of urban identity?

Sports stadium in Beijing for the Olympics in 2008 by Paul Andreu and Guggenheim museum in Bilbao by Frank O. Gehry.

Impressive for the tourists and those who use the buildings, but without importance for most citizens.





Skyscrapers as a tool for creation of urban identity?

Office complex in Shanghai and Barcelona with architecture of Jean Nouvel.

In the end the impressive idea spoils the historic urban identity without creating something remarkably new.







Spoiling the UNESCO World Heritage Site St. Petersburg with starcitecture and skyscrapers, designed by famous architects, who ignore their responsibility for the city and its heritage for a profitable commission



Staging public spaces as a tool for creation of urban identity

Chicago Millennium Park with numerous objects of famous architects: Frank O. Gehry

Seoul Han River Renaissance project with the re-opening of an old river, formerly covered under a highway.





DISCOURSES ON ARCHITECTURE, FORM AND SPACE

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MEANINGFUL TENSION BETWEEN PLASTIC AND CONCRETE

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ABSTRACT

Man is natural, but architecture is artificial, and somewhere in between lies the tension between what we make and why we make it.

Being artificial, the very grain of architecture reflects the social constructions concretized within its making. This *grain* shares little with the overt plans of socially designed environments, such as Ledoux's panopticon-like Chaux Salt Works at Arc et Senans. While these examples may be valued for the clarity they provide in discussing how social conditions, and in this case social hierarchies, can be concretized in built form, they draw our attention away from the more ubiquitous, and perhaps less distinct, social constructions embedded in every wall, window, and step.

Iterative waves of meaning are attached to our built environment over time, allowing for the social construction of color, light, tectonics, and other qualities of a built environment. In this sense, architecture embodies social constructions and then, in turn, has the potential to scaffold emerging habits, agreements, and knowledge. These agreements may be slow to change, but rarely stagnate.

An action or expectation becomes knowable once it has been socially constructed. This is where the heroic gestures of great individual architects often fail: when they attempt to impose an understanding that is, in essence, unknowable.

There are, however, cases where this knowledge could be used in a transformative way. This paper will serve as a vehicle for inquiry into the conceptual frameworks that may directly aid or inhibit access to this constructed *grain* as a medium of design.

Keywords: Social constructions, Theory, Design media, Style, Context

CONCRETIZATION

Man is natural, but architecture is artificial, and somewhere in between lies the tension between what we make and why we make it.

Being artificial, the very grain of architecture reflects the social constructions concretized within its making. This *grain* is part of the full experience of architecture

in terms of space, spatial relationships, material temperature, texture, and qualities of light; and it reflects the myriad decisions and accumulated knowledge that went into its making. As such, it cannot be reduced to "image." In fact, these social constructions can be seen as an inherent material property of the built environment— one that can be explored, analyzed, studied, and worked with. This *grain* shares little with the overt plans of socially designed environments, such as Claude-Nicolas Ledoux's panopticon-like Chaux Salt Works at Arc et Senans. While examples of this kind may be valued for the clarity they provide in discussing how social conditions, in this case social hierarchies, can be concretized in built form, they draw our attention away from the more ubiquitous, and perhaps less distinct, social constructions embedded in every wall, window, and step.

Peter Berger and Thomas Luckmann (1967) introduce the concept of social constructions in their text, *The Social Construction of Reality*. Reality in this sense operates through both natural circumstances and artificial ones, both of which can be seen to be experienced as objectively real. As ways of being, interacting, and making are produced, they become processes, habits, and customs to be conveyed to others. Over time, this communication of knowledge develops into institutions that become "crystallized (for instance, the institution of paternity as it is encountered by the children)" and "are experienced as existing over and beyond the individuals who 'happen to' embody them at the moment. In other words, the institutions are now experienced as possessing a reality of their own, a reality that confronts the individual as an external and coercive fact." (Berger and Luckmann, 1967, p.58) An action or expectation becomes knowable once it has been socially constructed. In order to understand how this knowledge can be used in a transformative way, we must first delve into the conceptual frameworks that may directly aid or inhibit access to this constructed *grain* as a medium of design.

THE THING ITSELF AND WHAT IT DOES

As one begins to look at a built environment through the lens of social constructions, seemingly commonplace, or "given", elements become charged with meaning rooted *both* in the process of their development over time *and* in the process of their making. In other words, social constructions inhabit both the thing itself and what it "does". In their original thesis, Berger and Luckmann assert that, "While it is possible to say that man has a nature, it is more significant to say that man constructs his own nature, or more simply, that man produces himself." (1967, p.49) Architecture, as a result of this production, creates a concretized mediation between man and the rest of society. Built reality is produced through and responds directly to social reality. The filtering and mediating between interiority and exteriority, between public and private, is very tangibly drawn along social lines.

Man not only creates shelter from himself, but also carefully qualifies that social shelter with levels of interaction. Architecture becomes the hardened shell around a tango we dance with the rest of our world. In this sense, it is a view that is socially constructed, or a spatial proportion, or an adjacency, or a quality of audibility. Berger and Luckman offer the observation that "the reality of everyday life maintains itself by being embodied in routines, which is the essence of institutionalization." (1967, p.149) In architectural terms, such routines become the activities supported by a

building's program. This program can be explicit or implicit, depending on the amount of self-reflection devoted to the building's making.

Social constructions become concretized throughout the built environment as a result of a responsive and iterative decision making process, but this process remains plastic even after a set of decisions have been made and reinforced over time. As society changes, so does the design of its mediation.

Although the process of making these elements is related to their process of development, the social constructions embedded within "the thing itself" remain distinct. Elements such as the window and wall that create the "constructed" view, the steps that make up an entry sequence, the path that both links and separates two parties-in the manner of their making, embody their own sets of accumulated knowledge and can become so objectified as to appear "self-evident." (Berger and Luckmann, 1967, pp.58-59) At first glance, these more ubiguitous concretizations may seem less distinct, and more significantly, less meaningful, than the mediation they produce. The self-evident quality of these *designed* elements can be related to the process of reification described by Berger and Luckmann. "Reification implies that man is capable of forgetting his own authorship of the human world, and further, that the dialectic between man, the producer, and his products is lost to consciousness.... Even while apprehending the world in reified terms, man continues to produce it. That is, man is capable paradoxically of producing a reality that denies him" (1967, p.89) -- or rather, one that he denies responsibility for. And what one denies responsibility for can be easily disregarded.

THEORY

By analyzing and studying the difference between what we make and why we make it we can begin to distinguish between not only built elements and the mediation they produce, but also between either of those and the societal meanings they embody. De-reifying such concretizations opens the door for reflection, questioning, and intentional engagement with such social meanings.

For our purposes, the term "architectural theory" refers to a set of related ideas or assertions on the making of architecture, and/or its results, upon which design decisions are based. This definition intrinsically links the production of architecture with an intelligent producer, although the quality of thinking with which any given theory is produced and applied remains open to debate. In order for theory to aid our exploration of the social constructions embedded within architecture, a distinction must be made between its conscious use and development—which requires reflection as one contemplates the relationships among sets of ideas—and its passive acceptance as a manner of operating. In the case of the latter, the subsumed theory is still being operated upon, but it has become objectified by its users. Decisions based on an objectified, or reified, theory are justified by the system itself, rather than the user, and appear to be self-evident. In both cases, theory allows one to establish criteria for making design decisions, but while the first can be characterized as active, the second is passive.

EXCEPTION AND UNIVERSALIZATION

Without the direct aid of the conscious use of architectural theory, analysis of concretized social constructions runs dangerously close to a familiar process of "high" art drawing on the improvised for inspiration, or even more so, to the persistent dialogue between design and vernacular work. The distinction lies in the process itself. When art draws from the street, it is seeking the unfamiliar to excerpt. The improvised is "lifted" and becomes tantalizing as a result of both its disjunct and its source. The dialogue between architectural design and vernacular work can follow a similar process of disjunction, but it can also follow a process of universalization. which is ultimately just as unknowable. We can see this universalization process at work in the development of Le Corbusier's theory on the use of white walls in modern architecture. Highlights from this process as discussed by Mark Wigley include statements such as, "Le Corbusier's privileging of white clearly draws from his own experience of vernacular whitewash." And further, "This formative encounter with the white wall was clearly reinforced when his first Purist paintings eight years later were abstractions of whitewashed houses in the French countryside. The architect's appeal to the universal status of white seems to be founded on a highly specific and idiosyncratic set of personal experiences and fantasies." (1995, p.9) This process of excerption and universalization has its roots in the process of legitimization that Manfredo Tafuri identified in renaissance design practice, where "the antique so often cited by these architects represents a collection of disjecta membra". (2006, p.7) In their search for sources, architects "explored 'anomalous' exempla from the imperial era including edifices and complexes such as Hadrian's Villa, the Lateran Oratory, the Triumphal Arch at Orange, and the Temple at Baiae." (Tafuri, 2006, p.6) As the search for sources continued, the range of exceptions to the norm selected for inspiration continued to expand. Throughout, we see a repeated oscillation between the particular and the universal: however, our socially constructed grain is precisely neither of these.

STYLE AS IDENTITY

As we continue to explore the conceptual frameworks both aiding and inhibiting design access to this constructed grain, we turn our attention to the use of "style" still prevalent in architecture today. As noted, an action or expectation becomes knowable once it has been socially constructed. This is where the heroic gestures of great individual architects often fail: when they attempt to impose an understanding that is, in essence, unknowable. As we look further into the conceptual frameworks of design, we can begin to draw on Berger and Luckmann's arguments both external to and internal to the profession of architecture.

From its inception, the concept of style has borne multiple associations. Style, from *stilus*, the Latin term for a writing instrument (Ackerman, 2002, p.131), could refer to a personal, individual quality. The style of one's handwriting is part given, part expressive, wholly individual. Its imitation by another could be seen as flattering, but more likely would be taken as an intrusion or invasion. One's signature is a way of identifying one's self to others. In this sense, style is owned; it is a quality of one's personal attribution and contribution. In literature, an author's writing style becomes a second voice: resonating within, emanating out—a kind of intelligent signature.

However, it is the obverse side of style: style as institution that requires more attention. James Ackerman, in discussing the relationship between imitation and invention, points to the sixteenth century correspondence of Pietro Bembo with Pico della Mirandola. Ackerman relates that, "He [Bembo] demanded the concentration on one model because he believed that style in a given genre couldn't be compounded from many sources....Bembo was the first to identify style (*stilus*), in the sense of tone or voice [of an author], as the essential trait to be sought and emulated, whereas his predecessors—Pico included—had focused on content and structure." (2002, pp.130-131) Here we see style attached to an authoritative aesthetic approach to making, in this case, literature. Later, Ackerman goes on to assert that "he [Bembo] was the only individual in the sixteenth century to anticipate aspects of the definition of the classic that was to be formulated in the mid-1600's—the focus on a formal style, the establishment of permanent principals." (2002, p.131)

Over time, we see these fluctuating associations continue in the field of architecture. Style, that sense of individual expression, in the renaissance becomes a social and political expression and tool, used not just to define "we are not them." or to provide a definition of the "other," but also used to assert "we are superior to them". The finding and qualifying of this boundary almost immediately takes on national The self-named renaissance in 1550 becomes counterpoint to that proportions. "ridiculous" gothic of "barbarous" lands (Vasari, 1998, preface). After all, architects were never innocent. At various times drawing on a grand imperial or republican roman past, architects and patrons of the renaissance and barogue periods sought to identify themselves with the contemporary perception of their own past. Even while asserting national or regional dominance by drawing on these associations, renaissance architects designed and invented actual weapons of war for the military. Their campaign was fought on multiple fronts. In this sense, the rapid expansion of style-as-identity to encompass a whole society begins to transform the artist's 'search for sources' from seeking inspiration and personal legitimization, to seeking oppressive assertion. In selecting a source, one elevates its status and seeks to elevate one's own.

Even with the codification of classicism over time, the relationship between invention and imitation persists. As Manfredo Tafuri writes, "The entire project of humanist architecture expresses an equilibrium at once ardent and refined between the search for theoretical foundations and the experimental impulse...." (2006, p.7) As the search for sources continued, the range of "anomalous *exempla*", as Tafuri describes the projects selected for inspiration, continued to expand. In many ways, Guarini's Sindone Chapel, of1667, offers an example of this alchemical process of selection, use, and combination of sources, which does not result in a qualifiable "style". Meanwhile, in 1615, Vincenzo Scamozzi ended architecture with his five orders declaring the canon complete. (Kruft, 1994, p.100)

STYLE AS INSTITUTION

Accuracy as a qualifier for elevated status provided the impetus for rendering *style* with a new meaning, one where the plasticity of the material becomes cured and set. Marvin Trachtenberg discusses the link between the institution of architectural scholarship and historicism in noting that, "The re-creation of styles obviously
depends on relatively accurate knowledge of them." (Trachtenberg and Hyman, 2002, p.377) This link is further discussed in a section titled, "The Architectural Predicament," where he states:

That casual, personal, and intuitive connection with the architectural past that had been the way of the Greeks (toward Egypt), the Romans (toward Greece), the Middle Ages and Renaissance (toward antiquity) had begun to dissolve in the eighteenth century, and in the nineteenth it had changed. In its place was a new relationship, forged by historical and intellectual forces—in particular Hegelian-Darwinian—and the propensity to see reality in terms of historical process, to believe in the architectural past. This historicist orthodoxy was reinforced by a radical new architectural knowledge, a broad and deep erudition in which architectural history as a field of "scientific" learning was almost as highly organized and detailed as physical and life sciences. (Trachtenberg and Hyman, 2002, p.416)

It is here that we see the other side of the coin. Style-as-identity has become objectified and we find this new, institutionalized, concept of style defined by "architecture as an object of study". The wealth of accurate information about architecture's past fed the kind of tug of war between architectural styles that marks built work in Europe and the United States in the nineteenth century. *Style* had become so reified and quantified that it was difficult for architects to see architecture without it. *Style* had become a defined and known "thing" to be used at will, much like colors on an artist's palette. As a result of this process, the operations of a style-as-institution, with its now subsumed knowledge and theory, became distinctly different from the operations of a conscious theory.

A style allows for innumerable design decisions, made over time, to be packaged for quick dissemination. Aesthetic proportions and details, construction methods, and structural concepts become transferable through formulae and rules. The reasoning and operating theory behind all of these decisions becomes opaque as the results become objectified into a style that can be followed. Ultimately, dependence on *style* leads to reduction—of design into signifiers of the style and of experience into its mere recognition.

Conceptually, a style as it is packaged for convenient use or access, is completely different from the actual work in question. While ecclesiastical work in France during the twelfth to sixteenth centuries was and is "knowable" in that context, "gothic" architecture as a style is not. Whereas the original work being packaged was openended and changed slowly, responding to and incorporating new social constructions over time, its counterpart is defined by its lack of plasticity. The style "gothic" operates as a non-reflective monolith to be dropped in place with most of the decisions of making already made and legitimated within the system itself.

The difficulties implicit in this distinction go to the heart of exchanges in architectural theory during what is referred to as the early modern movement. Around the turn of the twentieth century, the thoroughly historicist question, "In what style shall we build?" transforms into, "What will be the style of our epoch?" This new question itself has two faces: although opening the door to a new manner of operating by introducing the notion of context, it is still mired in the historical and archeological

conception of style-as-institution. Whereas the field of architectural discourse seemed to be engaged in a multi-positioned and open-ended search for a new way of making design decisions, it was, in fact, still seeking a style-with all of its historicist implications attached-to manifest this new method. Bearing this in mind, any perceived irony that those who, at times vehemently, forsook style would almost immediately be packaged into one, is lost. With the "International Style", Barr, Hitchcock and Johnson were simply responding to the question architects were asking. The devices used to produce the requisite homogeneity of a style-asinstitution: careful curation combined with black and white photography, made a very clear image. But this packaging had already begun with the instituted design decisions of asceticism, light colored walls and flat roofs of the Weissenhofsiedlung exhibition in Stuttgart by Ludwig Mies van der Rohe. (Wigley, 1995, pp. xiv, 303) Style-as-institution was so firmly rooted within the profession that the inherent contradictions between the Style and the work packaged within it were not readily apparent. Mies van der Rohe's Barcelona Pavilion was presented as a key example of the "International Style" in spite of its richly textured and luxurious materials, vivid bursts of color, sensuous light, and fantastical expression of structure. It became almost the Hittorff-polychromy debate in reverse.

EPOCH AS PRE-CONTEXT

The dichotomy inherent in the question: "What will be the style of our epoch?", repeatedly asked by architects at the time, allows a basis for understanding the radical differences between the homogeneity of the "International Style" and the actual diversity of the modern movement. The tidy and organized historicist hold in 'the spirit of the times' gives way to a sea of flotsam, existing ungoverned, but knowable. Closer examination allows one to unravel the two colluded conceptual frameworks of *context* and *style* lying in wait within the question. In his 1924 text, *Style and Epoch*, Moisei Ginzburg (1982) posits a distinction between artistic progress and scientific progress and, in so doing, attempts to put "the statue back in the temple"; he attempts to re-contextualize *style*.

...and just as an artistic creation represents something of value, so it remains unsurpassed in its particular value. Indeed, can it be said that the artists of the Renaissance surpassed the artists of Greece, or that the Temple at Karnak is inferior to the Pantheon? Of course not. It is only possible to say that just as the Temple at Karnak is the result of the particular environment that engendered it and can only be understood against the background of this environment, of its material and spiritual culture, so the perfection of the Pantheon is the result of similar factors, which are virtually independent of the merits of the Karnak temple. (Ginzburg, 1982, p.39)

Phenomena and experience within a context are also prioritized in statements such as, "...we must strive to penetrate the Egyptian's mode of perceiving the world around him." (Ginzburg, 1982, p.40) (In fact, further in the text phenomenal experience is posited as *the* defining quality of architecture.)

Ginzburg's strategy of redefining style as being contextual was not unique.

From Otto Wagner, 1896:

But it is always more correct to speak of an epoch of art as not so sharply delimited, and therefore as the mountain itself. I wish to employ the word "style" in this sense.

Thus, for example, the Greeks in the formative period of their style were certainly not conscious of a contrast between their style and the Egyptian, just as little as the Romans were with respect to the Greeks. The Roman style developed gradually from the Greek, and the latter from the Egyptian.

Thus art and its so-called style was always the complete, apodictic expression of the ideal of beauty of a definite period of time. (1988, pp. 73, 74)

From Adolf Loos, 1898:

...you would see how quickly we would acquire an architecture suited to our own times. This is what we have anyway, you will object. But I mean an architectural style that we will be able to pass on to posterity in good conscience, an architectural style that even in the distant future will be pointed to with pride. But we have not yet found this architectural style in our century in Vienna. (1982, p.96)

One could cast St. Stefan's Tower in cement and erect it somewhere, but then it would not be a work of art. And what goes for the Stefan's Tower also goes for the Pitti Palace; and what goes for the Pitti Palace goes for the Farnese Palace. (1982, p.66)

(...., p....)

From Le Corbusier, 1923:

The "styles" are a lie. Style is a unity of principle animating all the work of an epoch, the result of a state of mind which has its own special character. Our own epoch is determining, day by day, its own style. Our eyes, unhappily, are unable yet to discern it. (1931, pp. 3, 88)

It is in general artistic production that the style of an epoch is found and not, as is too often supposed, in certain productions of an ornamental kind, mere superfluities which overload the system of thought which alone furnishes the elements of a style. Grotto-work does not make Louis Quinze, the lotus is not the Egyptian style, etc., etc. (1931, p.89)

Although the "styles are a lie", historicist style itself as a concept remained indispensable. In fact, it became one of *the* essential tools of architects in *arguing for* a modern architecture. The same historicist lens weights heavily in the Hegelian notion of *epoch*, but its use prefigures contextualism in many ways with statements such as: "It is necessary to become acquainted with all the realms of activity that were contemporary with the given painting, with the social and economic structure of the epoch and its climatic and national characteristics, in order to fully comprehend it" or "...development that always flows inevitably out of the vital structure of the epoch and thus derives its true meaning only in that context." (Ginzburg, 1982, pp. 40, 38)

Context is repeatedly promoted as a central theoretical premise, although it is clearly seen as being a total system that can be fully categorized as such. *Style* is recontextualized as an argument for modern architecture and then, as a result, context is elevated as a qualifier of the new modern style. Without context, the argument falls apart.

Two conflicting results of this collusion were that style-as-institution: born of nationalism, institutionalized over time, objectified through pluralism, *remains* a formative conceptual framework within design; and that context (over and above site conditions) became a central theoretical premise for design. If one were to name the two-sided coin that holds onto both *style* and its obverse, context, globalization might be a term that comes to mind. For while *style* with its packaging and quick dissemination has become a ready tool of global architecture, its was this new global experience that made the way for a discussion of context as a-nationalist in intent.

PLASTIC

Iterative waves of meaning are attached to our built environment over time, allowing for the social construction of color, light, tectonics, and other qualities of a built environment. In this sense, architecture embodies social constructions and then, in turn, has the potential to scaffold emerging habits, agreements, and knowledge. These agreements may be slow to change, but rarely stagnate. Architecture theory, as well, remains generative and plastic in its role to assess, question, and assert the conceptual frameworks for recognizing and engaging these social constructions built into and scaffolded upon an environment. As we continue to refine such a lens, we can begin to create a meaningful tension between their concretization over time and their plastic interpretation in design.

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SPACE OF INTERPRETATION BEYOND THE INTENTION

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ABSTRACT

The central aspect of this paper is to highlight the neglected role of users as the producers of architectural identity. The assumption is that what a building means to be, more depends on the impression of those who experience it than the passion and intention of the architect. Drawing on Henry Lefebvre's idea of social space, this paper suggests that architectural meaning is socially constructed by means of users' actions and participation. Users' appropriation of space takes place either by physical modification or new interpretation drawn out of the physical appearances in order to connect the image of space to the memory of experience. Hence users assign meaning to the space by means of composing-decomposing interpretation, even though the space was not created to mean. The realised building might be conceived and lived different from the way intended and anticipated by its architect, while users' actions and what happens in the space is far beyond expectation. Therefore the true meaning or identity of a building transcends its initial concept. It is constructed through the world that makes use of it.

The theoretical background of this study is inspired from poststructuralist tradition, the 'readerauthor' criticism, which suggests for the meaning of a literary work we should give more credit to the interpretation of the reader than the intention of the author. Similarly to evaluate a work of art the interpretation of the beholder is privileged to the intention of the artist, because the work may signify meanings different from the intended. Challenging architecture through poststructuralist criticism, this paper argues that the content or overall meaning of a work of architecture is constructed and deconstructed by users beyond the intention of the architect. Therefore the work of architecture is an unfinished and ongoing process, which its destination is to be defined by its users, in the historical and socio-cultural context of use.

Keywords: Meaning, Poststructural tradition, Intention of the author, Reader, User

INTRODUCTION

Poststructuralist notion of 'author-reader' criticism created a tendency surrounding the debates on intention and interpretation in art theory. Intention and interpretation are the two main aspects of the artwork which define the functions of author and reader respectively as the subjects of the work. The argument is to assess whether the meaning of the artwork is to be identified in connection with the artist's life, his idea and intention, or whether the interpretation of spectators and the impression they gain from the experience of the work is the more determinant.

The work of art in general and architecture in particular has been constantly questionable. In particular for works with unusual or innovative features, the questions are initially raised 'what is it?' and 'what does it mean?' Whether it has been the intention of the architect or the artist that his work conveys meaning or not, the user (reader, spectator, and audience) attempts to search for clues to the hidden meaning of its appearance. There is an assumption among users that the appearance of the work leads to the deeper meaning. For them to be satisfied with the experience of the work, or to be satisfied in the sense of communicating with the work, they must have been directed towards meanings, characters or an underlying story or structure of the work. Even if there is not such a thing as the underlying meaning, they assign one to the work through interpretation. The users' interpretation takes place as the complexity of the experience stimulates their imaginations and thus they create meanings and characteristics as they interpret the fragmented images of appearance through their pre-existing knowledge.

Robert Stecker has analyzed in detail the value of interpreting a work of art. (Stecker 2002) He suggests that interpreting a work of art is the way to "understand or appreciate" the work or "to improve on our current level of understanding or appreciation". The act of interpretation takes place as the attempt to discover the basic meaning of the work or to ascribe meaning to the work, or to "determine what significance the work has for us". He refers to a poem by William Blake 'The Sick Rose' to show the interpretive issues that exist in experiencing the artwork. He points out a number of literal meanings that could be easily identified from the appearance of the work, and a number of questions which result in interpretation, as the reader attempts to find the answers in the text or assign them to the poem.(Stecker 2002: 239 - 40)

AUTHOR-READER, ARCHITECT-USER

In the case of architecture the analogy of the subjective characters of 'author and reader' is particularly complex, because the realized building is produced under the authority of a number of parties, among them the client (institution), planning authority, and architect. There is normally a given programme or client brief as the design task which already prescribes the limits of the architect's action. This means that the architect has less freedom to become the unique author or the 'l' to communicate his personality, emotions or beliefs as the central aspect of the meaning conveyed by the building. On the other hand designing a building is nowadays teamwork rather than the work of one person. Hence the architect plays a directorial role to conduct the design process between the engaged parties. Architects develop the framework out of the existing condition and direct the process through to the final product in the anticipation that the realized work will embed within the living environment and will communicate with those who experience it. The other issue is the reader analogy for the person who experiences a particular architectural building, so that the experience of a building is not reducible to the reading of the fragmented signs of appearance. It is neither limited to use, occupation and consumption for that architectural building is not just a consuming product. Nor is a work of architecture just an artwork whose experience would be limited to its view or other sensory perception. Rather the experience of architecture is a living process embracing diverse manners of interaction. A particular building might be experienced in diverse manners including habitation and occupation, or as an urban object, or as a new spatial experience. People who experience or interact with architecture acquire different identities depending on the manner of their experience and interaction with a particular building. This makes it a complex situation to define an identity like reader, audience, spectator or even user for the person who experiences an architectural building.

Jonathan Hill in his book 'The Actions of Architecture' uses the 'author-reader' metaphor as an analogy for 'architect-user'. He believes that even though the building is not directly compatible to text, "writer-text-reader relations as a whole are analogous to architect-building-user relations."(Hill 2003:72) Drawing on Barthes' essay 'the Death of Author' and his model to decentralize the author as the source of the meaning conveyed by the text, Hill calls for "a new architect who, first, acknowledges that architecture is made by design and use and, second, considers the creativity of use to be the central issue of design."(ibid) Hill starts his argument by objecting to modernist architecture which underestimated the users and their role of passive action for two reasons:

"... first, the denial of the user assumes that the building need not be occupied for it to be recognized as architecture and second, the control of the user, attributes to the user forms of behavior acceptable to the architect. To imply that they can predict use, architects promote models of experience that suggest a manageable and passive user, unable to transform use, space and meaning."(Hill 2003: 10 - 11)

THE ASPECTS OF USE

The actual experience of space is the 'appropriation and use' by means of participation, action, impression, perception, or appreciation. Lefebvre refers to 'form, function and structure' as the three aspects of use, and states that their appropriate interrelation is developed by users, while "use corresponds to the unity and collaboration" between these factors:

"The form corresponds approximately to the moment of communication - hence to the realm of the perceived. The function is carried out, effectively or not, and corresponds to the directly experienced in a representational space. The structure is conceived and implies a representation of space." (Lefebvre 1991: 369)

Form, function and structure as the aspects of use, correspond to use as perceived, lived and conceived space respectively. In this instance the three aspects of experiencing space are perception of space (through communicable form), direct action in space (appropriation of function through action) and conception of space (representing space with appropriate meaning or underlying structure).

Lefebvre's interpretation of use is specifically based on his concept of social space, which obtains its presence through use and lived or living experience, not space as a thing in itself. "This space qualifies as a' thing/not-thing, for it is neither a substantial reality nor a mental reality, it cannot be resolved into abstraction, and it consists neither in a collection of things in space nor in an aggregate of occupied places." (ibid: 402)

Architecturally speaking, it is not appropriate to reduce the architectural building to a mere social space. On one hand the architectural building is to be appreciated as a whole in itself on the other hand as a fragment of a greater urban fabric or built environment. The argument is that not every experience of architecture is the same. Depending on their particular private or social relationship or engagement with a particular building, people acquire different mode of experience. But the three aspects of use drawn by Lefebvre perfectly inform architectural experience. Our experience of architecture could be the external appearance of a building as an urban object. We may visit a building to experience the complexity of its spatial structure or contemplating its underlying narrative. Or in the most active manner, our experience of architecture is direct engagement with the dominant purpose of the building. In all possible experience of architecture, we are informed by form, function and structure as the three aspect of experience. These three features of space are not brought into the play of use simultaneously, or are not experienced by the user equally in a perfect balance.

Depending on the manner of his/her connection and engagement with space, the user defines the aspect of space which is of higher importance as the object of experience. S/he chooses the roles of every aspect in the sense that these aspects appear in the foreground or background, in the play of experience. In the experience of a building as an urban object, the building is experienced as a fragment of the urban whole. The user experiences the building as a spectator, while s/he is informed by the external appearance of the communicable form. For the user the image of appearance becomes the main aspect of use, and the memorable image of experience. The image of the building is identified as a fragment in relation to the urban whole. Such an experience of architecture is more sensitive to buildings with iconic character, whose strong image captures the mind, stimulates the imagination and signifies the memory of experience.

The user as the visitor acquires a closer relationship to the building. S/he steps into the building, experiences the architecture from outside to inside, but is not an insider of the building. The visitor experiences the building as an audience. S/he does not participate in the dominant function of the building or her/his role is more passive than active. Rather s/he experiences the space as the scene of action contemplating the structure and event. Visitors, as well as other subject users, talk about their experience of architecture. They interpret features of space by assigning characteristics in relation to their pre-existing knowledge, combined with the memory of experience. Characteristics assigned to the building may simply include: spaciousness or cramped, excitement or boredom, glamour or shabbiness, sanctuary or death, uplifting or disturbing, spirituality or nervousness, and so on.

The insider of the building is the inhabitant, whose role is the active participation in the dominant purpose of the building. This subject user has power over the function,

in the sense that his action questions the domination, and distracts and deconstructs the function and structure for appropriation. For him space and building become the extension of his being, where s/he achieves a sense of attachment or familiarity with space. S/he has the power to adapt the space in response to his needs and desires. In this case, space for the user becomes the object of desire.

The crucial point is that architectural buildings as well as users assume identity through use and experience of buildings. Through different aspects of use, and also different inside-outside positions in relation to the building, the user's social identity is changed from outsider to visitor to insider. Also buildings acquire an appropriate identity through actual experiences, actions and events that take place in relation to the building. The meaning of space is developed as the spatial structures are interpreted and transformed by use or the fragmented images of form and space constitute the memory of participation and use. Memory and imagination are the key factors in the new interpretation and conception of space from the perceived signs of experience. This means that the meaning or identity of a building is to a great extent a mental process informed and acknowledged by language.

THE USER

The Architectural historian, Adrian Forty, suggests that the term user was unknown to architecture before 1950, and its origins are coincides with the rise of the "welfare state programme" in western European countries. The choice of user was as a substitute for inhabitant or occupant with a less powerful role than the inhabitant or client, in the sense that user could not contribute to formulating the architect's brief as client. (Forty 2000: 312)

The term *user* can be for architecture analogues to *reader*, *spectator* or *audience*, inasmuch as that we regard every aspect of architectural experience as an aspect of use. Also in some cases the word 'reading' is employed as a metaphor for use and experiencing architecture. For example, Roland Barthes in his essay of 1967 '*Semiology and the Urban*' writes:

"He who moves about the city, e.g. the user of the city (what we all are), is a kind of reader who, following his obligation and his movement, appropriates fragments of the utterance in order actualize them in order. When we move about a city, we all are in situation of the reader of the 100,000 million poems of Queneau, where one can find a different poem by changing a single line." (Barthes 1997: 170)

Dose it really make sense to speak of the' reading of space'? This is the question that Lefebvre answers by "yes and no", and eventually concludes that "space was produced before being read; nor was it produced in order to be read and grasped, but rather in order to be lived." He suggests that the actual function of reading is to "envisage a 'reader' who deciphers or decodes", redirect the assumption to the presence of "a speaker who expresses himself by translating his progression into a discourse." Space may speak, but it is naive "to be compared with a blank page upon which a specific message is inscribed." The reality of space is far beyond the reality of something written, such as a book, for that space is produced for action. Lefebvre

did not deny the possibility of interpretation but he believed "interpretation comes after, almost as an afterthought." Space prescribes and restricts activities. It implies certain orders and disorders. It is produced to command body movement, and not to be read. "The 'reading' of space is thus merely a secondary and practically irrelevant upshot." (Lefebvre 1991: 142 - 43)

In general Lefebvre is not at ease with the concept of reading, but "always assuming there is such a thing" as 'reading of space'. "In short, reading follows production in all cases except those in which space is specially produced to be read." What is suggested here is that space could be read or interpreted, but to speak of writing the space like text or syntax of signs is a false statement. This means that putting the elements of form in a particular order to be readable or signify meaning is a wrong approach in the production of space. As Lefebvre suggests, readability as the aim of production conceals the action and living experience. On the other hand, space as the syntax of signs will be devalued through the user's action and participation while the nature of use primarily implies action. The signs of experience are validated and appropriated through action and the memory of use. "In produced space, act produces 'meanings' even if no 'one' gives an account of them."(Lefebvre 1991: 143 - 44)

THE QUESTION OF MEANING

The issue of the reading of space raises the question of meaning: is there such a thing as the meaning of a work of architecture, meaning of a space or meaning of an architectural fragment, like a particular window, wall, room etc? Lefebvre would have answered that space is not produced to mean, rather to be lived in. Space finds its meaning through use and action, and has no existence without them. A similar response could be interpreted from Barthes but not on social space, rather on the space of narrative. Barthes suggests that what a narrative is by nature transcends its predominant contents, functions and actions. "Narration can only receive its meaning from the world that makes use of it." (Barthes 1982: 115)

"It may be that men ceaselessly re-inject into narrative what they have known, what they have experienced; but if they do, at least it is in a form which has vanquished repetition and instituted the model of a process of becoming." (Barthes 1982: 124)

Architecturally speaking, it is arguable whether a work of architecture is created to mean anything or not, it is not wrong to speak of the meaning of a work or space, while it is a true statement that buildings obtain meaning through their use and that meaning is ascribed to the work in the process of use and by users' interpretation. Generalizing the meaning issue to art criticism, Robert Stocker gives the following analysis:

"Some people suppose that, since interpretation is concerned with the ascription of meaning to works, there must be something – the meaning of the work – that is being ascribed. However, we have seen that meanings can be ascribed on many grounds in virtue of the many different aims with which we undertake interpretation. So while we cannot deny that works can bear meanings, it does

not follow that there is such a thing as the meaning of a work. Other people suppose that precisely because there is this multiplicity of aims, and that important among these is the aim of enhancing appreciation of the work, there could not be such a thing as the meaning of work. However, the fact that people interpret with many legitimate aims dose not mean either that there is no such thing as work meaning ..."(Stecker 2002: 246)

In short, buildings are not primarily created to mean, or the statements that the fragments of space and form are signs of signified meanings, and that space is the syntax of sign to be read and signify, are not valid statement. Rather the true work of architecture is created to afford creative experience to its users. If the architect creates a syntax of signs it is unrealistic to assume that their intended signified meanings would be perceived by users, unless they are obvious signs easily recognizable, which in that case would not be appreciated by users, as the experience of space loses its excitement and restricts the possibility of creative action.

A fragment of space becomes a sign if the user conceives or reads it as appropriate. Users discover signs through their action and participation. Fragments of space obtain their semantic character as they become memorable for users. Users codify a particular fragment of space in relation to their experience and use, or participation in the event of space, in the sense that the fragmented image of space becomes the memorable image of experience and action. Therefore the true semantic analysis of space is the analysis of the signs of experience and use which are both written and read by users. Users act in the space and create memories and events. They identify spatial fragments in appropriation to their action and participation in the space. They assign their memory and interpretation to the space as if those are imprinted on the fragments of space. This is the actual example of Barthes notion of 'writerly reading' by which he suggests the reader is the writer of what an utterance actually means or what its signs actually signify. Barthes decentralizes the writer as his identity is taken over by the reader.

HOW ABOUT THE ARCHITECT?

Can we draw the image of the architect in the Barthesian sense? Barthes announced the metaphor of 'The Death of Author' by which he did not eliminate the author's role from the production of the utterance; rather his life is not the origin of the meaning or significance of the work. Referring to the '*Structural Analysis of Narrative*' he suggests that "there can be no narrative without a narrator and a listener." (Barthes 1982: 109) 'Author' is the 'donor' or 'sender' of the narrative. S/he is "an I external to it." (ibid: 110-11) Barthes concludes that the author is not the narrator, as the semiological analysis of the work is the act of the reader or listener:

"The (material) author of a narrative is no way to be confused with the narrator of that narrative. The signs of the narrative are immanent to the narrative and hence readily accessible to a semiological analysis." (Barthes 1982: 111)

In another essay on text he describes the role of author: "He becomes as it were a paper-author: his life is no longer the origin of his fiction but a fiction contributing to

his work". When it comes to the text, "the *I* which writes the text, it too, is never more than a paper-*I*."(Barthes 1982: 161)

A controversial analysis of author could be exemplified in Derrida's words on the signature of the artist. For him the signature of the artist is a 'discursive act'. "The signature is something other than merely writing one's own name. It is an act, a reformative by which one commits to something." (Brunette and Wills 1994: 17)

Referring to the works of Van Gogh, he alters "when we look at a painting by Van Gogh, the manner in which the work is, I would say is haunted by the body of Van Gogh is irrefutable". But the body is an unstable experience and is not a presence, and that it is dislocated in the process of performing. The signature of Van Gogh is not his name attached to the work but a part of the work itself. The experience of the signature is possible if one becomes involved as one's body is given over the body of the artist, which means one experiences the signature as s/he herself countersign the work.(ibid: 15-16) Derrida repeatedly admits that the signature does not exist before the countersignature. A work can be countersigned if "there is an institutional space in which it can be received, legitimated, and so on."(ibid: 18) This is a similar description to that of Barthes on reader/interpreter as the co-author of the work (Barthes 1982:163) or what Lefebvre would have called 'users' appropriation'.

Derrida eventually suggests that "there will be a signature every time that an event occurs." The significance of the work is more than just what it signifies and the signature of the work is its ultimate existence not just the name of its author.

"Signature of the author isn't limited to the name of the author, so the identity of the work isn't necessarily identified with the title it received in the catalogue. It is a given name and that naming takes place once only, and thus there is a signature for every spatial or visual work of art, which is finally nothing other than its own existence, its 'thereness,' its non-present existence, that of the work is remainder." (Brunette and Wills 1994: 17)

In particular reference to architecture, the architect as the author is dislocated from the significance of the work more violently, as soon as the building is taken over by the users or left free as the object of experience. Not even his name is acknowledged by most of the users while architect does not have the privilege of the painter to attach his name to the signature of his work. Most people live in houses without knowing who the architect is. They may know the name of the developer but they rarely care about the architect. They appreciate their houses as representing their own way of life. The name of the occupier is more relevant to the identity of the house than its architect. Apart from a few examples of buildings, most of them public, buildings are not known to the public by architects' names, rather for their dominant character or function. A church is known for its particularity (Anglican, Catholic, Metropolitan, etc) and the name of the Saint assigned to it. Or buildings such as schools, hospitals, shopping centres, museums and so on, have their names assigned in relation to a heroic person or special event. The architect's name remains on the list of documents related to the building, possibly of interest to scholars or historians, but not to users.

The crucial role of the architect in delivering the dominant design programme to the actual space of experience is undeniable, even though s/he may not be acknowledged by users. Moreover, without the creativity of architects, and their passion to deliver the new possibilities of form and space, by means of uncovering new possibilities of action and experience, the built environment would have lost its joyful stimulating sense of experience. Without the play of architects, knowledge of architecture would go nowhere and building design would be reduced to mere production dominated by function and action. The space of architecture, similar to the scene of action, has the potential to order or disorder the action. Architectural spaces put limits on the user's action, disrupt the order, and simultaneously create a new order and a new web of experience for social action. On the other hand, users' actions reinforce architectural space for appropriation, while what happens in actual space is unforeseeable in the architect's conception of space. What a building is by its nature is first: grounded in the architect's understanding of the design programme, his interpretation from words to building and what he intends the building to be: Second: dominated by the users' actions, interpretations, appreciation and appropriation of the building to suit their needs and desires. In short the true content and identity of a building is constituted in the conflict between intention, action and interpretation.

The architect's true intention is to poetically interpret the given context of design into the actual innovative space of experience. For users, context as the given culture of experience, as well as the structure of space, becomes the point of reference for action and participation. There is no reason to suppose that what is expressed in a work of architecture is the direct intention of its architect. Likewise how a building is experienced or appreciated is not necessarily opposed to what was intended. While the architect and the users refer to the same contextual references, the intention could be overlapped by interpretation. Furthermore a particular aspect of the building may suggest a different manner of experience from what was intended by the architect, but might yet be valuable for users and appreciated by them. This could be a different interpretation of appearance in a semantic analysis, or a different choice of function for a particular space from the function intended by the architect. There might also be some features of the work which exist without any intention other than structural requirement, but acquire interpretation by users. This is the manner that users assign meaning to an object beyond its original reason. Users take the features of the work as if intended by the architect. Whether the expressed features of the work are the actual intention of the architect or not, they must be appreciated or appropriated by users to become identical as fragments of content. There is no content except that which a user or an interpretive community of users creates or validates.

CONCLUSION

The content of a work of architecture is originated in its given culture (client's brief, design programme and contextual requirements) and developed by the architect through his design techniques combined with his intentions, to be realised through the actual space of experience. The ultimate identity or content of the work of architecture transcend its dominated functions and intentions. Architecture can obtain its true meaning from the world that makes use of it, whose substances are not

architectural (social, cultural, ideological). The work of architecture is not a coexistence of meanings but a passage, a crossing-over and a scene of action. It answers not to an interpretation, but rather it affords creative action. Interpretation of architecture takes place after use and action and is an aspect of them. Action and interpretation are the becoming process through which the ultimate content of architecture transcends from its dominated origin in order to obtain its appropriation.

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DESIGN AS EFFECTIVENESS OF REPRODUCTION: 'MIMESIS/IMITATION' TRACES IN STUDENT PROJECTS

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ABSTRACT

The practice of production underlies on the basis of all the practices of the world; no matter whether the produced doings have artistic value or not, they take place in the world with their beings, get named, repeated and in short, reproduced. Produced doings correspond to thought in philosophy, project in architecture, books in literature; briefly different works on various practices. Hence, there is a system on which the methods based on producing things are diversified.

Mimesis, is one of these methods and describes things, such as artworks, such as actions or imitation another person, another thinks, as well as another life, culture. Mimesis takes on different quises in different historical contexts, renaming under a variety of related terms and translations; imitation, emulation, mimicry, dissimulation, realism, identifications, depiction, theatrically, and resemblance.

Imitation is described as attempting to resemble or imitate a specific model or repeating some ones behavior or speech. Whereas the imitation is sometimes the nature, a thought or an idea; it is sometimes the person itself or another person. Thus, languages by repeating, societies by seeing and reading, cultures by imitating and life styles through cultures have appeared. Briefly, imitation is fundamental to human nature arose alongside the theory of mimesis into different disciplines.

Through its historical process, the Mimesis concept is a concept that had begun with Plato and Aristotle, and which later on many philosopher had created ideas, built antithesis or adhered to, and which found itself a platform especially in arts and with the recent years in the field of architectural practice. From this perspective, with definitions that correspond to different top headings on different disciplines in sociological, psychological, social, aesthetic, ethical, etc. contexts, it finds itself platforms.

The fact that, "WHAT" Mimesis is for architectural practice can not be fully clarified, makes it problematic to imitate and consequently to apply mimesis on architectural practice perspective. Also the expectation of architecture to design the new, unique and the different brings out a mimesis situation that opposes the designing conception that is common, fake, reproducing the existing, and assumed to be in imitation concept.

For this reason, the aim of this paper is to discuss mimesis in the context of architectural discipline; as a method of reproduction. In order to do this, the scholar projects which are chosen as fields of research will be evaluated and analyzed on basis of the subtitles that composes mimesis.

Keywords: Mimesis, Imitation, Design education

INTRODUCTION

Produced works whether they have artistic value or not find place on the earth with their existence, are denominated, repeated and imitated; in brief, they are 'reproduced'. Consequently, it may be said that all practices existing on the earth is a kind of reproduction activity. Produced works correspond to thought in philosophy, projects in architecture and books in the literary; in brief, it corresponds to different works in different practices. Then, there is a reproduction including many 're-' like redesign, review, re-think, reconstruction etc..

Variation of the produced 're-' causes that the established methods and names based on reproduction diversify also. Deleuze (1994) defines this diversity as the following: Those that are produced by us and we are products of 'different lines' like dashed lines, molecular lines, escape lines etc. Those that we produce are determined by these lines and their intersections with other lines. As a result, different disciplines determined by the lines like art, literary, cinema or architecture reduce to a common denominator from the point of view of production; however, they diversify their methods or adapt the same methods to their production practices by using them with different points of view.

At this point, this study shall be developed on the axis of mimesis/imitation, which is one of these reproduction methods that different practices perceive in different forms; however they use them in any way and reduce them to a common denominator. Here, *it is important that the practice characterized as 'reproduction' has a fiction, which is carried out by mimesis/imitation rather than a system seen as creating and performed by adding to the previous, advancing and developing it or resisting against it or destroying it.*

Mimesis/Imitation concept for the purpose of the present study shall be assumed as a 'reproduction' method that designers, authors and philosophers from many disciplines like art, psychology, philosophy etc associate in different dimensions and its traces as a 'reproduction method' shall be sought in student projects because the idea claiming that 'design', which the most important claim of modern ages, may be taught through scientific methods introduces mimesis/imitation as reproduction method. According to this idea, efforts shall be made for evidencing the followings:

- Mimesis concept has a wider expansion beyond perceiving it mainly as an artistic fiction.
- Mimesis/Imitation concept reduces to a common denominator and describes things, such as artworks, such as actions or imitation another person, another thinks
- Imitation may be used as a production method whether being aware or unaware for learning how to design and how to produce.

MIMESIS/IMITATION ON THE REPRODUCTION AXIS

"Most probably, there is no function among superior abilities of human being that mimetic ability does not play a distinctive role." (Taussing,1993).

"Mimesis/imitation" concept is seen as basic point for many terms related to production activity according to human being activities also. According to Erzen (2002) the whole of the concepts like creativity, inspiration, imitation, copy, real & fake, me and the other gather in the same place and at this point, it is based on "mimesis" idea. Thus, mimesis concept is used for the relation between 'real', which is one of the oldest and most fundamental especially literary and artistic theories, and 'fake', which means 'image, copy, similar, secondary'. As a result, many researchers and philosopher have been interested in examining the produced works, artworks, any simple furniture, a building or a poem according to this point.

'Nature' was the first, which was seen as reproduced, and each production was perceived as a mimesis of nature for a long time and accordingly, the idea saying that nothing can exceed nature was prevalent.

"Therefore, learn the old rules for fair eyes; imitating them is to imitate nature" (Pope, 1971).

Pope (1971) claimed that significant artworks was established by imitating role models rather than by reflecting nature in a simple way and as a result, 'old poets', who used 'nature method' in contrary to imitating nature for producing significant artworks, should be followed. In brief, production should be completed via old poets and art should be one of the tools, which is used for imitating nature properly. The important matter at this point is that there is a reproduction in all cases and reproduction, which is carried out by using mimesis way, should be performed in a way that 'artists should establish a barely distinguishable relation with the past while producing a new thing, as said by Horace and Seneca rather than unconditional resignation to a role model.

Gabriel Tarde defines imitation as a basic vital power in his book named 'Rules of Imitation' (1962). According to Tarde (1962), 'reproduction' and 'universal repeating' is one of the ways organizing life mentally, biologically and socially and *in fact, 'imitation exist in everywhere in which a social relationship occurs between two organisms*'. Imitation embraces everything from language use and invasion of ideas, cultures and even catching laughs and they are reproduced whenever they are repeated. According to the theoretician, memory's recalling an intellectual image and habits repeating an action are an imitation way and the individual does not imitate another one but reproduce by himself.

Freud claims that even the actions and ideas on which we think in the most intensive way are managed by involuntary desires and memories. Freud made effort to understand involuntary powers managing patients' behaviors and claimed that our suppressed past is imitated by our today without being aware.

In brief, the relations, which are established with others in our daily life, the connections with which we make with our past in our dreams, image that we create, words that we use, and productions that we associate with human being or nature are assumed as a mimetic action by many researchers. Thus, mimesis/imitation is deemed as a voluntary or involuntary reproduction method for the purpose of the present study. Before starting to mention about the conducted analyses for

supporting this view, we should discuss mimesis/imitation concepts and the relation that they establish with each other.

MIMESIS

It comes from "Mimos" root and is originated from Greek culture and it is seen that many civilizations used the word in any way. It is a concept, which was used in expressions of Plato and Aristaios in historical process and for the first time, and then, many philosophers have produced ideas on it, have established theses and counter theses or have been in favor of it and it has found a discussion base especially in art and also architecture practices in recent years.

Mimesis, which is seen as one of the basic theoretical rules of production in art, is accepted as a representation method based on imitation especially in art and literary. However, mimesis is not a concept, which is associated with only imitating even in the oldest usages and takes on different quises in different historical contects, renaming under a variety of related terms and translations; imitation, emulation, mimicry, dissimulation, realism, identifications, depiction, theatrically, resemblance. Halliwell (2002) said that mimesis, for the purpose of such meaning, shows a behavior based on the person, who is imitating, repeat of constant characteristics of that, which is imitated, and also a reproduction. As a result, the term covers many idea practices like visual resemblance between reality and ideas' world, behavioral emulation and metaphysical conformance since it was used for the first time.

This comprehensive expansion of mimesis and the fact that it embraces many indistinguishable definitions in philosophic, artistic, aesthetic, social, psychological and architectural matters is the most problematic reason preventing it from becoming a concept for the term so that occidental view on the mimesis axis is divided into two basic artistic views by definition of Halliwell (2002). These are;

- 1. The approach presenting the world in original form by copying concrete reality existing in the outside world,
- 2. The comprehensive approach imitating usual world and imitating our way for understanding and knowing things in the fact

However, here, the important point is the fact that all of the classical literary and artistic styles became classical through imitation at the beginning Melberg (1995) and mimesis is a representation way based on imitation. In fact, many researchers accept the idea that legends, comedies and tragedies were derived from rituals and ceremonies and then, Greek culture was produced by imitating them, Roman culture became classical by imitating Greek culture and then renaissance culture was formed as a result of imitation of Roman culture.

IMITATION

It comes from the Greek *mimetisthai* word. This word is not sufficient; however, it is used in English for the purpose of its meaning. Imitation word means 'artificial', 'fake',

'analogy' etc also; however, in fact, it defines the relationship between artistic images and the reality in general lines on the axis of mimesis.

The imitation word made a helical with the word of mimesis word, which was made a concept by Greek philosophy as a result of efforts made for human being's social behaviors, learning about environment and others as well as seeking ways for making contact with them since the beginning and until today, both terms are seen as "fundamental to human nature".

Imitation means "an action, practice or art for closely imitating humans' or actions' behaviors, gestures, expressions or ways or superficial characteristics of a thing" Hansen ().

According to Hansen (), there is basically a natural process under the literary and artistic contexts for both of the terms and human being needs to think about the imitation. However, human being's ability for producing resemblances is the highest and this ability for seeing similarities is caused by the strong impressions executed for acting like another thing or being another thing in ancient times. As a result, there is no function among superior abilities of human being that mimetic ability does not play a distinctive role.

Terminology related to mimesis/imitation evidences that especially mimesis concept has been used under different contexts in different images from the past until today and has also used in an integrated structure with certain concepts relating to imitation like emulation, realism, hypocrisy, identicalness, fake, showing identity, definition, conformance, similarity to the real one, recalling etc. However, Potolsky (2006) said that, implications, definitions or interpretations based on only one meaning can never cover all pieces of "mimesis/imitation". Therefore, reproduction method being executed by mimesis/imitation by repeating, making similarities and reusing includes reproduction of many things related to the world like human behaviors and actions, designs or building in which we live beside reproduction of nature, seeking the real and emulation for one, which is beautiful.

Here, the important point is that according to the architectural practice, mimesis/imitation is perceived different from literary and artistic areas. Thus, meaning chaos, which is experienced for the concept, causes an unclear mimesis/imitation terminology in which WHAT it is cannot be defined explicitly for the purpose of architectural practices and especially it makes mimesis problematic for the architectural practice due to the word of 'imitation'. The expectations in architecture for those, which are new or specific, and a reproduction approach included by mimesis concept based on repeats, resemblances and imitation cause conflicts between architecture and mimesis.

Therefore, mimesis/imitation concepts should be discussed for the purposes of architectural discipline before analyses chapter to be conducted for seeking the traces on the axis of "mimesis/imitation" reproduction.

MIMESIS/IMITATION FOR THE PURPOSE OF ARCHITECTURAL DISCIPLINE

It is seen that, mimesis concept follows a way in architectural discipline similar to that in literary and artistic areas. Therefore, ancient and modern age mimesis, which was defined by many theoreticians (Potolskty, Melberg, Taussing, Halliwell), who studied mimesis, may be valid for architectural discipline also.

Traces of mimetic reproduction should be sought in geometry in Ancient times. Architecture imitates geometric model in buildings constructed in Ancient times. Imitation becomes perfect artificially in regular forms and symmetric approaches depending on axes (Gür,2002). In this age, 'mimetic reproduction could be made by copying. However, in middle ages, no copy repeats exactly its original. While most of the basic characteristics like plan form, space organization, roof covering system, consequently, mass and front composition as well as construction system are copied from the prototype, they are easily changed or completely ignored. Prototype's form/space relations does not bind and also many new elements, which are not found in the original, may be jointed to the construction (Erkmen, 2002). When renaissance came, producing works by imitating those produced previously was deemed as a process that should be completed by the artist for producing his own artworks and the artist should complete it (Erzen, 2002). Mimesis did never repeat the prototype in middle age while it made exact copies in Renaissance (Erkmen,2002).

By 19th century, all ethical and aesthetical values relating to Roman, Gothic and Renaissance were started to be discussed. Modernism, which rejects all ancient times, which is consisted of imitation and copy, started to affect along with a 'neo' design approach. Although modernism rejects ancient times, modular system and standard manufacturing, which was brought by the technologic actions experienced by modernism to the architecture made architecture face to face with the terms of imitation repeat and similarity. As said by Gür (2002), while power and religion were the most significant employers or customers for the architecture, they lost their position along with 19th century modernism and ordinary people and their daily lives became the activity area of the architecture. Consequently, the produced works or images, which exist in themselves, were raised to a more independent position. Individual fight came forward in his reproductions and representation system was altered.

Yürekli (2002) associates beginning of modernism with the fact that intelligence and architecture came forward. Intelligence getting exhausted with repeats in ancient times has returned itself and has deemed mimesis as unnecessary. As a result, product has become more important and mimesis concept has lost its credit rapidly; moreover, it has been seen as a behavior, which is almost not suitable for human being's intelligence. However, modernism is re-experiencing the adventure that once it experienced with ancient times with postmodernism for this time and postmodernism has started to imitate directly all symbols, architectural forms and tectonic elements, which were rejected by modernism. Gür (2002) defines this period in which 'almost all usual forms, formats and tectonic elements have become somnambulist and unconscious objects and lost their identities due to the considerations about identity'.

Septic behaviors about mimesis, which had been seen in modern age for the first

time, increased after postmodernism and according to Potolsky (2006), concept of mimesis in many branches of art is not seen as a model anyhow. The fact that modern culture considers artistic production and originality as the expression of the individual area and being influenced has been perceived by artists as a threatening elements after ancient times has effects on downturn of mimesis term, which had a privileged position especially in occidental culture. The last stop of the adventure, which was experienced by architectural mimesis, has been deconstruction.

Modern laws and our usual principles, whose bases are continuously agitated, have become discussible. According to these developments, architectural aesthetic has entered a baseless and experimental stage. However, this process has caused some creative and beautiful architectural works and fine forms; however, even this experimental idea failed to prevent itself from imitating (Gür, 2007).

Consequently, by today, we cannot mention about mimesis of nature and history as done in ancient times and nor mimesis of modernism rejecting the past and its standard manufacturing. Incredible effects of technology have made architectural practice, people practicing it, instructors and customers polarized. One of the groups criticizes and produces architectural works according to technologic feasibility while the other orient has oriented to geometrical shapes in contrary to same and sensational architectural buildings produced by technology. Charles Jencks (2005) claimed that a new type of architecture has occurred in public places especially in the recent ten years and that the architects have been forced to build sensational buildings in a routine way in recent years and this type of construction was started with Bilbao-Guggenheim Museum of Frank Gehry. The architects named Normen Foster, Peter Eisenman, Zaha Hadid, Daniel Libeskind, Renzo Piano, Will Alsop and Rem Koolhas may be examples for such type of architects.

At this point, the problem occurs in the contact between the students studying architecture and the original or mimetic reproduction. It is believed that, student projects have been affected significantly in recent years by these architects being mentioned especially in architectural media without ignoring the aesthetic presented by technology.

Therefore, it is believed that, seeking 'mimesis/imitation' traces in student projects is very important and necessary for understanding educational strategy determined by architectural education and for examining students' creative actions.

METHOD AND PRACTICE

In this study, which was conducted for seeking traces of mimesis and imitation, visual analysis tables shall be used as method. For this purpose, graduation projects existing in Archiprix 2009 'Monteviedo/Uruguay' catalog, which is an international competition, were selected as student projects. Archetype of the selected projects (or the projects it resembles or inspired from) were selected from frequently encountered projects in architectural media via the internet because it is believed that reproduction, in other words, mimesis and imitation action was carried out via such projects.

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RESULTS

The literature relating to mimesis and imitation and analyses of student projects evidenced that, imitation action exists in human nature and this action is used in learning as a reproduction method whether being aware or not. Therefore, in the study process, mimesis has been defined as a new (re-), which is imitated by repeats, creates differences and is produced. However, the problem defined by mimesis cause the adjectives that are tried to be attributed to works produced especially in architecture practice to be discussed and quaestioning of the concept of being new. As said by Adorno also, "New is a wish for new, but not new in itself".

According to the architectural literature, architecture has been learnt with the help of the existing works and famous works from famous architects in architecture media have been reproduced by imitating them in almost all ages. Architectural life imitated Frank Lloyd Wright in 1950s, Louis Kahn 1960s, Poul Rudolf in 1970s, Aldo Rossi in 1980s and Richard Meier in 1990. In brief, according to Erzen (2002), architectural practice has already produced someone, who shall be a model and an example, in all periods through its internal dynamics. In fact, according to the analyses relating to visual images in student works, this situation is not different in today's architectural practice and mimetic reproduction has been done via sensational buildings, which were constructed by many architects like Rem koolhaas, Zaha Hadid etc in 2000s.

According to this implication, it is evidenced that neither repeated projects, ideas and opinions nor the reproduced student projects and ideas could be perceived as independent pieces from each other and both of them include definitions depending on direct mimetic reproduction. In fact, "information obtaining-collecting" stage, which is one of the most important stages of scientific design in architectural education almost, encourages students for mimetic process according to its nature and expectations because all types of information collected is analyzed for reproduction at option producing stage and directed to the synthesis. In fact, the existing environment and everything produced causes a type of conditioning or creates a conditional reflex situation for the architect and comparison of student projects in this study evidenced that the architecture, which is characterized as an art creating places, is a type of reproduction of produced places. Reproduction has a basic and vital importance in learning, development and completing of design activity. Here, basic problem is that reproduction is interrogated from the point of ethical view because the designs, which are obtained during reproduction, are new and belong to their designers. However, when its borders are not plotted clearly, the product shall be a copy or imitation and shall make reproduction a discussible matter from the point of ethical view.

Table for comparison 1



Table for comparison 2

Student Projects		Architect Projects
HE LUNCH		M M M M M M M M M M M M M M M M M M M
9	Cristina Sánchez Barrueco/ Un.Pais Vasco, Spain	UNStudio/Five Franklin Palace
10	John van Lierop/ Fontys Un Tilburg, Netherlands	OMA/Almaty Science Campus
PARTIAL CAREER INTERNATION INTERNATION		
11	Robson Canuto da Silva/ Un.de Pernambuco- Brazil	UNStudio/Driftwood&Silk Sguares
Ŧ	Giuseppe Arch. Di Caterino/Un	
12	Napoli II, Italy	Morphosis/Taipei Performing Arts Center

Table for comparison 3

Student Projects	Architect Projects
N. Kato/ Kanagawa Un., Department of Arc., Japan	MVDRV/wozoco
2 P.Issaias, A.Avlonitis, G.Mitrogiorgis, A.Vougia	Z.HADID/Museum of Art for the XXI Cnt.
3 S. Buson/ Politecnico di Torino, Depertman of arc. İtaly	MVRDV / Liuzhou Housing
A A Pamadan/ Ain Shame University	
4 A. A. Kamadan/ Ain Shams University, Egypt	D. LİBESKİND/Royal Ontario Museum

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THE NECESSITY FOR "DETOXIFICATION" IN TODAY'S ARCHITECTURAL CONSTRUCTION

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ABSTRACT

Formal tendencies have become a mainstream in current architecture due to the developments of information technology as the facilitating factor of designing and producing complex forms. As a result of the domination of "image-driven", "top-down" strategies based on the realization of abstract geometrical sculptural forms in architect's mind, the essential question the delicate equilibrium between nature and architecture is neglected. How to answer this question is considerably important especially in today's conditions. By ignoring this essential question, current architecture heading towards "hapless formal caprioles" show needs a detoxification which will be purified from all deleterius effects.

Although the purpose of being united with nature seems to be neglected today, architecture's theoretical accumulation and its praxis are quite extensive in this respect. While theoreticians such as Alberti, Coleridge, Greenough, Semper, Emerson, and Eidlitz are guiding architects and designers with their views which were closely related to the nature-driven design strategy, there is also a large area of successful praxis by Gothic builders from Gaudi, Paxton, Sullivan and Wright and to Calatrava which seems to be acting to comply with this suggested bottom-up strategy.

Most recently, we see that there is a increasing tendency to move away from mainstream "image driven" paradigm and we withness the rebirth of "nature-driven" paradigm based or concept of "biomimesis" with a new content. The researches about semi-living constructions which can easily adapt themselves to changing conditions like natural creatures are continued. Briefly, we are on the edge of the very exciting movement from "image driven" paradigm to "nature driven" one. In the light of the brief retrospect of "nature driven", extensive acquirements in architecture, this paper's aims are the scrutinization of the perspectives and praxis based on "bottom-up" strategy related to new paradigm and the determination of the strategic nature of necessary "detoxification" in current architecture.

Keywords: Structural logic, Top-down processes, Image-driven constructions, Bottom-up processes, Nature-driven constructions

INTRODUCTION AND PROBLEM

Since architecture is related to almost all realms and disciplines, its difference from other areas and unique purposes are not decisively defined. Even when they are defined in a way, its acceptance confronts with some difficulties. It has been in our experience that architecture was fallacious when it has attempted to explain itself and proceed according to the conditions of other fields such as philosophy, machine. mathematics, system analysis, social analysis, semantique, semiology and etc. in the past. Due to the machine obsession during Modern Movement in Architecture it has been considered as a perfect and absolute model for architecture. But this was a quite significant mistake which had negative consequences in this context. We have seen an entirely similar miscalculation now. This is the comprehension of architectural design process in terms of Information Technology, its limitations and opportunities. As a result, a reductionist concept which ignores the intentions of architecture on a wide scale and considers it as a graphic or a plastic event based on abstract geometry rather than a "cultural entity" and seeking equilibrium between nature and architecture dominates the current professional and academic circles. This situation is related to the passion for creating infrequent forms by using Information Technology's extensive facilities. Due to the developments of Information Technology, the design and manufacture of almost all sorts of complex geometric forms are made possible. This situation broadly awakens the formalist approaches in architecture which are long-established and enrich our architectural experiences as a marginal attitude. As a result, these approaches become mainstreams now. As a matter of fact, for architecture which aims to find novelties and expand its field of experiences, having a tendency to employ the facilities offered by Information Technology is guite understandable and innocent passion. However, this passion has a negative implication that it makes us ignore the essential question to be asked in architectural design. The essential question of architecture from past to present is how to establish a delicate equilibrium between nature and architecture. We should necessarily accept that the foundation of architecture is not a fascinating image fabricated by the computer, but it is the reflection and human extension and manifestation of nature (Vogel, 1988). Especially in our present situation, the establishment of this equilibrium is gaining immense importance with respect to urgent environmental problems. There have been extensive examples in our architectural acquirements in the past which indicate that architecture does not abstain from answering this question in respect of thought and praxis of this realm. Instead of attempting to solve this essential problem, current architecture has a tendency to use arbitrary forms which are infrequent and based on abstract geometry. Constructions created as a result of "top-down" superficial strategies, in the sense that the image in designer's mind should be realized at all costs, is the mainstream tendency in our architectural milieu are now causing people feel plethora. "Image-driven" constructions are far from structural logic of nature, have no purpose of creating the most effective result with the least sources and comprehend sculptural quality as the basic purpose. These design approaches breaks architecture off natural realm and prevents it from becoming the "truthful style". It is possible to see this as a sort of contamination and, therefore, current architecture appears to be in need of a "detoxification" (Fung, 2005). Within the framework of the New Movement which begins as a result of the activation of "nature driven" architectural strategy with a new concept called "Biomimesis" and content aims to make architecture a part of natural realms again with "bio-architecture", "biomorphic architecture", "morphogenetic architecture" and "neoplasmatic design" researches and to transform it into a "bottom up" process in the context of structural logic, economical, social and especially environmental requirements. In today's architecture, a shift in paradigm is needed to attain the necessary detoxification. Leach (2009) points out that paradigm in this sense has started to change: *"Within contemporary architectural design, a significant shift in emphasis can be detected – a move away from an architecture based on purely visual concerns towards architecture justified by its performance. Structural, constructional, economic, and environmental and other parameters that were once secondary concerns have become primary – are now being embraced as positive outputs within the design process fron the outset" (p.34). In the light of brief retrospect of "nature-driven", extensive acquirements in architecture, this paper aim's are the scrutinization of the perspectives and praxis based on "bottom-up" strategy related to new paradigm and the determination of the strategic nature of necessary "detoxification" in current architecture.*

PHILOSOPHICAL AND THEORETICAL BASIS OF NATURE-DRIVEN DESIGN STRATEGY

Philosophical and theoretical roots of newly developing design strategy which is called as "biomimicry" and takes nature as its model date back to very old times. As McClung (1981) points out, "Since classical times, the dialectic of Art and Nature has found expression in architectural theories and practices that have claimed for preeminent craft of Architecture the discovery of a correct design, construction, and ornament grounded in natural laws" (p. 279). Vitruvius (1960) suggests us to imitate nature and observe growing things like trees. He indicates that after being settled down, some people built shelters resembling to the nests as they were inspired by swallows. However, according to him, mimesis is not a sheer imitation but a transfiguration. In the middle of the 15th century, Leon Batista Alberti (1955) has claimed that nature is the absolute authority to manipulate architectural seekings. As he remarks, "Every thing that nature produces is regulated by the law of cocinnitas, and her chief concern is that whatever she produces should be absolutely perfect...This is the main object of the art of building, and the source of her dignity, charm, authority and worth" (pp. 302-303). For him, "The most expert Artist the Ancients...were of [the] Opinions that an Edifice was like an Animal, so that in the Formation of it we ought to imitate Nature" (p. 194). Coleridge (1817) also appreciated nature and its organic forms: "The organik form ... is innate; it shapes as it develops itself from within, and the fullness of its development is one and the same with perfection of its outward form. Such is the life such is the form. Nature, the prime genial artist inexhaustable in forms" (p. 253, p. 263). Aesthetic theory proposed by Greenough (1853) proposes the observation of nature. He asserts that "great principles of construction" could be discovered with the observation of plant and animal structures. According to him, there could not be an elongated or shortened, increased, diminished or suppressed component in such a construction. Gottfried Semper's opinions are similar to Greenhough's opinions and he suggests "naturedriven" architectural strategy as follows: "The theory of building will lead to the realization that in the same way that nature, for all her abudance, is thrifty in her motifs, in the same way that she modifies in her the few basic forms or principles a thousandfold according to the evolutionary stage reached by living beings...according to their varied living conditions... architecture is too is based on a few standard forms and principles, which through constant reappearance make possible infinite variations that are conditioned by the particular need each case" (Herman, 1986: 259). However, Gottfried Semper (1834; quoted in Semper, H. 1880) clearly states that as he sees architecture in a different position among other arts, a direct imitation of nature is not possible here: "Architecture unlike other arts, does not find its patterns in nature" (p. 7). According to Dresser (1862), beyond taking nature as its model, the mind of designer should evolve like the vital force of plants which always want to be more beautiful in compliance with the unalterable laws of nature.

Emerson who is deeply affected the American literature and art with his toughts also shares the same opinion with Greenough. Coleridge and Semper and points out that the works of artists should be taken as basis when investigating the relationship between form and function in nature. In this context, he claims that, "Arising out of eternal Reason, one and perfect, whatever is beautiful rest on the foundation of the necessary. Nothing is arbitary, nothing is insulated in beauty. It depends foreever on the necessary and useful. Fitness is so inseparable an accompaniment of beauty that has been taken for it" (Emerson, 1888: 267 – 270). Louis Sullivan, a pioneer of modern architecture in America was deeply influenced by his philosophy. Emerson like Semper is cautios about imitating nature directly in art. He insists on that the artist should convert what s/he has observed in nature to a new reality with her/his imagination because the composition in other arts could not be created spontaneously from nature (Mumford, 1989). Eidlitz shares the same opinion with Emerson about the investigation of nature by architects and he suggests that they should imitate the principles of natural structures. According to Eidlitz (1881), by investigating the "constructional forms" in nature, how organisms "express functions fully and directly in obedience to natural laws" (p. 251) could be understood and the attitude of the architect could be guided. He thought that human body could be beneficial as a metaphor in architecture and thus, emotions could be transformed into physical expressions (Mumford, 1989). According to Eidlitz (1881), "...human frame, which furnishes to the architect the elements of art expression in his structure" (p.128). Almost a century later, we see that the views of Eidlitz are echoed approximately a century later, in the some spectacular constructions of Calatrava who has used human body as metaphor. We can consider this as an indication that the efficiency of "nature driven" design strategies are not related to the period of time. From the same perspective, Viollet-le-Duc (quoted in Collins, 1965) also encourages architects to apply natural principles on an approach which is similar to the method of medieval sculptures which is based on the understanding of plant and animal forms after their investigation: "...the natural principles of creation, always express a function or submit themselves to the necessities of organism" (p. 155). D'Archy Thompson's opinions which he includes in his book called "On Growth and Form" influenced the architects for several generations and made them believe that they could benefit from nature in their architectural design. All these opinions suggest a movement within the framework of a definable principle instead of "image-driven" arbitrary attitudes in architectural design. In its very essence, this is a strategy to establish a unity between nature and architecture in a way. It is guite difficult to find a counter-argument against such a strategy because the success of praxis based such a strategy will presumanbly have very beneficial results for humans and all other creatures.

SOME PIONEERS OF A NATURE-DRIVEN STRATEGY IN ARCHITECTURE

Gothic Architecture which draws our attention with its constructive attitude in ancient architectural periods is considered as the most spectacular representative of naturedriven approach in the history of architecture. Jan Rudophe Perronet (1770: guoted in Steadman, 2007) describes the basis of Gothic Achitecture as follows: "The magic of these buildings consist largely in the fact that they were built in some degree, to imitate the structure of animals; the high, delicate columns, the tracery with transverse ribs, diagonal ribs and tiercerons, could be compared to the bones, and the small stones and voussoirs, only four or five inches thick, to the skin of these animals. These buildings could take on a life of their own, like a sketlon, or the ribs of a boat, which seem to constructed on similar models" (p. 39) (Figure 1). Considering the success and consistency in the coordination of structural system. Gothic is highly interesting, it is possible to see a rational exposition of structural and functional logic in its every member such as the vault, the pier and the flying buttress (Steadman, 2007). The constructive success of Gothic Architecture could be attributed to the synchronization of its structural system with the "natural flow of forces" by following the example of nature or to a design approach which could be described as "The form of an object is a 'diagram of force' " (p. 16) with D'Archy Thompson's (1948) words. Schuyler (1894; guoted in Steadman, 2007) states that the imitation of nature in Gothic is "...not the form of nature, but the process of nature" (p. 45).



Figure 1. Gothic vaulting with the human skeleton From: Steadman (2007)

Crystal Palas which has been designed by landscape designer Joseph Paxton is an example of an attitude complying with theoretical views which suggest the "nature driven" design strategy, but it is quite contrary to the "image driven" praxis of that era. The leaves of water lily which is called as Victoria Amazonica in biological sciences are strong enough to carry a humanbeing sitting on it (Figure 2). This strength is the results of its ribs' structural pattern. Paxton has observed that the radial ribs emerging from the stem of the leaf surrounds its edges like a belt and makes it strong (Al Hussaini, 2005). This observation brings his mind the idea of building a construction which has never been realized before with a light but strong roof. After such an inspiration, Paxton has used steel which represents the function of ribs and glass for flat surface of the leaf. He constructed Crystal Palace in 1851 and the

building has become the representative of Industrial Age (Figure. 3). This building which symbolizes the beginning of a mechanic era is ironically and paradoxically based on a "nature driven" design strategy. Perhaps, because of that reason, this characteristic of the building's design has remained under shadow to some extent in architectural literature. The significance of this building in the history of architecture could be attributed to the "nature driven" design strategy. Crystal Palace created a long term "detoxification" effect on architecture in that era. It encouraged the views opposed to the classicist formalist attitude and consequently "top-down" strategies that were the mainstream of that era. Hence influence of formalist tendencies were gradualy decreased. At this point, we should point out the fact that Gehry's Guggenheim Museum in Bilbao which signifies the beginning of our Information Age was designed with an "image driven" strategy.



Figure 2. Lily Leaf (Victoria Amazonica) From: www.abcmachine-embroiderydesigns.com/Machin

Figure 3. Crystal Palace, 1851, Joseph Paxton From: thebarrowboy. worldpress.com/.../05/cis-anderic

Another important construction which is based on "nature-driven" design strategy is Eiffel Tower. The construction of this tower was completed in 1889. However, the preliminary thoughts of this scheme which is closely tied to nature were started four decades ago. Anatomist Herman Von Meyer observed the internal structure of femur head which is quite important element of our skeleton system in transmitting to the legs the weights of human upper body during the early 1850s. He discovered that the structure in the head resembles to a latticework. D' Archy Thompson (1948) describes this structure which is called as trabeculae as follows: "The trabeculae, as seen in a longitudinal section of the femur, spread in beautiful curving lines from the head of the hollow shaft of the bone; and that these linear bundles are crossed by others, with so nice a regularity of arrangement that each intercrossing is as nearly as possible an orthogonal one: that is to say, the one set of fibers or cancelli cross the other everwhere at right angles" (p. 976). Karl Cullman, an engineer who contributed to the whole modern method of "graphic statics" got interested in 1886 in Meyer's works for a crane design and gained information from him. D' Archy Thompson's (1948) comments about this conversation are as follows: "The engineer, who had been busy designing a new and powerful crane, saw in moment that the arrangement of the bony trabeculae was nothing more nor less than a diagram of lines of stress, or directions of tension and compression, in the loaded structure: In short Nature was strengthening the bone in precisely the manner and direction in which strength was required" (p. 977). Cullman solves the problem in crain's design inspring Meyer's research and utilizes the transmission of trabeculae pattern to the foots of construction's load in Eiffel Tower. A latticework in Eiffel Tower similar to the curvilinear pattern on the top of the femur ensures the transmission of loads coming from the upper part to the ground. Although its function is similar, the pattern on the internal part of the femur is reversed here.



Figure 4. Femur Head: Trabeculae From: D' Archy Tompson (1948)

Figure 5. Eiffel Tower, 1889 Gustave Eiffel From: www. clevlandpeople.com/groups/f rench/french.html

Louis Sullivan, the pioneer of Modern Architecture in USA has deeply influenced the perspectives of several generations about architecture with his motto "Forms ever follows function, and this is law" or with its shorter and common version, "form follows function". Transcendental thinking lies at the very heart of his philosophical formation. His instructions are still important and they are taken as reference at the beginning of the design instruction (Dollens, 2005). He has been deeply influenced by Emerson who claims that the elemental source of artistic creativity is nature (Mumford, 1989). This influence could easily be discerned in his statements which are frequently cited: "All things in nature have a shape, that is to say, a form, an outward semblance that tells us what they are, that distinguishes them from ourselves and form each other...These shapes express the inner life...the beauty, the exquisite spontaneity, with which life seeks and takes in its form in an accord perfectly responsive to its needs. It seems ever as though the life and the form were were absolutely one and

inseparable, so adequate is the sense of fulfillment..." (Sullivan, 1896: 403). In Dollens' (2005) words, "Sullivan's choice of efflorenscene, his code word for a process of life and growth, instills botanic transformation in both physical and metaphorical sense" (p.17). Sullivan's views point out a "bottom-up" strategy which is exactly the opposite of "top-down" approaches which dominate current architecture. Beaux-Arts and Classicist attitude which were widely influential during that period are "top-down" strategies as they are aiming at an external form based on symmetry without considering the content. The interval is long enough to reveal which strategy is more effective. The privileged position of Sullivan in our acquirements not only due to his thoughts but also his designs based on these thoughts demonstrates that "nature-driven" design strategy is more efficacious.

Frank Llyod Wright reached to a great architectural accomplishment both with his views and his praxis following the way of to his "Lieber Meister", Sullivan's instructions are a remarkable figure in our architectural retrospection and knowledge. He observes nature in compliance with transcendental philosophy. Nature is the ruling principle of his design approach. Wright discovered the order and unity principle in nature. According to him, "order gave life its form and unity gave form its life" (Balon, Nelson, and Seidel 1988: 86). Balon, Nelson ve Seidel (1988) indicate that Wright admires humble weeds as they embody these principles and he rides on his horse to pick some of them. Moreover, natural objects occupy a great space in his Oak Park's Studio library and probably he benefits from them to find the main ideas of his designs. By closely examining the weeds, Wright was trying to discover the natural pattern of structures and the secrets of nature's order. Wright conceives the nature as an organism and, similarly, he suggets that the building is an organism within his concept of organic architecture. He considers construction as a "living entity, a product of circumtance, a unified response to function, material and environmental forces" (Stuart. 1992: 35) and the architect as an instrument of nature. His statement, "A building dignified as a tree in the mist of nature" (Wright, 1954: 50), reflects such a perception. By the way, today, there are still some suggestions about the tree model. Almost a half century after Wright, McDonough (2004; quoted in Godfaurd, Clements-Croome, Jeronimidis, 2005) sees the tree model as an exciting prospect although it is a bit tantalizing for building considering its characteristics such as the production of oxygen and distilled water, sequestering of carbon dixocide. change of the color, renovation of soil. And then he asks, "Why can't a building designed like a tree?" (p. 319).

Wright's seekings and opinions about nature are related to a certain kind of causality and a relevant designing principle, instead of "top-down" strategies based on arbitrary or somehow imposed images. Therefore, his "bottom up" strategy is definetely capable of creating a "truthful style" as it is proved by his works. His "nature-oriented" views and architecture had a "detoxification" effect to remove "image-oriented" Beaux-Arts approach which was dominant during that period. Thus, we can deduct that "nature-driven", "bottom-up" strategies which proposes a certain sort of causality today, will be more promoting than "image-driven", "top-down" strategies which focus only on fascinating sculptural effect and the necessary "detoxification" will be accomplished as such. The impressive architectural works of Wright who was probably the most important achitect of the last century can be deemed as the signs of the promotive effect of "nature-driven" strategy. Another representative of "nature-driven" attitude with his opinions and structural designs is Nervi. In respect to his architectural and aesthetical comprehension. design is independent of the designer but dependent on the formation of construction by natural law. In this sense, he thinks that we can reach "technical correctness" and "truthful style" with this design strategy. Gotik Architecture is apt for him since its inspiration comes from nature as well. He praises it as follows:"...the progress achieved by the Gothic builders seems truly miraculous. They were real forerunners of modern technology, replacing the equilibrium of achieved by heavy masses of masonry with the equilirium of forces created by the interpalay of thrust and counterthrust of slender ribs built with very good materials" (Nervi, 1965: 5). According to Huxtable (1960), his structures are "intricate, and often decorative, [but] never arbitrary or obscure...the power and grace of these extraordinary shapes and patterns stem directly from their structural logic...fusion of structural function and abstract form creates a kind of building that is so fundamentally 'right' that most other architecture seems superficial beside it" (p. 9), (Figure 6). For Fung (2005), in this sense, "...logic and beauty of nature is lost in the majority and complexity of contemporary design" (p. 2). The synchronization of the flow of force with structural form is one of the major achiements in providing economy (Mainstone, 2001). Nervi's designs, as it is the case in Gothic, are the result of form "as diagram of forces" (D'Archy Thompson, 1948: 16). In this context, he imitates not the natural forms but the process and the logic of nature. Leslie (2006) notes the similarity between circular roof structures surpassing the long spans and "patterns of seed formation in the capitula of sunflowers" (p. 51), (Figure 7, 8).





Figure 6. Hangar at Orvieto, 1938, Pier Luigi Nevri From: Leslie (2005)

Figure 7. Pallazetto dello Sport, Rome, 1958, Pier Luigi Nevri From: Leslie (2005


Figure 8. Sunflower capitulum pattern From: Leslie (2005)

Frei Otto made research on the natural structures such as spider's web to design lightweight cable-net roofs. He was also interested in bird skeletons and skulls as they reached the minimum weight and maximum efficiency during the evolutionary process and he was inspired by them in the design of shell structures. Some studies about the tree structures which were divided into branches to carry flat roofs and the columns similar to the backbones of mammals were conducted. Minute marine organisms like radiolas and diatoms were imitated to design strong light forms (Steadman, 2007). His explanation shows that his research on structures stiffened by gases and fluids is closely related to nature: *"Biological evolution began with nonstiff structures. The stiff structures come much later, and they are usually just stiffening parts of lage soft structures. We need to study biological structures much more. They have usually only one structural element, a skin filled with water, proliferated in an infinite variety of ways. The skin is made out fibers, a thin net...It is necessary that we architects try to understand living nature, but not copy it" (Otto, 2004: 25).*

In addition to the ones mentioned above, there are many notable architects and designers such as Gaudi, Saarinen, Candela, Fuller, and Grimshaw who acts according to a "nature-driven" strategy. They contributed greatly to the expansion of our architectural experience by imitating nature.

CALATRAVA AS THE REPRESENTATIVE OF NATURE - DRIVEN STRATEGY

Santiago Calatvara has become quite remarkable figure in the stage of current architectural realm thanks to his construction designs reflecting a "nature-driven" strategy in the last two decades and he deserves our special attention considering

this paper's basic point of view or, if I dare to say, in terms of its ideology, Calatrava (quoted in Sharp. 1992) describes his basic attitude based on nature as follows: "Frequently my designs recall the form of skeletons. Behind this is the principles of recurrence. In the case of vertebrae, one finds the form, dictated by the universal structural law that the base is thicker than the crown. The recurrence of this principle expresses economic efficiency. But also arises from something beautiful, namely rhythm one finds in musical composition" (p. 12). This quotation is an indication of his profound engagement and appreciation of natural structures: "Looking at the natural construction of animals and birds has always been a fountain of inspiration for me. In my office I have the sketlon of a dog: I find the study of its bones, the way they are joined and the way they move is important in relation to my ongoing study and appreciation of architecture and engineering" (Calatrava, 1996: 10), (Figure 9). He is considered as the representative of Gothic tradition in current architectural realm since he applies the Nature's "bottom-up" strategy conforming to the structural logic in the sense that building of structure synchronizes with the flow of forces and natural processes enables him to get most efficient result with the least amount of materials. Consequently, he is going ahead on the way paved by Nervi. Calatrava has been showing extraordinary performance considering his dynamic and impressive constructions accomplished with a "nature-driven" strategy. So we can say that he seems at least to be as successful as Nervi who played the same role four decades ago in our architectural stage. As Fung (2005) remarks about Calatrava's designs. "Upon realization and insertion into the built environment, the designs encourage the observer to question the origins of the structural form as the re-presentation of natural 'beauty', illustrating why understanding nature is vital to humanity" (p. 28).



Figure 9. Valancia Opera House, 2005, Santiago Calatrava From: www.worldarchitecture/Auronews.com/index.phb?fuesa

Previously, we have pointed out this idea of Greenough, "great principles of construction" will be discovered with the investigation of flora and fauna structures and an elongated or shortened, increased, diminished or suppressed component could not be a part of such a construction. In the context of Moore's (2001) comments about Calatrava as, "A Calatrava object is an event, occupaying its own clearly demarcated space, marked out by its distictive white forms. They do not invite addition, substraction, or adaptation", we can see that he has reached the "great priciples of construction". In a sense, Calatrava's success proves the validity of Greenough's suggestion. If Calatrava's strategy had dominated the current architectural realm, architecture would not need a "detoxification" today. However, as an "image-driven" tendency is a mainstream in today's architecture, Calatrava is somehow representing a marginal tendency.

GEHRY AS THE REPRESENTATIVE OF "TOP-DOWN" STRATEGIES

Gehry is probably the most typical and spectacular representative of architects or design associations which adopt the mainstream "image-driven", "top-down" strategies such as Graves, Hadid, Tigerman, Moss, Lab Studio, Morphosis, and Lynn. Instead of abstract geometrical forms which are the products of his imagination, from time to time, he prefers applying a natural entity like fish in his designs (Figure 10). However, his "image-driven" attitude drags him towards the imitation of fish's formal characteristics rather than towards natural process and logic. However, we should not consider this attitude as completely negative. If the main purpose is the integration of architecture and nature in a way, this demeanor may be sympathized when it is considered as a good intention of getting closer to nature.



Figure 10. Fish Sculpture, Barcelona, 1992, Frank O. Gehry From: Panchuk (2005)

Gehry, who competes with Calatrava in terms of the influences of impressive designs on professional circles and society, seems to surpass Calatrava and he employs a strategy which is the opposite of Calatrava's because the basis of his design strategy is the realization of the fascinating abstract image in his mind rather than the accomplishment of the most effective result with the least amount of sources in accordance with nature's logic. The developments in Information Technology which renders the design and production of almost all sorts of shapes have led to the estrangement of Gehry from the logic of nature. Although there is a consensus about the breathtaking sculptural quality of his buildings, they are out of touch with Calatrava's thrift in the use of resources as it no longer related to the logic of nature. His architecture do not have the purpose of "economic efficiency" in terms of constructional considerations.

RECENT DEVELOPMENTS RELATED "NATURE-ORIENTED" DESIGN

As the equilibrium between man-made environment and nature is not established vet. humanbeings confront with many life-threatening ecological problems today. The attemps of establishing this equilibrium has increased the importance of the new term "biomimicry". As Benyus (1997) points out: "Unlike the industrial revolution, the biomimicry revolution introduces an era based on what we can extract from nature. but we can learn from nature" (p.2). At this point, this issue is rapidly becoming the field of interest in architecture like in almost all other realms even after some delay. This term was first coined by Otto Schmidt in 1950s (Steadman, 2007). It was derived by the combination of the term "bio" which means "life" and "mimesis" which means "to imitate" (Benyus, 1997). By the way, the equivalent of the word "architect" in Turkish is "mimar" and it has Arabic origin. It derives its meaning from "life" in this language and the architect is the one who gives life. Considering the origins of "biomimicry" and "mimar", they resemble to each other and the strategies based on this concept, we may expect that "mimar" fulfills the mission suggested by its Turkish meaning. However, the word "architect" in western languages is based on techton and, as a result; it implies a technology-oriented mission (Atesin, 1996). If a design strategy which is based on "biomimicry" becomes prevalent in time, we can speculate that it may transform architect into "biotech" or "archibio". It is hard to predict this transformation now but it is obvious that this strategy bears the suggestion of changing the essentials of architecture. In addition to biomimicry, seekings for a architecture which has equilibrium with nature by making use of it bring about many different concepts related to biomimicry such as bionics, biotechnics, bio-architecture, biomorphic architecture. digital morphogenesis. morpho-ecological desian. neoplasmatic design. Beyond the rebirth of "nature-driven" design strategies offered by theoreticians and philosophers with a newly created concept, the essence of "biomimetics" is not a new concept at all in our previous conceptional world. As it is already has been pointed out by the examples in this paper, even if they are defined differently, biomimetric channel exists at least since the time of Vitruvius. Although aesthetic purposes have gained more importance in the old versions of mimesis of nature, today, beyond this purpose, we need to comprehend biological processes more deeply and design accordingly in order to establish the equilibrium between man-made environment and nature (Pallasmaa, 2007). Biomimesis, in this respect, is a new term which indicates this differentiation from the past. However, it could also be considered as a return to past since it is attempting to find an answer to the livenarch 2009

essential question about the establishment of the harmonious equilibrium between architecture and nature. Biomimetic architecture could be seen as the extension of modernism since this is the quest for the establishment of a closer integration between form and function (Aldersey-Williams, 2003).

Bionics or "biomimicry describes a process in which the ideas and concepts developed by nature are taken and implemented into technology" (Ayre, 2003: 141). Today biomimetic studies are conducted in a quite large area including functional micro – and nano structures, transmission of biological principles and functional structures (Koch, Bhushan, Barthlott, 2009). Biomimicry studies in the fields of Biyology, microbiology, biotechnology, medicine and surgery cause important implication in architecture (Cruz, Pike, 2009).

Eugene Tsui is investigating currently the relationship between nature and biomimicry starts from the strong structures resistant to natural disasters such as earthquake, tsunami, and typhones (Figure, 11). He states that he uses easily available local and





Figure 11. Ecological House, Eugene F Tsui From: www.tdrine. com/ images/photos/large/ecol_ E092.jpg

Figure 12. Cross Section of Bird's Bone From: Panchuk (2005)

environmentally friendly materials (Tsui, 2009). He claims that he does not imitate the natural forms, he reads the creation process in the very "mind" of nature and heads towards a new architecture with the lessons he draws from nature (Tsui, 2006). Like Frei Otto who tries to discover the secret of natural organisms which provide the maximum strength with minimum materials and energy by investigating the birds' bone, he continues his studies with birds' bones in a similar fashion (Tsui, 1999), (Figure 12).



Figure 13. Eupean Central Bank, 2004, Lars Spuybroek (NOX) From: Spuybroek (2004)

Spuybroek (2004) explains the inspiration he gets from radiolaras, the marine microorganisms having the size of 0.1 mm, which have drawn the attention of Otto previously with their structural form, in the design of European Central Bank and says: "Radiolara are of a highly architectural nature... What makes the study of Radiolara so relevant is that it teach us that variation is a product of uniformity or. better, isomorphisim; and second, that isomorphism is not fatally attracted to the Sphere but is the generator of ribs, spikes, creases, tubes, and the like. Variation within the system can produce variation of the system" (p. 290). The idea of adaptation which is posited by Greenough (1853; guoted in Mumford, 1989) after his observations of nature is described in this quotation: "The law of adaptation is the fundamental law of nature in all structures. So unflinchingly does she modify a type in accordance with a new position ..." (p. 26). Ideas, similar to in this context, two new concepts, the first one is "versatility" meaning "capable of adapted for many different, uses skills, etc." and the second one is "vicissitude" meaning "variation or mutability in nature or life" were coined in our architectural vocabulary by Hensel and Menges (2008a). New designs are created with an architectural concept which adapts to changing conditions like natural entities. The German Pavilion proposed by OCEAN and Scheffler + Partner for Quedrennial of International Exhibition of Scenography and Theatre Architecture reflects such an attitude (Figure 14). This pavilion proposal has the characteristic of adapting itself to the changing conditions by altering its shape like natural entities (Hensel, Menges, 2008a). Within the concept of biomimesis the line between the natural and the artificial becomes blurred. Designers are working



Figure 14. Proposal for German Pavilion, Prague, 2007, This pavilion adapting itself to changing conditions OCEAN and Scheffler+Partner, From: Hensel and Menges (2008a)

interdiciplinary with biologists and other ther fields's experts to create hybrid technologies, new materiality and semi-designed, semi-living objects. Neoplasmatic design concept does not aim to change existing architectural environment entirely with neo-biological conditions but it proposes the filtering of extant environment by creating new hybrids and a composite living environment. According to Cruz and Pike (2009), the studies about the unpredictable implications of creating composite, semi-living, hybrid systems are the challenges of future architecture. Beyond a semi-living,



Figure 15. Synthetic Transplants, 2008, Tobias Klein, From: Marcos and Pike (2009)

hybrid architecture, there are also some views about the possibility of completely living architectural environment. The developments in molecular biology contradict previous predictions and according to Armstrong (2009), it is potentially possible. He points out that the possibility of manufacturing living forms is increasing to create an architectural environment. So, Mc Donough's (2004) previously indicated that question "Why can't building designed like a tree?" will be answered positively.

CONCLUSIONS

Formal tendencies have become a mainsream in current architecture especially due to the developments of information technology as the facilitating factor of designing and producing complex forms. Within the framework of this inclination, architecture is seen as a graphic event based on abstract geometry. While the nature ensures the maximum efficiency and the minimum expenditure of sources, the designs having the characteristic of "construction for construction's sake", unrelated to constructional logic and put forward as a result of "image driven" and "top-down" strategies which imply the realization of a fascinating image in architect's mind without coordinating other purposes adequately are now awaking a feeling of plethora and boredom. The essential question of architecture from past to present is how to establish a delicate equilibrium between nature and architecture. Especially today, the reestablishment of this equilibrium which is seriously damaged is a quite important question to be solved in architecture's agenda. Under the influence of a seductive virtual world, mainstream tendency seems to forget about this guestion and amuse itself with "hapless formal caprioles" (Hensel, Menges, 2008b: 111) shows. Present architectural realm needs "detoxification" to purified itself from such unhealty effects and ideas.

Although the unity with nature seems to be neglected in today's conditions. architecture has extensive accumulations in respects of theory, philosophy and praxis and the sources of its acquirements dates back to ancient times. Since the time of Vitruvius, many theorists and philosophers such as Alberti, Coleridge, Carlyle, Greenough, Semper, Emerson, Eidlitz, and Viollet-le-Luc have put forward many ideas and suggestions which contribute to the literature of architecture about the relationship with nature. Architectural praxis is also very rich in this respect. When we look at Gothic Buildings, we can easily see that Gothic Architecture is inspired by natural processes and structural logic of nature which is beyond just the direct imitation of nature. Crystal Palace's unique position in architectural history can be attributed to the adaptation of Paxton's idea from nature to a design. In a similar fashion, Eiffel Tower designed by Gustave Eiffel is an remarkable example of the success of "nature-driven" design strategy. Sullivan who is the pioneer of a new era in architecture and influential on the works of architects from later generations not only with his praxis but also with his thoughts owes his power to a "nature-driven" vision. Wright who takes him as a model is considered as one of the most important masters of 20th century architecture. The reason for this is that he admired nature and felt himself very close to it. Nervi's success in designing impressive structures economically, as in Gothic Architecture, arises from the fact that he follows a design strategy in compliance with natural processes and structural logic of nature. Frei Otto's structures, which give the impression of beyond its time, are the results of his observations of natural objects and creations. Calatrava, who is one of the most prominent structure designers of our age, is known to be inspired by nature and he uses a "nature-driven" strategy. In addition to all these, architects like Gaudi, Candela, Fuller and Grimshaw were also attaining highly impressive results with the same strategy.

Recently, some indications of moving away from the "image-driven" paradigm are observed because a "nature-driven" paradigm with a new term like "biomimicry" and a new content and "bottom-up" design strategies based on a certain causality are reborn. This paradigm which is about to come up has the potential to provide for the "detoxification" needed in current architecture. Constructions which are constantly adapting themselves to the changing conditions like in nature are emerging as prototypes. "Neoplasmatic" design is new concept in architecture which is flourishing due to the developments in biology, biotechnology, medicine and surgery. Within the framework of this concept, the line between the natural and the artificial is blurred and it is predicted that the architecture will have the characteristics of a semidesigned and semi-living object in the future. Besides, the future architectural environment will be composed of "living constructions" and the studies about manufacturing of these constructions like plants in the sense of "hands-off-approach for architects" (Armstrong, 2009: 82) are continued. In the light of these developments, we seem to be on the edge of an era in which "image-driven" strategies will be abandoned and a very exciting movement will take place. However, avoiding extremes in this excitation would be a proper attitude since no theory, no paradigm, no strategy will ever be entirely adequate for architecture. Information Technology has became a master by taking an advantage of the weaknes of "image driven" paradigm which loses its vision about how to solve the essential problem in architecture. However, it seems that Information Technology will lose its significance and has contented the secondary role as a servant in the future when the new paradigm focus will be on the main problem within the framework of "biomimesis" concept and again the "bottom-up" strategies will become dominant. But very important servant since this strategy will only be successful with the contribution that servant.

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BIOMORPHISM AS A DESIGN INSTRUMENT OF ARCHITECTURAL SHAPE: A DISCUSSION ON MORPHOLOGICAL CONCEPTS

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ABSTRACT

Being inspired by the nature around as designers is getting to be a trend of recent progresses in architecture. In this sense a great deal of notions related to life and living organisms are joining in the design terminology. The designers' interests are getting intensive on the natural environment and living beings around. It might be commented that this relation is based on the human being's awareness of the rapid destruction of the ecology which is caused by his irresponsible interferences.

By aiming biomorphism the designers' work on architectural shape isn't a safe process at all. The risk by realizing the organic formations can cause the mimicry in design which is called as "bio-mimesis". So the designer's causeless imitations could impair the performance reaching the right decisions. The formations of the organisms in the nature are open to probable changes or transformations in relation to the steps of their lives. The adaptation of this dynamic process which continuously renews itself in the living environment should be critical in architectural thinking models.

The paper aims to discuss the adaptability of the logic of such ecological dynamics to the architectural design based on 'variability' and 'flexibility' concepts.

Keywords: Biomorphism, Biomimesis, Architectural shape, Ecology

INTRODUCTION

Nature has inspired researchers and architects with its endless fascination of phenomena to create new approaches in design and solve difficult construction and/or design problems. Natural analogies are used frequently in science, where explanatory principles are derived from observations of biological phenomena, oftentimes allowing or inspiring the generalisation of those principles beyond the scope of the initial observation. Theoretical models derived from biological phenomena such as organisation, adaptation, selection or complexity, oftentimes catch the attention of architects and designers, who are interested in achieving or relating their work to these phenomena (Fischer, 2008).

Many of the pioneering architects have been strongly influenced by the same properties of living structure and its biomorphic forms. Antonio Gaudi studied nature's angles and curves and incorporated them into his designs. Buckminster Fuller's geodesic dome, Ferie Otto's lightweight structures are some of the most influential examples in design for autonomous forms. Otto, leaves a legacy of examining nature, especially spiders' webs, as a source of inspiration for tent-like tension structures. Also in the most of designers' works like Santiago Calatrava, Jhon Frazer, Greg Lynn, Zaha Hadid, UN Studio, NOX, Asymptote the source of forms is the living organisms. The outcome is evidently very successful, but even more is possible, looking at nature as a role model. On the other hand, biomorphism as the sole objective can lead to projects which take the sole form as the only reference (Gruber, 2008). In some cases mimicking the form of organisms in architecture leads to funny designs of shapes, such a duck, an elephant, a banana, a pineapple, a human being, etc.

In the process of creation of architectural design and shape it is needed to comment how to use the nature in the formgiving process in architectural design. Associating the dynamic and complex structure of nature/life with the dynamic structure of the present day world; and forming a new architectural language will be the most effective way to make right decisions.

BIOLOGICAL WORLD AND BIOMORPHISM

Architecture has always been in an interaction with the biological world and it has established metaphoric relations with these organisms. Therefore the first architectural examples are mostly direct copies of natural forms. This conception called as biomimesis (bios: life, mimesis: imitate) which is used in today's architectural shape design is mostly a kind of imitation of natural forms, sometimes existing in exaggerated and funny images.



Figure 1. The Big Duck

Figure 2. The Elephant Building Figure 3. The Big Pineapple

Nature creates a rich inspiration source in many disciplines and in architecture, too. The organisms in nature with their unique characterictics are giving the researchers special ideas in problem solving and designing. The biological world is living its dynamisms in complex structures by getting new balances every time. Designers' causeless imitations are hindering the success of making right decisions. Nowadays, biomimesis is being discussed in most parts of literature. In the book "Biomimicry:

Innovation Inspired by Nature", Janine Benyus (Benyus, 1997) tells about the experiences which human being had gained by observing the natural world as a model. Now it is time to learn from the experienced events as a criterion for analogies and as a mentor giving ideas.

The architects' interest in natural-living processes and dynamic systems and their related concepts keeping the charecteristics as the variability, changeability, complexity, non-lineerity etc. is the integration model of the architectural designing style depending on form and space as leading arguments. Scientific inventions and also architectural point of view have changed the meaning of the architectural space concept and architectural shape. Now the architectural space is determined with the characterizing dimensions as variability, changeability and flexibility, but not with the fixed static qualities (İnceköse, 2008).

The concept "biomorphism" dealt within this work does not include only the structure of living organisms and their transferring to constructive logic of shells, but also the whole process of architectural space design.

DYNAMISM OF LIFE PROCESS VERSUS STATIC ASPECT OF THE ARCHITECTURAL OBJECT

Living organisms are always in flexibility in their form and positions. Living processes are difficult to interpret because they are non-linear dynamic phenomena. "Everything that is static is condemned to death; nothing that lives can exist without transformation" (Nio, Suybroek, 2009). Nature's complex forms and systems are seen in the evolutionary processes. The biological form of lives includes the birth, the progressing- and the ending phases or getting in new balances.

Looking at biological systems we can notice that complex multi-cellular organisms have physiological systems that enable them to adapt to changes in their internal and external environment. These systems adapt the organism to changes that would otherwise disrupt its efficient functioning. The physiological and other adaptive systems also enable the organism to adapt to internal and external changes that occur as it develops from an egg into a fully-grown organism. Again, in the absence of these adaptive systems, the changes could damage the organism, and disrupt its proper development (Dinur, 2008). For example snakes and some reptiles change their skins in order to give chance to grow their bodies. The scales on their skin don't have the flexible structure for growing up. So at some intervals in its life the snake has to leave its old skin because of the body size, which is growing up. Turtles like reptiles periodically pour out the ceratin plaques and extend these plaques because their tortoishells are limiting their growing up (Tubitak, 2009). As for example of some living organism the silkworm has different images during its whole lifetime from egolarva-caterpillar-cocoon to butterfly by metamorphosis. And some insect change their shells during metamorphosis. As in the world of fauna, the plants are following a life cycle from seed to trees. The whole ecological environment gives another example of metamorphosis. The environmental conditions are intending to get into new balances by ending the living positions because of erosions. Some matters change their states as solid-fluid-gas. Generally the nature is living in a dynamic process by renovating itself for progress.

The question that we can now ask is how can architecture (non-living structures, such as buildings) reflect such complex living processes in a way which is not just based on formal considerations?

Our current view of architecture rests on too little awareness of becoming as the most essential feature of the building process. Current architectural structures represent a planned descriptive organization of selfinterest (architect's will) where forced structures result in a static form. The outcome (architectural form) is predicted and even if it has the ability to adapt (e.g. removable partitions, self cleaning glass) such adaptation will be limited and stereotyped because it is not an outcome of a generative process (Murrani, 2005).

Outer environment conditions which surrounds the building is not in the static characteristics, there is a consistent change in users' needs in the life process. The shape and structure of the architectural shell, which has the function keeping up of a certain balance in the internal environment, is confronted by the changings of environmental conditions and user needs during the time. The fixed qualities of the building resulting from its material and production will cause some other problems and lead to more energy consumption for providing comfort conditions (Gür and Aygün, 2008). Therefore the adaptability to changes and new conditions should be an important criterion in designing architectural environments defined by the concepts "variability".

USE OF THE ARCHITECTURAL SPACE: VARIABILITY-FLEXIBILITY

Variability of Space

Variability as an architectural concept is used frequently today. During the growing and devoloping of societies, the personal and social needs of comfort bring new architectural regulations for emerging of new environmental issues.

Generally the physical life of buildings is longer than their functional life. When the architectural object's functional life ends its economic life, its continuity has to be provided by distinguishing another function. To ensure compliance with the new functions, the spatial characteristics of the structure must also be taken into account. The wide-spanned constructed interior spaces are suitable for collective uses, where the narrow-spanned ones are for singular uses. By revitalization of an architectural object the decision of choice for the new function is important. In this regard, "variability" means providing continuity of the construction for next uses of different functions by undertaking the least modifications.

Some of wide-spanned constructed buildings in İstanbul, like İstanbul Modern Museum and Rahmi M. Koç Museum are very typical examples of the variation operation. The first one was modified from a cargo warehouse of the seaport to museum building, the other one was used before as an alcohol warehouse of a tobacco factory, till it was modified to a museum building. Now after the restorations both are used for cultural and artistic activities with their interior spaces and yards. To extend and improve the life of existing buildings, beyond the protection of cultural heritage, they exhibit an important economic and environmental approach.

Flexibility of Space

Today's architects, designers and manufacturers are responding to the increased demand for "flexibility" with a wide variety of solutions. Flexible buildings are buildings which are literally designed to change. A flexible building must be able to accept different infills and its users must be able to easily adapting to their surroundings. By using a flexibility strategy based not only on the structural design of a building and its components but also on its installations, it will be possible to make a distinction between permanent and variable aspects, and between a long life cycle and a short life cycle. Such a strategy will help achieve a beter match between supply and demand (Geraedts, 2001). Additionally, flexibility is a highly integrated notion of space, program, and users.

As regards the creation of flexibility within a space, we can say that there are many researches in this field. In its simplest form, changeability in terms of structure is realized via dividers that can be folded or pushed and this is called static flexibility. On the other hand, spaces in continuous flexibility are divided into zones and separated into two one being "server" and the other "served". Flexibility is provided through portable walls. It is important to achieve dimensional coordination and take decisions related to grids. For, this operation enables different elements to arrange relations with each other and the whole and prevents disorder. (B. Tuncel and Z. Altınok, 2009).



Figure 4. Andrew Maynard's Fluid Habitation (mobile space within the space)



Figure 5. Andrew Maynard's Pre-Fabricated House (modular form)

On the other hand, regarding another type called growth flexibility, emphasis is given on the capacity of adding up new spaces for different functions. Additionally, growth of space on the timescale of minutes and hours can easily be enabled by deployment and movement. Movement capability of kinetic structures, facilitate the adaptability of space. By approaching building design with a new design strategy, such as that motion, space is more flexible with a convertible structure that can respond to the requirements of any human activity (Korkmaz, 2004). Reusing of the architectural space can be realized in two ways. "Variability" makes the functional life of the object as long as its economic life by some remaining physical transformations on its construction, for other kinds of uses in the next times as long-term modification. Short-term modifications on the architectural space allow different kinds of short-term using which can occur reversibly in a diachronism in time. The "flexible" organization of the space has to be designed with the open-plan applications such as movable equipments. In The Pompidou Center designed by Renzo Piano and Richard Rogers all spaces are planned to be open in order to ensure flexibility most effectively.



Figure 6. The Pompidou Center

The building projected as a school is used by the students and other people in different time periods (Kim, 2008). The building mainly consists of two parts: permanent programs and temporary spaces. The permanent programs are equipped by proper building systems as to perform intended functions. In the temporary space, by changing the relations between the permanent bands the flexibility of this building is achieved.



Figure 7. Design strategy for flexible use of the building

type 1. floor/ wall/ ceiling



type 2. corridor

П





type 3. stairway within the band

Π



П

elevation

type 4. wall/ vertical cut





type 5. stairway between the bands







Figure 8. Construction of temporary connection

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Diachronic use of space for different functions is the main logic in the traditional Turkish house. The houses were built for extended families. Fathers, mothers, children, sons and daughters in three generations are gathered in the same dwelling. The room is the core unit of the dwelling which is used for the different functions such as living, eating, working, sleeping in the following periods of the day.

FLEXIBILITY OF SKIN

The dynamism and searching for new balances in nature should be an evaluation topic for designing of architectural space and its shape. The architectural object which has to give shelter to the human user has the mission of to obtain the comfort conditions by covering the users' needs, while the environmental factors are in a continuous change in its system. For controlling their dynamically running effects on the structure and the shelter, the building's skin needs an automatized balancing system according to happened circumstances, as called "flexibility".

NEW SEARCHES IN ARCHITECTURAL DESIGNING

Researching the logic of comprehension and the principles of processes in nature are the main application tools of the design strategy in architectural environment. Advanced technologies and improved elements and components harmonize the relation of interaction between the natural variants and the fixed space conditions of the architectural object. Also, the building skin can show a dynamic structure with its features that building skin is able to open, close, change its color and mutate, like the living organisms.



Figure 9. The rotating solar house Heliotrop

Figure 10. David Fisher's Dynamic Tower



Figure 11. Santiago Calatrava's Hemispheric

The integration of the building skin and the building mechanics is of vital importance in the goal to successfully translate and realize innovative facade concepts. The selfregulating, polyvalent skin, in which the many tasks of the building skin are carried out by a thin, multi-layered and multi-functional external skin structure, is one of the visions that points to a possible direction in future developments. The regulation and adaptability of the skin must be achieved with control systems that are intelligently planned and easy to operate (Schittich, 2006). For example, Habitat 2020 (Basantini, 2008) is a future forward example of biomimetic architecture that fuses high-tech ideas with basic cellular functions to create 'living' structures that operate like natural organisms. This nature-inspired approach to city living looks at the urban landscape as a dynamic and ever-evolving ecosystem. Within this cityscape, buildings open, close, breathe and adapt according to their environment. The exterior has been designed as a living skin, rather than a system of inert materials used only for construction and protection. The skin behaves like a membrane which serves as a connection between the exterior and interior of the habitat. Alternatively, the skin may be considered as the leaf surface having several stomata, cellular openings involved in gaseous exchange and transpiration in plants. With these developed systems it is aimed to use up minimum energy and maximum "adaptability" in the ecological medium which is shared by the man-made objects and the nature, which is called "ecological sustainability".



Figure 12. Building skin in respond to external and internal conditions



Figure 13. Habitat 2020: Future smart 'living' architecture

CONCLUSION

Adaptability capacities of the biological world in its dynamic running, is interpreted as a model of "variability" and "flexibility" of the architectural object. This process is depending on the self-organizing of the architectural objects and elements like in the life of the nature. Scenarios edited in programs of smart systems are being conveyed to morphological criteria, which cause the automated function "flexibility" of architectural space and form.

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Figure 13. Basantini, 2008.

LANDSCAPE, URBAN AND ARCHITECTURAL DESIGN AND AESTHETICS

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ABSTRACT

The study examines landscape and architectural design, summarizing those scientific experiments which try to interpret linguistic signs from landscape constitution, considering some stages on that architectural and town planning processes which influence our behaviour and identifies a design methodology which tries to translate the anamorphic complexities of nature into rules.

Keywords: Landscape, Urban, Architectural Design, Aesthetics, Syracuse, Catania

The purpose of the speech is to examine the typical themes for landscape and architectural design. In the context of an interdisciplinary set, it is felt to be desirable to summarize those scientific experiments which are necessary to be able to correctly interpret the linguistic signs of the elements which constitute the landscape: the urban status as well as the idea of nature in anamorphic morphogenesis.

The landscape and the cityscape in all their multiple facets as an economic resource, and the genius cultural system, document or social fabric have recently seen a number of researchers involved in a project aimed at comprehensively mapping all possible points of view on this issue.

In an attempt to restore the urban issue to the focus of attention, resorting to a landscape project capable of reading the current distinctive features of the city and its surroundings in order to provide a clearer reading of the phenomenon of its territorialisation, the studies' conceptual framework focuses on an analysis of modern-day hybrid urban landscapes constructed around compromise and conflict, amidst permanent features and transformations or distinctive traits and standardisations [2].

Based on these assumptions, setting a specific realm for studying the territory, it has been attempted to explore the landscape and the cityscape taking multiplicity, identity, solutions, signs, rules and transformations as keys of interpretation, which, like some sort of superimposition of different layers, allows anthropized chaos to be read as a sum of different magnitudes of values: from social to economic, from memorial to cultural.

This produced a picture of the landscape and of the cityscape, which from a morphological viewpoint translated into a collage of forms deriving from superimpositions and juxtapositions of different systems of relation.

With a view to extending E Turri's metaphor of the "landscape as theatre" [3] to the principles of landscape and of urban design, it was thought it would be possible to recognize the human propensity for self-representation in signs of territorial anthropisation.

According to E. Turri, the urban landscape may be interpreted on the level of perception by emphasising its mystical meaning. The city in all its complexity would, therefore, represents the grounding notice of contemporary society through its own constructions and fragments of remains and memories, which certainly still exist today in different forms and languages, forming part of the collective substrate inhabiting urban space.

Kevin Lynch, who identifies perception as the primary condition for reading and designing urban form, also suggests symbolic schemes linked with the concept of *memory*. [4]

According to A. Turco, the cityscape can be interpreted through poetics charged with symbolic references reflecting and representing phenomenic society [5]. This is also the basic line of recent humanistic studies into problems of reading the landscape, also broaching the issue of interpreting the cityscape. Certain new geographical concepts look at the landscape not so much due to its descriptive features as, mainly, for its ideological principles and the values and meanings associated with them. Hence, for Denis Cosgrove, the landscape is:

«an idea capable of representing the way in which certain classes of people have signified themselves and their world through the relation to nature they imagined, and through this idea they have underlined and conveyed their social role and that of other people» [6]

And for Eric Dardel: *«Rather than being a counterpoint of picturesque details, the landscape is a whole, a lived moment»* [7], which represents how man fits into the world, his way of acting and thinking, his social existence and his life in relation to others.

This would also apply to the values and meanings they cover and which are superimposed on structural aspects linked with physical, natural, historical or social elements, which, according to this means of interpretation, must be taken as the bearing elements of the urban issue.

Within G. Durand's reading of the cityscape based on an *archetypical analysis of imagined and imaginary data* [8], the city can also be interpreted as a container of something of which: *«lies beyond, behind and inside the objects filling it»,* presupposing anthropological, social and symbolic complexity.

With an idea to transforming landscape and urban forms built on these assumptions, a poetics of *collage* aimed at turning them into design materials. Instead of working around large parts based on contiguity, the landscape and the urban design is shaped around connections, pinpoint interventions and systems of relations between similar elements slightly contaminated by the principle of variation and different elements juxtaposed without following any set rules within a city and a landscape made up of pieces [9]. The distorting of the parts and the contaminating of the structured systems all become project themes for public spaces and contemporary works of architecture, which referred to their location as the originating principle from which the system of collective meanings assigned to the architectural language stemmed, in a plurality of interpretations deriving from processes of deconstruction and analysis of the endless layers of the city.

The fundamental stages on that architectural and town planning process which influences our behaviour in urban space are then considered. The aesthetic research is focused on the study of two important aspects of Philosophical studies: the "Structuralism" and the "Gestalt Theory". The American "Structuralism", referred to Charles William Morris ideas, is focused on the Behaviourist theories of social uses of spaces. "Gestalt psychology" was instead born on the ideas of M. Wertheimer, K. Koffka e W. Kohler, that in 1921 edited the review "Psychologische Forschung".

Convinced, in the wake of dissertations by the German psychologist Kurt Lewin, inventor of topological psychology, that both the environment and people determine behaviour, a kind of planning is backed which satisfies people, getting them involved in how the environment is perceived and making them active agents interacting with architectural constructions, landscape and urban places.

The environment is envisaged in relation to the person using it and that person's relation to things and an attempt is made to reconstruct urban liveability.

The "dynamical" principle is one another important aspect of the "Gestalt psychology". Forces auto-rule themselves following dynamical interior instances. Auto-organized Forces usually follow the most balanced structure, the most regular and symmetric, following Wertheimer's principle of the "Good shape". Landscape, urban and architectural compositions are planned working on their generative and dynamical aspects imagined as the places of investigation of spatial energies that may cause transfers, rotations, deformations, infolding, using those spatial relations that implicate the notions of proximity, discontinuity, connection, opening, closing, border, including.

The idea is to overcome that disinclination towards innovation practised by those who do not want to abandon the sedimentation of "expressive continuity" and who express themselves in the opposite direction, as have a conspicuously high number of scholars from various disciplines who have formulated the fundamental concept of "epochal discontinuity".

The following must be mentioned: the aesthetic theories of the "deconstructionist" Jacques Derrida, Peter Eisenman and Frank O. Gehry's deconstructivist design experiments. Adding their approval to "deconstructionist" theories are the

mathematician Benoit Mandelbrot with his "fractal theories" and the French mathematician Renè Thom with his "Catastrophe theory".

The idea of discontinuity began to assert itself in the nineteen-sixties when the expressive forms of architectonic and landscape design related to topological geometry had to represent an order which acknowledged the non-linear behaviour of systems and, in certain cases, the rules of all living organisms.

Topological geometry of typically non-rigid shapes is therefore related to a certain kind of architectural experimentation which creates objects with folded and curved forms from plastic volumes. The idea of "topological space", in its meaning as the dynamic field of transformation and variation, is serviceable for a vision of architecture in which form is continually transformable. "Topology" summarizes all the transformations of a shape which may be represented on a sheet of rubber that is curved, folded or stretched, but not torn or ripped (the continual transformation of geometrical shapes). We are therefore discussing "architectonic topology" if we refer to the dynamic variation of forms which have been worked using deforming processes or rigid or elastic metamorphoses (isometries, similarity, resemblance, projectivity and non-linear transformations). A space arises which is dynamic, differentiated, heterogeneous; it is the opposite of the metric, quantitative and homogeneous space of Euclidean and Cartesian geometry. According to J. Piaget, "the topological experience of space requires the active participation of man using his perception and his body" and, according to K. Lewin's psychological and phenomenological studies in the sixties, "the experience of things implies a 'transformation' as an effect of perception via the various sensory modes"[10].

Jørn Utzon's Sydney Opera House (1957-63), F. Kiesler's Endless House (1950), and Hans Scharoun's Berlin Philharmonic Hall (1963) are just some examples of the use in architecture of topologically-modelled surfaces which generate a space characterized by a variable curvature which implies a continuous mutation of the environment. In their sinuousness and complexity they anticipate the deconstructivist works of F. O. Gehry or P. Eisenman.

In the second half of the eighties the representation of things with the aid of computer graphics opened the field to genuine linguistic research in areas of Benoit Mandelbrot's fractal geometry, Edward Lorenz's chaos theory, and the theory of "Morphing".

With reference to J. Derrida's deconstructionist thinking, expressive forms are taken back to first principles which, in no longer recognizing the necessity of stability, overturn the concept of space. In the wake of Gadamer's hermeneutic thinking, Derrida's philosophy imposes deconstruction as an action aimed at stressing textual relativity which no longer carries an objective truth that is considered elusive; it is continually and variably subjective. Hence the text, whether architectonic or linguistic, will be continually subject to the action of deconstruction, enabling it to be disassembled and de-contextualized.

The liaison established with P. Eisenman and B. Tschumi, with whom Derrida collaborated on the Chora L Works project for the Parc de la Villette in Paris, elects the philosopher as interpreter of the theories of deconstructivist design found in the

group brought together by P. Johnson and M. Wigley for the "Deconstructivist Architecture" exhibition (MOMA, New York, 1988). These were people like Rem Koolhaas, Zaha Hadid, Coop. Himmelblau, Daniel Libeskind, P. Eisenman, B. Tschumi and F. O. Gehry who had expressive points of reference: Russian Constructivism and Boccionian Futurism.

Architectonic form is considered in its generative, procedural and dynamic aspects and, therefore, on the basis of the forces which determine it, in F. O. Gehry's "Boccionian plasticism", in the "Parallax Theory" lead by Steven Holl, in the articulation of Eisenman's Diagrams, and in Libeskind's destructuration by fracture.

The "fold", used by Eisenman as an application of the "differentiated continuum" in the Alteka Office Building project in Tokyo in 1990, or in his Max Reinhardt Haus in Berlin (1992); the "butterfly" in Eisenman's Rebstock Park, Frankfurt (1990); the "cusp", taken up again by D. Libeskind in the exhibition installation at the Netherlands Architecture Institute, Rotterdam (1997); these are some of the architectural applications of the "catastrophes" theorized by the above-mentioned French mathematician and topographer Rene Thom.

So the original decontructionist logic expressed by diagonal collisions between different grid lines, among which are Mercatore's, is joined by a new *modus operandi* based on the principles of connectivity and flexibility employed by those self-same deconstructionists.

From the "scaling" of the Guardiola House in Cadiz (1988) where the L-shaped objects, tried vertically and horizontally, incline, to the City of Culture of Santiago de Compostela or the Contemporary Arts Centre and Music Conservatory in Tours, Eisenman inaugurates an environmental element which, perhaps unconsciously, seems to relate to the "Meta-spaciality of Landscape" coined by Rosario Assunto [11] in opposition to the self-referentialism of Euclidean geometry.

In his City of Culture of Galicia, Eisenman sculpts architectonic volumes in the land, unifying architecture and natural landscape, inserting plastic forms which are the result of reflections on the historical and geological stratifications which, becoming design layers, are modelled using torsion by information technology.

Concluding with remarks on landscape aesthetics derived from Rosario Assunto's work, it is therefore asserted that, as a first priority, design must work in the direction of proposing a remedy for the loss of those inevitably balanced relationships between city, men and nature, to the advantage of renewed cultural interest.

The idea of landscape as rich figurative source material for the discovery of new architectural, urban and landscape spaces is proposed as a result of the above concepts. The outcome of these studies has been the reconsideration of the process in order to identify a design methodology which translates the anamorphic complexities of nature into rules.

THE STUDY CASES OF SYRACUSE AND OF CATANIA IN SICILY

Marginal or border areas, which often build up where the city is suddenly interrupted by a railway line or motorway, and where urbanisation terminates at the sea, are places which are sometimes subject to sudden or precarious transformation. These spaces, which may be classed within the categories of limits, have the charm of formlessness, the boundlessness of labyrinths, and disorder contrasted with order, and constitute a workshop of possibilities in terms of redevelopment. Urban design interprets their landscape value and is configured as "a fragment" in these discontinuous spaces characterised by suitably surveyed differences.

Design experimentation is an attempt to trigger off a series of actions aimed at restoring the quality of places by formulating design principles, whose significance lies in a synchronic assessment of emerging environmental tensions.

As examples of possibilities for a sustainable architectonic and urban future, the findings of numerous design and thematic deliberations in the experimental laboratory on *the Mediterranean city* coordinated by Mario Edoardo Costa in Syracuse [12] were presented from 2000 to 2006. They dealt with those parts of the city which had been left incomplete or had been unbalanced by the processes of historical sedimentation, with the consequences of modern urbanity and the problems of the suburbs.

The Mediterranean city, in particular, is considered to be the sediment of long processes of selective accumulation which, over time, have mediated the forms and contents of the past. It is to be reinterpreted in its renewal, and some forms and contents are to be erased because they are incompatible with the rules of the new civilization. In the last thirty years an increased homologation with European ideological models of modernity has generated a powerful imbalance in the design processes of those parts of the city which were left unfinished in the historical sedimentation, as well as in those which are precarious and linked to expansion, such as the "suburbs".

It can therefore be gathered that the intention in examining the above projects has been to rethink the methods of architecture, the contemporary city and its parts, as juxtapositions of various manifestations and public spaces which are associable due to their cultural resemblances within the Mediterranean landscape itself.

More specifically, embracing the issues posed by the seaside area along the edges of the historically firmly-established neighbourhood of the "Borgata di Santa Lucia", we looked at expressive manifestations of urban status, which, under the influence of such altering features as port and railway infrastructures, have been subject to a decrease in logistical interest in their processes of discontinuity.

Taking a grid as reference, scaled to the size of a standard block, represented a way of relating to the existing urban morphological condition from which the most frequently recurring features were deducted based on a logic of continuity. This resulted in the design of *destructured* space *governed* by operations for rotating, shifting and subtracting pure geometric forms. New structural complexes have shaped a system of spaces, which have turned into squares or theme gardens. (Fig1)

Separations and superimpositions along the geometric reference points controlled the new realms in terms of hierarchies of belonging, simultaneously defining the furbishing features and configuration of a promenade along the tourist harbour.

A deconstructivist line of thinking was expressed through the collision of conflicting geometric patterns and diagonal intersections between different grids. The operations of rotation and shift brought about compositional changes in the rigidly designed structures, evoking a force field which generated movements. Similarities, affinities and projections created stretched or deformed figures causing distortions in relation to the Cartesian grids.

The configuration of a theme garden was an attempt to prevent the port infrastructures from constructing a physical and perceptual margin, opening up the city to a re-appropriating of the sea. The garden is now a benchmark for the meaning of a boundary, knitting in with the urban walls and structures. The open public spaces are organised into sequences of platform-objects, which incorporate minimal architectural entities superimposed by certain crossover features as elaborations on the land-water boundary.



Figure 1

The design proposals devised for the former S. Antonio Pier in Syracuse have taken notions of a natural and artificial boundary between the land and sea as key events for instilling meaning in urban locations, treating them simultaneously as a *local margin* and *territorial bond*.

The rethinking of places was carried out with respect for existing features and the morphological process translated into a sequence of open spaces shaped by events associated with local building work, which set itself out to create a terrace over the sea, raising itself to the status of a reference point for the meaning of a boundary. Water sometimes breaks into open spaces, setting the rhythms of the "green" realms through a sequence of canals. These canals have been set on sloping planes and envisaged as thematic garden islands on which minimal works of architecture have been located.

The interpretation of a new residential block, which concludes the historical Umbertine neighbourhood out by the pier, has taken on a configuration (with its own connotations) based on a destructuring of a conventional model, reinforcing its rarefaction despite being controlled by rigid geometric patterns in the redesign of the stitching back together of the building front.

The design idiom of the new works of architecture, showing an awareness of how a place is interpreted as a process of sedimentation, tended towards formal experimentation and an expressive will, which is a far cry from preconceived guidelines and constraints associated with formal mimesis.

With a view to rethinking the various dense and diffused forms of architecture and the city (and their parts) as combinations of different presences, which, however, belong to the same dynamic reality to be transformed and "devastated" through the principles of computerised graphics, "extending, shifting, rotating and subtracting" are taken as the distinctive signs of a constantly changing reality. Working on Rosario Assunto's concept of "the meta-spatiality of the landscape", planning experimentation was aimed at recuperating and retrieving naturalistic archetypes, selecting from the results of the process of anamorphosis some emblematic images of the sculptural dynamism of its modified structure.

The plan presented for Catania [13] notably tackles the issue of rebalancing the open spaces of a section of the cityscape belonging to the expansion process undertaken in the city in the 1960s. The picture of Piazza Montessori is reformulated with a reference to the lava-flow event, setting out a glass plane designed with a fragmented and abstract surface, where the various pathways come together. (Figure 2)



Figure 2

The mass of the wall bordering on the school, an extensive white canvas to be enhanced with spontaneous, free graphic elements, alternates with a glazed strip, which makes the permanent physical features of a Benedictine aqueduct and the vitality of the school environment part of the curtain structure of the square. (Figure 3)



Figure 3

A market is located inside a metal architectural structure, which allows it to be covered over on top of a platform also designed to host meetings and minor events. (Figure 4)



Figure 4

The edge of the lava surface alongside the new work of architecture is marked by the installation of a set of steel trellises, and a system of platforms hang over the lava-coated front above the historical fabric of Piazza Fucinato, in order to break down its physical isolation. (Figure 5)



Figure 5

ENDNOTES

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- [2] For defining *hybrid landscapes:* M. Zardini, 1994 (edited by), "Paesaggi ibridi. Un viaggio nella città contemporanea", Skira, Milan.
- [3] E. Turri, 1998, "Il paesaggio come teatro", Marsilio, Venice.
- [4] P. Ceccarelli, 2006 (edited by), "Kevin Lynch L'immagine della città" (1964), Marsilio, Venice.
- [5] A. Turco, 1988, "Verso una teoria geografica della complessità", Unioepli, Milan.
- [6] D. Crosgove, 1990, "Realtà sociali e paesaggio simbolico", Unioepli, Milan.
- [7] E. Dardel, 1986, "L'uomo e la terra", Unioepli, Milan.
- [8] G. Durand, 1972, "Le strutture antropologiche dell'immaginario", Dedalo, Bari.
- S. Boeri, A. Branzi, 2000, "L'urbanistica dell'indeterminatezza", Lotus 107, P. Vigano, 1999, "La città elementare", Skira, Milan.
- [10] K. Lewin, 1961, "Principi di psicologia topologica", OS, Florence.
- [11] R. Assunto, 1994, "Il paesaggio e l'estetica", Novecento, Palermo.
- [12] The design projects on the areas of Porto Piccolo and former Sant'Antonio Pier in Syracuse were carried out by third-year students in the Faculty of Architecture at Syracuse taking a five-year postgraduate course in architecture, during courses for an Architectural design Laboratory led by Professor Mario Edoardo Costa during the Academic years 2003-2005 with Mariagrazia Leonardi in charge of exercises.
- [13] This project is the result of the European Ideas and Design Competition: Catania. "Piazze botaniche recupero di cinque piazze cittadine" organised by Catania City Council in 2005 (New landscaping and urban refurbishing design department, V Direzione LL. PP. and computer systems). The author entered the competition as part of a team (work group: M. E. Costa, M. Leonardi, assistants: B. Barbagallo, F. Carpino, C. Catalano, G. Cordischi, M. Garufi, A. J. Pistorio, M. G. Ricciardi, A. Riciputo, L. Tringali). Under the motto "Urban Landscape", the team was selected as one of the five winners in the first stage of the competition for Piazza Montessori.

SOME CRITICISM ON THE IMPLICATIONS OF INFORMATION TECHNOLOGY ON CONSTRUCTION FOR CONSTRUCTION'S SAKE

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ABSTRACT

Because of technological difficulties, it was quite demanding to design and erect structures of complicated geometric articulations in the past. However, during the last two decades, due to the advancements in the information technology, such structures could be easily built. This caused a paradigmatic shift in architecture. Different and overly sophisticated structures which are defined as post-industrial or "technomorphic" are gradually taking the place of bare constructions of the industrial age. The Guggenheim Museum designed by Gehry in Bilbao is considered to be the first post-industrial building which represents our e-technological society in this sense (Nero, 2004).

Information technology fascinates designers with the facilities they offered about the externalization and realization of forms in the imagination of designers. Because of this fascination, the roles of these technologies in architecture could not be skillfully scrutinized with respect to all aspects and intentions of architecture. There is a consensus in professional and academic circles, which is considered beyond all kinds of debates concerning that information technology offers highly attractive facilities for designers about the externalization and realization of the imagined forms. On the other hand, these information technologies are also extraordinary tools which trigger the imagination. Today, the sanctification of information technology in design brings up the question as to whether when we were confronted with a similar situation in the past in which the Modern Movement in architecture made "machine" its basic reference did we mystify it or not. The indisputable dominance of the belief that this radical shift in construction design is inherently good and an indication of progress suppresses the opinions about the possible negative effects of this shift. It is quite clear that the realization of new sophisticated constructions in architecture thanks to information technology is like an exciting adventure for architects in which they cannot prevent themselves from participating. This enthusiasm frequently creates construction for construction's sake.

The experiments with the infinite number of adrenalizing constructions made possible thanks to information technology in any design situation seems to be quite questionable today in the light of the need to meet the other aspects of architecture. For this reason, this paper aims to scrutinize the role of information technology in contemporary construction within the context of the overall intentions of architecture.

Keywords: Information technology, Paradigmatic shift, Post-industrial constructions, Machine, Intentions of architecture
INTRODUCTION, PROBLEM

"The machine is the architect's tool -whether he likes it or not. Unless he masters it, the machine has mastered him". Frank Lloyd Wright

> "Technology is the answer- but what was the question?" Cedric Price

We know that architects such as Gaudi, Horta, Candela and Saarinen realized nonstandard architectural works based on curvilinear geometrical forms undertaking immense difficulties in the past. There is not such a difficulty now. This is because the non-standard constructions in complex geometrical articulation whose design and build had formerly been impossible or highly impractical can be easily accomplished now as a result of the developments in Information Technology (IT) of almost four decades. This has caused a paradigmatic shift in architecture and architectural education. The constructions of the Industrial Revolution, which have relatively simpler expressions. are rapidly leaving their places to a different aim and highly sophisticated construction concept that is post-industrial and defined as "technomorphic", and "cyberfiguration". A concept which assesses its role in the architectural design processes of IT and whose end product is the result of this process as inherently good and positive is widely dominant in professional and academic circles today. As this concept is almost perceived as a religious experience, it should be noted that it can have negative impacts on architectural design activity. It must be scrutinized with respect to the overall purposes of architecture within a framework of its implications on the design process and architectural education. The most important of all these purposes is to meet the structural, economical, social, cultural and functional requirements. The scrutiny of the implications of this role in both architectural design processes and the architectural constructions put forward as a result of these processes is substantially important in order not to overlook these purposes of architecture. Consider the extensive literature which points out the positive aspects of IT in terms of architectural design processes, architectural education and architectural constructions; however, the publications which indicate its negative aspects are quite limited. Therefore, this paper aims to scrutinize the implications of IT on architectural constructions with an approach which gives more weight to its negative aspects, in relation to the inferences about the information in literature and based on several examples.

LACK OF RESISTANCE TO INFORMATION TECHNOLOGY

There is generally an indisputable pre-acceptance about the fact that IT is a better and more advanced way of designing. According to Lawson (2005: 383), nowadays, the idea that "...the computer as 'oracle', or font of wisdom" is widely accepted. It is quite difficult to accept any design as authorative and valuable before the "font" is baptized in our televisual age. As Sheil (2008: 5) remarks, "In the post-digital age, how we design has become as important as what we design". In fact, today the proficiency in using one of the most advanced versions of IT is gaining more importance than what we design. A discipline which has a deeply rooted history like architecture is not expected to demonstrate such a docile attitude towards the developments and requirements of IT. Instead, it is expected to behave more cautiously and rigorously.

Probably, evaluating the potential implications of this situation more heedfully and demonstrating a resistance based on this evaluation would be a more appropriate attitude before architecture loses its ties with the past so suddenly by being carried away with the wind of change. Robertson, Walther and Radcliffe's (2007) research points out that such a resistance has a very justified basis. In addition to IT's beneficial role as "enhanced communication and visualization", this research shows that it has negative consequences such as "circumscribed thinking", "premature fixation", "bounded ideation". The fact that IT's negative implications on architecture are indisputable can be attributed to the scarcity of such research and the mesmerizing effect of the high precision of visual quality of these designs. The extraordinary opportunities provided by IT in terms of the production of non-Euclidean, non-standard constructions with complicated geometry have a mesmerizing effect as well.

With a thesis which states that "the only thing that doesn't change is the change itself". evaluating the influence of IT on architectural design as an obligatory condition resulting from the technological progress and accepting it without questioning is a quite naive attitude. Although it not simple to challenge the change which is generally assumed to have a positive association, it should not be forgotten that not all changes are positive and some of them are plainly wrong. Moreover, even a change assumed as positive has some aspects which are not appropriate and good enough. As a result, rejecting their negative aspects paves the way for the expression of perspectives which are different from the ones suggested by the change and alternative solutions which are more appropriate for the concrete situation (Waddell and Sohal 1998). From this point of view, resistance to change in some conditions may have a protective function. In a similar fashion, Mauer (1996) points out that: "resistance keeps us from attaching ourselves to every bonehead idea that comes along". However, we know that the hypnosis which causes the lack of resistance to radical change in architecture is not a new issue. A case which is highly similar to the implications of IT on architectural design is the machine obsession of the Modern Movement in Architecture. Hultman's (1979:53) statements are also valid for this Movement which considers machines as the main reference to change its paradigm and regards it as inherently good: "[I]t is a fallacy to consider change itself to be inherently good. Change can only be evaluated by its consequences, and these cannot be known with any certainty until the change effort has been completed and sufficient time has passed". A great amount of time elapsed until the negative consequences of the change based on machine reference in "Modern Architecture" were realized. Before it is too late and the cost of the change becomes irreversible, we should draw some lessons from the negative implications of this obsessive attitude of the past's Modern Movement in Architecture. In light of these lessons, resisting the potential harm of IT in architectural design seems to be guite important.

THE BOUNDARY AND IMPLICATIONS OF INFORMATION TECHNOLOGY WITH RESPECT TO ARCHITECTURAL DESIGN

The main reason for the common usage of IT is the fact that it facilitates the formation of complex geometrical designs which are infrequently seen and therefore defined as original. However, the point which should be noted is that being infrequently seen and original are necessary for creativity but not sufficient enough. A true creation should be in touch with reality as well and ensure the fulfillment of some definable goals (Mac

Kinnon, 1962). The unique feature of creativity which makes it superior to originality is the difference between "true creativity" and "false creativity" as defined by Hertzberger (1991). Besides originality, true creativity in architecture necessitates supplying the multidimensional, complicated demands of the individual and the society and establishing a harmonious relationship with the existing environment as a cultural entity. Designing the most original form with the least possible materials and energy is certainly important today if we consider the definable prevailing purpose of sustainability. This is in line with "structural logic" and requires a design concept which could be deemed as deterministic. Among this wide range of purposes, current architectural strategies are focusing on originality as a result of IT's influence. It seems that this focus brings about the implication of construction for construction's sake as designers are generally employing this aspect of IT. As Sheil (2008: 5) says, "*Post-digital designers often design by manipulation than by determinism*".

Generic software which are being used by an increasing number of architects, relatively simple and object oriented, has only the capacity for creating abstract geometric shapes. In this respect, it is only related to graphic process. The characteristics of materiality are not included in such a graphic process. Moreover, architecture is neither a search for fascinating forms based on abstract geometry nor a graphic event. It can only be constructed out of real material (Lawson, 2002) and it is a cultural entity. As it is related to the graphic process, the usage of IT in architecture is limited. This deficiency should not be forgotten to take into account by the generation of relevant and healthy architecture. However, this is generally neglected or overlooked. Therefore, a reductionist perception which deems architecture as a graphic event rather than a cultural and constructive event is gradually becoming dominant in professional circles and architectural education.

In this context, Lawson (2005: 385) claims that, "Before computers, the student architect had to learn to draw in order to design and also in order to see and record. It was of course possible that very poor architecture could be presented so beautifully that one was deceived...We are in danger of creating a generation of young architects who are highly skilled with computer software and yet have little visual sensibility". Lawson's (2002) examination of this subject in six universities of three countries indicates that this is the general situation. Nowadays, the students' comprehension of architectural design processes only in terms of IT conditions and the limitations resulting from this prevent them from seeing the extensive spectrum of colors existing in architecture. In order to meet the demands of architecture on a wide scale, this symptom which is caused by "televisual culture" should be diagnosed correctly. As Ellis (1997: 44) states, "In educating future architects, we can only hope that they will learn to experience the world and not just machine". It is not proper to see IT's mastery in design education processes and thus its dominion over students' conception of design as a substitute for design education. Having a complete design education requires the development of many different skills at the same time. The responsibility of design education, in this sense, goes well beyond the acquisition of technical proficiency (Robertson, Walther, Radcliffe, 2007).



Figure 1. Student's Project, Perspective Figure 2. Plan and Sections

(Faculty of Architecture, 2007, Architectural Design V., N. Ayıran and F. Uz Sönmez Studio)

This project's site is on the main road in Istanbul, between into the space with two adjacent buildings. Relatedness to adjacent buildings and surrounding environment seems extremely important. However, this student's project focuses on abstract form and neglects surrounding environmental conditions, a support system, functional requirements, materials, Therefore it is an example of an IT-driven design of "construction for construction's sake".

IT's dominance of design may have some unintended consequences on the development of students' creativity (Robertson, Walter, Radcliffe, 2007). This is reflected in architecture studios as the focus on the proficiency of graphical expression on abstract geometrical forms of construction for construction's sake. These forms do not consider cultural dimension or materiality, they are distant from the strength concept, in dispute with structural logic and also neglect aims related to existing manmade and natural environment (Figure 1, Figure 2). IT driven design strategy focusing on the concept of virtual space is also seen as a discharge tool because it provides designers with endless opportunities oscillating between their dreams and reality. It allows for some flexibility and lets the architect/student rebel against the world which is full of borders and obstacles. Denari (1998) points out that adapting to the conditions of the digital age is a necessity and says: "The codifications of the new digital zones allow us to access the inexorable flow of capitalist progress. For architecture it's necessary to gather knowledge about this codification and about the effect that new global languages have on our perception of the territorial and social landscapes of the world. In order to respatialize the dramatic currents and flow of culture, and in order to be fully communicative spatial apparatus, architecture must intersect with the graphics" On the other hand, Paul Virilio warns people with a pessimistic attitude claiming that " [..]for me, architecture is about to lose everything that characterized it in the past. Step by step it loses all its elements.[..], (Ruby, 1993).

On the one hand IT seems a quite facilitating tool for our creative expression, on the hand it restricts us to act in a certain way related software capacity.

WHO IS THE MASTER?

As with any other tool. IT is not impartial; it implies needing to be used in a certain way (Lawson, 2002). IT, having a very strong influence over design processes, is a tool which requires behavior within certain constraints. Because of these constraints. Lawson (2005) claims that defining it as "computer-checked design" or "computer visualized design" rather than as "computer-aided design" is more appropriate. Ideally. a designer should be able to express her/his intent freely without being restricted by the tool used. However, the designer who is in interaction with the computer has to interrupt the actual productive and creative thought and translate it into the restricted. uni-model computer language (Lawson, 2005). After making this translation, the alienation process from the original image in the mind starts because now the dialogue between them is not freely conducted; it is now within the limitation of the capacity of generic software. Ellis (1997: 43-44) describes this situation as follows: "No longer experiencing world. We are blinded by our experience. Our experience becomes opaque. Design on the computer is final...Our vision becomes the computer's vision". Wright (1987) declares that "The machine is the architect's tool-whether he likes it or not. Unless he masters it, the machine has mastered him". When we adapt this view to the current architectural realm, we see that not the designer but IT is acting like the master. Likewise, the view of Greg Lynn (guoted in Rocker, 2006: 89) who is one of the pioneers of design modality based on IT reflects a positive perspective which does not see IT's mastery as a problem at all in this sense. He points out that: "It is always more interesting to begin with an inventory of what machines want to do to us before we start asking what we desire from the machines". Such passion and reliance on machines is identical to the Modern Movement in Architecture's view where Lynn attributes divinity and absolute perfection to machines. This identification will probably bring about similar invalid implications. In this context, Frazer (2005: 43) points out a great problem: "...one dimensional approach to the technology without the process and the purpose...seeing the solution out of context of the problem". The question asked by Cedric Price (1979) seems to be relevant to IT's implication on current architecture as well as in many other fields in which passion for technology is prevalent: "Technology is the answer – but what was the question?" While we are running after abstract geometric forms in the virtual world of IT to attract the technology obsessive "televisual society", we are isolating ourselves from fundamental purposes of architectural design. Especially, in our present position, unique ideas are urgently needed to establish equilibrium between architecture and nature. Many architects use IT to improve pure formal expression opportunities but neglect the human dimensions and the enhancement of the value of buildings (Douglas, 2008). Architects who give priority to IT in architectural design are moving away from the idea that architecture is a cultural entity. They see architectural designing as a unity of an intuitive accidental process which can be realized through software programs. Generally, we remain within the framework of a closed technological loop design strategy which strictly follows software developed, without paying attention to the large extent of architectural purposes (Özten, 2006).

We are currently face to face with a reductionist attitude which can be defined as "technology driven" or "technological determinism". However, there are some indications that this reductionist attitude is starting to be noticed. For example, as the prominent figure of "IT driven" design strategy, Lynn give signs of this even though he still seems uncertain about his view. In his introductory notes about the Architecture Non-Standard Exhibition opened in the Pompidou Center in 2003, he pointed out that the designs formed with new techniques should include social and cultural aspects, quite distinct from the previous ones (quoted in Özten, 2006). On the other hand, he becomes more inclined to view designs that give reference to Art Nouveau, being aware that curvilinear forms get him closer to the Art Nouveau tradition (Özten, 2006). From these statements, we can infer that even a prominent figure of design strategy feels the deficiency of a cultural aspect in this strategy based on IT.

Although IT has undeniable positive effects, it causes some invalidation to design processes and purposes. The relevant question in architectural design is how to ensure the emergence of unique ideas and creative processes with the relationship between human beings, living creatures and existing man-made and natural environments. During this process, the usage of IT, the product of modern and advanced technology, is inevitable: it necessary to use it when it is required and prevent it from exceeding the working of our brains. This is similar to the architectural design process in which we should keep the pen or pencil from moving faster than our brain.

IMPLICATIONS OF INFORMATION TECHNOLOGY ON ARCHITECTURE WITHIN THE FRAMEWORK OF SOME EXAMPLES

Frank Gehry's Guggenheim Museum in Bilbao, which is defined as the first "postindustrial building" representing the e-technological society, is an example of complicated "non-standard" architectural forms, which were quite difficult to realize without IT (Figure 3). In order to accomplish Gehry's forms, which are based on complex and curved curvilinear surfaces in this sense, the required new technologies called "Gehry Technologies" add a relatively new organization model to the spectrum of building practice. As Sheldon (2006: 82) remarks, "The impact of this focus on process translates into architectural form through the tectonic aspect of design and a view of building from the process of making back towards architectural design, rather than the prevailing view of making as design's outcome.



Figure 3. Guggenheim Museum, Bilbao, 1997, Frank O. Gehry (Source: http://www.greatbuildings.com)

During designing processes, it is seen that the realization of a fascinating, abstract geometric form rather than the meeting of structural, economical, social environmental, cultural and functional requirements is a more prevailing view. In this context, the main responsibility of structural engineers is the fabrication of the original poetic form in the mind of the creative genius to be as close as possible. This signifies an approach to the design which can be defined as "top-down" (Leach, 2009). Therefore, this museum building of Gehrv's can be seen as an example of "construction for construction's sake" or with Kıyak's (2005: 31) words as "drapery for its own sake". Current designers who give importance to IT adopt a strategy that disconnects architecture with its past. as Lynn (quoted in Rocker, 2006: 90) explains, "Architecture has a disciplinary history and responsibility to express parts-to-whole relationship and hierarchy. At first, because we were amateurs, we didn't express this and instead buildings were proposed as seamless monolithic hulking masses. To ignore the history and richness of assembly is to miss the real impact of calculus". Criticisms about IT as result of its implications for design related to the idea that architecture is "integrated wholes rather that sculptural objects" (Lawson, 2005: 385) can probably be defined as traditional from an "IT driven" perspective. Such a celebrity of televisual society seems guite arguable especially in respect to cultural continuity; however, this admiration is important at least for the economic rebirth of the city, its primary aim. It is obvious that this building fulfills the chief purpose of city authorities as it attracts many visitors to Bilbao. Moreover, although this museum building of Gehry's has some criticizable features such as "diversion and distraction" motivated by "tourism and trophy" (Kramer, 2002; quoted in Forgey, 2002: 4), from a wide angle, it is possible to consider it as an example of adrenalizing experimental architecture which broadens the knowledge. reasoning and imagination limits of human beings. As is the case in many other fields, experiments extending the limits of our imagination are always needed for architecture. As a result, the costs of making such an experiment can be counted as the cost of research, negative outcomes, unpleasant surprises which should be tolerated for the sake of the excitement felt because of this adventurous activity. In the "top-down" design approach here. IT plays a significant role in the realization of a poetic form as close to its original form in the mind's of the architect as possible. However, the most significant point of the criticism in this paper is that in the Guggenheim Museum, the architect was not manipulated by IT; on the contrary, the new technology, called by his name, proves Gehry manipulated IT. We know that Gehry was unable to use IT directly; he developed this design by working on computer renderings and models generated by his staff. In fact, Gehry sees the role of computers in designing as "interpreters" (Lindsey, 2001).



Figure 4. Atlantis Sensota, A Casino Resort Proposal for Singapore, Greg Lynn, Frank O. Gehry and Peter Arnel, 2010 (Source: www.digital.doa.com) The success of this building in attracting tourists has led other cities or organizations which aim to become tourism centers to choose the same way. Stephens (1999) defines this situation as the "Bilbao Effect". In the context of the "Bilbao Effect". the proposal of Atlantis Sensota, Casino Resort (Figure 4) project offered by Greg Lynn, Frank O. Gehry and Peter Arnel for Singapore has a different design approach. This is the manipulation of design by IT. The implication of IT in architectural design which signifies "construction for construction's sake" becomes concrete in this example. The clues of this manipulation could be found very explicitly in Greg Lynn's discussion of IT's implications. Rocker (2006: 89) explains Lynn's opinions as follows: "...development was no longer based on the history and theory of architecture, nor on past modes of architectural design and production, but rather on the technological regimes of computational devices. Software, as the new media for the investigation and generation of form, changed how architects thought and designed". In order to create new architecture, the previously mentioned relation between the Modern Movement in Architecture is based on the idea of getting free from the past and all its values and challenging the "stifles by custom" (Le Corbusier, 1965). The "IT driven" design concept has been proven by this proposed scheme. Atlantis Sentosa, which gives the impression that Lynn's opinions have gained importance, while trying to get rid of the past, completely corresponds, in this sense, to the theoretical view of the Modern Movement and therefore has become firmly tied to its past.



Figure 5. Rise Skyscraper, New York, 1999, Sulan Kolatan and William McDonald (Source: www.studio.international.co.uk)

Figure 6. World Trade Center, 2002, Tom Kovac (Source: www.designboom.com/eng)

In "IT Driven" experimental designs, Kolatan and McDonald's Rise Skyscraper (Figure 5), and Tom Kovac's World Trade Center (Figure 7), reveals this tendency without giving priority to environmental conditions in their graphic expressions. The aim is to

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search for a cultural form apt for high rise buildings independent of existing environmental conditions, content and structural logic. These are the experimental designs in initial stages with the characteristic of "construction for construction's sake".

Another remarkable construction which is also in line with "construction for construction's sake" is Lab Architects Studio's "Federation Square" in Melbourne, Australia (Figures 7 and 8). Fascinating abstract geometrical articulation in the formation of façade construction seems to be the primary aim of Lab Studio. For the sake of Lab's primary purpose, the materials are used extravagantly and, as a result, architectural design has neglected a quite important purpose dealing with economy. Relating the arbitrarily organized front panels with any definable purpose such as sun control or energy saving is really difficult. All these give us the impression that the aim is to provide an abstract, sculptural effect. Consequently, this is an example of an approach which can be defined as "top-down" and therefore, construction for construction's sake.



Figure 7, 8. Federation Square, Melbourne, 2002, Lab Architects Studio (Source: personal archive)

In a similar fashion, Andrew Bromberg's Arabian Performance Venue (Figure 9) in the middle of the desert is characterized as organically related to its context and functions, and the experience of the venue based on surprises and discoveries is mentioned. However, it seems to be difficult to match with the human scale and the efficiency related to spatial usage in this scheme. It is also difficult to relate these concepts to context and function. On the other hand, this proposal situates itself easily among the other examples in literature.



Figure 9. Arabian Performance Venue, Doha (Architecture and Sensuality, Andrew Bromberg, ORO editions, 2008)

Steel Park Intervention in the Copenhagen proposal made by Rashid and Couture states that the texture-map is made up of the arrangement of potential and incorrect readings. This map is the combination of a computer generated surface and an image text or texture superimposed on construction or image. In this approach, which appears to be conceptually strong, it is seen that the construction or the image of a computer generated surface is not questioned and steel materials are used in a rough and extravagant way. A surrealistic and artificial approach, whose purpose and necessity could be discussed, has taken the place of a deterministic approach (Figure 10).



Figure 10. Architexturing, Copenhagen, Hani Rashid, Lise Anne Couture (Source: Flux, Asymptote, Phaidon, 2002)

Rashid and Couture's scheme of the Guggenheim Virtual Museum (Figure 11) is based on IT's graphic expression and is one of the examples of design whose attractiveness makes us forget the other purposes of architecture.



Figure 11.Guggenheim Virtual Museum, New York, 1999-2001, Hani Rashid, Lise Anne Couture (Source: Flux, Asymptote, Phaidon, 2002)

There are some people who approve the concept of design strategy as a top-down process and the examples designed by means of IT as such things broaden the scope of architecture's experimental field and therefore are beneficial and necessary. In addition there are some critical perspectives. It is obvious that in the expression, "construction for construction's sake", "art for art's sake" is used as a metaphor. In fact, similar to art in these examples, an attitude, with Kant's words, "purposiveness without purpose" is seen. However, according to Kant's point of view, architecture is essentially related to purpose (Goldblatt, 2007). This viewpoint is still commonly accepted. From this perspective, the experience of producing original, abstract, geometric forms in architecture thanks to IT seems an "experience without a subject" as it is called by Walter Benjamin (quoted in Jay, 1998). In contrast, the form finding processes which can be defined as an "experience with a subject" can be seen in the new works of architects operating within the morphogenetic paradigm (Leach, 2009). Here, the fundamental issue in generating architectural constructions is a "bottom-up" strategy. This is a strategy searching for a balanced unity between nature and architecture by making use of the structure of natural beings and natural processes in the production of construction. Although this strategy would be successful only with the help of IT, since we are now able to grasp what we are seeking for, IT's mastery in design will be ended.

CONCLUDING REMARKS

Consequently, IT is inevitably involved in architectural design and the architectural education process, and there seems to be no hope of turning back to the "good old days". IT has different effects on both professional designers and future architects. The most important consequence of this for designers and practicing architects is that forms which are unlikely to be mastered in all aspects, as being too exaggerated or unrelated to structural logic, have no cultural continuity concerns and as result, are not very meaningful. The loss of space, waste of materials and space quality caused by these forms are not generally questioned. For this reason, with the rapid global

spread of visual communication and information, the number of such spaces is gradually increasing and has turned into something in vogue. However, more importantly, as a result of the dominancy of current culture which views any change in a positive light, these kinds of designs are seen as untouchable and immune to criticism. Moreover, especially their negative results and implications in socio-cultural. economical and contextual perspectives are not indicated, approved immediately and placed in the literature as impressive examples of the latest modern technological products. Another important point to be discussed here is that most of the designs within the framework of "construction for construction's sake" are presented, deceptively, as related to the environmental context in a way, human-focused and allowing for the fascinating experience of space. The most important reason for this is the authority and the power of technology on human beings. As humans do not perceive experience or control such architectural designs designed with IT and built using high-tech construction methods, they feel obliged to accept these proposals. As seen in the examples above, the IT epidemic, which has become the black death of our age, is contagious especially in the virtual world. In other words in "the second life" it secures its position there more day by day. In today's world, it seems that they try to answer the needs of people who feel pressured intellectually and psychologically and experience alienation in their social and cultural relationships. The main cause of the problem to be emphasized here is the replacement of designs lacking structural, economical, social, environmental, cultural, functional purposes with pure, formal, theoretical and virtual situations. In fact, this is an indication of how humans easily waste their lives, nature, the natural environment and cultural history. Architecture also generously contributes to the "more and more information and less and less meaning" televisual culture of our age. Today's "IT driven" architecture is experiencing an event similar to the one experienced by the Modern Architecture. This has created a breaking point especially in the context of cultural values and necessary equilibrium with nature. The important attitude under these circumstances is not to prevent or support this point but to determine and be conscious about a position and evaluate the positive and negative aspects or to find equilibrium to stand on this breaking point.

Another problematic issue caused by IT is that such architectural tendencies and fashions are becoming common among architecture students who as young people are widely open to new experiences. Most of the time, future architects are mesmerized by the non-standard although they cannot control or express both external and internal influences of the form on space and the relationships between spaces, materials to be used and details of their construction. With the help of IT, they tend to design with these forms accidentally, intuitively and as efficiently as they can use the computer program. This is a really serious problem in today's architectural education. It is obvious that intuitive and accidental design approaches add spirit, inspiration and uniqueness to experimental design processes. Because of this, these approaches should be supported. The most important problem in such a situation is to decide with which conceptual, social, cultural reasoning system to fill the inside of "experimentalism" during the architectural design process and the quality of the contributions of this experimental design process to the candidate designer. However, in architectural design education, IT is generally used not to reveal the image in our mind and express it as well as possible but to expose many accidental images of which we cannot think during the creative process. It should be noted that accidents make positive contributions to the design process if we do not lose our vision. But today the perspective about the answer to what question is sought has been lost; thereby deterring it from being used positively.

Architectural studio experiences show us that many students dispense with the experimental space image they dreamed of if they cannot manage to use the generic software. In other words, students who are not adept at using graphics programs tend to create images or forms that they were able to draw on the computer and, thus, their creativity has been deterred by IT from the beginning. Some other students prefer to design images they could draw on the computer rather than the images they imagine. This is another quite unacceptable situation in the architectural design process which inhibits the creativity of students.

Briefly, in the light of the discussion above, we should diagnose two significant situations in which the computer has control over the designer: First is the endeavor of, in particular, professional designers to create spaces by using IT. These spaces are controlled only by computers, all the implications of the design work over space are hardly or never understood, they have no serious meaning, and their purposes are not comprehensible. Second is the tendency of students to create easy images and spaces instead of the images they imagined because their usage of IT does not allow them to do whatever they intended to do. In other words, in the first situation, too sophisticated space experiences which are not satisfactory for people but just fascinating and faddish (although all the facilities and digital opportunities of computers are employed in designing) are described. In the second situation, designers dispense with the images they imagined as result of inexperience in the usage of IT and this leads to the spatial consequences of immature thoughts. IT has control over designs in both situations. Not only the taking control of humans in our information era which is fascinating and fast-moving but also their struggle to have dominion over IT will make the transition period in today's design realm less distressful.

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CHANGING ARCHITECTURAL CONCEPTS AFTER THE POST-MODERNIST THEORY

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ABSTRACT

The paper argues that some concepts changed in Architecture since the post-modern theory started to rule. Its goal is to inquire into some significant concepts in Architecture which have changed and processes which underlined these changes. The social implications impact on our lives and living environments will be examined accordingly. Selected concepts are "Place" (vs. placelessness); "centre" (vs. centrelessness); "culture" (vs. sub-culture); "global" (vs. local); and "archetypes": and "produced space" (vs. consumed space). Architects' way of using these concepts is important. Post-fordist production of space is both philosophical and commercial. How is "archetype" tradition transformed by the ecological thinking processes? Another concept which is transformed is "utopia". Have they been turned into manifesto sor aforismas? (i.e., gated type of living in the city). "Space for use" is turned into "space for exchange" (in the case The tool for analysis will be reading from the city architecture and of of squatter housing). Housing settlements constitute "pattern" or the "texture" of the city. The house house. represents the universe for its dwellers, both spatially and existentially, and the city sets the context for it because the housing settlements form the major urban components. If the house is a figure, the city is its background. The house directly affects the daily life of their residents. Its design has involved walls, floors, roofs, columns, throughout the history but its meaning has changed with the post-modern theory. The post-modern theory emphasizes the integration of the marginal and sub-culture relations into the whole culture. Sub-cultures mean plurality of values and diversity of life styles. The "space theory" is the architectural reflection of changing social constructs. Therefore, the discussion of such concepts as "placelessness", "centerlessness" of the post-modern space theory in relation to the social constructs, and the post-modern cultural theory is expected to shed light on the dynamic relation between architecture and society. Only in the post-modern time, the pluralism and tolerance can increase. It leads to the "situationist knowledge", which is dependant on the gender, ethnicity, upbringing, social class, age and professional knowledge, and which also explains kitsch and popular culture. "Critical transformation" is a viewpoint unknown in modern theory.

Keywords: Architectural concepts, Postmodern theory, Subculture, Change, House and city

INTRODUCTION

The paper hypothesizes that certain concepts have changed in Architecture since the post-modern theory. Its goal is to inqure into some significant concepts in Architecture which have changed and processes which underlined these changes. Only a selected bunch will be examined. The social implications impact on our lives and living environments will be examined accordingly.). The tool for analysis will be reading from the city architecture and of house. Housing settlements constitute "pattern" or the "texture" of the city. The house represents the universe for its dwellers, both spatially and existentially, and the city sets the context for it because the housing settlements form the major urban components. If the house is a figure, the city is its background. The house directly affects the daily life of their residents. Its design has involved walls, floors, roofs, columns, throughout the history but its meaning has changed with the post-modern theory. "The city is governed by the sam3 format laws as the individual houses that comprise it", says Ungers (1993: 362). He continues to say that "the role of the walls, columns, piers and volumes that constitute the house is assumed in the city by closwed rows of houses, free-standing buildings, and interrelated blocks. The single diffrence in the translation from from house to city is scale". Thus one can conclude that town planning is based on dwelling.

CHANGING CONCEPTS

According to Kuban (1992), Architecture is not a scientific discipline, and therefore it does not consist of abstract functions but of concrete form and organizational status. He talks about various architectural concepts which are universally accepted, and architectural pionners whose theories have guided the Architectural practice. Throughout the times in Architecture, certain manifestos have pervaded the theory and practice: *Less is More* by M.v.d.Rohe (1923; *Less is Bore* by R. Ventury (1966); *House is A Machine for Living in*, by L.Corbusier (1924), *Architecture is inhabited Sculpture*, by C. Brancusi; *Architecture in general is a Frozen Music*, by F. Schelling. Similarly, certain concepts have prevailed in Architecture, but with changed contents and meaning: the concepts selected for closer examination are the ones which have been currently in use and which interests the architects the most. Also the transformation in their meaning is demarcating the changes in the space theory postmodern era in general. They are *Place, centre, use, culture, global*, and utopia,

"Place" (Vs. Placelessness)

This concept is related to sense of belonging somewhere, to place attachment. What Thompson (1995, cited in Tomlinson (2004) called *de-localization* and what Giddens (1994) called, *displacement* are to describe the placelessness aspect of globalization. It does not mean the end of the local but it is a complex tranformation into a cultural space. Lack of local belonging means the distancing the time and space.

How changed? Keyder refers to Hall (1993) that the Music emphasized the experiencing of placelessness. It is the global culture which which transforms the relationship between the places we live in and our cultural practices, experiences and identities.

What is the impact? This situation being undefined has both gains and costs. To alleviate the undesired results, creation of special places where people can feel at home has become an attempted resolution.

"Centre" (Vs. Centrelessness)

The process of globalization puts forward the cities on which are focused the fluid capital cycle –which are freed from<the bonds of Time and Place. While the Modernism views the urban spaces as a side-product of community functions, post-modernism views urban spaces as a system, deploying it from its functions (Colquhoun, 1985, cited in Harvey, 1999, p.339). The in-betweenness in time and place had been stressful since sixties and is paralleled withincreasing temporality and fragmentation of public and private areas.

How changed? The centre is the focus and it creates its opposite: The periphery, referring to the unplanned squatter towns surrounding the major metropoles in many Developing Countries. Centre frequently refers to the place where the life is going on with commercial, business activities as well as the entertainment ones. It is where the people are visiting and for most of the time living for 24 hours a day. This concept has changes as there is now *centerlessness*. With sub-regional growth the meaning of the centre is eroded, as many sub-centres began to grow.

What is the impact? Global capitalizm has made itself centreless (Harvey, 1999) The capital moves everywhere and no more one country, one place is the c3entre for growing certain vegetables or fruits, as one can find all variety on the same shelf in the same market an deven on the same shelf.

"Space for Use" (Vs. "Space for Exchange")

Lefebvre in Leach (1997) expresses that user space is lived but not represented or conceived. Therefore, the image kills the richness of lived experiences. The architects must not be inflenced by capirtalisim so much and as a result, must not reduce the world into blue-prints. Instead, they must restore the concern fort he body by letting it experience with all senses the texture, not the texts.

Housing construction became amortazible investments: construction, demolition, reconstruction, renting and emptying property were freed from the ties of the family and local traditions. They made themselves independent from use value considerations. The rent value of the urban space replaced its use-value. Land for exchange began to be very profitable way of exchange, just like any commercial object. The developers, the contractors" and other actors in the housing market, gained a lot out of this Exchange.of urban (public) land –which would otherwise be used by the public officials to improve the urban facilities, including parks, schools, cultural spaces (instead of private ones). "Luxury consumption furniture or equipment in the rooms" (Kıray, 2005) would not be so different than luxury consumed houses. The rich can purchase the fantasy of the architect. High-production and consumption societies of the Western world, due to increasing surplus and incomes can support the selective architecture of the post WWII (Kuban, 1992).

How changed? Space at the urban and dweller scale is for use only, because it is very precious and public! In the crowded cities of the 21rst century, where the housing gap is met by mass-produced housing, many people live in high-rise blocks where the housing units are stucked together and on top of each other, without experiencing the values of neighborhood, proximity to nature, etc. such. **What is the impact?** Currently, the space as a concept has lost it value of being essential asset fort he urban planning and administration. Furthermore, the dwelling space lost its meaning as a basic shelter and use value for the urban dwellller. Typically in a gecekondu, the dweller's aim used to be to minimize the material, space and transportation to work place. Therefore he would be the builder, owner and the user. However, now, he uses is as an investment –this can be observed in the major cities of most developing countries during the last half a century. Squatter house has developed its own sector called informal in paralel and in opposition to the formal housing sector.

"Culture" (Vs. Sub-culture)

Cultural dimensions of globalization are very important. Giddens (cited in Tomlinson, 2008, p.87) complains that it is simplified into cultural Technologies. Capitalism culture is borne out of inclusion of all national cultures in capitalist economy. Displacement and Reembedding (coming from the local) are in constant tension. "In the recent years, the question of what constitutes a region or a nation has become even more confused" (Curtis, 2003:636). On one side there is the standardardization of products, images, fashion, and ideas; and on the other, there is a pluralism of identities, of factions, of confederations and of territorial allegiances. These were in two pararllel processes. In Developing Countries cultural identity was important while in developed countries, native architecture was visible, despite the undermined cultures (S.H.Eldem's regionalist architecture in Turekey, R. Erskine's projects for North Scandinavia are examples)

How changed? The existence of different sub-cultures and income groups / socio-economic groups to live together and simultaneously in the urban areas. Multi-various spaces occupied by various cultures and sub-cultures come together on the TVs, as images to our houses in the evening news; and we live the international or local wars alive, while still remaining unharmed –yet without the ability to stop.

What is the impact? Middle-income people live in the mass-housing projects, the low income live in the peripheral areas, forming their squatter towns based on ethnic, religious or village-based congromolations; . The rich confine themselves within their gated settlements. Thus, despite the common cultural codes shared universally everyone, such as eating pizzas, following fashion, they form their separate identities as a way of defense in a huge and inhumane city. Diffusion of culture with capitalism has made impact on mobilization of labor, real estate, in buildings and therefore in all urban living conditions.

"Global" (Vs. Local)

The human beings are not controlled by physical walls but by other concepts; and the physicality of traditional door and Windows" must give way to metaphorical Windows

of the" VDU console (Leach, 1997). The inflationist setting of the 1980's have made the housing market a profitable sector in İstanbul, because degeneration, capitalistic development and international finance all intersected at this market (Keyder, 2000).

How changed? The local has to do with identity –with respect to natioanlity, ethnicity, religion, gender, etc. It also has to do with the traditions. It may be quite difficulty to preserve such local characteristics througout the time and place, but such scholars as A.Rappaport has scientifically shown that they surpass the time and geographies.

What is the impact? The praising of the global through demolishing the spatial blockings seemingly overcame the local, but actually strengthened instead. Local life is more widespread than the global life, according to the scholars (Tomlinson, 2004) which runs between the airports and computer terminals. This is do because the local constitute most time-space. As space is integrated, the social identity and fragmentation occurred. Place is cut off by time (Harvey, 1999).

"Utopia" (Vs. Distopia)

The concept of Heteretopia is generated by Foucault. One of the scholars have claimed that it is impossible to live without utopias. Utpias have no real space. And at this age of fast transportation and comunication, the near and the far; the side-by-side and the scattered are juxtaposed. The hetrotopias, he claims are the privileged or sacred or forbidden places that are reserved fort he individual who is in crisis either with the society or the environment. It has no geographical coordinates but has a well-defined function, common to all cultures and is time-bound. (Foucault, 1993).

How changed? When J.Jacob attacked utopians she created her own utpia, which she described as a community where face-to-face relations to place, where social interactions were possible, and in which arts and and crafts type economical activities and work capacities dominated. Her utopia was a sincere community with ethnic variety. Currently, Private utopias, degenerated utopias in the form of gated communities are common types in the world.

What is the impact? Most frequently, commercialized and degenerated utopic forms are produced, resulting in the transference of the problem from one place to another, and marginalization of some groups in the community, under the cover of freedom and market rhetorics. In most cases small ares chosen for the utopias although originally, T. More had offered one in which money, private ownership, paid labor and exploitation are eliminated from the community (Harvey, 2008). Yet, when the real history is neglected, the utopia may fail.

CONCLUSION

The post-modern cultural theory is expected to shed light on the dynamic relation between architecture and society. Only in the post-modern time, the pluralism and tolerance can increase. It leads to the "situationist knowledge", which is dependant on the gender, ethnicity, upbringing, social class, age and professional knowledge, and which also explains kitsch and popular culture. "Critical transformation" is a viewpoint unknown in modern theory. Modernism was reacted by the post-modernists after the WWII, for their monotonous work and assumptions, values. They claimed themselves as pluralistic, tolerant to different solutions but they themselves were criticized by the Marxists as remaining alien to daily life and not producing solutions to the problems they identified in Modernism. As a reaction to the Post-Modernism's relativity and tolerance towards various solutions without offering standard criteria to select among them to implement, New Pragmatism evolved (Doltaş, 2003). Its main idea was that the Post-Modernism inquired into modern epistemology by using ontological doubt, which was good in the way that they would not accept the primacy of the Western intellectuals, as the modernists did, but they did not offer any solutions to the dilemmas in future of a heterogeneous and multi-cultural society, and their ethical attitude was not transformed into ideology. The exhausted post-modern thought will be filled up with new cultural and political thoughts in future, as mandatory since the unbalances and political and cultural interactions will grow more and each individual will be affected in varying terms by his particular situation. As the city is a "living organism" one should choose only those projects which promise a complex, integrated, contradictory and meaningful future"

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SPONTANEITY OF SOCIAL RE/DE-CONSTRUCTIONS: PLACE-MAKING PRACTICES IN 'LOOSE' SPACES

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ABSTRACT

This study states an argument for 'loose' spaces and place-making practices allowing spontaneous social re-productions and/or de-constructions. Space becomes 'loose' - a social construct - a 'place' where it accommodates unintended and unexpected activities as well as planned, certain assigned functions. Here, these unplanned activities are called as placemaking practices. Place-making can be described as the entirety of the physical and mental relations with space that occurs along with a person's (or a group's) settling down to a new space and transforming it into his/her own 'place'. This process is extremely relevant to the immigration phenomenon because; it illustrates how immigrants can construct a network of useful relationships and meaningful activity patterns in a new environment. In addition to that, they can be seen also in the habitual constructions that a person (or a group) memorizes the routine and everyday experiences in space. Another form of these practices can be defined as unplanned events which create otherness and diversity causing crisis for the authority. All of them indicate the transformation of space into 'place'. At that point, to comprehend the placemaking practice, the difference between space and 'place' should firstly be determined. This difference can be clearly seen in the literature of humanistic geography and philosophy however, it is not that much clear in the literature of architecture. Can every kind of space be called as 'place'? Space is the given, prepared, imperious but, 'place' is the created, independent, subjective. How can space turn to a 'place' for unplanned 'events' and fold its social meaning over itself continuously? In this paper, thinking on the spontaneity of placemaking practices re/de-constructing the semantic of space. 'loose' spaces illustrating these forms are being examined. This research is being done through a theoretical discussion and a visual reading on various cases.

Keywords: Place-making, Space, 'Place', Spontaneity, Social construction

INTRODUCTION

Social constructions are spontaneously re/de-constructed through experiences and practices and exist continuously changing. All practices varying from one to another differentiate social compositions. For this reason, classifying those fall short to understand the entire which is constructed by series of practices. Every composition inside itself accommodates actors both affirming and excluding it. Seeing these

actors as 'the same' of each other cannot go beyond generalizing the social composition and reducing it into a single sample. To comprehend social constructions, it is especially and firstly needed to avoid from this fault.

Place-making and 'dwelling' practices of societies and also their conventional and habitual activities constitute their social constructions. All of those pass on a stage; it is the space, changing its meaning through the alteration of the social construct and also being reshaped by the variety and disparity of place-making practices. Space occurs in the practices produced by the dynamic social construct. It loses its indispensible condition, produces the 'eventual' and become 'loose'.



Image 1. It's like a visualization of a social construction, spontaneously changing through practices. (Taken from www.wefeelfine.org)

'Loose' spaces carry on several practices; familiar-strange, ordinary-anomalous, innocent-annoying, suddenly-routine, right along with the planned activities or independently. By this means, open and public spaces of the city turn to a livable, alive social construction, meaningful 'places' and subjective constructs. Before discussing 'loose' spaces enabling place-making practices and subjective comments, the differentiation between space and 'place' will be gone over briefly. In the next part, the place-making practices re/de constructing the social construction spontaneously will be discussed. Next, the structure of loose spaces will be defined through examples. In the last part, the spontaneous structure of place-making practices and their 'hybrid' appearances reflected to space will be described through immigrants' everyday life and the experiences with the forced immigration.

A BRIEF ARGUMENT ON SPACE AND 'PLACE' DIFFERENTIATION

Space is over everything, covers our outside. It is the only way to be in the world for human. We don't have anywhere without 'where' – 'space'. On the other hand, we live in more than physical forms. We hold on spaces with various kinds of ties, every tie with space modifies it, there in the points we create 'places', 'place' is the way to communicate with space and to hold on to the world. For many years, the dynamic and gregarious relationship between space and 'place' has been argued. An American philosopher, Edward Casey (1997), in his book: 'The Fate of Place', begins his long journey on 'place' by accepting that 'we are immersed in place and could not do without it...we are surrounded by places...nothing we do is unplaced' (Casey, 1997: ix). He emphasizes 'place' as a deeper way of space. For Casey, we are immersed in our 'places' to exist, to live, to survive and we are bound to it. On the

other hand, this immersion occurs through our body carrying our thoughts, minds and experiences. Therefore, space is perceived and constructed through our body and this constructed subjective space of existence is best described as 'place'. 'Place' is space as constructed by a situated subject.

However, what if we think 'place' as a mental thing not a physical part of the space? 'Place' can be described by invisible feelings and thoughts. Starting from Plato's Timaeus, Casey (1997) emphasizes different meanings of 'place' and space in modern Western thinking. Plato explains space as 'a form, a matrix for particular places, somewhere but not the specific place'. On the other hand, 'place' is 'the discrete topoi that fully formed sensible bodies occupy the locus' (Casey, 1997: 41). In Aristotle's Physics, he projects two variant kinds of 'place': 'the common place', 'in which all bodies are', and the 'special place' that is 'the first in which a body is'. He describes 'place' in eight senses of being in something, makes reference to 'vessel', 'to be in a 'place' is very much like being in a vessel, 'place' is more than a matter or the form' (Casey, 1997: 54).

These two starting points encourage to think 'space' as a huge physical form covering things and 'place' as a specific location stating under space but carrying some meanings more than being only a form. 'Place' can be only in the 'mind' or in a familiar feeling or it can be adherent to an object. We create the 'place' inseparable with space, but 'place' is not obliged to boundaries to exist in each time. 'Place' can be a feeling more than a physical form or space, containing the familiarity, relationality (sometimes belonging but not necessary), experience in the mind (Tuncer, 2009a).

Every space can be hanged on to but there is not one way of hanging on to a space. A Chinese-American geographer, Yi-Fu Tuan (1977: 138) describes space as *'movement and freedom'* and place as *'pause and security'*. Space is naked, stays as it is but, the meaning, character, variety of 'place' changes for everyone. Because, we give meanings to spaces, we experience them, live the memories and create 'places' to survive. As a result of this, space can be an exile or a home, as it is said in Thomas S. Eliot's poem 'To the Indians who died in Africa', 'every country is home to one man and exile to another'.

The French philosopher focused on everyday life in his significant book; 'The Practice of Everyday Life', Micheal de Certeau (1984) expresses once again the difference between space and place notions. De Certeau (1984: 117) describes space by 'action' and place by 'dead'. De Certeau's reading is a reversed terminology of Heidegger's. While the previous writers were deifying the place, de Certeau defends and reawakens the space. He moves against the others. However, despite of the differences in thoughts, all of the writers revised here, are all in the attempt to notice the differentiation between the world-life-structure being there and meanings we create in this world. De Certeau uses the words 'location' and 'proper' to describe place, 'movement' for space. He considers the lively streets passing people through them as spaces, the buildings and the other manmade things staying there as 'places'. To Marc Augé (1995: 79), de Certeau doesn't think spaces and places as opposite things to each other. To him, 'space is used place, a point where dynamics meet'. Street, described as a geometrical form by urbanism, transforms to a space by the passengers walking there.



Image 2. –a highway illustrating the 'non-place' –a metaphor of 'home' –a homeless makes his 'place' inside an ATM box.

After all of these discussions on space and place differentiation, it would be easier to comprehend the importance of place-making practices.

PLACE-MAKING PRACTICES: RE/DE-CONSTRUCTING SOCIAL CONSTRUCTS SPONTANEOUSLY

Place-making practices can be described as the entirety of the physical and mental relations with space and the habitual constructions of people transforming space into their own 'places'. In this study, place-making notion is defined by two ways: the first is the physical 'relationality' of a subject that even a researcher can observe from 'the outside'; the second is 'dwelling' in the mind, in other words, accepting to dwell in to a new space and attaching it in the mind and by the feelings.

Bernard Tschumi's La Fresnoy in Tourcoing, France, has a 'place' created as an inbetween space for events, open to miscellaneous relationalities. It is expected to build and create itself spontaneously.

'Between the old roof and the new is an *'in-between'* space, which by the application of pathways and stairs can become a valuable asset to those, using the building...so that the in-between space provides ample potential for *'events'*. The in-between space has been transformed into a place for fantasy and experiment.'(http://www.architexturez.net)

According to the Canadian geographer Edward Relph (1985), the relationality of people can be related with the feeling 'belonging' or 'feeling at home'. For him, to experience places, time and memories are necessary and important.

'Relationships to places need to be strong and positive; sometimes there is a strong affection (*topophilia*) for particular places, but this may be paralleled by an aversion (*topohobia*) for other places.' (Relph, 1985: 27)

The German philosopher Martin Heidegger's discrimination of building and 'dwelling' seems to be related with the distinction of space and 'place'. Seeing them as end and means makes it worth to re-consider the bond of space and 'place' in this context. As *'not every building is a dwelling'*, space also doesn't guarantee that 'place' would exist inside it. Both space and building make reference to a rather physical situation.

On the other hand, like place, 'dwelling' occurs in mind. That's why the truck driver is at home while driving on the highway, because highway becomes place for him more than a space. Heidegger's notion of 'dwelling' which is 'to build' comes from the German '*Bauen*', the Old Saxon '*wuon*', the Gothic '*wunian*' which means to remain, to stay in a place. '*Wunian*' says more distinctly how this remaining is experienced, means to be at peace, to be brought to peace, to remain in peace (Heidegger, 1971: 147).

'We attain to 'dwelling', so it seems, only by means of building. The latter, building, has the former, 'dwelling', as its goal. Still, not every building is a 'dwelling'...'dwelling' and building are related as *end* and *means*.'(Heidegger, 1971: 144-145)

An American environment-behavior researcher David Seamon (1985) defines 'dwelling' with the movement-rest relationship. He thinks the term 'movement' which means 'newness, unfamiliarity, exploration and courage' is related with journey and the term 'rest' as an aspect of 'order and familiarity' is associated with 'dwelling'. Form him, 'the deepest manifestation of rest is dwelling'.

'...A pure form of 'dwelling' is probably never possible in practice, but this fact doesn't dilute its significance for daily life. 'Dwelling' can be seen as an aim to strive for, and one need is for people to become more self-consciously aware of their degree and mode of 'dwelling' and to seek ways in which they might better dwell...' (Seamon, 1985: 227)

In this definition, the terms and the situations of 'dwelling' can help to understand and to investigate the mental bound with space. 'Dwelling' is more connected with the sense of place and the inherent structure and feelings to the place of a human-being. This is slightly different from relationality, because 'dwelling' is directly related with the invisible occurring in the mind. However, relationality with space is more physical and observable.

Situations of Place-Making in 'Loose' Spaces

On contemporary, the need for looseness and common uses has been increasing on public spaces which are privatized rapidly and have more explicit limitations. In such conditions, it is getting more important for space being 'loose' and to give a chance for different uses. 'Loose spaces give cities life and vitality. In loose spaces people relax, observe, buy and sell, protest, mourn and celebrate. Loose spaces allow for the chance encounter, the spontaneous event, the enjoyment of diversity and the discovery of the unexpected.' (Franck and Stevens, 2007: 4)

In their edited book 'Loose Space' (2007) Karen Franck and Quentin Stevens examine functional and behavioral practices spontaneously occurring in public urban spaces which are not planned for those places. According to their thesis in the book, space becomes 'loose' through these practices which enrich, diversify and keep alive those places. All of the texts in the book seem to be building an argument not against but for 'looseness'. 'For a site become loose, people themselves must recognize the possibilities inherent in it and make use of those possibilities for their own ends, facing the potential risks of doing so.' (Franck and Stevens, 2007: 2)

Some types of spaces are looser and more permeable than the others in terms of their configurational structure. Some of them present more complicated connections and therefore, richer relationships and choices. However, it is the people's actions and their creativeness on using the opportunities of space that make it 'loose'. *'In between the more constraining, the private and enclosed places of the city, lie public spaces, often outdoors, where definitions and expectations are less exclusive and more fluid, where there is greater accessibility and freedom of choice for people to pursue a variety of activities.' (Franck and Stevens, 2007: 3) Those places are the breathing areas, giving a chance to the spontaneous, the risky, the unregulated and the unexpected.*

In this text, the activities making space 'loose' are called as place-making practices. These practices are the spontaneous, momentarily, suddenly, temporary compositions that one can constantly encounter in the everyday life in Istanbul. In this part of the text, two types of place-making practices are discussed. The first is the patterns of individuals or groups which are accepted as routine and ordinary. These are the habitual structures occurring in the daily experiences and routines. They dwell in their situated places in time despite of being found odd by strangers and newcomers. Even their periods and locations change, the pattern of the practices are accepted and memorized. These spatial behaviors surprising strangers become an implicit, familiar, acknowledged phenomenon for daily users.



Image 3. –the vivid routine and 'loose' structure of Kadıkoy Bazaar –the shoe repairer makes his 'place' on the corner every morning (Photographed by the author) –In Besiktas, there was a tea garden near the deck which people were used to waiting for the steamer, even if it has gone, people still want to sit there because of their habituation (Photographed by the author).

The second type of the place-making practices is the unregulated activities creating diversity and difference that cause crisis for the authority. Even if they are planned or allowed protests, they still keep their potentials of being trouble for the authority. Spaces are getting tighter and become non-permeable in this type of resistance situations. *'Through a variety of mechanisms, behaviors and meanings in social space are locked down. Municipal authorities are often the agents of this fixing, often in concert with wider economic, social and political forces.'* (Franck and Stevens, 2007: 30) Although and on the contrary space erases these meanings and reconstruct them. Permeability and looseness arise as a response against the authority. The city itself and the citizens resist against to this tightness. Even though

the control is dominant, leakage continues. 1 May Labour Day, 'Newruz', 'Hidrellez' and Homosexuals' Celebrations can be examples to this type of place-making practices.



Image 4. –1.May.09 Kadikoy district, space became tight (Photographed by the author) –24.Jan.07, space became 'loose' for Hrant Dink –'Foucault was right', a graffiti in Moda, a surprising sign (Photographed by T.Gurkas).

As examples for the unregulated events and conditions causing crisis can be the hawkers, peddlers, and graffiti. The peddlers, selling variety of practical, functional things, make their places in all types of crowds. They spread unrestrainedly and cause crisis for the authorities, so graffiti does the same in terms of their contents. Graffiti of the characters, groups and organizations making their place on the walls usually cannot be controlled and give some hints about the place. Finally, one more example can be given for this type of place-making practices. It is the exploration of the space and through these explorations; abandoned sites and buildings are used by homeless people and laborers. By this means, the structure of space becomes loose and creates a new meaning.

Immigration, Habitus and the 'Other'

Immigration factionalized by the system also causes crisis for the authority. While immigrants' 'unwanted, unregulated' coming to the city and making clustered places through their habituations trigger the crisis, these compositions alter the order social constructions spontaneously in due course. For this reason, in this part, as a special space of entity of place-making practices, immigrant spaces are being examined. In addition to that how immigration phenomenon and immigrant practices deconstruct the social construction is tried to be shown through the literature.

Immigration deconstructs the existing structure, adds new meanings and folds it over itself again. By this effect, spaces become 'places' where immigrants illustrate how they can construct a network of useful relationships and meaningful activity patterns. Immigrants mentioned here are the Kurd families forced by PKK and government authorities to immigrate, from the beginning of 1990s. Except discourses on their general situation, especially in visuals the study gives a look to the streets of Kurd clusters living in Istanbul, Samatya. The syntactical and physical features of these streets support to observe the relationality of immigrants with the urban space. They give the opportunity to read the situation of 'liminality' through the space (Tuncer, 2009b)

Yilmaz (2008), in her study carried out at Tarlabasi with Kurd families, explains survival strategies of Kurd households through the notion of 'habitus'. She defines how such a position provides an expansion by two sides: 'on the one hand, the information on how social practices can be reproduced in the individual coherent with social structure can be acquired, on the other hand, it can be observed how these practices harmonize with or transform themselves, or on the contrary, how they resist against the newness when came across with the new circumstances.' In other words, the heterogenic appearances of immigrants in the city, their strategies of harmonizing or conversely resistance of maintaining their village life come out because of their 'habitus'. They hold on to the spaces by their cocoons knitted with their habitual life styles, origins, conventions, communal-cultural structures and by their permeated practices. For this reason, thinking on the immigrants without their 'habitus' would be a reduced attitude. Then, it is needed to open out the conception of the French sociologist Pierre Bourdieu: 'habitus'.

Bourdieu emphasizes that the conception of 'habitus' points to understand the 'practice' in its temporal logic and indicates that an important function of this notion is its providing disengagement from an unclear contradiction. For him, 'habitus' states that information objects are not recorded as passively, they are constructed (Bourdieu ve Wacquant, 2003: 110). Bourdieu explains that 'habitus' is a system of dispositions that is of permanent manners of being, seeing, acting and thinking or a system of long-lasting schemes or schemata or structures of perception, conception, and action (Bourdieu, 2002: 43). 'Habitus' manifests the individual, the private, and even the subjective are all societal and collective. 'Habitus' is a socialized subjectivity (Bourdieu ve Wacquant, 2003: 116). In other words, 'habitus' seems to be a 'residue' of the social construction settled into an individual's deepness. It shows both this 'residue' orients one's ideas, habits, practices and the social class, the time, the environment and the character which the individual is at the moment influencing this residue. Wacquant expresses that one of the important features is its indelibility but it is not static and immortal. Then tendencies are being died out and they can be undergone a change, melted, dissolved and even broken down (cited by Yılmaz: 2008). 'Habitus' which is not static needs time and repetition to be dissolved by new constructions. It is not expected that an immigrant can easily be scraped from his 'habitus' like an extricable



Image 5. –an immigrant woman plucks wools on the street (Photographed by the author) –wet clothes drying on a line from window to tree (Photographed by the author) –an immigrant woman tails green beans in front of her house (Photographed by the author). According to Ian Chambers (2005), with the cultural limits and crossings immigration is a matter which is deeply scraped to the journey programs of several contemporary arguments because immigration and exile are discontinuous existing situations and a way of fighting with the outpaced place (Chambers, 2005: 10). Looking from this type of view, forced immigration seems to be an exile; it agitates the presence and makes the belief of home become lost. To Sema Erder, the immigrants have to use the existing structures and also dynamism channels to survive in immigrated places. In the case of Turkey experiencing a sudden and a wide immigration, the immigrants not only affects but also changes the structure (Erder, 1995: 106). Istanbul is a dynamic city carrying the alteration of the immigration waves, diversity and continuity. For that reason it is a metropolis still having pull ability.

The contemporary difficulty of the immigrants is being 'the other' in consequence of their ethnical origins, poverty, and peasantry and being a stranger. As Işık and Kaya (2009: 225) state that these immigrants are constantly marginalized in the cities and in some cases they pretended to be the guilty of all problems. As it is seen in the quotations of Danış and Kayaalp's (2005: 296-298) study, immigrants are found odd and unwanted: 'Kurds came and here is spoiled. They do not even know how to walk, wear and talk...', 'Kurds, dawdlers and Gypsies came from Anatolia. Here was cultural...the life was different...' These typical othering reactions are for the deconstruction and alteration of the social structure. On the other hand, according to Yükseker (2008: 236), the Kurd immigrants interviewed with in Istanbul have the perception of their exclusion especially in the circumstances of renting a flat, finding a job and having an education. However, to the immigrants, their perception of exclusion is related with their ethnical identities not with being an immigrant.

Such a discrimination spontaneously occurring in the society can be named as the crisis of the social construction creating its 'others'. Even if the construction creates, it blames and excludes 'the others'. It never accept the others as a production of itself vice versa tries to assimilate or cast aside them. However, the construction is flawed and continues to generate its 'others'. Immigration is also a crisis moment agitating the social structure. It is not expected that every kind of immigration or immigrants create crisis yet here it is known that the discussed Kurd immigrants forced to move became 'the others' causing the crisis. They are seen as invasive of the order. In this context, it can be claimed that immigration and immigrant can de-construct the structure and creates his own language in space.

Özçalik (2008) points out to a dangerous mistake on the issue of 'the others': the diversity inside the others is not being noticed. The problem is the homogenizing the groups and reducing them into a single object. It can be come across in the interviews very frequently: '*Kurds/easterners/provincials/immigrants...ruined Istanbul;* they did not appropriate their environments...' This type of generalizing, reducing approaches and social discriminations cause reactions of the otherized groups. It is not possible for discriminated cultures to coalesce with other cultures. Whereas Lévi-Strauss (1994: 54) indicates that '*cultures succeeded on actualizing the most cumulative history style are not the single ones, on contrary they are the cultures which actualize the coalitions and combine mutual operations*'. He overrates multicultured structures and combinations of them.

When immigrants move to Istanbul, spaces they usually have the chance to dwell are the slums (gecekondu) and/or segregated, derelict urban fields. Kurd immigrants are seemed to dwell in such 'loose' areas like the all 'others'. On the other hand, the structures of those spaces are seem to be variable, temporary, slippery and do not give the opportunity to put down roots precisely because of these features, this type of spaces gives the chance to the others to dwell. They support heterogeneity and variability. However, these spaces are not homes; they are the spaces which immigrants compulsorily hold on.

These spaces are not ghettos. They always contact and intertwine with other cultural spaces and structures. For that reason, they continuously alternate their structures and enrich as well. These spaces exhibit 'cultural bricolage'. By this feature, they seem to be resembled to the spatial association of the idea *'rhizome'* which Gilles Deleuze and Félix Guattari advocate. To Ayhan Kaya (2004), the writers try to describe a different field called 'third space' or 'third culture' sheltering the cultural richness.

The *'rhizomatic'* idea has a structure excluding dual contradictions conversely, valuing the spontaneity and pluralism. To the quotation of Newman (2001), Deleuze offers a *'rhizomatic'* archetype avoiding dual senses, unities and essences and trying to find multiplicities, pluralities and entities. Against the regularly growing arboreal system *'rhizome'* is an anti-authoritarian idea image and an alternative based on the metaphor of 'couch grass' casually growing without getting noticed. Immigrant spaces can be seen as 'rhizomatic' fields sheltering the 'couch grasses'.

'...Diaspora, immigrants and refugees are humans having distinctive characteristics and identities and living in the geographies of cultural in-between plateaus which they have created. Mid zones or 'third spaces' give 'others' a chance to perform an equal dialog.'(Kaya, 2004)

EPILOG

From the beginning it is claimed that all of the practices generating social constructions are spontaneous and particularly some spaces much more enable to these practices. By the experiences and practices of the subjects, social structures spontaneously become loose and inverse and then re-generate themselves. In the process of 'dwelling' and place-making all appropriation practices occur spontaneously in immigrant spaces. It can be claimed that these spaces are 'rhizomatic' social compositions. Here, holding on to the space gets easier. The existence of 'us' and 'the other' at the same time and togetherness of different alternatives encourage appropriating and accepting. For that reason, in immigrant streets and neighborhoods coming across with a variety of place-making practices is possible because, those are the products of different 'habitus'. In this context, the notion of 'habitus' can be adapted to a definition: 'the entirety of new experiences of immigrants' gained in the city and the old practices brought by the social residue from the rural to the city'. Then, evaluating the immigrants and their situations in the city, thinking them with their backgrounds - 'habitus' - will be useful to comprehend the immigration phenomenon and the diversity of their place-making practices through spatial paths. Immigration cannot be thought without its history. The structure and the subject should be considered together. It should be accepted that the social structure and immigrants have a mutual and intertwined relationship. While social structure alternates the *'habitus'* of the immigrant, the practices of the immigrant force and reshape the construction as well.

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THE CONCEPT OF VOID AS SPATIAL EFFECT

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ABSTRACT

The aim of this study is to analyze the effects created by void in space. These effects are discussed in terms of surroundings of void and objects surrounded by void. In this study, effects of the created void to the architectural structure are highlighted. These effects are examined with respect to the contribution of void to the interior space, exterior space, and urban space over various examples.

The concept of form in architecture is the integral and general order of the object/mass or void/space entities. The space created by the form is basically the art of design and description of void. Space is a living void; it is created with arrangement of voids. In this way, voids are defined and converted into different space categories. In the forming of the space, voids are obtained by additions to the general form or deductions from the form. These deductions obtained on the forms or voids formed with different combinations of forms add richness to the interior, exterior, and urban space in physical and perceptual size.

Effects of voids are discussed mainly in terms of form, function and perception:

- Effects of the Void on the Form
- Effects of the Void on the Interior Space
- Effects of the Void on the Exterior/Urban Space

And the importance of the effects of voids on architectural design is emphasized.

Keywords: Void, Form, Space, Constructional-Functional-Perceptual Effect

INTRODUCTION

This study handles the "void" concept under "buildings as construction" as a part of the main subject of the congress. In this context, "void" is evaluated in the scope of deduction/diminution process among those applied to the architectural form. This process points out to both deconstruction and reconstruction concepts. The fundamental objective of the study is to analyze the way the "void" concept is dealt with in the selected examples, to interpret the void concept over these analyses and to open it to discussion.

As a result of the selected examples and their evaluation, it is evident that reaching absolute conclusions as to the void concept or obtaining indisputable results are not possible. The study aims to take a different approach to the void concept and to try to interpret the effects of the concept on space and form from this perspective. The examples can be multiplied, selected with different reasons, classified according to periods or designers and evaluated from different perspectives. In this scope, the comments in the study should be considered as the original thoughts of the authors.

ABOUT THE RELATION BETWEEN SPACE AND FORM

Space and form have been present as the two inseparable concepts since the beginning of architectural activities.

Space is usually defined as limited area. This area is said not to be drawn with physical elements all the time and to exist in the minds of people; a limited void is mentioned. Another concept which is frequently mentioned in describing space is human and human relations, (Gür, 1996).

There are also conceptual ones in the space classifications. The classification made by Norberg-Schulz as; pragmatic space, symbolic space, existential space, architectural-structural space, and abstract-geometrical space, (Norberg-Schulz, 1963).

Form, on the other hand, is identified with "plastic and graphic expression of a certain theme in arts", "any separate part of a whole, shape", "any element or volume taking up in the three-dimensional space in architecture" or "the general order of the object and void" in definitions referring to common concepts, (Wrong, 1972; Onat, 1995; Hasol, 1995; Ching, 2002).

The form is a fact full of functional, spatial, spiritual, symbolic and semantic etc. actions specifying the relations of an architectural product with the physical and social environment. The decision about form depends on various factors, criteria and limitations affecting the architectural design. As well as a number of determinants such as the objectives of the investment, functional requirements, user tendencies, land and environment data, technology, finance, resources, standards, construction rules, etc.; the knowledge, sophistication, skills, world view, value judgments, purpose, psychology of the architecture also play a significant role in the form decisions, (Onat, 1995).

Form is handled in all fields of art and can be considered to be more abstract by nature compared to the space concept. Space, on the other hand, is more physical as it also includes human relations and comprises the utility concept.

Form in a sense is the cover of the space, while the space is the version of the form with utility. They have a relation resulting in one getting ahead of the other. Therefore, all abstract and concrete discussions on space and form agree on the idea that they are inseparable.

Since the day aesthetic and beauty concerns existed, there have been aesthetic statements on form and this process still goes on (Vitruvius, 1960; Corbusier, 1986; Tunali, 1979; URL-1). Considering the form-geometry-architecture relationship, in ancient times, square, circle and triangle were the prominent shapes. Forms deriving from these shapes were frequently used, as they were considered to be "most beautiful". Thus, basic geometrical forms were dominant in the architecture of the ancient times due to this and similar reasons, (Table 1).

Pyramids of Giza, Egypt	Parthenon, Greek	Colosseum, Rome	Pantheon, Rome

Table 1. Examples of civilizations where basic geometrical forms were dominant

It would be insufficient to mention only the discussions about the physical dimension while dealing with the space and form concepts. It is because both form and space include semantic expressions, as well. Since ancient times, considering the use of basic forms in architecture, it can be said that the pure geometry of form has been deformed day by day, additions and deductions have increased, and the void effect created in interior and exterior space is handled not only with functional, but also formal concerns. The basic forms dominating the architecture in the course of history are reshaped based on the changes in the design perspective and are transformed under the effect of these changing design perspectives. When we examine the historical development of architecture, we clearly see that the architectural space and therefore form have undergone physical and semantic changes.

Şentürer, in the study that discusses the relationship of the architectural form with meaning in order to reveal this change, analyzes the contributions of the architecture in the aesthetic phenomenon as "plastic form" and "semantic form" and offers a comparative historical analysis during the civilization history. The evolution that the architectural form has undergone based on the aesthetic phenomenon is also examined experimentally in this study, (Şentürer, 1995).

The change that space has undergone functionally and aesthetically in time is seen in concepts such as; order, hierarchy, flexibility, variety, fluency, continuity or those like integrity, fragmentation, disorder, and contradiction. Likewise, the functional and
aesthetic change that shapes the form is apparent in concepts like; ratio, proportion, symmetry, repetition, balance or like chaos, illusion, and complexity. That these concepts come to the fore or lose their importance from time to time is very significant in the context of this process.

All these concepts regarding space and form are moved from one to the other in the course of history. Also, this change that space and form have undergone together should be considered based on the change and development in theory, discourse, technology, material, time etc.

ABOUT THE RELATION BETWEEN VOID AND FORM

Depending on this development and change process summarized above, architectural form is also evident to change its expressions. Basic geometric forms leaving their marks on the architectural process have gained various expressions in the light of all discussions, based on time, as well.

The deduction or diminution process mentioned in this classification forms the core of the "void" concept, the base of this study.

The lexical meaning of the void is "cavity, hole, unclosed space" according to its Turkish translation "boşluk", (URL-2). And in English, it is defined as "nullity" in the dictionary. In another definition, void is "space with no bodies in" and identified as the opposite meaning of fullness, (Hançerlioğlu, 1993).

Conceptually void is defined as "nonexistence, nullity", while spatially it gains a different meaning than its dictionary definitions. Void in space is a "place" incorporating activity. Therefore, this void created in form based on space indeed creates a "place". Or from a different perspective, void itself shapes the form and this form shaped by void creates the space.

These conceptual phenomena that void undertakes go well beyond formal classifications. Therefore, "void, space and form" will incorporate such concepts as existence-nonexistence, interior-exterior, place-placeless conflicting-contradicting each other. Void in form can be created with various reasons like functional, semantically, aesthetical, conceptual etc. depending on these relations.

The created void is assembled to obtain various effects in the space. These spatial effects are; balconies, terraces, entrances, masses taken from the ground, atriums, galleries, courtyards, places connecting two structures and enabling passage, interior-exterior spaces that are able to create a field of vision in the whole form, vistas, orientation effects, surprising spaces, etc.

As stated above, void mostly responds to functional requirements, while from time to time it is made only due to the form's own aesthetics and the semantic effect it will create. Void in form adds value to the space in many aspects. These can be summarized as spatial varieties of interior-exterior space (courtyards, entrances, terraces etc.) and visual utilities of interior-exterior space (façade voids, urban voids, voids empowering perception...).

Table 2. Effects of void on form



Designers express in their discourses that the effects they create depending on their concepts, their reasons to create voids in space, for instance, are not only caused by aesthetic concerns, but many other reasons, as well.

Table 3. Simons Hall-MIT, Steven Holl



Simmons Hall-MIT, Steven Holl, Cambridge, Massachusetts, USA, 2002

When Steven Holl was designing the Simons Hall-MIT construction, he was inspired by the porous, natural form of sea sponges and came up with the idea of this urban space design on the micro level, "isotropic porosity", in other words "visible porosity", which had the concern not to block the view of neighboring constructions as well as to give motion to the whole building by big voids created by taking them out of the basic form (URL-3). The effort to create voids in space and form, as you see, depends on various factors physical, environmental, conceptual, semantic etc.

SELECTION OF EXAMPLES AND ASSESSMENTS

The examples analyzed in this study were started at the end of the 19th century and at the beginning of the 20th century, the beginning of the Modern Period. The buildings selected from the start of the modern period until today have the effects of the modern and post-modern periods. Considering that the characteristics of the period will have an influence on the shaping of these buildings, the process will be summarized below.

After the Industrial Revolution, we can talk about "Modern and Post-Modern Architecture" in general. Modern Architecture is defined as the architectural movement beginning in the aftermath of the 19th century Industrial Revolution, and responding to the requirements of the day, the sense of art and the construction technology, taking the demands and developments in the society into consideration. (Colguholin, 1990; Besgen, 1996). Jencks defines postmodernism, which is a protest against the uniformity of the Modern Architecture, as a semantic link established with the past in modern grammar and characterizes 13 proposition of Post-Modern Architecture, (Jencks, 1997; Beşgen, 1996). Its difference from the Modern Architecture's sense of homogenous space is an outstanding, baffling, complex space having many patterns and colors, nevertheless it does not integrate the sense of spaces, but rather disintegrates. Venturi says "more is not less", although the expression of modernism "less is more", (Venturi, 1991: 17). Contrary to the modernist approach of pure, simple and functional structures, postmodernism does not need to find some reasons for the building's form. In the Postmodern Period. there emerged many architectural approaches similar or contrast to each other, sometimes styles defined in the identity of their architects, and sometimes designers denying the styles in architecture.

Based on the period summarized above, in this paper, the evolution of the "void" concept underwent, depending on form was developed based on the classification of Onat, in his study on architecture, form and geometry. Classifying the processes applied on the architectural form in his study, Onat categorizes "deduction/diminution" which is a process applied on form as deductions or diminutions in the processing of basic forms, additions in the processing of basic forms, the combined application of deductions and additions, divisions of the basic forms, and the integration of basic forms, (Onat, 1995). The examples selected in this study deals with the deductions and diminutions, among the processes applied on basic forms from a different perspective. In this context, the selected examples are comprised of structures handling either of these processes.

These examples examined in order to create a platform for discussing on the evolution of void in form during this process were selected among the works of the architects standing out with their world-scale discourses and practices. During this selection, we did not stick to the relation of these examples with the architectural styles and the examples were selected among those where the void effect is easily perceived and understood, as a result of quite a comprehensive scanning based on

the start of the Modern Period. Another selection criterion is the distribution of the examples during the period from the beginning of the Modern Period until today.

These 15 examples selected depending on the void effect were assessed according to the <u>form</u>, <u>function</u> and <u>perception</u> main-concepts. These main-concepts were used in preparing the assessment tables. Each main-concept was evaluated according to the sub-concepts as explained below.

- Form: It is based on the assessment according to the effects of void on form on Onat's classification and examined the deductions or diminutions in the processing of basic forms under three sub-headings: Lateral Deductions, Deductions from the Top, Comprehensive Deductions. Some examples couldn't find their places in this classification. These examples were handled with "other" item.
- Function: the spaces and places influenced by void based on its effects on interior space were determined and the relevant ones among them were marked. These are; Entrance, Gallery (interior space), Atrium (exterior space), Courtyard, Terrace/Balcony, Mass (general), Ground Floor (breaking), Façade, Circulation, and Transition-Access.
- Perception: the sub-concepts of from depending on the effects of void on exterior-urban space were formed and the relevant ones among them were marked. While determining the outstanding concepts in buildings, those mentioned in the discourses of various periods and those related to "void". The permeability, redirecting and activity concepts were handled as general concepts indicating void directly. Other concepts were determined to be unity, hierarchy, complexity, contradiction, dynamism, fragmentation, and carving. These concepts were all considered as concepts prominent in understanding, perceiving and using the void phenomenon. In the analyzed buildings, the presence and the effect of these concepts were tried to be investigated.

The examined and assessed examples were shown in the table 4.

1		FORM	FUNCTION	PERCEPTION
	1 - 1	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
00.05			Entrance	Permeability
Z	Villa Savoye	Lateral Void	Gallery (interior space)	Redirecting
B	Le Cerbucier	Overwheed Veid	Atrium (exterior space)	Activity
H	Le Condisier	Overheau voru	Courtyard	Unity
A	House	Comprehensive Void	Terrace/Balcony	Hierarchy
ID AN	Titouse	comprenensive rota	Mass (general)	Complexity
	1928	Other	Ground Floor (breaking)	Contradiction
			Facade	Dynamism
20			Circulation	Fragmentation
			Transition- Access	Carving

Table 4. Analysis Table (Selected Building from 1 to 15)

		FORM	FUNCTION	PERCEPTION
	2000	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
-	Farnsworth House	Lateral Void	Entrance	Permeability
S			Gallery (interior space)	Redirecting
ō	Mies van der Rohe	Lateral Void Overhead Void	Atrum (exterior space)	Activity
E4			Courtyard Torrow Release	Unity
Ð	House	Comprehensive Void	Mana (nameral)	Hierarchy Complexity
AI			(mass general)	Complexity
A	1946	Other	Facade	Druomiem
OI			Circulation	Erogmentation
A(Transition Access	Coming
11255	1		TRANSMONT ROOMS	Carving

		FORM	FUNCTION	PERCEPTION
	and the second	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
M	Art and Architecture Building	Lateral Void	Entrance Collegy (interior grage)	Permeability Radimating
AND FORM	Paul Rudolph	Overhead Void	Atrium (exterior space) Courtyard	Activity Unity
	University	Comprehensive Void	Terrace/Balcony	Hierarchy
			Ground Floor (breaking)	Complexity
A	1959	Other	Facade	Dynamism
0		2	Circulation	Fragmentation
2			Transition- Access	Carving

		FORM	FUNCTION	PERCEPTION
		Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
-	Cornell Un. Museum of Art	Lateral Void	Entrance	Permeability
R.			Gallery (interior space)	Redirecting
0	I.M. Pei	Overhead Void	Annum (exterior space)	OBSERVED CONCEPTS Permeability Redirecting Activity Unity Hierarchy Complexity Contradiction
H	8-0-8-		Terrace/Balcony	ourtyard Unity errore/Balcony Hierarchy
E	Museum	Comprehensive Void Mass (general)	Complexity	
A	1072	0.11	Ground Floor (breaking)	Contradiction
A	1973	Other	Facade	Dynamism
0			Circulation	Fragmentation
2			Transition- Access	Carving

		FORM	FUNCTION	PERCEPTION
	- in the second	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
	Broward County Library	Lateral Void	Entrance	Permeability
N.		- Sater al Fold	Gallery (interior space)	Depending on the Effects of the Void on the Exterior/Urban Space
B	Robert Gatie	Overhead Void	Atrium (exterior space)	Activity
H			Courtyard Tours on Balance	Unity
Ð	Library	Comprehensive Void	Mose (zerovel)	Activity Unity Hierarchy Complexity
DAN			Ground Floor (breaking)	Contradiction
	1980	Other	Facade	Dynamism
O			Circulation	Fragmentation
2			Transition- Access	Carving

		FORM	FUNCTION	PERCEPTION
	*	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
ų	Palazzo Ransila	Lateral Void	Entrance	Permeability
2			Gallery (interior space)	Redirecting
[O	Mario Botta	Overhead Void	Courtvard	OBSERVED CONCEPTS Permeability Redirecting Activity Unity
DH	0.07 10 11 11	a	Terrace/Balcony	Hierarchy
Ę	Office Building	Comprehensive Void	Mass (general)	Complexity
¥ (1981	Other	Ground Floor (breaking)	Contradiction
H			Facade	Dynamism
2			Circulation	Fragmentation
1			Transition-Access	Carving

		FORM	FUNCTION	PERCEPTION
	1000	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
and a	Le Croude Arch	Lateral Void	Entrance	Permeability
E.	Le Grande Arth		Gallery (interior space)	Redirecting
OF	J. Otto von Spreckeken	Overhead Void	Atrium (exterior space)	Depending on the Effects of the Void on the Exterior/Urban Space
Ĕ	or one for spreeduction		Courtyard	
A	Administration Building	Comprehensive Void	Terrace/Balcony	Hierarchy
IN			Mass (general)	Complexity
0	1982	Other	Ground Floor (breaking)	Contradiction
E			Facade	Dynamism
N			Circulation	Fragmentation
		· · · · · · · · · · · · · · · · · · ·	Transition- Access	Carving

		FORM	FUNCTION	PERCEPTION
	E A	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
-	Conter of Five Continents	Lateral Void	Entrance	Permeability
N	center of the conditions		Gallery (interior space)	OBSERVED CONCEPTS Permeability Redirecting Activity Unity Hierarchy Complexity
G	Mario Botta	Overhead Void	Atrium (exterior space)	Activity
Ĥ			Courtyard	OBSERVED CONCEPTS Permeability Redirecting Activity Unity Hilerarchy Complexity Contradiction Dynamism Forement of ext
Ð	Residences/Offices/Shops	Comprehensive Void	Terrace/Balcony	
4P			Mass (general)	Complexity
A	1986	Other	Ground Floor (breaking)	Distortion
OI			Circulation	Errogmentation
A			Transition Access	Carrier

		FORM	FUNCTION	PERCEPTION
	-H	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
_	Office Apart, Via Nizzola	Lateral Void	Entrance	Permeability
R	onico riputit the controls	Build for	Gallery (interior space)	Redirecting
B	Mario Botta	Overhead Void	Atrium (exterior space)	Depending on the Effects of the Void on the Effects of the Exterior/Urban Space
Ĕ			Courtyard	
Ð	Office and Apartment	Comprehensive Void	Terrace/Balcony	Hierarchy
A.F.			Mass (general)	Jepending on the Exterior/Urban Space Void on the Exterior/Urban Space
0	1988	Other	Ground Floor (breaking)	Contration
E			Facade	Dynamism
2A			Ситианон	Fragmentation
			Transition-Access	Carving

		FORM	FUNCTION	PERCEPTION
	and the second pro-	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
100	The Whole	Lotaval Maid	Entrance	Permeability
N.	The Tritale	Later at 1010	Gallery (interior space)	Redirecting
B	Frits van Dongen	Lateral Void Overhead Void	Atrium (exterior space)	Activity
Ĕ	TTTD Full Song Ch	orornout rord	Courtyard	Unity
A	Residental Complex	Comprehensive Void	Terrace/Balcony	Hierarchy
Z	Company	comprehensite rota	Mass (general)	Complexity
A C	1998	Other	Ground Floor (breaking)	Contradiction
H			Facade	Dynamism
2			Circulation	Fragmentation
-			Transition- Access	Carving

		FORM	FUNCTION	PERCEPTION
		Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
M	Simmons Hall, MIT	Lateral Void	Entrance Gallery (interior space)	Permeability Redirecting
OR	Steven Holl	Overhead Void	Atrium (exterior space)	Activity
NDF	Students Complex	Comprehensive Void	Terrace/Balcony Mass (general)	Hierarchy Complexity
DA	1999	Other	Ground Floor (breaking) Facade	Contradiction Dynamism
NO			Circulation	Fragmentation
1000			Transition-Access	Carving



		FORM	FUNCTION	PERCEPTION
		Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS
	Seattle Public Library	Lateral Void	Entrance	Permeability
E.			Gallery (interior space)	Redirecting
IO	Rem Koolhas	Overhead Void	Atrium (exterior space)	Activity
NDF			Terrace/Balcony	Hierorchy
	Library	Comprehensive Void	Mass (general)	Complexity
A	2004	Other	Ground Floor (breaking)	Contradiction
B	2004	Uner .	Facade	Dynamism
2			Circulation	Fragmentation
			Transition-Access	Carving

		FORM	FUNCTION	PERCEPTION	
	A A	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space	Depending on the Effects of the Void on the Exterior/Urban Space	
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS	
V	CCTV Building	Lateral Void	Entrance	Permeability	
R	in a fille and the second second second second second second second second second second second second second s Second second second second second second s		A trium (exterior space)	Activity	
EO	Rem Koolhas	Overhead Void	Courtyard	Unity	
Ā	Commercial	Comprehensive Void	Terrace/Balcony	Hierarchy	
N		compresentatio rom	Mass (general)	Complexity	
V A	2004	Other	Ground Floor (breaking)	Contradiction	
E			Facade	Dynamism	
N			Transition Access	Fragmentation	
- • · · · · · · · · · · · · · · · · · ·			Transfillon-ACCESS	carving	

		FORM	FUNCTION	PERCEPTION Depending on the Effects of the Void on the Exterior/Urban Space		
	1-5	Depending on the Effects of the Void on the Form	Depending on the Effects of the Void on the Interior Space			
	BUILDING	TYPE OF VOID	RELATED TO SPACE&PLACE	OBSERVED CONCEPTS		
Ţ	HOUSEkn	Lateral Void	Entrance	Permeability		
2			Gallery (interior space)	Redirecting		
io l	Kochi Architect's Studio	Overhead Void	Courtvard	Inity		
E E	House	Community 37-13	Terrace/Balcony	Hierarchy		
E		Сотргененстие уона	Mass (general)	Complexity		
¥ (2006	Other	Ground Floor (breaking)	Contradiction		
H			Facade	Dynamism		
2			Circulation	Fragmentation		
2			Transition-Access	Carving		

DISCUSSIONS AND COMMENTS

On the selected examples, the concepts handled in terms of void effect were interpreted with their following meanings;

Permeability; both visual and functional transmissivity in the building,

Redirecting; the directing effect of void on the building,

Activity; the area of urban activity the void of the building provides the users with,

Unity; the perception of union and integration the void creates on the building form,

Hierarchy; the functional and visual hierarchy relation the void in form creates,

Complexity; the complication the void creates in the perception of the basic form,

Contradiction; is the conflict in the relationship of void and form,

Dynamism; the effect of motion the void creates in form,

Fragmentation; the effect of partiality the void creates on form,

Carving; is the sculpturing applied on form through void.

Table 5 displays the results obtained according to the selected sample group in terms of main and sub-concepts.

	FORM: Depending on the Effects of the Void on the Form TYPE OF VOID		FUNCTION: Depending on the Effects of the Void on the Interior Space RELATED SPACE&PLACE		PERCEPTION: Depending on the Effects of the Void on the Exterior/Urban Space OBSERVED CONCEPTS	
~		6	Entrance	15	Permeability	10
Ē	Lateral Voidance	U	Gallery (interior space)	2	Redirecting	15
di	Overhead Voidance	0	Atrium (exterior space)	1	Activity	6
			Courtyard	2	Unity	8
8	Comprehensive Voidance	7 2	Terrace/Balcony	6	Hierarchy	5
-			Mass (general)	15	Complexity	2
te			Ground Floor (breaking)	3	Contradiction	1
ec c	Other		Facade	9	Dynamism	5
e			Circulation	9	Fragmentation	2
~			Transition - Access	2	Carving	2

Table 5. Analyses and Evaluations of Examples

Assessments in the context of Form, Function and Perception based on the selected examples are as follows;

- Type of Void: From this perspective, it was observed that Lateral Voids and Comprehensive Voids were more or less in the same number. There were no overhead voids among the selected examples. The reason for this is the acceptance that "void should be easy and understandable" while selecting the sample group in this paper. Since overhead voids are not perceivable in terms of human scale, they were not selected as examples. However, only overhead void is known to be used frequently by designers in spatial elements such as courtyards, galleries, and atriums. In this study, it is observed that in the selected examples overhead voids are used together with other types of voids.
- Related Space&Place: Considering in terms of space and place, void is seen to be effective on mass, entrance and façade elements. That void creates an area for circulation and establishes a relation with parts of space like balcony or terrace etc. was found to be secondarily effective.
- Observed Concepts: Considering the void and form relationship through these concepts, the ones that they are related to most can be listed as redirecting, permeability and unity, in order. Dynamism and hierarchy concepts, on the other hand, have secondary effect in terms of relation with void.

In the assessment on the selected examples, the evaluations in the context of form and void relationship in general are as follows;

It can be said that there are differences in the using of void is handled in time. Considering the course of history, the shaping of void has transformed the architectural form into a sculptural exposition. Void in the architectural form is used mostly to enable functional requirements. However, the concepts affecting perception are among the reasons for using voids in design. For instance, permeability is a concept used to create both a functional and visual effect. In a study where permeability in the urban scale is associated with concepts like accessibility, functionality and legibility, it is suggested that the concept has perceptual, functional and physical dimensions, (Yıldırım, 2009). Besides, voids formed with functional requirements from the beginning of the Modern Period until today, can be thought to come to the fore rather with aesthetic concerns in time. Based on the developments in the construction technology in time, the scale of single voids is observed to change. This change is effective on perception, and at the same time increases the sculptural effects of buildings.

The discussions in this study should be considered in the context of the selected examples. As mentioned before, if the number of examples, the sample group, and the assessment criteria are changed, different comments can be suggested in terms of void-form relationship.

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IMAGE CREDITS

Table 1

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Table 2

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ARCHITECTURAL CONVENTIONS AND CIRCULATION AREAS

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ABSTRACT

In the world of architecture, there are necessities, traditions, and conventions which shape the design acquisition. Until the last quarter of 20th century, conventions in architecture have maintained their status. Measurements of design start getting free of strict typologies shaped by conventions at that time.

Additionally, many buildings designed by many movements which are practiced with their own immanent rules against the patterns modernism has destroyed from the beginning of 20th century, get free of acute angled typologies of the past which enrich and become varied in terms of architecture. Architecture after 1970s is shaken dramatically and fundamental rules and conventions which determine the design tradition are collapsed. Under these conditions, circulation area and design of many attractive buildings may become interesting when they are designed beyond ordinary rules. There appear radical changes in the geometry, perception, scale, and size of postmodern architectural circular areas.

Keywords: Conventions, Traditions, Circulation

INTRODUCTION

In all the societies where social, cultural and scientific outcomes of modernity have been felt, there occurs a need for many issues to be investigated as a result of the rapid transformations of the values. For many people or societies, the deterioration of the values causes various conventions and canons lose their meanings, or at least lose their basic assumptions and to adopt new values or concepts. In such a critical context, there is a need for re-questioning the conventions that shape the architectural design acquisition.

The fact that certain topics have many conventions eases the design process. In the world of architecture, there are some necessities, traditions and conventions that shape the design acquisition. *Traditions are the long-held habits that connect the members of a society* to *each other* (Hançerlioğlu, 1996). Conventions are the basic building blocks of traditions. Every tradition is a convention but not every convention is a tradition. While necessities are depended on the natural circumstances that are

required by the conditions or the atmosphere, conventions determine the forms and make them more meaningful.

In the Sociology Terms Dictionary that is published by TDK, the word "convention" is defined by Ozankaya as "Each of the forms that are commonly used as a tradition, fashion, or habits in a society or group" and on the other hand the word "conventional" is used as "a behavior or conduct that is parallel with the commonly held behaviors or conducts of a society or a group" (Hancerlioğlu, 1996, S. 47).

Until the last guarter of the XX century conventions in the architecture preserved their strong statues. Design criteria began to get rid of rigid typologies that are shaped by the conventions during this period. While modern architecture was measuring the truths of the past, it rejected conventional motifs where the meaning is put into a form and the geometry that was created by the local and regional elements that strengthen the concept of identity in the traditional architecture. Instead, it adopted a new geometry that created its own rules by itself and that can be read through such concepts as unity, integrity, order, utility and purity, (Gür, 1998a and Gür, 1998b). Architecture became rich and varied with the structures that were designed under the effects of various movements that used their own rules since the XX century and finally it got rid of the narrowing typologies. In the post 1970, the architecture was shaken deeply and disorder became the rival of order, and many rules were violated and this became the most distinguishable fashion of the time. The deep-rooted rules, conventions that determine the design tradition were shaken and such rules typical to aesthetics, order and human nature were interpreted by every individual differently and thus universal norms were disregarded.

In today's polyphonic architecture atmosphere, the knowledge of the existence of architecture conventions makes it possible to render full power on the issue, to question the present order, and to evaluate what is natural and what is unnatural.

The practical benefits of the conventions and their effects for our day can be given as follows.

- 1. They adopt a communicative role in the society and architecture.
- 2. Conventions make the architectural object more meaningful.
- 3. Since these conventions are created through the cultural, social, and historical background, they are the part of the social identity and architectural identity.
- 4. They preserve the spiritual continuity between us and the past.
- 5. They create paths to be followed by the users.
- 6. Considering the design process as a problem, conventions ease and organize the design activity.
- 7. There is a need to question the existence of the conventions in order to adopt a critical perspective for the order in which we live and to put it in right.

Conventions can be categorized as the following titles. (Canbakal, 2002).

Conventions in Design (Patterns)

The forms or the patterns that record the thoughts, longings, cultural values and the beliefs turn into a way of communication or symbols (Roth, 2000). Every member of the society in which patterns are used can explain these patterns.

Conventions in Drawing Technique

Architectural drawings adopt the role of communicator among the customers, designers, and the producers. Traditional designs are the scaled models of the project to be applied. This language rests on universal values. The scale models of Zaha Hadid are the ones that are not conventional.

Conventions in Colors

Colors have commonly held meanings for all the societies involved other than their wave lengths. For example, yellow is a warning color due to its wave length, red, on the other hand, is provoking and pastel colors have the comforting effects on people. That the white stands for "innocence" and the black for "mourning" are the universally acknowledged conventions. The consideration of "green" as a sacred one according to the Islam led to interiors of mosques to be decorated with green.

Conventions in Numbers

People, as a need for social life, needed units of measurements or measurement systems in order to share, communicate, produce or exchange their productions. In the Japan building tradition tatamis on the floor are modules for the room sizes. In the Greek Architecture gold is a rate conventions and the ken measurements in Japan is the numeric convention that shape the buildings.

Vitruvius (1993), in his book of "Ten books on Architecture" and in the temple step design said "*The front steps must be arranged always as to be single number. In this way, while taking the first step our right foot will come to the level of the temple first*". He, thus, determined the rules to be followed in the temple design and all these conventions turned into building elements. In the same book, it is pointed that "ten" was determined to be the best number but mathematicians determined it to be "six".

In the traditional Bali architecture the most important spaces are the temples. The existence of eleven roofs according the significance of the owner or the temple itself, is a convention that the numbers reflected on the architecture (Elmas, 2000). (Figure 1)



Figure 1. Temple in Traditional Bali Architecture, (Elmas, 2000)

Conventions in Shaping Space

In addition to the obligations posed by physical conditions such as landscape, topography and climatic conditions, there are social and cultural conventions that shape the space. In various cultures, the conventions that shape the space turn into powerful basis and determine the structural form of places of worship.

For example, in Ancient Greek, in "Ten Books on Architecture", architect Vitrivius determined the location of temples according to the principle of "the direction of immortal gods' temples, the temple, and the statue on sella should be on the west under unrestrictive conditions and where the person has freedom of choice.

In mosques, niche is an ax, a sign that leads the direction of Kaaba. In this context, niches turn into niş that shows the direction of Kaaba. It is a convention that the doors of minarets towards the balcony are opened to the south (Gönençen, 1997).

Conventions in Form

In his classical work "House Form and Culture", Rapoport (1969), emphasizes that even if the structural materials are the same, houses from different cultures take different shapes. In addition to the obligations caused by climatic conditions and topography, religious and social elements play important role in the process of this shaping. It is conventional that form and typology serve for this function. It is still conventional that a society uses a form or structural element as its own traditional symbol such as bays, eaves in a traditional Turkish house and domes in Islamic architecture. (Figure 2)



Figure 2. Forms of houses from various cultures that use the same structural materials, (Rapaport, 1969)

Forms dating back to the time of Platon, re-discovered in Renaissance, constituting the classical period of Modern Architecture, the basis of pure geometry compromise the conventional forms. These classical rational forms are regular shapes like cupe, square, cone, pyramid, and cylinder (Kortan, 1992). In the compositions which are generally designed by these forms, structural elements and masses form the conventional compositions. The structural elements of classical front are readable, analyzable, objective and do not cause misconception.

Using regular geometrical forms, Isozaki designed a composition around the cylindrical atrium of Disney Building which is composed of free, independent conventional masses. (Figure. 3)

Claming that his method is irregular architecture, F. Gehry omits the common rules of architecture. These structures, walls of which are not vertical and edges are not right- angled and for which it is impossible to say where the roof starts and outer walls finishes, and which construction elements are the conveyor and which are conveyed, deny all conventions (Tanyeli, 2000). (Figure. 3)



Figure 3. Team Disney Building, Arata Isozaki, Florida, 1989-1991, Disney Concert Hall, Frank Gehry, Los Angeles, 1988

Semantic and Symbolic Conventions

It takes time for objects and structures to construct the meaning. They function as a means of communication like language of the people from the same culture. Like language, the existence of codes which take their basis from the shared values of society proves the idea that these are the prerequisites of social communication (Yalçın, 1997).

Forming continuity with past experiences and passing on from generation to generation, the image of house includes semantic and symbolic conventions.

Historically, house is an organized combination of communication, interaction, space, time and meaning. While it reflects the characteristics, life style, attitude, norms and environmental preferences, it also shows images relating to the essences of users and tendency of self- expression (Gür, 2000). In most cultures, house is a value passed on from generation to generation and its permanency makes it the representative of family continuity. Deep- rooted relations with time make house, day by day, a well- known but unconsciously memorized place (Ersoy, 2001).

Mies Van Der Rohe's Farnswarth House is the extreme example of contemporary rationalism (Özer, 1993). Excluding the conventions of traditional house image, the abstract geometry of structure prevents us from making sense of the form. That a structure introduces itself, its meaning and its capacity to transfer the function to us depends on commonly – accepted conventional phenomenon. (Figure 4)



Figure 4. Farnsworth House, Ludwig Mies van der Rohe, Plano, 1950

Conventions on Scale

The two important rules of classical architecture, in other words, the conventions on the concept of scale can be described as:

- 1. The harmony of the proportions
- 2. Sense of measurable space (Scaglietti, 2000)

The harmony of proportions are determined by the conventional measure systems can take different forms in each movement and style.

In Bilbao Gugenheim Museum, there are not criterions to analyze the conventional concept of measure. That there are not customary window cavities and the unconventional curved forms do not give information about scales. (Figure 5)



Figure 5. Bilbao Guggenheim Museum, Frank Gehry, Spain, 1991-1997

Conventions on Special Organization and Circulation

Among the parts of the structure that serve for different purposes, organization means functional and hierarchical regulation that meet the needs best.

In post- modern literature, it can be said that the designers shape theory of circulation area on the basis of two approaches.

- 1. Solutions of circulation that contain the principles of modernism in its essence, that is based on the clear, perceptible concept of sufficiency the function necessitates and anticipates.
- 2. Interior- space solutions that are based on the scenarios that lead and surprise the users with different perspectives, vistas, illusions, measure, space, and different forms.

The former approach is the conventional one and the latter one is the unconventional approach that includes fundamental changes on its scale, its size, spatial perception and the geometry of plan and cross section plane of structure.

SAMPLE STUDY

Observations reveal that circulation areas which provide the organization of interior space contain perceptual and formal differences in the period of postmodern architecture. Syntactic analyses are aimed at testing the fundamental changes that the conventions of known historical circulation areas have experienced in 3 sample buildings of postmodern architecture. (Table 1, 2, 3)

Circulation area in postmodern architectural buildings is assessed and analyzed through graphics under these titles below:

- 1. Sectional continuity
 - In the form of regular spaces repeating each other
 - In the form of irregular spaces differentiated in every floor
- 2. Circulation area in plan
 - regular and geometric (identified geometrical)
 - regular and non-geometric (unidentified geometrical)
- 3. Continuity of circulation areas in floor plans
 - In the form of plans repeated in every floor
 - In the form of plans differentiated in every floor

CONCLUSIONS

It is ascertained that circulation area in Postmodern architecture, as appeared in sample study, adopts a new understanding of design in which conventions and order are overturned and circulation has become the interest of an architect.

Today, as analyses on many important buildings explain, circulation areas of postmodern architecture appear as follows:

Geometry of circulation areas: Regular and non-geometric (unidentified geometrical) Continuity of circulation areas in floor plans: In the form of plans differentiated in every floor

Sectional continuity: In the form of irregular spaces differentiated in every floor

At pre-modern architecture time, it is seen that circulation areas are designed in regular geometrical forms in plan and section. As a result of that geometry, it can be inferred that space has a perceptible and readable geometry, it does not accept surprises and also that it has a commanding feature.



Figure 6. Selimiye Külliyesi, Architect Sinan, Edirne, 1568-1574; Villa Rotonda, Andrea Palladio, 1552-1567, (Wundram, vd.)

The geometry of unconventional circulation areas are designed as regular but not geometrical forms in plan and section. In unconventional formation, in circulation area, occur interior space solutions based on different incomprehensible scenarios that lead, confuse, and surprise the users with different perspectives, vistas, illusions, and differentiation of scale, space, and form (Canbakal Ataoğlu, 2009).



Figure 7. Rosenthal Contemporary Art Museum, section and ground plan (Circulation areas) (Yapı 265)



Figure 8. Rosenthal Contemporary Art Museum,, Zaha Hadid, Cincinnati, 2001-2003

It can be affirmed that in the buildings of postmodern architecture, plans of floors forming the section are piled up like regular spaces repeating each other conventionally. In modern architecture time appears radical changes in the buildings and building sections of masters of modernism, which include floor plans defying the order. However, these formulations are in the shape of typologies differentiated in every floor but keep their order.

Even though circulation area of modern architecture includes a radical formation compared to pre-modern architecture, it is possible to say that circulation space can be perceived and evaluated in a system of order and rules. Yet, it can be thought that rules of modernism such as unity, integrity, perceptibility, transparency, functional division, interior-exterior relation, and human scale are ineffective on new spaces.

Circulation areas have changed their meaning and form considerably in postmodern times. The concept of scale and proportion which are of great importance for circulation area in interior space are conventional in traditional architecture. In the period of modern architecture, they are based on objective data generally consistent with human scale. However, in postmodern architecture time, it is impossible to assess the circulation area, scales, and proportions of the building through neither conventional nor objective measurements.

In conclusion, it can be understood that conventions in postmodern buildings, which shape the design effect have no historical continuity anymore.

While circulation areas, which have gone through changes and breaks on an evolutionary line are ignored and considered as spaces overcome to reach the aim at once in the pre-modern architecture and modern times, they have turned into spaces which are realized, used, felt, rather than conveyed in today's interior space.

These findings put forward that not all buildings of postmodern architecture ruin the perception of conventional planning in design effect of circulation areas. Nevertheless, it is clear that the concepts interdependent with conventions and traditions in circulation area design have lost their historical continuity in search of innovation, difference, and originality, especially in postmodern architecture.



Table 1. BMW Welt Circulation Areas Analysis



Table 2. Phaeno Sience Center Circulation Areas Analysis

BERLIN DUTCH EMBASSY REM KOOLHAAS BERLIN 2003	
PLAN	
SECTION	
Sectional continuity: In the form of irregular spaces differentiated in every floor	
Circulation area in plan: Unidentified geometrical	
Continuity of circulation areas in floor plans: In the form of plans differentiated in every floor	giris

Table 3. Berlin Dutch Embassy Circulation Areas Analysis

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THINKING ARCHITECTURE THROUGH SCALES – LARGE SCALES AND MACHINES OF VISION

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ABSTRACT

The principles of modern architecture expounded by Le Corbusier are still being reinterpreted. The "architectural promenade" and the visual link to the landscape inspired projects by A. Siza and R. Koolhaas as machines of vision. Their exceptional locations in open landscapes lead to a design based on visual appearances, framings, and points of view.

Keywords: Perception, Frame, Vision, Movement

TO DESTABILIZE THE PERCEPTION TOWARDS OUTSIDE, AT DIFFERENT SCALES, TOWARDS THE INFINITY, IN ORDER TO BUILD SPACE WITH A MULTIPLICITY OF SCALES.

The influence of animated images on architecture, has risen since more than a century, new theoretical questioning. The construction of images in the time and space in cinema has become an obvious source of reflection for the conception of architectural space.

The frame of the images is, since this period, considered as an object which deconstructs and builds our perception between the architecture and the site through the movement of the body (and of the eyes). Support for the reading of the real and the sensitive perceptions, the frame (the window) destabilizes the perception through a movement towards outside, at different scales, towards the infinity. It builds a time-space which implies a multiplicity of scales (The perception, through the spatial device, defies the scales, as in cinema).

We propose to analyze the consequences of the morphological characteristics of the framing on the perception of the architectural space in relation with its environment. Beyond the forms of openings, the spatial configurations of the interior architecture define the style of our perception of the environment at different scales.

The reflection will be based on two renowned architects, Rem Koolhaas and Álvaro Siza, and more particularly two buildings, respectively the *Maison Lemoîne* in Bordeaux, France, and the *Fondation Iberê Camargo* in Porto Alegre, Brazil. The two architects present points of convergence and divergence which allow to outline a general reflection on the perception of the scales based on the architecture, and more particularly here at a large scale.

This research thesis (Anne Faure, to be submitted in Fall 2009) presents a reflection on the construction of the perception, through the analysis and the deconstruction of the object and the site. This research is conducted through digital video, used as a tool for reflection and analysis as well as a tool for creation.

During his research, Georges Seurat has filtered out the "classical" frame of his painting, developed four centuries earlier. From 1860, the artists have indeed "[...] questioned the form and the function of the frame" (Cahn 2005: 63) and have integrated to their representation this "space" between the painting and the wall. The frame blend in with the scene painted in continuity with the canvas.

This technique will allow the painter to differentiate the frame covered by gold leaf – heritage of the Renaissance – which damaged the work reading with its imposing presence. This invention will also allow to lessen the "optical centre" (Damisch 1993: 51) of the piece, which was freezening the scene with the attraction of the eye on a unique point. The perception, constructed in a scientific way, was reducing the effects of the representation, and isolating at the same time the representation from the reality. ^[1]

This volition to "release" the perception through the destruction of the frame will lead the architects to consider the window not anymore as "an opening made in a wall [...] in order to let the air and the light in" (Le Petit Robert 1979) and able, if desired, according to Auguste Perret to "[...] embellish the façade with various forms [...]" (Reichlin 1987: 122) but as a place for contemplation.

This modern conception of the window will raise many debates between Auguste Perret and Le Corbusier ; two conceptions were opposed: the traditional window (also named the "French window") and the window in length.

The anthropomorphous window, according to Auguste Perret, presents a complete view of the different external plans. With this first device, the architect aims to adapt the architecture closely to the human morphology and to the standing position necessary to look out of the window. It marks the physical limit between the interior and the outside space, which defines a threshold and draws a space which establishes "a relation of spatial and sentimental exclusion" (Reichlin 1987: 122). This window is opposed to the window defined by Le Corbusier as "[...] the essential actor of the house" (Le Corbusier 1991: 32). Le Corbusier will even declare in a Paris Journal article, published in 1923 "All my architecture is in function of windows" (Reichlin 1987: 120).

In the small house of Corseaux, built by Pierre Jeanneret and Le Corbusier for his parents, the 11m long window, localized in the south façade, corresponds to the central element of the architecture.

This window invites the lush natural light directly in the living space, the bed room and the bath which is spread into the secondary spaces of the small house built on a rectangular plan (16 m length and only 4 m large). August Perret denounces this treatment of the opening that transforms this object as a unique "ornamental motif" (Reichlin 1987: 120) forgetting all functional aspect. In opposition to August Perret critics, Le Corbusier's window has become the place of the scenery.

The window offers a large view on the Lac Léman, from the bank (only 4 meters from the south façade) to the background landscape which has a visual limit: the Alpes. Le Corbusier window is not anymore a simple object giving to see, but a place for perception. This window in length leads to the meeting between the subject and the landscape, the eye and the landscape, and not only anymore between the human and the landscape. Exceeding the idea, according to which the nature of a window, "its first quality" (Reichlin 1987: 119) would consist essentially on enlightening, in order to give day light to an interior.

Despite its willing of breaking point between the interior space and the landscape, the window in length, such as realized in the *small house*, does not bring a complete answer, because it is still marked with important physical limits, with the presence of window breast and lintel which indicate a threshold and frame the interior space.

This house built in 1923, constitutes a step in Le Corbusier and Pierre Jeanneret researches. Their researches will end in 1929 with the realization of the *Villa Savoye*. This house put in practice the different construction points developed in the house Dom-Ino, fifteen years before.

The frame, too reductive in painting, as in architecture, will disappear to leave place to the represented subject.

The window- in the general meaning, considered as "an opening made in the external wall of a building to invite air and day light" (Wajcman 2004: 26) - does not exist anymore. In the *Floirac House*, the object "window" has disappeared. Sections of glass of various heights, "frontier" between the inside and the outside, define the space. They are supported by integrated rails in the floor and roof tiles.

The first level of the house, a glass box, shelters the living spaces: living room, dining room and two offices (including the owner's office, on the platform). This level continues with an outer space of more than 100 m^2 .

Bay-windows of various heights frame the living space on the four sides excepting a 3m long plain wall which isolates the H. Lemoîne office from outside.

There is no point anymore to open the window in order to give some air or to lean on their elbows to look at outside (what was offering a traditional opening.)

None built element stops the eyes of the one who is - from the living room - looking at the garden towards the Garonne and Bordeaux. The viewer, thrown in this landscape, clings to the surrounding space by focusing his eyes on the fine black metallic woodworks which support the glass sections; they merge themselves with the landscape.

By rejecting the concept of threshold, as developed in the traditional window, this proposition excludes all relations of spatial and sentimental exclusions, mentioned by Bruno Reichlin in his article on the small house in Corseaux, by Le Corbusier. (Reichlin 1987: 122) More than bringing light inside, the glass sections allow to extend visually the interior space towards the outside and vice versa (The eye and the body movements eliminate the limits between the privacy and the public).

With the absence of frame, the subject has not anymore a unique and targeted image of what he sees outside. The continuing bay-window surface, which expands on the four faces of the plane-parallel volume, requires to the eyes to be immobile in order to appreciate the views one after one; - to reframe in a certain way – while offering to the eyes a 360° panorama- a succession of images of the landscape, which is put in movement. We cannot talk anymore of a unique "*canvas*", such as the Alberti *window-canvas* which required an immobile eye; but of a succession of canvas which construct an overall view of the landscape. The Alberti window-canvas (*tableaux-fenétres*) relates to painting, while the Rem Koolhaas screen-surface (*surfaces-écrans*) (Wajcman 2004: 97) relates to a rchitecture and cinema. The perspective device which limited the viewer to a fix point of view disappears and proposes a multitude of points of view, which will be images and moving sequences. The subject faces then the landscape as scenery at a large scale. The Koolhaas window cannot also be compare to the Auguste Perret hominoid window. It refers to the vision and even beyond the thoughts that provoke this vision.

This vision of a "scenery" landscape is highly linked to cinema. Through the movements implied to the viewer, which assemble one after one the fix images selected by the viewer during his 360° travelling, and also through the relations to the scale proposed, the large scale territory invites our perception towards the city building. The glass wall becomes, with the action of the eyes, an animated surface, a screen-window.



Picture : Anne Faure [2]

(re/de) constructions in architecture



Picture : Laurence Kimmel



Picture : Laurence Kimmel



Picture : Laurence Kimmel

The thesis of Laurence Kimmel presents a study of the entrance of the *Serralves Fondation*, a contemporary art museum in Porto. The plans used by Álvaro Siza, at the *Fondation* entrance, create an overlapping of the building with the garden and the closed surrounding landscape. For each position of the body in this space, and for each view angle, a composition of lines and places defines different distances from the viewer, the close and the distant until the horizon. The style of these interrelations is different for each view and depends on the viewer movement. As Rosalind Krauss explains about Richard Serra plans: "This kind of transfer of possibilities from one dimension to the other - this explicit recognition of what space as perceived implies as constant intuition of depth *in potentia* - is at the heart of the sculptural enterprise of Serra" (Krauss 1993: 316). The relations of the body to the architecture beat at the plans rhythms, at different distances and heights. The wall details and materiality do not play an important role. The opening of this plans system creates a game with the horizon.



picture : Laurence Kimmel

However, the windows used in the *Serralves Fondation* - even if they are quite big proportioned and if they invite the landscape in the building - are proportionally small. The large masonry walls create an imposing frame. The woodworks used are imposing and so the proposition is not as radical as the one proposed by Rem Koolhaas, or even before him, the one developed by Mies van der Rohe [3]. Álvaro Siza bases his architecture on drawing. His drawings outline issues on distances perception. They present lines (of the walls, on the soil...) at landscape scale, and frames which insert this landscape. The frame itself remains very material. In Portugal, the Mies van der Rohe' heritage is more embodied by the Eduardo Souto de Moura architecture. Álvaro Siza is closer to Le Corbusier in his way to frame the views.

To go in details, we will analyze one of his last realizations: the *fondation Iberê Camargo* in Porto Alegre, Brazil.



picture : Leaurent Beaudoin



picture : Leaurent Beaudoin

The project seems to have only few openings towards outside. Álvaro Siza seems to have designed here a "self-restraint" building if we consider it on the opening perspective. Although some of his previous houses present this tendency of having very few windows, to preserve their privacy, it is unexpected that he didn't create big windows on the side of this impressive site. Even if these big windows are not on the main façade in the *Serralves foundation*, they are on a secondary plane, further back from it. In public buildings (as we saw with the *Serralves foundation*), Siza has a constant sensibility to the surrounding landscape in order to create a perceptive game from his buildings interiors. It seems therefore important to analyse more
precisely the characteristics of this sensibility to the environment in the case of the *fondation lberê Camargo*.



picture : Leaurent Beaudoin

The three elements - hardly definable, merged with the main building, which can easily been assimilated to ramps - can be perceived as the building façade, then very "open". These three elements create an ambiguous status, both inside and outside, of the "outer court" space.

The specificities of the style of the vision from this building, in comparison with the *Serralves Fondation* and with the Rem Koolhaas architecture – very different in the principles and the aspect – can help us to precise the specificities of the views on outside. What is the relative "opening" of the elements composition in this example? Are the architectural forms playing with the horizon despite the central and taciturn organization?

The general trajectory is in spiral, as the "architectural promenade" theorized by Le Corbusier. In the *villa Savoye*, it is nearly linear. The promenade moves from inside to outside, from one space to the other, in a continuity which defines the spaces of the house. The trajectory in the *Lemoîne house* by Koolhaas is also ascension. The trajectory, less linear, transports us from one atmosphere to the other. We move in three very different systems of vision. There is no more continuity or unity, but breaking spaces while the continuity is created with the outside. The discontinuity between the three stories, atmospheres and types of relation to the outside, creates fragmented views of the landscape and fragmented experiences. If we focus on the upper floor of the house, we can experience a multiplicity of round openings towards the outside, but all these openings are based on the same style, which points out specific elements on specific directions.

Although the types of vision in Siza's architecture are not very extreme, the subtle ambiguity of the inside/outside status creates differentiated situations and impressions. Despite the apparent "closing" of the building, the trajectory in the *Iberê Camargo foundation* is defined through sequences during which the viewer is at the same time inside and outside.



picture : Leaurent Beaudoin

For example, the outside band on ground floor level, in front of the building is already visually delineated by the building on two sides. Even with distance, the "arms" attract us. From the outer court, the status of the "arms", as plain volumes, but also linear, are changing according to the perception. Siza plays on the ambiguity of the status on the most visible and material way, with volumes of white concrete with simple appearance (reference to Adolf Loos).



picture : Leaurent Beaudoin

Even the entrance plays with this ambiguity and creates a threshold, with the porchroof that comes out of the wall, even on the sides, and with the general inflection of the glass wall.



picture : Leaurent Beaudoin

The "arms" create a particular experience of closed corridors, but in an "outside", as we have empty space around us when we walk through them. The reference to the *Fábrica do SESC Pompéia* architecture in São Paulo (1986) by Lina Bo Bardi is explicit.



picture : Leaurent Beaudoin

The interior hall has an ambiguous status too, with its access with the closed ramps (the "arms"). The closed footbridge leads to this hall, felt as an opening or an access to outside because of its brightness.

The few windows of the building offer a vision of the landscape, by taking some height. The windows allow sometimes to discover the river, even the open landscape, until this open view takes precedence over. At the end of the trajectory, we face again a "frustrating" closing at the terrace level.

Below a quick analysis of the windows characteristics and their succession in the spiral trajectory from the bottom to the top (from the bottom to the top in the table):



picture : Leaurent Beaudoin

In green on the picture : interior ramps In red on the picture: outer ramps

Level	Sequ- ence	Ramps Type	Window	Frame by the outer ramps
4			NO	
2,5 - 3	10	Outdoor	Zenithal	Ν
2,5 - 3	9	Outdoor	Yes, small, towards the open landscape, lightly slanted	Ν
2,5 - 3	8	Outdoor	Zenithal	Ν
2 - 2,5	7	Indoor	Yes, large, towards the open landscape	YES
2 - 2,5	6	Indoor	Yes, small, towards the river	YES
1,5 - 2	5	Outdoor	Yes, small, toward the open landscape	Ν
1,5 - 2	4	Outdoor	NO	Ν
			Exhibition or hall	
1 - 1,5	3	Indoor	YES, large, towards the open landscape	Slightly marked
			Exposition or hall	
0,5 -1	2	Outdoor	Towards inside, in between	Ν
0,5 -1	1	Outdoor	Zenithal	Ν



picture : Leaurent Beaudoin

Here an example of an arrival in the interior hall from the closed space of the closed ramp and the stairwell. It refers to the windows 6 and 7 of the trajectory, localized at the second level, at the beginning of the interior ramp leading to the level $2\frac{1}{2}$.

The ambiguity on the inside/outside status is not exactly the same at the position of window 6 and 7. The location of the window 6 is more "inside", in a semi-closed space, in the continuity of the closed ramp and the stairwell. The location of the window 7 is more inside the building, in the interior hall space, but it feels more "outside" in comparison with the window 6 space. We have already explained this characteristic, dew to the brightness of the hall. Although we enter the hall, the viewer experiences an exit towards outside, towards the light of this hall. The variations of this spatial status, related to the architecture are linked to the landscape defined by the perception through these two windows. As already mentioned, it is not only the form of the window which defines this relations, but the architectural phenomena experienced at each moment in the trajectory. The two windows create two different experiences of the landscape.

Firstly, the window 6 follows the interior lines of the architecture. It merges with the architecture, in its classical meaning. Its relative small size and its rectangular framing put the landscape at distance. For Álvaro Siza, this window offers clearly a view on the river (Siza, 2009).



picture : Leaurent Beaudoin

The window 7 has a geometry which encompass, embraces, invites the outside inside. His horizontality and its relative large size facilitate the apprehension of the open landscape. The form is linked, - regarding the inferior limit – to the ramp trail. The form of the superior limit stabilizes the eye, frames the sky. The reference to the *Chandigarh* stairs (1951-62) by Le Corbusier can be noted. It also can be noted that with the slope of the ramp and the horizontality of the window, there is a particular moment in the eyes moving during which this apprehension is optimal. The breaking points in the geometry and the direction between the oblong windows are surprising

at a first look. The best architecture breaks with the traditional principles, which are supposed to be applied.

Between the two windows and the landscape, the "arms" create "filters", massive frames, at the size of the building. The frame is tighter, more present, for the window 7 (the largest) than for the window 6. At the window 7 level, the viewer has a framed view through the oblong horizontal window, by this first close frame and by this second frame at a bigger scale made by the "arms". The perception of these two frames changes constantly with the movement of the viewer. The big frame made by the "arms" is not a wall, but is deep. The second frame has the width of the ramps or "arms". And the distance between the ramps and the façade is created by the outer court. The opening is a triangle shaped by the volumes of the "arms" (the slit left by the two ramps or "arms"). With this system, the landscape does not enter simply the building; the vision of the landscape follows the style of the viewer movement who faces this double framing. It integrates the vision of the intermediary space between the façade and the ramps. This vision concentrates the principal architectural characteristics of the building, even if the intermediary space of the outer court is seen only partially.

CONCLUSION

In the *fondation lberê Camargo* building in Porto Alegre, Brazil, an intensification of the "Corbusean" window can be highlighted through the architectural device implemented by Álvaro Siza. The intensification can be first explained with the general closeness of the building, and with the length of the trajectory through the ramps of the museum. The rarefaction of the openings, associated to the game between the inside/outside status of the spaces, defines the style of our perception on the open landscape. Following the windows, the viewer is more or less "thrown" towards outside. Like in Le Corbusier's windows, the identity of the architecture and the gesture of the architect are defining these views. The volumetric double façade allows the visitor to experience a large three dimensional framing. On certain levels of the trajectory, as we analysed it for two windows, the vision concentrates the principal architectural characteristics of the building.

This experience is even emphasized when the visitor can have an overview (from the inside) on the whole building, to the inside and to the outside: when he experiences at the same time the roundness of the ramps, the view on the inside rectangular exhibition spaces, and this view on broken lines and volumes of the exterior ramps that frame the landscape.

And when he follows the path to the next ramp, the visitor is again in a closed space, with only tiny sources of light (one small zenithal or side window).

The panoramic perception of the landscape is radicalized by Rem Koolhaas in the Lemoîne house. The position in a closed corridor in the *fondation lberê Camargo*, but nonetheless in suspension, at a large scale, constitutes another type of radicalization.

The comparison of these projects presents a multiplicity of the framings, and so of the perceptions, and the opportunity to read the space and its context (the landscape) in fragments. According to the principle of "deconstruction" developed by

Jacques Derrida, the fragmentation is not a negative act; at the contrary it allows the recomposition (reconstruction) of the ensemble, which overcomes the object reality, towards a sensitive construction of the architectural space.

ENDNOTES

- [1] The utilization of pure colour and the division of shade will "[...] thrill the canvas surface" (Ferretti Bocquillon 2005: 16) in 1885 with La Grande Jatte. Then Paul Cézanne, through a formal approach of the representation of landscape towards a dynamic and shifting representation.
- [2] This image extracted from a personal video is not the final work of the thesis. It is part of an ensemble of short videos, which as sketches assists in the reflections on the building. ©Anne Faure
- [3] Such as, the Mies van der Rohe works, with his Neue Nationalgalerie (1968, but based on 20s principles: Projet pour un gratte-ciel de verre, in 1921 and Premier projet pour un gratte-ciel dans la Friedrichstrasse, Berlin in 1922, implemented in the subsequent constructions in Barcelona and United States) which present a panoramic vision of the Berlin city. The Mies van der Rohe panoramic view is also influenced by the cinema. See: Lambert Phillis, *Mies in America, ed.* Harry N. Abrams, 2001, *584 p*

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A DESCRIPTION OF THE DECONSTRUCTION/RECONSTRUCTION INTERPLAY IN ARCHITECTURE IN TERMS OF ENVIRONMENTAL INFRASTRUCTURAL DEVELOPMENT

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ABSTRACT

Implicit to the ability for acquiring an awareness of the co-formal, co-creative development between architecture and the architect, in terms of a deconstruction/reconstruction analytic, is the understanding of the effective influences of the changing cultural and social context. Typically, in architecture, change has been looked at in terms of the stylistic development of buildings and the evolution of architectural ideas such as space-conceptions; i.e. both theoretical and material change have been discussed primarily in abstract terms. If change is to be conceived of concretely, or experientially, then it is advantageous to recognize that builtworks and concomitant architectural concepts evolve by means of a co-creative dialectic within an emerging environmental ground. In this paper an empirical, as opposed to an abstract account of environmental groundworks, will be provided in an attempt to describe the shift, or deconstruction, from the Modern industrial paradigm towards the reconstruction, today, of the Post-Modern electronic cultural environment that is fundamentally shaping design, as well as, ideas about space and place. In order to understand this shift in terms of the culture of architecture, then, these respective environments, if gualified in terms of a gestalt analytic of their communication infrastructural systems, facilitates a critical understanding of cultural paradigm shifts.

Today, infrastructural mechanical systems have been deconstructed and reconstructed in terms of automated technology. Intelligent technologies and information networks sustain massproduction, and almost all other activities of our lives, by means of virtual reality imaging in the context of cyberspace. This shift from the modern industrial heritage of absolute space and time towards an architecture that embodies relative and phenomenological space-time, in part, represents the current experience of the deconstruction/reconstruction of our life-world. In this paper this displacement and its current effects on architectural form and space-conceptions will be analyzed in terms of the effective qualities and influences of communication infrastructures or media environments.

Keywords: Deconstructin/reconstruction, Cultural transformation, Infrastructural development,

INTRODUCTION

The unprecedented pace and scale of change that has occurred during the 20th century is best exemplified by the notion of a cultural paradigm shift in Western societies. This is a shift that can be described as that transformation from a modern, industrial/mechanical society to a culture that is emerging today in terms of a postmodern, postindustrial/automated model; in other words, this involves the deconstruction of one society and figuratively speaking, out of its ashes, a new social paradigm is being reconstructed. The cultural theorist Marshall McLuhan has characterized this movement as a displacement from a mechanized hardware world to a digitized software world, from center-margin organizations to those that are decentered and without margins as well as the change in human association from that of jobs to roles. These features will be elaborated upon when describing the basic elements of his communication theory of cultural change below, and how they are embedded in the architecture and urbanism of the respective societies that are undergoing this primary shift.

MCLUHAN'S COMMUNICATION THEORY OF CULTURAL TRANSFORMATION

In order to elaborate upon McLuhan's work, which is both complex and subtle, it would be useful to begin with a descriptive analogy of the change in the dominant art styles representative of the 19th and 20thCenturies respectively; this would illustrate, in microcosm, the significant cultural features implicit to these respective periods. Picasso, who is identified with the abstract art of cubism and collage, once said that "every act of creation is first of all an act of destruction". Collage and Montage became the dominant mode of 20th century expression (e.g. particularly popular in the arts of advertizing, music videos, postmodern and populist architectures and internet pages) deconstructing perspectival Realism which was a style identified with the Western worldview since the Renaissance. McLuhan elaborates upon this transformation in terms of their respective aesthetic biases which are perceptual predispositions conditioned by culture understood as communication environments. The progressive displacement of phonetic literacy for electric modes of communication, developed since the telegraph and including recent innovations such as information technologies, fostered not only material changes in society but also social and psychological adjustments to the respective media environments. McLuhan refers to the psychological predisposition, or aesthetic bias, of the automated/graphic environment as 'acoustic space' while that the of mechanical/literate world is referred to as 'visual space'. The effect of changing environments manifests as a prejudice-of-the-bias exemplified in constituent cultural forms such as architecture and urbanism, social, political and economic organizations and usually emerges at first in the arts. Perspective Realism or Collage represents the respective aesthetic prejudices implicit in modern and postmodern cultural sensibilities.

Perpectivalism, or point of view, is associated with the effects of the phonetic alphabet environment which McLuhan describes as the formal cause of our Western civilization. McLuhan believes that all media/technologies extend, amplify or intensify the human body's senses, faculties or functions and in this regard he refers to his work as both humanist and empirical. The eye bias is a product of a Western heritage

and its progressive visual conditioning since Antiquity, of at first the written phonetic script and consequently its amplification of this visual mediation in society which was areatly intensified in the 15th century with the invention of repeatable type and the mechanical printing press. The effects of reading an abstract visual code were internalized by individuals and societies subconsciously programming the eve bias: a perception of the world which in turn progressively prejudiced cultural formations in terms of lineality. McLuhan states that the line became the organizing principle of Western culture as evident for instance, in perspective vanishing point representations, the Cartesian Grid, and the assembly line and line organizations of Western bureaucracies. The book was the first mass-produced commodity and the printing press the first assembly line which was the prototype for factories of the industrial revolution; that is, factories as 'printing presses' for all kinds of commodities in the emerging market societies during the 18th and 19th centuries which also saw the emerging context of the industrial metropolis. Therefore, what are the essential social and psychic features of this emerging mechanistic world of markets and metropolii that can be qualified when studying its iconic mode of representation which is perspectival Realism? This will be discussed below after accounting for the emergence of 'acoustic space' during the evolution of the electric and electronic environments during the latter half of the 20th century.

As the poet and cultural critic Ezra Pound once remarked, "Artists are the antenna of society". Although industrial societies peaked between the late 19th and mid 20th centuries, electric energy and electric telegraph are media that appeared earlier, the latter in the 1830's. The telegraph and later the telephone provided some of the first experiences of what we now term cyberspace, and by the end of the 19th century artists, as the first members of society to attune to this emerging environment, expressed this latent transformation in the manner of abstract art. Electronic media, which are defined by the use of information feedback or intelligence and facilitate automation, are extensions of the body's nervous system and the human brain. Information processing, by means of digital computers, database storage and electronic network transmissions instantaneously extends human presence in multiple directions simultaneously: hence this space is qualified as being non-linear or acoustic. The features of this space are those of an electronic network, or software environment of resonant or acoustic interplay and inter-relationships (i.e. today this is referred to as 'cloud computing'). Due to the fact that instantaneous communication fosters the simultaneity of events this space is a decentered construct that is subliminally deconstructing the linear sensibilities of the mechanical age. Collage, an association of images, in terms of gaps or intervals, expresses this emerging awareness of the simultaneous juxtaposition or events. An association of images, visual or acoustic with or without means of extension, is generically referred to as parataxis, which in art becomes a 'representational' space formally structured by the resonant interval or gap rather than the continuous line; i.e. in the manner of hearing sounds coming from all directions in space-hence the term 'acoustic space' for paratactic forms. This represents the deconstruction of perspective and reconstruction of collage or cubism by a sensibility increasingly conditioned by the information processing environment.

A perspectival mode is an expression of a homogeneous and static form, or a reified visual space, containing and consequently fostering a dichotomy between subjects and objects, observers and observed as a neutral non-participatory relationship. That

is, the visual eve extended by mechanical means is abstracted from the interplay with the other senses. This dramatically differs from the embodied eve performing at human scale or the eye incorporated with the electronic extension of the nervous system at the superhuman global scale, both of which involve the eye within the total sensorium. Hence, the mechanical eye bias, by analogy with social space, abstracts the individual from group consciousness (i.e. Feudal or Primitive societies as opposed to Modern individualism) and progressively promotes an 'l' bias. This dichotomy in Western perception and sensibility ('eve/l' bias) also manifests in the separation of intellect from feeling (the Freudian man), of extreme individualism or separation of the individual from self and from others (feeling of Modernist angst in the form of nihilism and alienation), all of which are analogous formations partly constituting the Western gestalt or mechanical worldview. This was facilitated by living with processes of fragmentation, separation and lineality which are implicit to mechanical industrial societies. Linear visual patterns contrast dramatically with paratactic forms, which are expressions of simultaneous interplay and interrelationship of juxtaposed images which are patterns of resonant interval. Modern abstract art foreshadows the deconstruction of the mechanical worldview of public and private space (the detached observer) by means of formal organizations structured by parataxis fostering a sensibility for collective participation and not detachment or acoustic space, subliminally induced by the emerging groundworks of postindustrial automated societies.

McLuhan's theory of cultural change, which was in-formed or conditioned during the postindustrial age (in part, this describes the hermeneutics of his work) consequently does not discuss media in reified terms of static objects, which is a classical or mechanical bias for analvzing communication processes. He perceives communication media and technology in terms of a complex interplay of relationships. Television is not an object but a service environment consisting of the design, manufacturing and production of televisions and TV programming as well as the infrastructures of electric power (dams, power lines, etc) and communications systems which include TV stations, satellites and bureaucratic management and regulation of the medium. TV therefore is a constructed environment, which consists not only of the material or hardware means of communications but of new patterns of psychological and social being. The television medium is one of many worlds man has constructed and deconstructed for himself throughout history; humans, unlike animals, do not live fundamentally in nature but in a second or reconstructed nature which is culture. The paradium shift between the industrial and automated cultures during the 20th century is an example of deconstruction/reconstruction of Socially Constructed Realities (SCR) that can be effectively understood by means of McLuhan's communication theory of cultural change; e.g. see his text The Gutenberg Galaxy for an account of the formation and deformations of Western societies since Antiquity.

There have been a number of social theorists that have analyzed the transformation of society in holistic and relativistic terms. This methodology is referred to as socially constructed realities (SCR). The general consensus regarding this methodology is that individuals participate in the development of their society and in turn are shaped by the product of their construction; McLuhan has quoted the English poet William Blake, who wrote, and to paraphrase, that 'man shapes his tools and in turn his tools shape him'. In other words, a social and historical context are not simply imprinted on

individuals but are formed through interaction with others (hence, social constructivism) and through historical and cultural norms that operate in individuals' lives. Thus constructivist researchers often address the "process" of interaction among individuals. They also focus on the specific context in which people live and work in order to understand the cultural settings of the participants. In terms of McLuhan's work, which is a gestalt analytic based on media infrastructural development, his work subscribes to these features of SCR's or the study of cultures as a human construct.

However, unlike most researchers in this field McLuhan focuses on the effects of groundworks on human senses, sensibility and consciousness rather than the figures (e.g. norms and the notion of 'others') of social construction. He applies both a gestalt analytic and the perception that this media gestalt is a projection of the human body that evolves into a human environment. It is this embodied co-formal co-creative humanist interplay that distinguishes his work. The changing order in society for McLuhan is synonymous with changing communication environments. His method can be understood by comparing cultural transformation with the movement of an iceberg. The tip of the iceberg represents a small fraction of its total mass. To predict its movement one needs to look below the water surface at processes or influences such as sea currents, temperature and pressure differentials and the occasional whale that might bump into in. Understanding media, as a cultural infrastructural environment, is a study of the subliminal effects of media environments (i.e. ground not figure) which is the formal cause of social change. One gets below the surface for understanding, which is not a concept but rather the perception, that 'the medium is the message'.

As mentioned above, McLuhan's communication theory of cultural change is a gestalt analytic, identifying media infrastructures as social environments, dramatically contrasts with other SCR theories. This is because he emphasizes the mutually interacting groundworks of respective cultures as the formal cause inducing cultural paradigm shifts. McLuhan also considers his work to be a humanist study because it is empirically grounded in terms of extensions of human embodiment. These extensions manifest not only as material transformations but also psychic and social patterns of behavior. For example, visual space represents a generic perception shared by a society acculturated to the phonetic alphabet as extensions of the eye, which were at first written and then mechanically mass-produced artifacts. This Infrastructural bias conditions the prejudice for visual percepts and in turn the lineal patterns identified with the production of Western civilization. By contrast, today a new society is being reconstructed in the manner of a feudal or oriental order, due to the extension of the nervous system which recovers the interplay of the senses. The expression of acoustic space as cyberspace manifests in the form of what McLuhan termed the 'global village' which represents the simultaneous interplay of events due to instantaneous communication systems.

MEDIA STUDIES APPLIED TO THE STUDY OF ARCHITECTURE AND URBANISM

McLuhan was influenced by many writers, one of the most significant being the economic historian Harold Innis. In his ground breaking texts on culture and communication, Innis stressed that the material base of communication systems was the major influence prejudicing social patterns due to their inherent bias towards either temporal or spatial organization. For example, in Antiquity, two primary materials for writing involved clay and cuneiform script used in Mesopotamia and papyrus and phonetic script used dominantly during the Roman period. Because the former was a more stable durable material, this induced a time bias producing a society characterized as a theocracy and organized as a caste system. By contrast. the Roman period is characterized as a more secular society because a relatively lightweight and less durable but expendable material (papyrus) facilitated a more universally available and consequently democratic means of literacy (the phonetic alphabet as opposed to cuneiform syllabic script). This induced a preference for spatial organizations such as empire building - whereby all roads led to Rome managed by military and corporate bureaucracies within a class based society. That is, cultural and social organizations were in-formed by the material base of communication systems and the related perceptual predisposition for time or space as an ordering principle for society. When these material facilities were diminished or displaced by more efficient systems then extensive cultural changes or paradigm shifts would occur. McLuhan developed Innis's insights, preferring instead to discuss communication systems as extensions of human embodiment and stressed that a new social order resulted as the appropriate response to an altered transformation, both individually and collectively, in sense, sensibility and consciousness, saying that:

> "...the medium, or process, of our time – electric technology – is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. It is forcing us to reconsider and re-evaluate practically every thought, every action, and every institution formally taken for granted.....society has always been shaped more by the nature of media [ground] by which men communicate than by the content [figure] of the communication...the alphabet and print technology fostered and encouraged a fragmenting process, a process of specialism and detachment. Electric technology fostered unification and involvement. It is impossible to understand social and cultural changes without knowledge of the workings of media." (McLuhan, 1967: 8)

If we are to perceive how industrial forms of architecture and urbanism evolved then an understanding is necessary of how the phonetic alphabet as well as repeatable type and print technologies became prototypical media environments influencing the construction of Western Civilization. Mechanical technology and its concomitant visual spatial bias implicates a cultural order which is organized by the line and realized by means of conceptual formations featuring fragmentation, separation, specialization, and homogenization of space and time; for example, the Cartesian grid and Newtonian concept of absolute space and time. By contrast, the postindustrial order is characterized by unification and participation due to the simultaneous interplay and interrelationships sustained by the electronic resonant field which, in turn fostered an acoustic spatial formations: for example, Einsteinian space-time and post-Einsteinian phenomenological space-time. Electronic acoustic space, by contrast to mechanical visual space, is a global resonant sphere sustaining human abilities in terms of pattern, pace and scale to a degree which cannot be accommodated by industrial societies in their production of wealth and power. These changes can be recognized in urban and architectural artifacts and a discussion of certain prime examples will illustrates the lines of force sustaining a culture.

The English Industrial Revolution (about 1750's onwards) was a significant harbinger of new design as manifested particularly in the construction of the Crystal Palace by Jeremy Paxton in 1851: the first international exhibition which was held in London. A building of 1850 meters in length, commemorating the year of its construction, was erected in about five months. Medieval buildings of that scale could take up to two hundred years over many generations and changes in architectural style. The Crystal Palace was rationalized in terms of visual space bias whereby the predisposition for lineal organization, or mechanical assembly-line facilities, was integrated into the manufacturing and building processes. The building material was wrought iron, glass and wood and its form was modulated to involve a minimum variety of construction and structural units economically designed in the assembly of infill panels installed about a skeletal frame construction. Its basic module was the largest sheet of glass that it was then possible to produce and all the component parts of the building were standardized and prefabricated industrially. This repeatability is an example of mechanical assembly line production and highly rationalized engineering design and construction. As Kenneth Frampton noted; "The Crystal Palace was not so much a particular form as it was a building process made manifest as a total system, from its initial conception, fabrication and transshipment, to its final erection and dismantling. Like the railway buildings, to which it was related, it was a highly flexible kit of parts". (Frampton, 1997: 34-35)The inference is that Crystal Palace was built from a mechano-set of prefabricated components rationalized and blue-printed by engineers and architects (Paxton was a landscape architect) for efficient and economical erection in an industrial context which employed both specialized and unskilled labor. Lineal organizations complemented by utilitarian and technocentric planning was a feature of the glazed shed fabrications referred to by the architectural historian William Curtis, who wrote; "the glaze-shed fabricated with standardized iron components was a virtual leitmotif of the industrial city after mid-century on both sides of the Atlantic". (Curtis, 1996: 36) The industrial city in turn was a highly rationalized mechanistic system of center-margin organization; a center, occupied predominantly by railway stations, the emerging high-rise building (a 3-D grid or uniform repetition of floors within a framed structure), industrial factories and workers' housing. The rail lines radiated from this centre, like a bicycle wheel, to the suburban housing for the managerial classes and beyond. This polar lineal organization was intensified in America by the superposition of the grid. By the late 19th century, as for example in Chicago, the grid became the physical form of the city while the social form evolved in terms of concentric rings, representing the hierarchy of classes as sustained by centre-margin communications network of the railway system. In this regard, Curtis writes:

"...the skyscraper was, essentially, a white-collar building type, a direct expression of the division of labor between management and manufacturing. It was part of the same world as the typewriter, the telegraph, the electric light and the mechanical heating system – all of which

contributed to its own commercial viability. The pressure to build upwards came from the desirability of concentrating everybody in the downtown 'loop' ... but it also arose from the desire to extract maximum profit from single, rectangular lots of land in the urban grid". (Curtis, 1996: 38)

This is a clear example of visual spatial bias as a measured, fragmented, sequential and connected form, like the polar and rectangular grid patterns, applied to spatial formations both urban and social. Urban planning, prejudiced by a bias for visual space, is also evident in Tony Garnier's project for the *Cité Industrielle* (1917) and the codification of urban planning programmed into *The Athens Charter*, and resolved at the CIAM conference in 1933. Both these approaches, as applied to the city, favors fragmentation and separation of functions in the manner of specialized zones which in turn are connected in sequential placement by either railways or highways. In his proposed project Garnier intended to situate 35,000 inhabitants while "zoning was employed to separate industry from the home, and railways were used to link the two with trade centers". (Curtis, 1996: 244) Notice that Curtis's language reveals a visual stress, whereby fragmentation (zones) and separation as well lineality (polar array by railways) is embedded in the design concept. Later The Athen's Charter extended this bias for visual patterning in terms zoning and sequential lineal arrays which became the program for urban design during the central part of the 20th century.

It's ironic that visual homogeneous space, symbolized by either the continuous line or surface, can be fragmented but the resonant acoustic field, of structured intervals, inherently cannot be divided; i.e. resonance implicates unity and linear continuity facilitates division. Lineality is embodied in mechanical mass production of commodities such as the printed book. The factories of the industrial revolution recapitulate this behavior by printing commodities of all kinds as uniform, repeatable objects subjected to standardization. In other words, industrial mass production involves the manufacturing of millions of things all the same and very cheap. It is as Henry Ford once quipped, that you can buy a car, any color, from the Fordist assembly line as long as it is black. By contrast, the automated assembly line, which is the industrial process complemented with information processing or feedback, facilitates the production of a million things all different and very cheap. Therefore, automated production process, a unified and participatory space, encourages bespoke design which engages the consumer as producer. This aspect of intelligent production resonates with art forms such as Cubism or Collage, which are multiperspectival arts requiring interpretative participation of the viewer as opposed to the detached observer of single vanishing point Realism. Realism aesthetically embodies the values and ethics of the machine age.

It wasn't the 'pioneers of modern architecture', for example Peter Behrens or Henry Van de Veld, but the next generation of creative designers such as Le Corbusier, Walter Gropius and Mies Van der Rohe who thoroughly internalized the values, ethics and norms of industrialism. Le Corb was a committed socialist who believed that it was the Industrial Revolution, unlike Karl Marx who believed in a social revolution, that could produce an equitable society in which poverty and economic injustice could be erased. Like Gottfried Semper before him, le Corb recognized the implicit wealth in the industrial infrastructure as a service environment. In this regard Kenneth Frampton writes that:

Semper crystallized his critique of industrial civilization... ' It is already evident that inventions no longer are, as they have been in earlier times, means for warding off want and for helping consumption; instead, want and consumption are the means to market the invention.' Semper perceived that the industrial environment was a service environment capable of responding to the needs as well as the desires of a new industrial society. Later in the text he analyzed the impact on design of new methods and material as a result of this new reversal 'when consumers become producers' (Frampton, 1997: 109-110)

The cornucopia of machine-made goods, or commonwealth produced from a service environment also included the penny press, the highway and railway systems, postal and energy infrastructures amongst others. Le Corb identified the value of this supply side economics as applied to architecture; many things all the same produced at minimum costs. In this regard he named his first housing commodities the Maison Dom-Ino (1915) and the Maison Citrohan (1920). Frampton notes that the Dom-Ino prototype could be interpreted as "simply a technical device for production [or] as a patent industrial name, denoting a house as standardized as a domino" (152). In a similar vein the name for the Citrohan House was a pun regarding the Citroen automobile. The analogy involved a parallelism of applying assembly mass production and modern materials with engineered standards to the general market of consumer housing. Paradoxically, when applied on site the design suffered from the advantages of uniform mass production due to the homogenization of architectural form. Le Corb compounded this prejudice for the abstract visual bias by incorporating a Modernist ahistorical stance; his reaction to historicism or the battle of styles as expressed in his reductive definition of a house 'as a machine for living in'. He believed this with the best of intentions for his interest was to produce efficient and economic design and construction providing safe, hygienic and comfortable accommodations in accord with his revolutionary outlook as published in his journals titled L'Esprit Nouveau. An example was the housing estate built in Pessac, 1926, consisting of 130 reinforced-concrete frame houses. However, homogeneously produced homes were eventually personalized and modified by the residents as a reaction to the extreme uniformity that Le Corb valorized. Like a fish in water that can perceive its environment until pulled out of the water his work was shaped in accord with subliminal influences of a mechanical civilization; his was an auto-robotic response to visual space aesthetics.

Repetition of design with the concomitant loss of formal and functional identity due to the subliminal internalization of industrial aesthetics and construction ethics, such as uniformity and affordable mass production techniques, is also evident in the work of Mies Van Der Rohe. As a young man he developed sketches for a tall building on the Friedrichstrasse in Berlin (1921), a glass skyscraper (1922), and a tall office building in reinforced concrete (1923), all of which never left the drawing board. He saw the tall building as glass skyscraper realized with the construction of the twin towers on Lake Shore Drive in Chicago (1948-51) and the Seagram Building in New York (1954-58). The latter became the model for a whole succession of skyscrapers of similar design around the world; an example of the Modernist response to the embedded predispositions towards uniformity, repetition and homogenization of form and space expressing the sensibilities of an advanced industrial civilization. These building were a product of the fact that It was not until the late 1930's when Mies

settled in Chicago, at the Illinois Institute of Technology, and later with the emerging sophistication of the industrial infrastructure which was developed to provide for the needs of the Second World War, that Mies found the industrial capacities to consider designing in the manner of his former ideal unbuilt projects.

Two buildings in New York, built virtually kitty-corner from each other, were amongst the first to adopt curtain wall construction. Both the Lever Building (1956) by Gordon Bunshaft and the Seagram Building applied a curtain wall envelope, but were constructed with a significant difference. In the Lever Building the curtain wall was conventionally hung from the floor slabs and was distinctly separate from the structural system therefore expressing an essential dimension of the Modernist industrial aesthetic, the linear ribbon window. In Mies's building the curtain wall was integrated with the structural system as an amalgamated fabric expressing the technocentric and econocentric values of an industrial civilization. He also geometrically modulated the fabric according to the golden rule so that the spans and panels express a distinct rectilinear pattern of a visual predisposition for design. Much of Modernism is reduced to these methods of simple rectilinear or cubic building forms and cladding, built with steel or reinforced concrete frame structures, tacitly applying the ethics of mass production and industrial design without consideration of the more humanist concerns for tradition, custom, and cultural context. This criticism is evident in the work of the historian Alberto Perez Gomez. who identified this instrumentalist and scientistic predisposition for a reductive architecture as an embodiment of the dehumanizing process in the making of Modern design. (Perez-Gomez, 1985: 23) This is evident in Mies's high-rise buildings, whereby he and many of his students, reproduced identical forms around the world, in the manner of Lake Shore Drive Towers. This homogenization of form, with its neutralized approach to context, both physical and cultural, is epitomized when two high-rise towers constructed on the same site but housing different functions, such as office and residence, cannot be distinguished from one another (e.g. the loss of identity inherent to Mies's buildings is exemplified by the Montreal towers he built in the 1970's). This extreme rationalist aesthetic produced excellent industrial forms in the hands of a master. However, broader cultural issues other than the technocentric were neglected which encouraged a critical reaction by in particular the Postmodernists.

The reactions to the International Style, a way of seeing embedded in industrial societies, were varied and quite diverse. These included the later work of Frank Lloyd Wright, Le Corb, Louis Kahn and criticism of the Athens Charter by a new generation of designers in the 1950's:

The decisive split came with CIAM IX held in AIX-en-Provence in 1953 when the generation led by Alison and Peter Smithson and Aldo van Eyck, challenged the four Functionalist categories of the Athens Charter: Dwelling, Work, Recreation and Transportation...They responded to the simplistic model of the urban core by positing a more complex pattern that would be, in their view, more responsive to the need for identity....to find a more precise relation between physical form and socio-psychological needs.... (Frampton, 1997: 271) These responses were necessary but not sufficient for a reconstruction of a new architectural order which in terms of cultural reconstruction also requires a significant development of media groundworks. By the 1970's, the appearance of the Postmodernist style and a positive reception for Pluralism in architecture, as opposed to formal homogenization, were signs of a deeper rooted cultural change. The deconstruction of Functionalism, the Modernist technocentric/econocentric bias, was facilitated by the continuing development of the electric-electronic infrastructure during the Second World War. If telegraph networks became an international system by the 1870's then the invention of such things as radar and the computer, during the Second World War (1939-45), were precursors of the intensification of electronic groundworks as we experience them today. For example, the invention of television in the 1930's saw the development of its infrastructure interrupted by the impending war, but by the 1950's was emerging as a dominant mass medium signaling a cultural regeneration employing intelligent technologies and automation. Most significantly, in the 1960's a system of satellites was providing simultaneous involvement in world events (e.g. President Kennedy's funeral) due to the construction of the infrastructure sustaining a resonant sphere of instantaneous communications (i.e. cyberspace); the transformation of a planet of cities into a cityplanet which McLuhan called 'the Global Village'.

Mass media and the notion of 'infotainment' became dominant industries managed by an infrastructure which today consists of wired and wireless networks, satellite communications, computers and servers arrayed around the world, and the ubiquitous presence of mobile technologies including laptops and 3G phones. This world of automated services is what McLuhan refers to as the acoustic resonant sphere of multiple centers without margins; a 'virtual reality' converting its users into a nomadic tribe of information hunters and gathers. (McLuhan, 1988) The vast storage facilities (i.e. database centers emerging today in northwest USA) and instant speedup of information production, distribution and retrieval is today's measure of power and wealth. This is a world where information feedback, programming and feedforward sustains the virtual 'reality' of images of ourselves and our digitally processed worlds (online interactive sites such as wikis and social networking interfaces like Facebook), are communicated in cyberspace as an interactive field of phenomenological space-time; i.e. the term 'phenomenological', in this context, implying digitally generated communication networks, or a co-creative and co-formal dialectic field, sustaining interpretative, and therefore, constructed virtual realities. The global village as a made-made cyberspacial field, unlike Newtonian concepts of a natural or absolute space and time, is not a static container but an active processor, or phenomenological transformer, changing the senders and receivers exchanging content via electronic media; paradoxically today, the only thing that is constant is change itself, which supports Venturi's account of Postmodernist architecture as a language of 'complexity and contradiction'.

Jean Nouvelle's design for the *Arabic Cultural Center* in Paris (1980-81) is among the first architectural examples to use information processing or automation (i.e. feedback, programming and feedforward of information) in a building component which is an intelligent wall. Here the south wall consists of an array of large panels, each of which contains a similar pattern of mechanisms responsive to changing light conditions. Electronic sensors on the wall measure the outdoor light and feedback this data to a computer. Programming evaluates tolerable light conditions for the

museum's exhibitions and in turn feed-forwards information to servo-motors that expand or dilate the array of openings in the panels. The net effect is an automated facade providing a dynamic image of the building; an image representing changing expressions as feedforward to observers on the site. The image is that of a traditional Arabic 'mushrabbiya', which is a titanium and steel rendition of the wooden screens, throughout the Middle East used to moderate glare while providing privacy. The fact that the wall is responsive also implies that the architecture is behaving responsibly with regard to those vital relationships between the building and the site; i.e. the notion of the 'site' expanded to mean something more inclusive and to include not only the physical and economic constraints but also the conditions of the cultural and social environments.

'Responsibility' has become a keyword in our Information Age whereby, for example, the concept of nature is not simply the concern with the natural (i.e. a study of separated specialized subjects by experts), but rather is conceived as an integrated interactive system of systems which is the current concern covered by the term 'ecology' (e.g. the Gaia hypothesis); as 'nature' has been deconstructed. Instant retrieval of information fosters crossing boundaries, or disciples, so that paying specialized attention to ct limited constraints in design is now changing in regards to a responsively collaborative method incorporating an ethic for a more 'sustainable' design; but not only in terms of green architecture but also involving the sociological and psychological dimensions of space and time (for an early precursor of this shift in consciousness see above in the reference regarding the CIAM IX conference of 1953). Therefore, even what appears to be a highly evolved machine aesthetic such as Nouvelle's building, the net effect of complementing a traditional form with automation results in this case with an image that evokes not a reductive identity of space but a cultural instantiation of 'place'. The major concern with identity today (e.g. the theme of the LIVENARCHIII Conference held in Akdeniz University. is a measure of the deconstruction of the Trabezon, Turkey, 2007) mechanical/industrial worldview for the reconstruction of images of us and the world in the manner of a postindustrial/automated cultural context. Automated systems and new software (e.g. BIM virtual modeling), with the potential for inclusive information processing, potentially involve architects with the parametrics of not only the physical but also the social and psychological frameworks constituting a total design approach. Sustainable architecture applying automated systems generally incorporate this phenomenological stance.

Norman Foster's design of the *Swiss Re Tower* in London (2000-2004), and Frank Gehry's Bilbao Guggenheim (1996) incorporate automation to a greater extent that Nouvelle's work above. In the Swiss Re Tower Foster used a collaborative approach in design, similar to BIM modeling software (Revit Autodesk software) and networking, and produced a virtual simulation of a total building in collaboration with structural, mechanical, electrical and other engineers. Upon completing the simulated model the total design team would 'walk through' the simulated building services. This is an inclusive approach incorporating a total design, as simulation, which saves considerable costs through detecting errors at the preconstruction stage. Also in this building the use of spiraling skycourts provided the Swiss Re with its unique spatial and social character while making an important contribution to the building's system of climate control. Foster has a history of designing high-tech sustainable buildings

(e.g. the skygarden concept was first used in the Commerzbank Headquarters. Frankfurt, 1991-97) which are uniquely responsive to the site. Prior to these buildings he designed Hong Kong and Shanghai Bank (1986), and like Frank Llovd Wright's Larkin Building, he reintroduces the atrium as a space for a 'community of workers' as opposed to the Functionalist open-space planning to suit merely utilitarian purposes. Chris Abel comments that the internal atrium is "supplemented by a host of technological features... [which includes] an exposed megastructure and a dual vertical circulation systems comprising high-speed lifts for long journeys and moving escalators for short journeys. Aside from convenience, the highly visible localized movement system was purposely designed to increase social contact between the building's occupants.... [My italics] (Abel, 1997: 187-89) The result is a bespoke or highly customized design contrasting dramatically with Mies's homogeneous highrise forms, whereby in the former automated systems were applied at many levels in the production of the built work. The increasing use of collaborative design, incorporating networking and feedforward of virtual modeling imaging, facilitates the integration of a vast complexity of information and design concepts (some of which take responsibility for the social and psychological dimensions of space) inevitably produce customized forms of outstanding identities. This also appears in Frank Gehry's work.

Gehry's Bilbao Guggenheim Art Gallery is a unique precursor of 'architecture becoming software' and how information is a major 'material' in the realization of a design. Gehry's office adapted CAITA, the software developed by the French aerospace manufacturer, Dessault Systems, which became the designers' major tool. The fundamental move whereby architecture becomes a software process for Bilbao is when a series of manually made three-dimensional physical models are digitized to generate a continuously curved surface model. CAITA also developed a wireframe model for the primary structure precisely locating and sizing every member. After the engineers produced a structural design using structural software the structural steel fabricator, using proprietary software and applying the wireframe developed in CAITA could develop a 3D computer model of the structural steel. Also, most significantly, they could automatically translate the model into 2D fabrication drawings. Gehry claimed that:

Bilbao was built without any tape measures. During fabrication [applying CAD-CAM production systems], each structural component was bar-coded and marked with the nodes of intersection with adjacent layers of structure. On the site bar codes were swiped to reveal the coordinates of each piece in the CAITA model. Laser surveying equipment linked to CAITA enabled each piece to be precisely placed in its position as defined by the computer model. This is common practice in the aerospace industry, but relatively new to building. (Lecuyer, 1997: 43-45)

This is a simplified description of a much more complex and lengthy process of using software and automation to complete this building. Two things can be concluded from this description of the building process. First, that the material in architecture that is becoming an ineluctable resource for design of form, structure and building components, as well as construction techniques, is the immateriality of the 'material' of information and data. This is naturally related to the notions of collaboration and networking mentioned above. Second, the significance of developing a work using

automated processing, such as bar codes in conjunction with laser surveying instruments and the wireframe models, points to an important dimension of reconstruction. This is the retrieval of the sensitivity of the preindustrial 'handicraft' ability now afforded by intelligent technologies. That is, the fact that CAD-CAM is a process whereby robotic assembly lines can read CAD drawing in the production of bespoke components; i.e. producing many things, all different but relatively cheap. This further enhances the possibilities for creating responsive architectural forms, by automated means, of unique identity in the manner of a handcrafted work.

The Global village is the current manifestation of automation that has affected the nature and consequently our experience of urbanism. In other words, the Global Village is automation writ-large; that is, information processing consisting of feedback, feedforward and programming at a planetary scale in which distance disappears with current 'transportation' modalities or instantaneous information movement at the speed of light. The change that we have been discussing in terms of the paradigm shift from industrial to post-industrial cultures is evident by the proliferation of images as a graphic medium redefining the nature of urban streets and squares. Just as graphics, in the manner of logos and icons and advertising has displaced phonetic script in a post-literate world, the commercial streets and plazas in most cities and towns have dramatically changed with the ubiquitous appearance of graphics on the building facades. For example, in the University town of Gazimaguza in North Cyrus, where this paper was written, five years ago the facades on the commercial street consisted of a reasonably sized phonetically scripted label to identify the commercial function, while the rest of the facade consisted of doors, windows and building materials such as stone or plaster. Today, many of these facades are predominantly covered by large graphic icons and logos of multi-national global franchises, as well as some local businesses, at the scale of highway billboards. This seems to be quite revealing that there exists an underlying infrastructural process of automation fostering the development of the street as an interactive space.

When Venturi, in his book Learning from Las Vegas, defined buildings on the Las Vegas strip as a decorated shed he was referring to emergent postmodern and populist architecture in which the front of a building functioned as a billboard and the space behind was merely a functionalist container. The presence of images in architecture, as an important dimension of identity and commercial viability, that is, becoming well known for being well known, facilitated marketing power. Applying images so that the building acts as an attractor, or an evocative sign for a brand, is one important dimension of the use of architecture as icon in the postmodern world. However, Venturi's notion of building images as billboards, or architecture as icon, is a postmodern definition of architecture experienced in a hardware world. Automation applies images in a way that converts the building experience and its context into a software world. Images at the stage of feedforward in the automated process are images constituted by information technologies processing bits and bytes, and not images made of constituent materials such as paper, wood, inks, etc.; i.e. materials which are constituted of atoms and molecules. This significant transformation of the constituents of images, images as information composed of light and not matter, redefines the street in terms of a communicative space.

Traditionally streets have accommodated flows which were pedestrian and wheel traffic but today information flows are becoming the dominant mode of mediating the

behavior of consumers on a commercial artery. Branded icons on building facades represent image feedforward, or the local position of a network of franchises of multinational corporations such Adidas. Nike, Benetton and others: hence the 'glocalization' of the street. When shoppers purchase an item, by credit card in any franchise around the world, this is feedback which is stored on computers in data centers accounting for global consumption patterns for a commodity. A community can, for instance, be one of many University towns around the world from which data is collected sustaining an analysis, by means of programming, regarding student consumption trends, understood in terms of desires and expectations, of a certain age group and income status. This provides one instance of a changing analytic of a collective profile of various student communities which results in information feedforward or advertizing in various popular media, as well as icons decorating the facades of buildings. Because this is a study of student behavior which is tweaked to enhance sales, therefore in this market, as in all other consumer interactive or automated market spaces, the consumer is the producer. This is a prototype for an emerging use of interactive space on a commercial street which incorporates the the internet in terms of what is currently referred to as 'third generation networking'.

The first generation net involved the world-wide-web which provided web pages which could be searched for information and which were hyperlinked to other web pages simultaneously, to extend the search. However, the search became interactive and dialogical in the second net, in the manner of social networking sites such as Facebook and Myspace and the diversity of Wikis necessitating participation in order to develop the home site. The third generation or 'next net' is emerging today as a software reconstruction of the commercial street by tracking mobile technologies such as 3G phones in the context of the internet. Consider this excerpt from a recent issue of Business Week magazine:

The next net. Companies may soon know where customers are likely to be every minute of the day. Imagine that your business had a complete log of your customers' wanderings – every trip to the grocery store, every work commute, every walk with the dog. What could you learn about them? Armed with this knowledge, what sorts of goods and services might you try to sell them?This isn't science fiction. A nascent industry extending from the laboratories of Google and Nokia to a host of data-fuelled start-ups is wrestling with these very questions. (Baker, 2009: 42)

A 3G phone can be located within a few meters on a commercial street using GSP technology, the satellite communication positioning infrastructure, which now becomes a more ubiquitous part of our increasingly automated or processed lives. For example, it is becoming possible if one uses a credit card in a shop for this feedback, as part of 'next net' processing, to respond instantly as a bespoke ad to the cardholders 3G phone. It does not take a great leap of the imagination to see that devices on shop facades using PAN networks, personal area networks, which work at a distance of between 10 to 15 meters, can extend the facilities of 'next net' persuasion techniques. This intrusion of an interactive space manipulating peoples feeling and emotions will be used in order to shift our movements and actions to increase sales. This can be achieved by filling our sensory fields with image feedforward by means of various sensory modalities, as is now emerging in a rather

primitive state on/as the facades of architecture. As McLuhan wrote in the introduction to his first book *The Mechanical Bride*:

Ours is the first age in which many thousands of the best-trained individual minds made it a full-time business to get inside the collective public mind. To get inside in order to manipulate, exploit, control is the object now. And to generate heat not light is the intention. To keep everybody in the helpless state engendered by prolonged mental rutting is the effect of many ads and much entertainment alike. (McLuhan, 1951: V)

McLuhan wrote this in 1954 but this mechanical world is being deconstructed by automated interactive spaces in which the urban context is becoming an automated experience of either augmented realities (hardware and software mediated experiences) or virtual realities (software experiences). These are environments that are continuously shifting with information processing via various mediated sensory modalities which fills our awareness with sights and sounds which is beginning to look like the 'engineering of consciousness.

CONCLUSION

The totalizing of the environment by means of a total information interactive space implies that the deconstruction/reconstruction of cultures is an ongoing process. Socially constructed realities are increasingly becoming augmented and virtual. Jean Baudrillard referred to the manipulated space of information processing and complementary icons as simulacra, worlds such as Disnevland and the post Venturi deconstruction and reconstruction of Las Vegas. He also claimed that these places deferred to the cities such as Los Angeles which in effect are, in operational terms within the global village, simulacra. With the 'next net' the planet is increasingly looking like Disneyland or a simulacrum where the dominant activity is production and consumption. If the consumer is producer then our realities are increasingly not responsive to individuals and publics but mass movements as automated constructed realities extending consciousness. That is, if the motivations, desires and expectations of the mass are engineered then movements or change is reconstructed in response to the emotions and feelings of the masses, and this consolidates the deconstruction of individualism, privacy or private thoughts, detachment/objectivity, reason and consequently personal freedoms. The latter are the heritage of the culture of industrial civilization. At this stage of human evolution a balanced integration of the industrial and postindustrial constructed realties is required. As illustrated above, these realities and patterns are embedded in the architecture and urbanism of their respective cultures. Because McLuhan addresses architecture and urbanism from a media infrastructural analytic then a more sustainable or responsiveresponsible approach to the built environment can be obtained. This can be referred to as a 'deep ecology' by which a holistic integration of material as well as social and psychological constraints are integrated for the purpose of human well-being and survival and facilitated by understanding media; i.e. the medium is the message/massage.

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THE AVANGARD CONSTRUCTION AS A LANGUAGE OF ARCHITECTURE

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ABSTRACT

"We artists will serve you as an avant-garde (...) the power of the arts is most immediate: when we wish to spread new ideas, we inscribe them on marble or canvas (...) what a magnificent destiny for the arts is that of exercising a positive power over society, a true priestly function and of marching in the van [i.e. vanguard] of all the intellectual faculties!"

Saint-Simon, 1789.

The term avant-garde can be defined as "leading" or "vanguard". The term was first used in a military metaphor and entered the political language during 1800s, gaining the meaning "the standard-bearers of radical transformations".

The term was applied to art in the beginning of 20th century to denote the leading role given to art that defines the artists and art movements that left conventional forms of expression and pursuit a new artistic expression. In this context, the innovatory art movements such as Cubism, Fauvism, Dadaism, Neoplasticism, Suprematism, Futurism, Surrealism, Expressionism, Constructivism that are in the search of the undiscovered, giving its works in the first quarter of the 20th century, resulted in the objectification of the avant-garde thought in art. The avant-garde movement, meant for creating an autonomous art in the sense of applying art into practice of life, aimed at freeing the artwork from its past meaning and updating it, and giving it new meanings, in new perspectives. The purpose was "to discover", "to create" and "to reconstruct" the space, surface, color and shape. Picasso, Braque, Mondrian, Miro, Kandinsky, Matisse, Cezanne, and similar artists characterized as pioneers in pursuit of "a new reality" who were aware of the social, political and cultural changes and objected to traditionalism are the most prominent representatives of the avant-garde thought in art.

Activism; action, dynamism and research pleasure; antagonism; social order, hostility against tradition and past; nihilism; extreme manners and destruction; agonism; romantic anguish, pathos, tension and sacrifice; futurism; predicting the future of art and forecasting approaches are the fundamental concepts of the avant-garde thought.

The avant-garde thought is within life. Architecture is a discipline that is nourished by life; it is influenced by all socio-cultural changes, transformations, and changes, is transformed in time always in search of the "unknown" and "new".

The avant-garde thought that is after the unique, the different and the undiscovered can be considered to be influential in the reconstruction of cities and in architecture as well as in all other kinds of art in terms of new interpretations and approaches.

The avant-garde thought is described as a progressive and leading movement, especially in the new projects carried out in metropolitan cities, to create designs, to increase the prestige and the space quality of the city to make the city more attractive for investment.

Today, some architectural works seem to be designed in a universal architectural approach that supports the fundamental characteristics of the avant-garde art, that aims at interpreting the conditions of the age correctly, and that exceeds the time. These works identify a new expression, a new interpretation in architecture and try to capture the unique, the different and the undiscovered. With its purpose "art for art," the avant-garde thought is embodied in today's architecture with the concepts "innovation", "symbol", "shock", "montage", "autonomy", "contradiction", "reform", "timelessness" and "incoherence".

In this context, the paper tries to explain the reflection of the avant-garde thought on today's architecture over the late architectural works within the concepts of the avant-garde theory. In the light of architectural works, that are considered to be the examples of urban change and transformation, the reconstruction in architectural language is tried to be put forward in a critical approach.

Keywords: Avant-garde, Architecture, Theory, Concept, Reconstruction

AVANT-GARDE IN LIFE AND ART...

The term "avant-garde" originally means "advance guard" as a military term in French. This term was used to describe troops advancing into the battle and the complementary actions of the military avant-garde were opening safe roads for the other troops behind, opening new fronts, cleaning the traps of the enemy, and to achieve these aims, taking the risk of death, and even dying, if necessary, in other words sacrificing their lives for the others behind the front, (Ünler, 1998).

The lexical meaning of avant-garde is someone who is innovative or who creates new trends, (Şahiner, 2006).

The avant-garde culture aims at shattering the accepted norms in the definitions of reality and changing the limits of them. These norms prefer a challenge varying from social reforms in established orders to the change of aesthetic experiences, (Calinescu, 1987).

Avant-garde in art indicates a progressive art movement. It is used to represent "progressive movements" in art in its general meaning and in many languages. Avant-garde is a mechanism developed against an autonomous and institutionalized art. It is an alternative that aims at transforming life within art by meeting art with life, (Saylan 2002).

The term avant-garde emerges as an art concept to convey the most progressive social tendencies by theoreticians and critics aiming at spreading socialist utopias through art such as Lavendant following Saint Simon or Fourier in the aftermath of the Revolution of 1789 to show the effect of modernity in the intellectual life, to promise the humanity will reach a world of art and to express the pioneering role

given to art in realizing this social plan. These movements end with the violence, which Paris of 1848 experienced. The dreams of a new society emerging in 1789 fade away with class wars. During this period, upon the violence he witnesses in the class wars. Baudelaire advocates that art cannot be separated from ethics and utility and brings his statement as "the purpose of art is independent" to his agenda, (Benjamin, Baudlaire, 1973). With this process, art now comes to a state that it cannot represent any truth, value and argument, nature or god. Art represents art. only. The form of art becomes its content at the same time, (Bürger, 1984). Thereby, art breaks away with life, and it chases a sui generis power. Art re-defines its borders in the social division of labor in parallel to its gaining autonomy on the ideational level. It drifts away the aristocracy and the classicist craft tradition. The self-enclosed exhibitions under the discipline of the academies are open to public and anyone claiming to be an artist can display their works. The saloons become galleries and group exhibitions are transformed into personal exhibitions. Modern art history rearranges the history of art with museums. In short, art becomes institutionalized with a modernist transformation, (Bürger, 1984).

Literary and art critic Peter Bürger does not consider the year 1848 when art began to get free of society and politics, thus gaining autonomy as the turning point of modernism and avant-garde or the dawn of the 20th century art. He argues that gaining autonomy appeared in the 18th century, as art resisted first the patronage of the court and the church, and then to the market and the mass culture. Kant and Shiller's views of disabling art, follow this formation. At the end of the 19th century and at the beginning of the 20th century, art now "is as far from the life as possible and its content has transformed into its own form". In other words, "its content has become its form". Not only with its forms but with its organizations, now art represents itself, not the society and life. According to Bürger, this is the discovery of avant-garde. Avant-garde in Bürger's theory is an attack of art against institutionalization. It is the struggle to abandon autonomy and to assimilate art into life. The problem is

struggle to abandon autonomy and to assimilate art into life. The problem is "intervening in the real world, reforming life; not creating forms confined to be aesthetic pleasure objects", (Bürger, 1984). It is not about the social benefit of art (realism) or denying it (aestheticism); art's becoming engaged or autonomous, it is about "the art itself". It is its social functioning, understanding; it is its social institution. The aim of the avant-garde is to destroy the art institution in which it is actually involved. It is because this institution is the institution that forbids art to life. The art can conquer life, only if it is freed from its confinement to its institution.

Despite its different interpretations, the avant-garde has become known as the latest, newest and the most eccentric expression and style of modernism in the end. Yet, according to Bürger the avant-garde challenges modernism, as well. Bürger removes the avant-garde from the modern art history and puts into the social life. Thus, conceptualizing the avant-garde, he reveals the theoretical construction of the history and deciphers the aesthetic norms he defines. They talk about a history of forms advancing by getting ahead of one another in a continuous manner. With dada, surrealism, constructivism and expressionism movements, the art builds close relationships with life, reality, representation, rhetoric and the most important of all with politics. The art is re-handled with both a deconstructive and a partial creative analysis.

Neo-avant-garde is the final stage of the avant-garde. In the view of those, who believe the continuity of the avant-garde, such movements as pop and then op, fluxus, conceptual art, minimalism perform neo-avant-garde interventions to art. The reference that pop-art makes to the American consumption culture by producing the aesthetics of advertisements again is although interpreted as the repetition of the idea of Duchamp in default objects, Huyssen does not accept the idea that these kinds of repetitions, as Fredric Jameson also puts it, are not mere pastiches. According to him, there is continuity, a similarity in the institutional criticism.

Therefore, the end of 1960 is considered as "the last major work of the avant-garde in Europe". Like a theoretical Renaissance, the works of several artists re-born and become classics. This "revival" arousing excitement rather in America leaves only a "déjà vu" effect in Europe, (Husseyn, 1993). The contemporary repetitions of the avant-garde are sometimes interpreted as a "farce", a "pastiche" when compared to the "historical avant-garde". The critics begin to agree on that the avant-garde is consumed little by little, (Foster, 1983). These final moves of the avant-garde represent the fall of the critical and oppositional avant-garde culture, (Husseyn, 1993).

AVANT-GARDE IN ARCHITECTURE...

The effects of the avant-garde movement on architecture are at first seen in the countries of the Soviet Socialist block. Between 1922 and 1932, some of the most radical buildings of the 20th century emerged under the title "Soviet Avant-garde Architecture" by a group of architects who determined new aims. These buildings indicate a new language, a new interpretation in architecture.

As an exit from the pessimistic environment that the war brings, the architecture also gains different lines and interpretations; the avant-garde movement trying to catch the unique, the different, the never-discovered-before has a major influence on the architecture and the restructuring of towns, (Öztürk, 2008). In fact, this period is one of the critical turning points of the world history, since both in the architecture and in other creative areas, all the known clichés are shattered and re-built. The avant-garde idea that draws the architecture away from the old classical approach since centuries has certainly a major part in the formation of the modern architecture.

This "modern architecture" approach where the spatial and social hierarchy weakens, and is replaced by mere function and where the use value and aesthetic match, led architects to produce more functional and standardized buildings firstly with the effect of the Industrial Revolution and secondly of Bauhaus. As Reinhard Gieselmann says, the modern architecture "boasting about realizing the same building in different parts of the world for the same functions, despite different climatic conditions" tended to build in an attitude reducing construction with the Industrialization, which is the inseparable part of its structure, (Gieselman, 1996). By this way, the pioneers of the modern architecture tried to create a new style determined by the structural means required for a mere functional use, (Roth, 1993).

In the leadership of architects like Corbusier, Rohe and Wright, the modern architecture having an application area in the whole world drifted away being avant-

garde as an "exit" in I960s, became to be perceived as the ordinary architectural face of a globalised world and the mass subjected to it with capital; "removed its experimental excesses and gained ordinary, fake-modern forms relying on the taste of petit bourgeois, away from the great works of Gropius, Mies and Corbusier", (Klotz, 1988).

In 1960s, the avant-garde was open to discussion again, the architecture broke away with a static structure and struggled against the centuries-old formal concept of architecture as the early rebellion of a dynamic architecture that was open to change and the reductionist attitude that modern architecture caused and therefore, pointed out the fact that an architectural space could not be limited within imposed principles. In the same years, the modern architecture making its existence as a style accepted encountered a number of crises and thus, led to a complex discussion which would destruct its basis, (Papadakis, 1990). This crisis was described by Charles Jencks in details (Jencks, 1978) began crystallized in 1960s, but its roots went back to even earlier dates; however, as the modern became a mass culture and the historical town was threatened by the economic powers in 1960s, it arose at full speed. (Jencks. 2002). With the discussion, like the theory and concepts of the modern architecture, the practices were also begun to be questioned. This criticism environment led to a new approach called "postmodernism" opposing to the modernist approach, its rules and borders, criticizing the abstract language of the modern architecture. The postmodern architecture suggested "complexity and contradiction" as opposed to the simplicity of the modern architecture; "uncertainty and tension" as opposed to clarity; "both this and that" as opposed to "either this or that"; "double-functional elements" as opposed to single-functional elements; "complex forms" as opposed to basic geometric forms; "a roguish vividness" as opposed to evident unity (or "a whole with challenges"), (Jencks, 1978). However, the postmodern architecture, which was developed in the leadership of architects such as Venturi, Johnson, and Graves, accepted everything that modernism denies, rather than bringing a new perspective to the architecture, thus became nothing but an eclectic architecture based on formal eclecticism, (Güzer, 1996).

Putting an end to the style discussions and the formal concerns of 1960s and 1980s by saying that "architecture is dead," Prix underlined that architecture should drift away from such concerns. "We are tired of seeing Palladio and other historical masks. We want an architecture having more than these. An architecture that bleeds, gets exhausted, twirls and even breaks into pieces. An architecture that radiates, burns, tears and that is under tensions, outbursts. The architecture should have yawning gaps, be fiery, straight, difficult, angular, wild, round, delicate, colorful, obscene, imaginative, charming, repulsive, wet, dry and fluttering", (Prix, Svviczinsky, 1988).

This kind of architecture embodying all contradictions is far away from the postmodernist attitude based on accidentalness and arbitrariness, and even at the opposite of it. It is because the postmodern architecture substituting a baggage of forms that can be simultaneously consumed, instead of a notion of time created by the past is seen as a store of forms the dates of which contradict each other and which struggle for their existence tensely, (Prix, Svviczinsky, 1988).

However, the avant-garde architecture is an architecture that questions the convention, rebels and puts forward its existence in this convention and stands erect. This architecture re-questions the relations of its elements such as walls, floors and roofs with the ground and gravity. This questioning indicates that these fixed elements that give us a sense of security should actually dismounted and removed and should be replaced by more mobile and dynamic elements along with other formations.

In order to understand the avant-garde formation in architecture, it is considered to mention the basic concepts of the avant-garde theory.

THE AVANT-GARDE CONCEPTS...

Innovation

New is used to describe the things that did not exist before and have been introduced a short while ago or that have not get old, (Arseven, 1975); it means that not much time has passed since it came into existence or was introduced; "the latest"; "unsaid", "unused", "unseen", "undisplayed", "unthought" till that time; "original", "unrecognized", "unknown", "different" than others. Innovation means being new; changing the old, harmful and insufficient with the "beneficial" and "sufficient", (Anonymous, 1988), (Tuğlacı, 1971).

According to VanII, design is already looking for the new and in this context the new is not necessarily technology-dependant and striking. Innovation is the joy of life, the faith in the future, and the creative power of the society; it is beautiful; it is a new hope. Something unexpected gives the monotonous life color and spirit. It is a new utopia. Perhaps it is an ephemeral space story with missing roots making many people dream, and for some, it is winning the future, (VanII, 2000).

According to Özkan, new is the herald of longing for change in every field of art and expression. The concept which those who are not at peace with the "status quo" and want to change it to present themselves different has always been "new" and in this sense, the important thing in the new is the freshness of the discourse, (Özkan, 2000).

Nothing that cannot renew itself cannot develop and thus vanishes. Creating innovation thought to be field of activity of only scientists and engineers or artists before, is now the focus of attention of everyone who wants to do their jobs well and different, (Sarıhan, 1998). The change implies that something new has emerged, while improvement suggests that this innovation is positive. Innovation involves all the activities in creating a new product or production process from scientific research to inventions, to development and commercializing. It is transferring creativity to the social life.

Hotel Fox, Zaha Hadid, Jean Novel, Arata Isozaki,..., Copenhagen, Denmark, 2005: Showing the change in the hotel concept, Hotel Fox is the product of a new hotel concept. Instead of having one designer to design the whole hotel, a different project was developed; 21 artists were selected all over the world to contribute in the

design of the hotel. In this project, the artists were given open cards to design the 60 rooms; the hotel was considered to be comprised of "galleries" representing the creativity of these young artists. Although the hotel rooms were small, with new and different approaches, vivid colors, modern graphics, positive and entertaining ambiances were aimed to be created.



Figure 1. Hotel Fox, Zaha Hadid, Jean Novel, Arata Isozaki,..., Copenhagen, Denmark, 2005.

Symbol

Symbol is defined as a letter or figure showing a physical object or sign, image, quality indicating something that cannot be expressed with senses, a mathematical operation or a device (Tuğlacı, 1971); a physical object or "sign" "indicating something" that cannot be expressed with senses, (Anonymous, 1988); a form that concretes an abstract concept. (Turani. 1993): a word representing a concept. (Tuğlacı, 1971); a signal "showing" something, (Hancerlioğlu, 1993); something built similarly to something, (Arseven, 1975); an indication with a broad, comprehensive idea and a great "meaning" in a compressed or abstract form as to the reality. However, the concept of a sign indicates the unchanging existence of an object in past, now and future, while symbol verbally is the means that enable the association of the object in mind, (Nalkaya, 2001). The same concept is defined as the "communication element" "representing" or substituting a specific human being, object and idea or a combination of them, (Anonymous, 1990). Symbol is a concept used to define the extra meaning that objects used or consumed by people in daily life convey apart from the practical purpose. According to Bartes, in the process towards "making sense by the use," the practical use value of the object has necessarily become a symbolic use. Baudrillard suggests that the use value of the object is insignificant compared to its symbolic value. According to him, the consumption of the object by the society is a process which is not consisted merely of use and interchange relations, this process is also the one where the material value of the objects become a prestige value expressed with symbols or the material value is reduced to the prestige value, (Krampen, 1977). Symbol according to Kant is the thing that brings together a perfect world created by god on one hand and the notyet-perfect world of human beings on the other hand, while for Hegel the symbol concept is an image indicating an idea, (Özek, 1980). In this context, symbolism is defined as a way and tendency to use symbols; a doctrine that suggests that human mind does not know anything but symbols, (Tuğlacı, 1971). Symbolic, on the other hand, means something used as a symbol, having the characteristics of symbol, expressed in symbols, and the expression of which use symbols systematically. (Tučlaci, 1971). Symbolism is an artistic means of expression in literature, fine arts and acting; is a way to gain back a "meaning" and "context" going beyond it in a designed object or event. On the other hand, in the artistic symbol, there is mostly an "integrated" link between the general idea and many aspects and sides of the real form. Besides these symbols which are in the form of sensual tangible reflection as these, there are also symbols in abstract forms in major visual arts. Both of the symbol forms embody a comprehensive idea, but they can only create an effect in the general social communication in a very long time. Yet, that these symbols can gain "functionality" according to its own art objectives depends on their capacity to address to the "social sensibility", (Çalışlar, 1983). Besides its meanings as; shaping the idea with senses, giving different meanings and forms to the known meaning and form, forming a sign with a meaning, symbolism in the recent use of architecture is seen as reflecting the idea, the intellectual, social and technical properties of the time or the previous time individually or together. (Besgen, 1996).

Beijing Airport, Norman Foster, Beijing, China, 2008: Foster's Beijing Airport is considered to be the biggest and purest project reflecting the modernism idea of China. The form of the building as a "boomerang" located side by side is compared to a dragon form several times. Beijing Airport has common characteristics with the Tempelhof Airport in Berlin designed by Albert Speer in 1930s as the symbol of air transportation meaning "Entrance Gate to the New Europe" in terms of reflecting the vision of "mobile" societies. Like Tempelhof, Beijing Airport has also great and wriggly structural components symbolizing air transportation, but the interior space of the building has some symbolic surprises as different from the other. Foster carried the mobility ideal to a different plane in his design. The users, who were directed by the lights on the ceiling of the terminal, arrive at the elevated gathering hall and the whole mobility network using ramps and wide footbridges, accompanied by the forms and colors symbolizing China and the Chinese culture.



Figure 2. Beijing Airport, Norman Foster, Beijing, China, 2008.

Shock

Its lexical meaning is the perplexity caused by a sudden change, being surprised and excited at an unexpected, weird thing.

The avant-garde artist aims the "shock" concept as a stimulant to change the life style; sees it as a means to break the aesthetic immanence and to start a change in the life practice of the recipient. However, they do not use this concept as a repetitive element; it is for one time only; it is not an effect to keep for a long time. Nothing loses its effect as quickly as a shock; it is a "one time experience" by nature. Its repetition changes it deeply, which is called the expected shock. Since the expected shock has a very small influence on the recipients, it is "consumed".

This new reception method, that avant-garde artists use his work to draw the attention the recipients to the fact that art is questionable, the reality of changing it and as a means to start a change in the life practice of the recipient, has played a decisive role in the development of art, (Benjamin, 1961).

Guggenheim Museum, Frank O. Gehry, Bilbao, Spain, 1997: This building having surprising effects on the recipients has given the industrial town of Spain, experiencing a tough period and being unrecognized international fame. The building marks the beginning of the striking projects trying to show itself from the metro stations of Foster to the Campo Volantin Bridge of Calatrava in different parts of the city. Its giant titanium-coated façade adorns the building by reflecting the delicate lines of Nervion's riverside like an ocean line in the sketch book of a futurist. Even in ten years, this extra-ordinary example losing nothing from its luster, as agreed by the well-known architecture critic Paul Goldberger, is the first perplexing great building of the 21st century.



Figure 3. Guggenheim Museum, Bilbao Frank O. Gehry, Bilbao, Spain, 1997.

Montage

The word comes from French, means adding and adhering parts to each other. It is at the same time used in cinema and television as a term. Montage means combining raw sound received from various sources with video and graphics and preparing it for broadcast, (Pudowkin, 1972).

Montage in the art history emerged in connection to cubism for the first time. Such elements as subject, material etc. were not signs showing the reality, but became the reality itself.
The avant-gardist work shows itself as an artificial construction, a production. In this sense, montage can be regarded as the fundamental principle of the avant-garde art. The "mounted" work is comprised of reality fragments; breaks the image of integrity, (Pudowkin, 1972).

Hearst Tower, Foster & Partners, New York, the USA, 2006: The 46-floor building rises over the 6-floor building designed by Joseph Urban in 1928. Since the designer, starting off by accepting the building façades as a part of the "town square," kept only the façade of the old building, thinking that the large inner courtyard was a part of the identity of the building and the expression of the feeling to reach the building, he underlines that his objective was to "create a cheerful space satisfying the senses and reflecting the spirit of the space, with light-shadow or color-texture plays", although he was blamed for façadism. Because according to Foster, "every public building should have a basic level", the spaces where the main lobby, the restaurant that the company's 2000 employees can benefit from and public meeting places are located, are called "floor of nobility" (piano nobile) as reference to the Italian Renaissance architecture, (Uyar, 2000). The designing philosophy of the building has essentially highly "up to date" features in the stages of interior space design and the material use, although "referring to history". For this reason, the building is comprised of "mounted" reality fragments and has marks that question the image of wholeness.



Figure 4. Hearst Tower, Foster & Partners, New York, the USA, 2006.

Autonomy

Autonomy means the authority to rule oneself under a separate law. The avantgarde artwork is different from organic artworks. In the organic artwork, the structural principle is dominant over fragments and combines them in a whole, while in the avant-garde artwork fragments have a much broader autonomy against the whole. As much as the elements making up a content integrity lose their significance, they gain even greater importance as relatively autonomous signs.

Gaining autonomy reaches the peak with aestheticism and symbolism at the end of the 19th century and in the 20th century. As a result of isolating the art content from life, it transforms into its form. In other words, the content becomes the form. This process is equal to the social organization of art. With its institutions and forms, now art represents itself, not the society and life. According to Bürger, the avant-garde is the discovery of this history and in this sense it is not possible before.

Avant-garde in Bürger's theory is an attack of art against institutionalization. It is the struggle to abandon autonomy and to assimilate art into life. The problem is "intervening in the real world, reforming life; not creating forms confined to be aesthetic pleasure objects". For Bürger, the avant-garde challenges the line of gaining autonomy/institutionalizing. He reveals the dates following this line, and the time logic in them. Therefore Bürger removes the avant-garde from the Modern Art History that connects its styles to its evolution and puts into the social life. Thus, conceptualizing the avant-garde, he reveals the theoretical construction of the history and deciphers the aesthetic norms he defines, (Bürger, 1984).

Rosenthal Centre for Contemporary Art, Zaha Hadid, Cincinnati, Ohio, the USA, 2003: One of the most exciting aspects of the Rosenthal Centre of Contemporary Arts is that, it does not give place to any permanent collections to organize various temporary exhibitions. The scale in the exhibited artworks and the level of unpredictability in the environment have the function of a manifest in the configuration of the galleries and the design of spatial probabilities. With the dynamism and density brought by its location as a corner field, the new building's lobby locates itself on the pedestrian plane of the town, with the characteristics as the mobile continuation of the existing public traces and areas. The lobby space glassed all over and opening to the city, is seen as some kind of "Public Square" attracting the movements of pedestrians by designing the horizontal and vertical compositions. Conceptually, the present plan of the city transforms the entrance plane and the back wall into a continuous surface and is curled up. This "Urban Carpet" associates the lobby as a public room and the galleries floating above with the city. The "Urban Carpet" functions enabling many kinds of circulation. The cuts on the floor form a multi-storey public lobby and define the stairs going down to the downstairs and the performance space. The exciting stepped ramp transforms the vertical circulation continuing all along the building to a horizontal journey by forming multiple-choice fields of vision towards the galleries and the "Urban Carpet" rises along the wall. In this context, it is possible to say that in the stage of forming the building wholeness, the mentioned structural properties of the fragments are designed independently from the building actively and distinctively.



Figure 5. Rosenthal Centre for Contemporary Art, Zaha Hadid, Cincinnati, Ohio, the USA, 2003.

Contradiction

It means against the conventional, what is accepted to be right; opposite; reverse; extreme in society with one's ideas and life style.

The avant-garde work denies the one before it; its purpose is to create a new type of art. In this context, it does not recognize any rules, traditions, realities before it; it works only to revolutionize the practice of life. An art which can be totally distinct from the present (bad) practice of life suggests, starting points towards organizing a new practice of life, (Brecht, 1973).

UFA Cinema Centre, Coop Himmelb(I)au, Dresden, Germany, 1998: The project aims at the ideology of re-defining the 21st century entertainment. For this reason, embodying many programs, the design considers the building not as a single structure, but as an urban landscape. Therefore, it is inevitable for the building to exceed its borders with the parcel and to be included in the city. The building breaks its mass unity and borders and comes apart in smaller pieces. Thus, the traditional perspective understanding is eliminated; instead, multiple-views are enabled on different horizons. Paradoxically, the absence of a geometric order emphasizes the structure of the theater in the urban context. Here, architecture is like a living structure mobile and ready to move in a sense. Giving the impression to fall down, this building questions the balance concept in architecture at the same time. The cultural existence and the usual vividness of the theater are caught in the layers of transparency and opacity, contrary to theater designs.



Figure 6. UFA Cinema Centre, Coop Himmelb(I)au, Dresden, Germany, 1998.

Reform

Reform means a rapid, radical and qualitative change; revolution. It is political process of change where a massive public movement is started, the present regime is overthrown by violence and a new form of government is established. In architecture it means challenging the conventional approaches in the development of the occupational practice under the global circumstances changing and improving every day, questioning them again and defining the new by including new requirements added in this development process.

The avant-garde artists used the word reform in the context of including art into the practice of life and re-organizing it, exactly as in architecture. At this point, the avant-garde has a reforming effect, since it brings down the traditional concept of the organic artwork and places such concepts as innovation, shock, montage, mutation, timelessness, and contradiction.

Klein Bottle House, McBride Charles Ryan, Melbourne, Australia, 2006: Being highly different and eccentric for a house design, the "Klein Bottle" aims at bringing a different perspective to the house concept. In this context, the house concept is designed as questioning and re-mounting the concepts such as space, volume, surface, function and form which generate themselves. In the house, where there is no distinction between the exterior and the interior spaces, a continuity of time-space stands out. All the surfaces designed are like they play with human perceptions in a way to serve this exterior-interior space analysis. Presence and absence gain new meanings; definitions, limits, sizes emerge in new forms from a different perspective. The most striking features of the house design of Mc Bride Charles Ryan are separating the founding parts of the reality, inherent to the analysis from each other and abstract re-integrating of the simple and plain quality.



Figure 7. Klein Bottle House, McBride Charles Ryan, Melbourne, Australia, 2006.

Timelessness

The concept is used to describe an object that does not belong to its time, unconscious, reality above the reality, an object being abstracted from time. In today's architectural works, sculptural buildings, being abstracted form time through both different construction techniques and different (non-Euclidian geometry) form approach, help cities to become world-famous centers.

Avant-gardists aim at bringing the extremist tendencies of art that they consider the timelessness concept to be an expression of the society into light and thus, dwell upon if art fulfills its mission of pioneering or not. The mission and objective of the avant-garde is clearly seen in the remark of socialist Saint-Simon "Your avant-garde is us, the artists... The most effective and the fastest is the power of art. When we want to spread new ideas among people, we engrave them on the canvas or marble...". The avant-garde artist goes beyond this moment that enables information in the created artwork and questions the concept of self-criticism of the current.

Birkbeck College, Film & Media Centre, Surface Architects, London, the UK. 2007: Being an architectural studio that is away from certain definitions, chases new ideas continuously and seeks for its formation in experimental practices, the Surface Architects realizes projects supporting the clash between the aesthetic and functionality; the concept of experiment that the studio takes as principle is determined by hardships and problems. In the design that questions the spirit of the time and the function of space in an experimental way, we can feel the "stream of consciousness technique". Distorted surfaces used in the most of the space, irregular slopes, narrow and wide angles are just like thoughts, dialogues streaming from one to the next. From the viewpoint "if cinema can realize a new time and space montage animating the design, then architectural design can also realize this animation with form, surface, volume, pattern and color elements in the actual space", we can say that the concepts of "time" and "space" are re-analyzed in Birkbeck College. The visual language used in cinema has stratified in space in a way beyond representation with an architectural discipline and scenes melding to each other have turned into three dimensional lines. There is no distinction among the walls, the ceiling and the floor. As the indented surfaces following the time perception go from linear to variable, the feeling of wandering in the space comes closer to getting lost in another space.



Figure 8. Birkbeck College, Film & Media Centre, Surface Architects, London, the UK, 2007.

Incoherence

Meaning is what we get from a word, a statement, a behavior or a phenomenon; "the idea that they remind", "imagery" or "object"; something that a proposition, a plan, a thought or work wants to convey, (Anonymous, 1988); an "idea" that a remark or word tells, (Hançerlioğlu, 1993). Meaning is each of the "concepts a word creates in mind in connection to the other elements in the statement".

The avant-garde perspective is breaking the material away from the functional context that gives it a meaning. Classicists see the meaning conveyer in the material and respect it, while avant-gardists see an empty sign which only they will give a meaning. As a result, classicists handle the material as a whole; on the contrary avant-gardists take it from the wholeness of life, isolate and turn it into a fragment. Avant-gardists combine fragments for the purposes of giving a meaning; this meaning can be a message that a meaning will no longer exist. Therefore, an avant-garde work is not created as an organic whole, rather it is made up of combining the fragments, (Bürger, 1984).

Music Center, Frank O. Gehry, Seattle, the USA, 2000: The 6 fragments making the essence of the program are determined to be Sky Church, Turning Point, Sound Laboratory, Journey of the Artist, Electric Laboratory and Education House. Among them, the Sky Church was built as to substance as inspired by the idea of Jimmy Hendrix that every type of people come together with the power and joy of music. In the centre of the building, created a space where the public will gather together, transforms the idea to a reality. The Turning Point includes a number of exhibition halls where different thoughts and traditions of the American popular music are reflected. The Sound Laboratory relates music to science and technology and is built to develop the common music experiences and the opportunities to make music of the visitors, while the Journey of the Artist informs us about the pasts and lives of the popular musicians and the time they lived in. The multimedia archive of the centre is in the Electronic Laboratory, and the department to develop the music knowledge is in the Education House, (Ekincioğlu, 2000). Although this geometric chaos of Gehry's, who is known for testing the limits of the construction concept, is considered to be unbuildable, it is sketched on the computer and turned into a crazy building; it has radical, but creative forms and powerful materials, (Slessor, 2000). Gehry masterfully exhibits music and the national, social and individual essence of the concept of music in an original and sensual language, under headings like music and form, music and shaping, music and space, and music and material in the interior and exterior spaces in a way to give different meanings to all the fragments of the building.



Figure 9. Music Center, Frank O. Gehry, Seattle, the USA, 2000.

CONCLUSION

As in all the other fields of art, architectural products, too, are qualified as "documents" reflecting the social, political economic and cultural changes and transformations in the historical development processes.

In this context, the architectural environment of the beginning of the 20th century has various documents and products having characteristics as diversion, bending and distortion, surprising and shocking, where formal values like coherence, harmony, and balance are questioned, the geometric order is broken and various avant-garde attitudes are born, by the influences of especially the Russian Constructivists and the strict modernists.

In the forthcoming years, there appear approaches to give a meaning/message, represent the reality and translate this reality into the language of the building as a result of social, political, economic, and cultural changes and transformations by the influence of the postmodernism, that architecture's getting closer to the traditional.

In all these stages, the avant-garde base of thought emphasizes an environment which enables the formation of different existed meanings.

Considering the new programming strategies and the designs in the name of event architecture today, some critics claim that the avant-garde architecture does not go beyond a formal renewal. In this context, according to Philip Johnson and Mark Wigley, it is an exaggerated claim to apply the ethics and criticism of the deconstruction; to assume that it frees oneself from the authority of the system, by designing girders crossing each other, inclined surfaces floating in the air, drifting masses questioning the western metaphysics.

Despite such statements, the avant-garde idea in architecture can be said to be a criticism against the traditions and styles that stick to principles and do not allow any expansions out of these principles, with its approach to break, even destroy and reconstruct the architectural rules existing with asymmetrical orders and geometric structures.

What is questioned in the scope of the avant-garde architecture is comprised of the traditional norms of the architecture coming from the history. However, it is a rising to face the history, not the eliminate it and to make this confrontation be a principal part of the idea. History is remembered not relating it to a period in the past, which is considered to be "good", but developing an attentive attitude towards the existing reality, (Müller, 1997).

Avant-garde architects do not try to maintain the classical traditional architecture. For this reason, we do not see traditional forms in their works. According to Libeskind, "an architect working in an open society has the responsibility to deal with the interpretations of the history being in conflict with each other that finds its expression in the city. Producing meaningful architecture is not mocking at history, but trying to understand it; not erasing it, but dealing with it", (Atalay, 2001).

"Designs are made up of a number of elements coming together in uncommon forms, indicating new thought patterns, while somehow maintaining their independence. These resemble exotic insects with their articulated legs and bodies supported by a perfect logic in an image deeply pierced by complexity", (Papadakis, 1993).

In the avant-garde architecture, construction is in the foreground. The building is divided into its components and the ways these components come together are questioned. The building searches for an action and dynamism between the interior and the exterior, but this search is not a subversive, destructive or aggressive annihilation, on the contrary it is a search embodying new questionings.

With its approach to break, even destroy and re-construct the architectural rules existing with asymmetrical orders and geometric structures, the avant-garde is a

criticism against the traditions and styles that stick to models and do not allow any expansions out of these models, (Maden, 2008).

The avant-garde architecture undertakes the processes of "discovering", "creating", and "reconstructing" the elements of the architectural structure, space, form and color.

In search of the "unknown" and "new", the avant-garde construction always supports the language of architecture by breaking the common models, by re-questioning itself, by re-constructing with a forward-looking perspective through concepts such as "innovation", "symbol", "shock", "montage", "autonomy", "contradiction", "reform", "timelessness" and "incoherence".

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THE REVIVAL OF ANARCHISM IN CULTURE: THE RADICAL ARCHITECTONIC REPRESENTATIONS

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ABSTRACT

The postmodern condition has proved the social impact on current alienation and social fragmentations whereby the social distancing and fear of touching have emerged in the real public (semi-privatized) space. By realization and the (sub) urban sprawl of neo-capitalism after 1980's, the changes in the modes of life have generally supplied more marginal tendencies whilst being informed by the media technologies. The hyper-stimulation of aggressive information has contaminated the reality of space and time where the communication networks connect. Endless images as disturbances of mental concentration have brought up some new relations with laws, ethics, and the traditional culture as well. Thus, more defensive forms of individualization and collectivism have emerged as expressions of the self and the communities. Anarchist thought has become vital since the marginality has been dominated by the consumerist fashion system and the reaction of anarchism in art and culture has revived as an autonomous decline of recent identity politics. Graffiti, anti-art happenings, and interactive installations have been integrated with conceptual art and architecture. Activists, artists and designers have started grafting brand new signs to the semantic of real space as well as seeking to interfere the sovereignty of existing structures.

Keywords: Postmodern condition, Anarchism, Radical architectonic representations

In the last few years there have been many debates on disorder as an evidence of contamination of cultures. Occasionally, disorder in its social context is described as the new form of anarchism. And, by contrast, the word anarchy is used as terrorism in casual ways. Enlightened authors, philosophers, and social scientists like Diderot, Dostoyevsky, Godwin, Camus, Tolstoy, Proudhon have seen and described their passion towards liberty like anarchists' critiques on life. In its recent definitions, it is the view of anarchist thinkers and authors that, both in its political, social and philosophical forms, 'anarchy' represents freedom of thought and act against any kind of economic, social and political authority, bureaucracy, order or institution (Horowitz, 1964).

The emergence of the philosophy of anarchism can be traced back to 19th century thinkers such as W.Godwin, P.J.Proudhon, M.Bakunin, P.Kropotkin. But, anarchism

as an unique form of thought in the libertarian philosophical sense originated in the ancient Greek Philosophy, likewise "the etymology of the word anarchy which opposed to *arché*" [1] as B. Tucker suggested (Weir, 1997, p.11). Tucker has brought up the first philosophical definition of anarchism as representation of individual thought and perception that could generate movements. According to Tucker (1897), -as he was inspired by activist Proudhon- the anarchist movement should be "against restrictive, judgemental constructions" and "any particular kind of economical or political system" as cited in Horowitz (1964, p.169-182). For anarchists, all of these constructions might be harmful by fragmenting people into classes, genders, ideologies and power levels. However, the works of political and social criticism place anarchy outside the term democracy. Arnold (1993), in his work on "culture and anarchy" claims that, anarchy as social disorder becomes a definite threat, both for culture and democracy whereas its danger obstructs the integration with culture. Besides, he approves only lawful forms of disorder as anarchy with cultural reforms and liberal policies.

Yet, anarchism is understood as radical individualism or radical intellectual current of thought and act defending freedom, the nature of the mentality has not been able to draw any consistent political form. Indeed, the anarchist politics propose mass movements within the leftist or rightist variety of individualist ideology. The type of the politics that this ideology allows advocates autonomy of the self, the communities, and the definite abolishment of the political institutions. Therefore, anarchist politics would be understood as perception or understanding undergirded by the anarchist culture. The autonomous and contradictory nature of the anarchism turns to a paradox in its political forms. According to Sonn, "anarchism was an anti-political political movement, which rejected the partisan struggle for power that characterized parliamentary politics."(Sonn, 1989, p:4)

The anarchist spirit of autonomy and the energy to create utopias precede collective actions or revolutions. Anarchism, as a critique of political systems has brought up many questions in the social context and become vibrant beyond the engagement of philosophy of anarchism with the arts in the late 19th century. Yet, its relations with the aesthetic culture have become more significant since the era started with Enlightenment of western societies has revered the libertarian reconstructions. Besides, anarchists' desires to express their utopian dreams have some common components with the romantics. As Weir states, (Weir, 1997, p:15)

"There is no question that anarchists were expressivist in their advocacy of individualism, but that very individualism was expressed or expressible in Enlightenment terms. In this sense, romanticism and Enlightenment are not opposed; rather, a romantic vision of society becomes the goal toward which Enlightenment thought tends. The gradualist, rationalist process of Enlightenment has as its end the free, expressivist goal of romantic individualism. Anarchism, therefore, involves a constant interplay of both Enlightenment and romantic vision."

The contradictory features of anarchism have many implications within modernist thought. Since French Revolution, anarchism has started to be grafted onto aesthetic culture by many art movements and generated brand new progressive styles and forms of artistic expression. Its "creative-destructive" (Weir, 1997) touch to culture with the arts and art contents has simply functioned as the dynamic of modern

culture. 1890's have been important for starting a special current Fin de Siècle. around the bohemian venues in Paris with the participation and interaction of the avant-gardist, symbolist, realist, apolitical artists and authors as expressive activists struggling for the liberation of art. The affinity of the late 19th century anarchist culture and Fin de Siècle in France has been one of the keys for modernism with revolutionary aesthetic points beyond principles. The work of Sonn indicates that the anarchist penetration of culture has turned to a "syncretic style fit the era well" (Sonn. 1989,p:30). Increased concern about the effect of the anarchist movement upon modernism has reflected architecture from the early 20th century due to the development of metropolis and urban life. The momentum of changes in the reconstructions of industrialized cities of the world has enabled the diversity, new experiences, order and disorder at the same place and time. Although the involvement of anarchist ideology contradicts with any discipline, and since architecture had constructed its principles and epistemology as a discipline, the social context is far more striking common content among architecture and anarchist culture. Primarily, the vitality of reforms for the art of place making -architecture- has started to work in progress with the brand new ideas of early pioneers. The concepts by Le Corbusier, Bruno Taut, Adolf Loos, Arts and Crafts movement and Bauhaus architects have proposed diverse reformist ideas throughout the formation period of the modern movement in architecture. The reformist aesthetics and ideals, and social demands have been the obvious facts among functionality and utopian dreams. Architecture with its theory and practice has become a vibrant ground to produce brand new ideas and techniques nourishing with arts, crafts and social sciences. However, the political demands have limited the potentials of modernism to liberate architecture, the contrast between the principles of modern architecture and individualist approach within the modernist ideology has enriched the radical avantgarde. The world wars of 20th century have become the reason for the anomie and related disruptions in the public realm.

The influence of reformist ideas in culture, art and architecture has been found to be interrupted during the Second World War. Nevertheless, the destructions of war have provided the potential for re/de constructions in modern culture beyond the cultural risks, vet the psychological need for liberation had increased once more since French Revolution. Capitalism as an economic system has proved its process on this need of liberation. The possible future risk such as contamination in culture has remained inconspicuous until the engagement of the media. Consumption has been the easiest and the most seductive formula as it gives the opportunity for people to become identical with any idealized community or to get more unique as a self. Until capitalism's realization as neo-capitalism and wide range use of media technologies after 1980's, the forms and styles of industrialized societies have almost started to be grafted into the aesthetic culture by the brand new fashion fact of consumerist societies and spread worldwide upon the basic industrial products. The 20th century fashion as a medium of capitalism -unlike the 19th century fashion of modernity- has turned into a slavery system with its cyclic permanency. The seduction of fashion has started to evolve its power as a media by speculating all the facts, and as various masks offering quick changes on the persona. Besides, it has started to import eastern and western forms into each other and made them identical upon the styleless forms (Yagci, 2005). In this context, changing forms and styles of fashion have become the secret language of capitalist system during the reconstruction period as stereotypes. The diverse reactions have been described under the postmodern critiques. [2] In the range of its relations, the fashion as a paradox may transform either the radical individualist into the collective or the decent into the anarchist likewise the symbiosis of collectivism and individualism, art and everyday life, communism and capitalism in the same current. Thus, architecture and the built environment have become more significant as physical, social, political representations; sometimes with its manifestations as refusal to any kind of ideology, politics or social system.

The post-war decades after 1950s have been drawn by the divergent and reactive movements in arts and culture. These movements have been influenced from the movements after the first world war like dada and surrealism, and also, influenced later movements anti-art, pop art, fluxus [3]. In these, according to Marshall (1992). Situationists have "come closest to anarchists" with their aesthetic "attack on authoritarian structures" in everyday life at late 1950s, and later the important figures of the movement have become the leading activists of 1968 student rebellion in France. [4] The worldwide impact of the 68 rebellion has been known as the major fact under the current revival of anarchism as activism. The involvement of Guy Debord as a theoritician, some urbanists, architects and the experimental artists at the end of 1950s, has turned Situationism into a movement of inter-relation. The collaboration of members of the Lettrist International. Imaginist Bauhaus, COBRA and Unitary Urbanism under Situationist International have proposed artistic and architectural expressions for the liberation of people and culture from the recent norms. In these relations, New Babylon project created by the Dutch artist Constant Nieuwenhuys between 1956 and 1974 has become the most significant concept concerning the architecture [5]. New Babylon offers progressive form of urban life and space as an architectural utopia with *ludic* experiments depend on Huizinga's discourse of Homo Ludens [6] As Constant's "the world wide city of the future" statement has been quoted in the introduction part of the book related with the Drawing Center's exhibition "Another City for Another Life: Constant's New Babylon" between November 2 to December 30 in1999, Catherine de Zegher depicts New Babylon as (De Zegher, Wigley, 2001, p: 9-11)

"One of the most revolutionary formulations in the twentieth century concerning the function of art in the construction of a new urban environment and social space, New Babylon imagined and interrogated the role of cultural production in a post-war society of consumption. The militant anti-art position, which fused with the imperative to dissolve the separation between art and life, gave rise in Constant's project and other situationist works to a new dialectics of the simultaneous negation and realization of art. Remarkably, in this process, drawing sustained its position as a means of expression fomenting aesthetics of action, while painting was relegated to oblivion, literally given up by Constant in 1953 because he doubted its transforming potential. Graphics became the site of political intervention, not only to illuminate the architectonics and strategies of the bureaucratic consumer culture of late Western capitalism but also to develop the architectonics of utopian space of creativity in an increasing computerized society."



Image 1. An illustration of a New Babylon Sector from the cover of the book The Activist Drawing - Watercolor and pencil on photomontage.

De Zegher's interpretation on *New Babylon*, positions the architectonic constructions [7] as the most important signifiers of social conditions, and, yet these constructions become contents of art, they function as political devices against politics beyond their spatial qualities. The drawings and diagrams identify the notion of architectural space and its function in a syntactic way by operating between the lines, planes and words. In the same way, Constant inverts Foucault's conception about order over Bentham's architectural model of *Panopticon Prison*. Sectors of New Babylon, just as series of drawings and diagrams expose a unique architectural model as a representation of disorder for the renewal of societal life.



Image 2. New Babylon Drawings (The Hague) from the book Activist Drawing - Watercolor on map.

The vibrant atmosphere of 1970s has given rise to a rebellious spirit, and the impacts have spread upon the movements, events, publications, art works and the end of 1968 student rebellion has given rebirth to the anarchist culture at the end of twentieth century. Starting from France the energy of criticizing the imposed order has been projected by the emerging independent art and architecture magazines in London, Paris, Milan, New York, Barcelona, Mexico City, Amsterdam, Athens and Tokyo [8]. Simultaneously, an American artist Gordon Matta-Clark has reinvented the use of architecture as art content and activism [9]. He has become famous with his series of art works defined as building cuts and "a kind of entropic architecture"(Lee, 2000, p:46) in which he had cut away sections of surfaces in abandoned buildings around Bronx, Brooklyn, Queens and Lower Sides of Manhattan. His works over the surfaces of buildings have been compared with the graffiti due to their use of architectural fabric. However, his art which he called "outdoor events" (Moure, 2006, p:417) have been more metaphoric, literally in the sense of his use of entropy upon the left-over spaces and places which had been referred as "places of creation and life" by him, and guoted in Moure (2006, p:25). According to Gloria Moure (2006, p:9-27), Matta-Clark's concern "was to dissolve social, economic and cultural barriers" with "interactivity" and "surprise".



Image 3. Building Cuts by Gordon Matta-Clark



Image 4. Office Baroque by Gordon Matta-Clark, 1977

The interactivity has become the most important substance of aesthetic culture and its built environment from the late 1970s, where by the Lefebvre's "channel for communications" definition on space from "The Production of Space" have been justified (1991).

The artistic and social concerns on interactivity from the late 1960s have betrayed the collective tendencies in anarchist culture. And the radical individualism of anarchist philosophy has evolved as the *collective individualism*. Since the anarchist ideology had failed to survive in political forms, the social, cultural, economical and spatial fragmentations after 1980's have accompanied the postmodernist avant-garde and regenerated the anarchist culture as opportunity for change. In this alternative culture

of after '80s, -anarchism- creates its spatial dis/organisation by using the cultural fragmentations and demonstrates upon the radical architectonics. Moreover, the space paradoxicaly becomes the medium of diversities or the set for globalization as it is captured by any media. Whether it is real or virtual, the space witnesses the struggles between the radical and neoliberal since 1980s. As Massey writes (1999, p:32),

"This act of globalization, then, has told us something about the spatiality itself. What it most clearly underlines as a characteristic inherent in the spatial is the temporal coexistence of distinct narratives." And adds, "The spatial in its role of bringing into contact distinct temporalities generates a provocation to interaction, which sets off new social processes."



Image 5. Wodiczko's projected images that represent the homelessness, unemployement, alholism of city life. Onto six of the columns of the unfinished copy of the Parthenon at Carlton Hill in Edinburg (August 1988)

Therefore, many of the activist artists have chosen architectonics, which are significant in collective memory as they have become almost fashionable in advertising. Polish artist, activist and critical theorist Krzysztof Wodiczko has used monuments and public buildings as backdrops for his large-scale media projections since 1983 (Jekot, 2008). The media content projected by Wodiczko has emphasized the notions of human rights, inhumanity, alienation and the countless results of social interaction such as *otherness*. He has tried to examine the public attention by showing the disturbing images represent his political opinions. In 1996 he has started to use motion and sound in his projections and collaborated with the forgotten citizens as *others* who live in the shadows of these buildings and monuments and not recognized at all. The art he made has interrupted the existing inhumane perceptions

upon the architectonics. Similarly, a British street artist known with a nick name Banksy, has attacked urban surroundings with sprays, stencils and prints in a prankster way. He has left provocative images illegally by keeping his identity. His controversial tags on Palestinian side of the Israel's segregation wall, disruptive urban installations and graffitis have become the part of the British cultural industry. His style has transformed the murals as one of the earliest way of human expressions as subversive images. Frequently, he has criticised the political, economical and social conflicts upon the human-made environment as well as the architectural qualities.



Image 6. Banksy's tag on the Palestinian Segregation Wall (2005)



Image 7. Banksy's graffiti . Marble Arch, London (2004)



Image 8. Banksy's "Vandalised phone box" installation, Soho Square, London (2006)

Many of the activists, artists and designers referred as anarchists do not claim to address their work within the recent popular culture. Sometimes they choose to remain anonymous. Their general intention is to interrogate the extraordinarily antiaesthetic elements of their physical, social, political environment by installing some radical forms against the control authorities. Occasionally, their expressions justify these arbitrary sabotages to the real space, where they and their rights co-exist. The space and the place as products of the actual dynamics -and basic elements of architecture-, are installed by extraordinary signs. In this way, the legal ownership of that place or space as properties is deconstructed semantically by the public attention and they become partly public. In an phenomenological evaluation, they become almost public, even international. Urban, cultural and social studies after 1980s, have mostly focused on the oppositional facts among the individual and collective power struggles. In these, Soja (2000) has drawn attention to the new coming inter-relations of spatial disciplines with "new cultural politics of difference and identity", technology and radical criticism of race and gender in his study on "Third Space". As he stated, "newly-spatialized forms" of imagination in the information age from progressive thinkers are important for re-visioning the future. Initially, Soia suggests "Third Space" in his trialectics of spatiality as "a distinctive way of looking at, interpreting, and acting to change the spatiality of human life".

Beyond the hybridization of the public and private space, the computer and media technologies have provided infinite opportunities, especially after 1990s to create progressive places, landscapes, surfaces reaching the fantasies through psychological moods. High-tech materials and physical computing have been used to create responsive, progressive and expressive environments. Yet, the spatial impacts of technology are more complicated than the use of architectonics as art contents, the use of technology becomes easier virtually. The freer circulation, more communication, individual openness to others' presence turns into an illusion. At this point, the interaction within the real space brings the most important ontological questions, and becomes significant more than ever, especially for the lost young generations of post-industrial societies. Individual and collective formations in art have brought up more sensitive, but aggressive kind of awareness to the contemporary situations by using the performative dynamics of architecture within everyday life. From the beginning of the twentieth first century, the theory and practices of architecture has drawn attention to the interaction, arts, and public realms. As a result, brand new, hybrid branches such as interactive architecture have occurred and started integral researches including psychology, sociology, engineering, biology and chemistry. These researches have started to make possible the creation of real responsive environments with interactive building skins, intelligent walls, smart spaces, landscapes, and interfaced architectonic installations. Particularly, these experimental concepts and their applications have subjective dimensions. These dimensions are mostly concerned with the quality of human interaction in the age of loneliness, and fragmented or privatized spaces and. therefore, allow the easy penetration of anarchist approaches.



Image 9. Induction House – The Fishing Kit Prototype -1. An interactive installation by the architects Somlai & Fischer. Exhibited at the Kunsthalle, Budapest (2003)

Situations and expressions of opposition proves the endless presence of anarchy in culture upon the mature relation between the art and architecture. Since the late eighteenth century, the nature of human needs has involved the rebellious expressions in this sense. However, the term anarchy could not draw any construction for ontological evaluation, the cultural impacts of its spirit have been one of the important dynamics underlying the de/re construction in arts, architecture.

The further creative works by the collaboration of designers, scientists, social theorists and artists bring opportunity to dissolve the boundaries of the disciplines and draw the future events of the real world; or they ironically risks the idea of interaction within the real space by creating addiction to imageries and making the obscure scenes as architecture or art. More over, the creators may get the opportunity to generate environments like operating systems so that the architectonics can be used as control mechanisms.

The international and ethical prolematiques among the future potentials and risks of these inter-relations should specify the human rights.

ENDNOTES

- [1] As Weir cited, the first definition of the word anarchy as a philosophical term comes from American Benjamin R. Tucker in 1908 and also quoted by Weir from Paul Eltzbacher's work on Anarchism. From Weir's quote: "Anarchy does not mean simply opposed to the archos, or political leader. It means beginning, origin. From this it comes to mean a first principle, an element; then first place, supreme power, sovereignty, dominion, command, authority; and finally a sovereignty, an empire, a realm, a magistracy, a governmental office. Etymologically, then, the word anarchy may have several meanings. But the word Anarchy as a philosophical term and the word Anarchist as the name of a philosophical sect were first appropriated in the sense of opposition to dominion, to authority, and are so held by right of occupancy, which fact makes any other philosophical use of them improper and confusing."
- [2] The consumerist form of fashion as a fact turns into the lyfestyles and systems as it penetrates into them. The works on fashion sociology by G.Simmel, C.Baudelaire, D.Crane, D.Chaney has defined the fashion over the developments in 19th century and modernity. Besides, the critical theorists like Foucault, Derrida and Barthes have reviewed Mark's theories on alienation within the post-structuralist perspective and suggested the paradox of fashion as sign, signifier and signified. "The fashion that emerged at the second half of the 20th century has become the major dynamic of the aesthetic culture" that refers two opposed meanings in a single signifier. Thus, the current complexity of the codes in everyday life come due to the relativity and the infinite semantic combinations (Yagci, 2005). The contents, evolution and the relations of fashion have been studied in the dissertation, "The Fashion Fact in Architecture: Impacts of Fashion Tendencies of Capitalist Societies in Architecture" by Eser Yagci, submitted to Ankara Gazi University, in 2005.
- [3]. In 1934, John Dewey (2005, p:60-110) has completed his work "Art as Experience" in which he discussed the artists' and audiences' need for "the act of expression" in art. In the early 1960s, Allan Kaprow has influenced by Dewey's proposal and found "happenings" as he seek to integrate everyday actions into arts. He has helped the early progress of the collective group, *Fluxus* founded by George Maciunas and John Cage. Recently, *Fluxus* as an artists collective, have associated with avant-gardist collectives such as dadaists and situationists in their events (Bukoff, 2006).
- [4] According to P. Marshall's work of "Demanding the Impossible"(1992); Situationists have been "originated in the avant-gardist and lettrist artists, musicians, authors and urbanists that founded the magazine Situationiste Internationale in 1957". Guy Debord's involvement and critiques about alienation have changed lettrism into the aesthetic and philsophical theory of rebellion as Situationism and the theory has influenced the 68 rebellion.
- [5] According to the conversation of Benjamin Buchloch with Constant at the symposium, "The Activist Drawing: Retracing Situationist Architectures from New Babylon and Beyond" of the Drawing Center in New York, in October 30,1999: Constant has been a COBRA painter until his contact with situationism in 1956. After 1960, he has quit Situationist International and started to make architectural models with influences from the architects Aldo van Eyck, Gerrit Rietveld and the Russian Constructivists Tatlin, Lissitzky and Rodchenko. In these years, Constant has developed his utopian concept of New Babylon by "trying to reconcile two points of view, those visions of Marx in his *Deutsche Ideologie* and Huizinga in his *Homo Ludens"* with his own words in the conversation. (de Zegher, Wigley, 2001, p: 24-25).
- [6] Dutch cultural theorist Johan Huizinga proposes the man as a player in his work of *Homo Ludens* in 1938. He criticizes the humans' desire of power with historical facts. According to Huizinga, man has forgotten his playful nature and left many of his *ludic* (playful) experiences since he became *homo faber* (the working man) just to get integrated with the system created by himself. Huizinga's study "on the function of the play element in culture" has influenced many artists and theorists. Currently, the brand new art hapennings and interactive urban and architectural designs has widely started to use the freeplay concept. (Huizinga, 2000)

- [7] New Babylon is defined as a labyrinth, a net-worked combination of rational forms, collection of multileveled solids and voids, an interior for interaction and elevated landscapes as *sectors* over the cities. It illustrates new kind of architectural experience and social life and offers urban freeplay of infinite reconstruction possibilities with mobile surfaces. According to de Zegher's definition: The "interconnected *sectors* float above the ground on tall columns, while vehicular traffic rushes underneath and air traffic lands on the roof. The inhabitants drift by foot through the huge labyrinthine interiors, perpetually reconstructing every aspect of the environment by changing the lighting and reconfiguring the mobile and temporary walls. For this *homo ludens*, social life becomes architectural play and the multiply interpretable architecture becomes a shimmering display of interacting desires." (De Zegher, Wigley, 2001, p: 10)
- [8] Many of these independent magazines have been published without high budgets by the participation of students, activist artists, theorists, historians and architects until 1980s. Their common intention to defend experimental creativity against the conservative principles and techniques has been articulated over these anarchist periodic publications. Some of them like archigram have remained underground and survived as web sites on the internet even after 1980s. Besides, many of the architects such as Rem Koolhaas, Bernard Tschumi, Peter Eisenman have involved these publications with their critiques. Later, at the late 1980s these architects would have been called as *Decostructivists*.
- Many of the issues of Archigram in London, Situationist International in Paris, Oppositions in New York, Bau in Vienne, Provo in Amsterdam, Domus in Milan after 1968 have been regarded as rebellious or reformist publications on design and architecture. These magazines have been archieved as an electronic resource and virtual exhibition in the site of (Clip/Stamp/Fold) from the real exhibition, "The Radical Architecture of Little Magazines 196X-197X", between March13 and May 17 in 2007", at Disseny Hub in Barcelona.
- [9] Matta-Clark has studied architecture and urban design at Cornell University until 1968 and French Literature at the Sorbonne in 1963. As he knew about Situationists he has attended in the student rebellion of 1968 in Paris. His works have mirrored the social, economic and cultural distortions. In 1973, he has tried to formalize his ideas on "Anarchitecture" over series of works and their photographs as "Fake Estates". After his letter to Caroline Gooden, the group that associated by Matta- Clark, has been adressed as the collective of "Anarchitecture" (Moure, 2006, p:25). The group has met in various bars, studios and cafes and played word games with the word "anarchitecture". As cited from Lee (2000, p:105)), "like the word *anarchy* to which it is etymologically close, to be *anarchitectural* is to be without first principles or foundations-an organizing principle that would rationalize the space through its buildings.

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HISTORY-DE/RECONSTRUCTION

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EARLY CONSTRUCTIONS OF ARCHITECTURAL DISCOURSE: NOTES ON AN ANONYMOUS OTTOMAN TEXT

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ABSTRACT

This paper will attempt to present a reading of a late Ottoman text on Fine Arts, preserved in the Ottoman Archives in Istanbul. Consisting of twelve handwritten pages, this text bears no name of its author, nor carries a date; and is hence indexed in the archive as an "anonymous text on the subject of art". At close reading, however, one can identify the text to be one of presumably several petitions presented to the Ottoman court at the end of the nineteenth century, offering a series of suggestions in the form of an action plan aimed at fulfilling the so-called urgent need for the "enhancement" of Ottoman culture.

Beginning with a brief but solemn depiction of "the current state of Ottoman fine arts", the text portrays its time as an era of decline and decay, in which most of these arts have deteriorated and lost their "authentic" and "national" qualities. It then proceeds with detailed analyses of each of the "seven fine arts of Ottoman culture", listed, in hierarchic order as: Architecture (mimarlik), painting (ressamlik), calligraphy (hattatlik), illustration (nakkaslik), engraving (hakkaklik), carving (oymacilik) and book-binding (mucellidlik). Each analysis is an intermixed assortment of the description, history, cultural significance and current standing of the practice in question. Outstanding historical figures/works in each field are referred to, and occasional comparisons are made between Ottoman works and those in other cultural geographies.

While the complete content of the text will be taken into account, the paper's main emphasis will be on the passages related to architecture. This seems rather unavoidable, not simply because the text itself refers to architecture as the "first and foremost of all fine arts", but mainly because the author's remaining comments and analyses seem to be adaptations of his stance towards architecture. The uniformity of the text is itself noteworthy, denying any form of autonomy to any cultural practice.

Several inter-related points about the text seem particularly interesting from this perspective: Firstly, its laid-back use of the term "national" in lieu of the word "traditional", which may disputably seem more appropriate in the historic context it refers to. Similarly, its aspirations for a new/national Ottoman architecture and art, implying, needless to say, a sense of stylistic consciousness and a recognition of the historic and contemporary differences between art and architecture within and beyond Ottoman borders. Its overt frustration on the restoration work carried out on various historic buildings/artefacts in the Ottoman capital, revealing a position between naive discontent and critical judgment. Most significantly, the paper will draw attention to how the content and tone of this "anonymous" text coincides almost perfectly with a rather "collective" opinion towards Ottoman cultural history: namely that based on the historigraphic model that identifies the late Ottoman world with corruption - meaning deviation from an ideal,

classical norm. In this regard, the paper will offer brief comparisons between the text and several other nineteenth century Ottoman texts on architecture.

Keywords: Architectural history, Late Ottoman Architecture, Architectural thought, Traditionalism, Conservatism, Early nationalist narratives

As the title indicates, the following discussion will present a reading of an anonymous Ottoman text. Preserved in the Ottoman Archives in Istanbul, this document consists of twelve hand-written pages that bear no signature, nor carry a date. It is, therefore, technically identified only with its subject matter, and registered in the archive catalogue as "an anonymous detailed report on the methods of enhancing the national fine arts." [1] However, while the manuscript itself records no date, several historical details of its content help resolve that it is a late nineteenth century text. dating from the early 1880s, most probably around 1882. [2] Presumably one of several reports on the same topic, it is written in the form of a technocratic transcript. first depicting the current state of the Ottoman arts, and moving on to list a series of suggestions to ensure the preservation of their "authentic" and "national" gualities. As such, the text does not set out to be either theory or history; however, as it cannot diagnose or prescribe anything about the fine arts without first historicising them, it nevertheless becomes a subject of historiography itself. All in all, its narrative is highly illustrative of the dominant cultural appraisals of the Ottoman intelligentsia, in a period when the rise of nationalist discourses bestowed the Ottoman world with unprecedented claims for cultural distinction and stylistic representation in the arts. and most particularly, in architecture.

In summation, the text opens with the solemn verdict that all Ottoman fine arts, which once stood "at a point of perfection and advancement" (*nokta-i kemâl ve terakki*), have gradually impaired and finally relapsed to a state of "complete corruption" (*bi'l-külliye mahvolmuş*). It then proceeds with detailed analyses of each of the "eight fine arts of Ottoman culture" listed, in hierarchic order as: Architecture (*mi'mârıik*), painting (*ressamlık*), calligraphy (*hattâtlık*), illustration (*nakkaşlık*), engraving (*hakkâklik*), tiling (*çinicilik*), carving (*oymacılık*) and book-binding (*mücellidlik*). Each analysis is an intermixed assortment of the description, evolution and current standing of the art in question. Outstanding historical figures/works in each field are referred to, and dismal comparisons are made between Ottoman works of the distant and immediate past.

The initial and most extensive episode of the text is on architecture. Beginning by defining architecture as "the first and foremost" (*birincisi ve en âlisi*) of all fine arts, the text situates Ottoman architecture within the Islamic tradition and proclaims that its historical roots lie in Arabic, Persian and Seljukid architecture. In lineage to the architects of these older traditions, the text cites the names of seven Ottoman architects, noting that their amazing work has been admired by the whole world. These architects, Musa, Kristodulos, Kemâleddin, Mehmed el Mecnun, Sinan, Mehmed and Kasım, are merely presented as names in a list. While an educated reader may easily identify this list to be a chronology of architects from the fourteenth to seventeenth centuries, the text makes no reference to any nominal building work, or other historical details.[3] Instead, these names are presented as a genealogy of semi-mythical figures for the Ottoman architectural tradition; and acknowledged for

creating a "new style" (*usūl-u cedide*) which came to be known as "national Ottoman architecture" (*fen-ni mi'm'ari-i Osmâni milli*). The text underlines that this style was developed by combining the ancient Roman and Byzantine methods of building domes and arches with ornamentations inspired from Arabic and Persian techniques; and also adds that it is currently subject to study in schools throughout Europe.

Having thus defined the cultural and stylistic roots of Ottoman architecture, and introduced its founding figures, the text then moves on to point to the brilliance of the late sixteenth century mosque of Kilic Ali Pasa in Tophane/Istanbul - a building which, it claims, stands to testify how the Ottoman tradition had mastered and perfected all the arts. Surprisingly not signifying that the mosque is a work of Sinan, the text instead emphasises that all masons, craftsmen or workers that took part in its construction were, without exception, Muslim. The text clearly posits this as a crucial asset as it goes on to despair that from the late seventeenth century onwards; Ottoman architecture "fell into the hands of the Greeks and Armenians". These non-Muslim architects, it is claimed, corrupted the national norms as they gradually abandoned the Ottoman style in favour of an architecture fashioned in the French manner, known as the "Rokay".[4] The eighteenth century mosques of Nur-u Osmanive and Lâleli, both in Istanbul are presented as examples that demonstrate how this departure marked the demise of "national" Ottoman architecture. Soon later, the text claims, even the common arts (sanâvi-i adive) were monopolised by non-Muslim artists, leaving not even a simple carpenter among the Muslim Ottomans. Furthermore, the text asserts, from the early nineteenth century onwards, the new architecture itself degenerated and eventually, nobody was left worthy of the title architect. This disillusioned verdict is supported by the mention of a group of buildings erected in Istanbul's historic peninsula during the time of Sultan Abdülaziz, namely the Aksaray Vâlide Mosque, the monumental portal at Beyazid and its subsidiary pavilions. According to the text, the apprentices involved in these buildings were so incompetent that they failed to take example from all the magnificent old edifices around them and ended up producing what is described as "buildings with ugly forms and a style that is neither Arabic nor Gothic, nor like anything else." The design of the new facade for the Beyazid Imperial Library is also harshly criticised, as the text complains of how its architect completely disregarded the character of the adjacent Beyazid Mosque and instead created "a hideous building hostile to the norms of any national style of any known period."

In passing, the text also touches upon the new Ottoman vernacular. Coining these buildings as "common buildings" (*ebniye-i adiye*) it stresses that while the new masonry or wooden houses are claimed to be built in the *a la franca* style, they in fact have nothing to do with the actual buildings in Europe, and that not only are they exceedingly ugly, but also ill-suited to local climatic and functional requirements. The text concludes its dismal diagnosis of current architecture with the final verdict that today, nobody in the Empire is competent enough to even restore or repair the buildings of the past, let alone recreate their magnificence. Following this diagnosis, the text assumes an instructive tone to suggest how this situation can be remedied. The solution offered is very straightforward, but hardly creative: Drawing inspiration from European models, the text advocates a school for architecture to be founded in Istanbul. What is interesting about this proposition is how it completely reduces architectural education to stylistic training. By illustrating how countries in Europe rekindled their individual national styles through the study of ancient Greek examples,

the text no doubt implies that a national Ottoman architectural style can be awakened or revived through a comprehensive learning of traditional precedents.

The following episodes on the remaining seven Ottoman fine arts all seem to echo the passages on architecture. The structure of each episode is almost identical, as is the historical periodisation and general verdict of the arts' current predicament. Accordingly, each of the Ottoman fine arts is ascribed the same historic and cultural roots - namely Arabic, Persian and Seljukid. Outstanding figures and examples of every art are likewise chosen from the same period - the sixteenth and seventeenth centuries, an interval which Ottoman history has come to name as the Classical period. The late seventeenth century unvaryingly marks the beginning of decline for all the arts, while both the reasons and consequences of this decline are the same. This, it must be added, gives the text a historiographically unconvincing uniformity, and also reveals how the Ottoman mindset, even in the late nineteenth century, seems disinclined to credit autonomy and/or distinction for different fields of cultural production. What seems particularly striking in this line is how, in the text, all fine arts are in some way connected to, and furthermore presented as supplements or subordinates of architecture. For instance, the episode on painting surprisingly makes no mention of the traditional art of miniature, but instead identifies Ottoman painting with murals, friezes and similar features embellishing the inner or outer surfaces of monumental buildings. Similarly, the arts of calligraphy, illustration, engraving, tiling and carving are all primarily defined as decorative architectural components. While the corruption of architecture is attributed to non-Muslim architects, the corrosion in the remaining arts is attributed to the overpowering influence of a la franca artistic motifs which replaced authentic features and eventually deprived Ottoman artwork of its national character. What can, or should be done to restore this situation is, again, to institute a school of Fine Arts where Ottoman artists can be trained in the practice of a genuinely Ottoman artistic style.

These remarks lead to the final paragraphs of the text, which form a brief action plan aimed at fulfilling the so-called urgent need for the "preservation and enhancement" (*tedb r-i âcil ile muhâfazası ve ... yeniden ihyâsı*) of Ottoman culture at large. Underlining that saving the Ottoman fine arts from their current state of corruption is the duty of the government; the text presents what may be called a technocratic agenda by which Ottoman culture can regain its authentic and national distinctions. This agenda includes suggestions like the appointment of a council of preservation (*muhâfaza heyeti*) to administer the restoration and repair of historic buildings; and the sanction of various legal precautions to safeguard the maintenance and prevent the damage, theft, illegal sale or smuggle of historic artefacts. The vital need for the institution of a school for fine arts is given further emphasis, as the text ends by reporting that the curriculum and regulations for the school are ready to be presented, once these propositions receive official consent from the Sultan and his government.

These final propositions not only clarify the immediate context in which the text was produced, but also help specify the identity of its author. Clearly, the text is one of the numerous appeals known to have been prepared closely before the foundation of the *Sanâyi-i Nefise Mektebi*, the School of Fine Arts in Istanbul which was inaugurated in 1883. As such, its anonymous author is highly likely to be among the figures in the small circle of Ottoman intellectuals who took initiative in laying the groundwork for

the foundation of the School. Besides the renowned Osman Hamdi Bey; the principal figure in the founding processes of both the *Sanâyi-i Nefise* and the Istanbul Archaeology Museum, this circle is known to have included several leading names from the Ottoman bureaucracy such as the Sadrazam Said Paşa; the Minister of Education Münif Paşa; the Minister of Commerce Raif Paşa, and a number of prominent intellectuals of the time such as Midhad Paşa and Ahmet Vefik Paşa. (Cezar, 1993:453 and 457)[5] When compared, the tone and content of the official appeal for the foundation of the *Sanâyi-i Nefise*.[6] and that of this anonymous text and is so similar, that it is probably not off beam to assume that the two documents were prepared by one or a number of figures in or around the same group. First

However, the main intention of this discussion is not to speculate on the identity of the author or authors of the text, but to briefly identify a few points through which it provides certain insights on the principal conceptions shaping early Ottoman architectural discourse. The first of these points concerns the text's persistent emphasis on nationalism through architectural style, and the means to attain it. Characteristically, the text introduces nationalism in architecture as the automatic result of two pre-requisites; the first being the proper (read: Muslim Ottoman) ethnic/religious origin of the architect, and the second being the architect's compliance to the original (read: classical) style of Ottoman building. In its incentive to overcome the so-called crisis in the fine arts, the urgent call for a school for architecture becomes, guintessentially, a guest for a means to regain the loss of the knowledge of this original/authentic style - a form of knowledge which, in the premodern world, was once innate to every Ottoman architect. In this line, the competence of an architect is measured with his capacity to reproduce/imitate the (classical) norms of the distant past; and it is interesting to note how these norms, in turn, are referred to not as traditional but national, thereby positing that national style is sealed to change through time or mere experience. What the text aspires for as "progress" (terakki) in architecture thus appears to correspond to the conservation of, or return to, a certain architectural origin. This conception also seems to account for at least part of the acute chauvinism towards foreign architects, for being foreign (read: of different origin), alone is apparently conceived to deny these architects inherent access to the knowledge of this origin, therefore ruling out any possibility for them to reproduce and/or sustain it.

A second and interrelated point of note pertains to the references the text makes to the Ottoman world's cultural other, namely to Europe. Here, "the Europeans" (*Avrupalılar*) are foremost acknowledged for their admiration of the classical Ottoman arts, and interestingly enough, it is this admiration itself that is offered as proof of classical Ottoman artistic excellence. However, as the text proceeds, this admiration acquires a different tone, as Europeans are not only credited for their appreciation and study of Ottoman ; but are also reproached as they also include smugglers who rob Ottoman monuments of their artwork for display in their own museums; or ill willing antique traders who profit from the illegal sale of Ottoman artefacts. While European art is defined to be one in continuous progress, it is the influence of European styles and motifs that is pointed at as the cause of the decadence in Ottoman arts. Even so, it is still in European models of architectural education that the text (if not the period) seeks solution for its self-acclaimed crisis. These seemingly contradictory remarks reflect a general apprehension of the very concept of Europe, which seems both dominant and enduring for the late Ottoman mindset and which

may, disputably correspond to a complex of unsettled attitudes whose sum has come to be coined as Ottoman Orientalism. (Makdisi, 2002)

In regard to these nationalist and orientalist sentiments, the text may be said to represent a typical example of conventional late Ottoman architectural narrative. However, as a relatively early example of its kind, it does pose a number of conceptions that distinguish it from subsequent appraisals of the same nature. For instance, the text stands out with its trouble-free acknowledgement of Byzantine influence on the origins of the Ottoman style, an influence which, needless to say, latter-day nationalist narratives would devote considerable time and energy to deny or disprove. Likewise, the mention of Kristodulos, an architect of Greek origin, among the founders of the national Ottoman style also stands out against the standard nationalist identification of historic roots. However, most noteworthy is its indifferent reference to Sinan, who is mentioned here as merely one of the several architects listed in the pedigree of Ottoman architecture instead of being singled out as the alltime embodiment of Ottoman architectural genius. As such, the text deviates from one of the greatest nationalist norms in Ottoman historiography, and stands in contradistinction to not only the narratives of its own era - such as the Usūlu-u Mi'mâr -i Osmân (The Fundamentals of Ottoman Architecture) [7] of 1873, in which Sinan represents "the culminating point of the Ottoman architectural tradition" (Ersov. 2000:253) or or Ahmet Cevdet Pasa's renowned introduction to Sinan's Tezkiret-ül Bünyan of 1899, which literally sanctifies him as a legendary figure of Ottoman cultural history – but also from those to be produced during the better part of the century to come.

Further comparative readings on the text may no doubt be extended. However, in closing this brief discussion, it seems more important to dwell on a more fundamental issue that appears to have shaped not only the general sentiment of this text, but that of early Ottoman architectural discourse in general: That is, the self-definition of the late Ottoman world as one in cultural decline and stylistic decadence.

While this identification of Late Ottoman history with decline [8] persists to dominate conventional accounts of Ottoman cultural history in this present day, I believe it is a conception which we, as modern-day historians, should abandon, but instead address as one of the key issues through which an unbiased understanding of Ottoman modernity may be fulfilled.

ENDNOTES

- [1] BOA/Y.E.E. 10/70. ("Milli güzel sanatların ilerlemesi imkanlarının sağlanmasına dair imzasız tarihsiz mufassal layiha"). Most possibly due to the anonymity of its author, the text does not seem to have drawn much scholarly attention. The only publication on the text I am aware of is a transcription and brief commentary published by Özkaya (1993). I must point out, however, that there are some differences between Özkaya's transcription of the text and my own – the most significant being his reading of the architect "Karabet Velesus" as against my reading of it as "Kristodulos" (First page of the text, paragraph 5 / sentence 1.)
- [2] This can be inferred from a number of historic references given in the text: Firstly, its mention of Sultan Abdülaziz I (reign: 1861-1876) as "the late Sultan" reveals that the text was written after 1876. Secondly, the indication that the façade of the Imperial Library at Beyazid was completed "two or three years ago" (*iki üç sene mukaddem*) posits the date of the text to circa.1882, as the Library (converted from the 16th century building of the Beyazid İmaret) is known to have been inaugurated in 1885. (Gökman, 1956:6). Also, as the text advocates the foundation of a school of fine arts in Istanbul, it was obviously written immediately before the Sanâyi-i Nefise Mektebi (School of Fine Arts) officially opened in 1883.
- [3] Architect Musa is a fourteenth century figure mainly credited for the Firuz Bey Mosque in Milas. The architect Kristodulos, of Greek origin, is recorded in some historical texts as the architect of the fifteenth century Fatih Mosque in Istanbul. Mehmed el Mecnun is a figure associated with the fifteenth century Yeşil Türbe in Bursa, though he is usually recorded to be not the architect, but the engraver of the building. Sinan, the legendary Ottoman architect of the mid sixteenth-seventeenth centuries probably needs no introduction. Architects Mehmed (Sedefkar) and Kasım are his seventeenth century successors, mostly famed for their respective buildings of the Sultanahmet and Yeni Valide Mosques in the Ottoman capital.
- [4] The author is obviously referring to the Baroque style.
- [5] Mustafa Cezar (1995:455) also adds that Serkis Bey (Balyan), the Chief Architect of the time was also involved in this initiative, and that he had personally prepared a draft regulation for a school of Ottoman fine arts. However, it is unlikely that he could have authored this particular text, for as an Armenian himself, he can hardly be expected to have written against the building work of non-Muslim and/or Armenian architects. While complementary historic details are yet to be uncovered, there were apparently several other initiatives to found a school of architecture and/or fine arts in Istanbul during the last decades of the 1800s. For a short study on one alternative initiative, see Erkmen (2003).
- [6] BOA/İ.DAH. 67709, 20 Kânunevvel 1297 / 1 January 1882. A transcription of this document is provided by Cezar (1995:530).
- [7] The first analytical study on the history and theory of Ottoman architecture authored by a group of Ottoman intellectuals namely İbrahim Edhem Paşa, Ahmet Vefik Paşa, Mehmed Şevki Efendi, Marie de Launay; Pietro Montani and Bogos Şaşiyan and published by the Ottoman State in Turkish, French and German for the 1873 World Exhibition held in Vienna. For a comprehensive study on this text, see Ersoy (2000).
- [8] For a significant discussion on the theoretical and historiographical limitations of this model, see Tanyeli (1999).

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RE-THINKING HISTORIOGRAPHY, INTERPRETING ARCHITECT'S DREAM: THREE OF DREAMS AS CONSTRUCTIVE RHETORIC IN TERMS OF THE 17TH CENTURY OTTOMAN ARCHITECTURE

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ABSTRACT

Risâle-i Mi'mâriyye, written by Ca'fer Efendi in 1614 is about the life and works of Mehmed Agha, the chief architect of Sultan Ahmed complex built between 1610 and 1617 in Istanbul, is one of the most important texts (*manakibname*) to confer meaning on the sixteenth and seventeenth centuries Ottoman architecture. Although the text has the capacity to explain some mental paradigms of the Ottoman architecture, architectural historians have not yet examined it from this point of view. Its content has been used only for Mehmed Agha's chronological biographies or for preparing etymological dictionaries on architectural terms.

For a deeper understanding of the sixteenth and seventeenth century Ottoman architecture dreams and their interpretation can perform as constructive rhetoric tools. For example; Mehmed Agha's dream which led him to leave his musical studies and prefer architecture and its interpretation by Vişne Mehmed Efendi offer a significant insight in bonding the Ottoman architecture with "the Ottoman imagination". Furthermore, Aşıkpaşazade's well-known dream of Osman Ghazi about the establishment of the Ottoman Empire and its interpretation by Sheik Ede-Bali is available to us as rhetoric. This dream is a "topos of (*the Ottoman*) Middle Age literature on the roots of and legitimating their dynasties" [1]. Another dream interpreted by Aziz Mahmud Hudai is the dream of Ahmed I, who was the benefactor of Mehmed Agha.

In this research, the relationship network between two texts including dreams and their writers (i.e. Aşıkpaşazade, *Tevarih-i Al-i Osman*; Ca'fer Efendi, *Risâle-i Mi'mariyye*) and three Ottoman actors, two of whom were sultans and one of whom was an architect (i.e. Osman Ghazi, Ahmed I, Architect Mehmed Agha) and three sheiks as dream interpreters (i.e. Shaikh Ede-Balı, Aziz Mahmud Hüdai, Vişne Mehmed Efendi) will be expounded. The dreams will be considered as constructive rhetorical formats identifying the mental structures of the Ottoman architecture actors. Furthermore, the constructive role of dreams in eastern societies will be correlated with the perceptions of actors outside architecture.

In this study, it is aimed to answer the following questions by focusing on some dilemmas of the 20th century architecture historiography: Does the Ottoman architecture have a narrative structure? What is its relationship with narration? Is it possible to comment on the quality of architectural structures without listening to their voices? What can be found on the understanding of modern man not by means of empiricism, but by means of a work on hegemony/natural rhetoric structures of the past? To what extent can we apprehend the irony of

presenting the complex and multi-dimensional mind of the seventeenth century Ottoman actors by a monotonous and "cold" history writing?

Keywords: Historiography of Ottoman architecture, Dream and society, Constructive rhetoric, Osman Ghazi's dream, Ahmet I's dream, Mehmed Agha (architect), Risale-i Mi'mariyye

INTRODUCTION: HISTORIOGRAPHY AND RISÂLE-I MI'MÂRIYYE

It has been discussed that the twentieth century architecture historiography is invalid with some mistakes. This is the case in Turkey especially with Architect Sinan and "Classical Period" Ottoman architecture [2]. An increase in the number of critical writings of this period was observed in recent years. Such criticisms focus on positivist, progressive and chronological history which concentrates on documenting and interpreting of tangible and countable data by ignoring other data related to ethics, human reactions and psychological apprehension of events and practice. New frameworks of explanation are being produced recently [3].

Historiography

The sources that Ottoman historians used to analyze the events of the past and its language are roughly divided into two categories. In the first category are the rather official records that we may call as "documents". The second one includes "texts" in the areas of Islamic sciences, ethic and historiography and so on, through which each writer could add something or develop his opposition to a tradition of narration preceding him.

In his work where he analyzes overthrowing of Osman II and his execution together with his grand vizier and *hadim agha* (Chief Black Eunuch) and enthroning of Mustafa I in May 1622, Gabriel Piterberg produces a framework of interpretation based on five Ottoman history-writers' texts [4]. He elaborates his theoretical framework by focusing on the issue how historians see historical sources and the significance they assign these sources. He specifically refers to Dominic La Capra's article [5] in which La Capra analyzes the meanings attributed to "documents" and "texts/works" and their forms of use. Piterberg states that "some of LaCapra's pronouncements have helped to clarify and then remove two hindrances that for an Ottoman historian seem highly pertinent. One pertains to the written record of the past. What LaCapra seeks to undermine here is the untenable classification of the past's record into 'documents' (which are putatively informational) and 'works' (which are solely 'worklike'):

We usually refer to The Brothers Karamazov and The Phenomenology of the Mind as Works, and to a tax roll, a will, and the register of an inquisition as documents. But... both the 'document' and the 'work' are texts involving an interaction between documentary and worklike components that should be examined in a critical historiography... A register of an inquisition, for example, is itself a textual power structure with links to relations of power in the larger society. How it functions as a text is intimately related to its use for the reconstitution of life in the past." [6] In other words, each document is a "work". For Piterberg, the other impediment that La Capra attempts to dismantle is "the historian's approach-specifically the tyranny of the documentary paradigm of historical knowledge" [7]. Piterberg concludes as, "in this paradigm, the only legitimate purpose of history is reconstruction, and, correspondingly, the only criterion for evaluating a historical source is its factual or referential quality. The consequence is a rigid hierarchy of sources, 'whereby a preferential position is accorded to seemingly direct informational documents such as bureaucratic reports, wills, registers, diaries, eye-witness accounts, and so forth. If other texts are treated at all, they are reduced to elements that are either redundant or merely supplementary... with respect to privileged informational documents' "[8].

Piterberg describes the consequence of his work as, "it is not a general theory but a suggestion of one possible way to think about the nexus between the manifestly historiographical and political and the deeply poetic and mythic in a concrete corpus of texts" [9].

These statements which are seminal to our paper may be adapted to the history of architecture. The dream of an architect described in Risâle-i Mi'mârivve may be identified as "thinking joint points" in the historiography of architecture. Moreover, in terms of the history of architecture, we may easily mention the separation of document and text or reduction of texts to documents. "Documents" frequently used in research in the history of architecture are as follows: bureaucratic commands (hüküm) and account books of various sorts (tamirat defterleri, kesif defterleri, insaat defterleri), especially Elaborated Accountancy Surveys belonging to Suleymanive Mosque and Imaret [10]), deeds of trust for pious foundations (waqfiyas), judicial records of religious courts (Sharia Court Records or Sicils), tahrir surveys [11]. For example. Tezkiretü'l-Bünvan. which can be considered as Architect Sinan's autobiography, has been taken into account mainly in terms of the lists of structures included in it. Its quality of a historical "document" was used as for Sinan's place of birth, year, and his structures and so on but its being as "text" was rarely used. Furthermore, the use of Risâle-i Mi'mâriyye by the twentieth century architecture history-writing only for Mehmed Agha's life story and a glossary of construction terms is another example to this concern. There is another case in architecture historywriting beyond the aforementioned LaCapra-Piterberg dialog. This case can be identified again with the example of Tezkiretü'l-Bünyan as architectural "structures" took the position of document and that Tezkire was reduced to structures as document and text.

Piterberg's following statement is also important for us: "The second half of the fifteenth century and the first half of the seventeenth century seem to be two junctures at which the histories of the state and of the historiography are so closely related that they might be indistinguishable" [12]. In this case, our reason to give a special importance to "dream" included in *Risâle-i Mi'mâriyye* as a text becomes apparent. Dream is used as a symbol in terms of criticism of history-writing. The historical continuity of this symbol is maintained through the dreams of Osman Ghazi who is accepted to be the founder of the Ottomans and Ahmed I, a significant sultan of the seventeenth century. The indistinguishable relation between state history and Risâle-*i Mi'mâriyye* as a historical text is scrutinized through dream.
Risâle-i Mi'mâriyye [13]

Risâle-i Mi'mâriyye is a hagiographic work of 1614 written by Cafer Efendi, an assistant to Mehmed Agha who was the chief architect of Ahmed I. It was written when the Sultan Ahmed Mosque was being constructed. Cafer Efendi wrote that hagiographic works were written and ascribed to some chief architects before Mehmed Agha [14]. Today, we only know those about Mimar Sinan (Adsız Risale, *Tezkiret'ül-Bünyan –Book of Buildings-, Tezkiret'ül-Ebniye –Book of Buildings-)*. They are the only works about the classical period Ottoman architecture. Briefly, in terms of their contents and significance, *Tezkiret'ül-Bünyan* includes Architect Sinan, the architect of Selimiye Mosque and a list of his structures and *Risale-i Mi'mariyye* includes the life story of Mehmet Agha who was the architect of the Sultanahmet Mosque and a comprehensive glossary of architecture.

Risâle-i Mi'mâriyye is composed of 87 folios (174 pages). As cited in *Tezkiretü'l-Bünyan*, a more comprehensive list of references is included in *Risâle-i Mi'mâriyye*. It is possible to classify the sources cited in *Risâle* as primary sources (Verses and Hadiths) which were the main sources in this period and other sources. Accordingly, it is seen that totally 12 verses of the Qur'an and 19 hadiths were cited in the text. In addition to the verses and hadiths, in *Risâle* there are 13 book titles which included cited verses and hadiths, used interpretations and some areas such as history and language. They are given respectively below in their order in *Risâle: Behcetü't-Tevârîh* (Şükrullah Efendi), *Ni'metullah Lugatı*, *Muhtârü's-Sıhah*, *Sâmî fi'l-Esâmî Lugatı*, *Tefsîr-i Celâleyn* -Suyûtî-, *Tefsîr-i Keşşâf* -Zemahşerî-, *Kitâb-ı Nisâbü'l-Ahbâr*, *Şerh-i Şir'at-i İslâm*, Mesâbîh-i Şerîfe, Câmiu's-Sagîr (Imam Suyûtî), Ahterî Lugatı, Muhîtü'l-Lugat (Kemal Paşa-zâde), *Nüzhetü'l-Ukūl* [15].

Cafer Efendi's competence in the details of language or its etymology is revealed, for instance, while he was describing the grounds of the Ottoman music [16] and rendering the language of sheik who interpreted Mehmet Agha's dream [17] as well as creating the glossary on architecture and art. His ability to render different terminologies with a similar method makes him primarily a "linguist". It is apparent that he knows Turkish, Arabic and Persian languages very well. In his writing style, for example, he can easily pass to etymological analysis of the word "geometry" while discussing Prophet David, Enoch (Prophet Idris) and Prophet Suleiman in the chapter on the masters of geometry and then he can give the story of Mehmed Agha's choice of architecture [18].

In this paper, our main focus will be "dream" as a sample concept which is ignored in the twentieth century history-writing and considered not to provide any data to "scientific" research especially during the early and mid-20th century. We are willing to highlight the situation of this dream to be told that chief architect Mehmed Agha saw within the Ottoman mental structure. We claim that this understanding should not be excluded in the evaluation of architecture by relating this single dream with the dreams of the two Ottoman sultans. We do not see any difference between a written dream included in a historical text and a dream not included in written sources but passed to generations through oral tradition. We believe that myths and legends

have significance for societies in their perceiving the world and are important in consolidating the significance of meanings. For example, the epigraph of Peter Brown cited in the article by Camal Kafadar in which Asiye Hatun of Uskup's dream diary is published is very relevant to this point: "A historian is under the risk of ignoring the fact that the individuals the historian deals with spend most of their time in sleeping and they dream while sleeping" [19].

Undoubtedly, the dreams we will deal with in this paper are not alone enough to identify the whole Ottomans or the mental parameters of the Ottoman architecture. What we are willing to do is to manifest a concept explaining a worldview which was ignored or shifted to back by the twentieth century history-writing.

ISLAM, HISTORY AND DREAM

The place of dream in Islam and the significance given to dream in Islamic societies are of subject matter for many researches [20]. A. Schimmel collected subjects of dream in the Qur'an verses, hadiths and works by Muslim scholars. Furthermore, she examined in details the place of dream in social life given by Islam by analyzing some famous dreams, their interpretations and their literary reflections. On the other hand, C. Kafadar focused on the research topic by identifying a dream diary belonging to a female Sufi of Uskup as a reference point, which was outside the historians' interest areas in the past. He meticulously interwove the images of Sufism, woman and dream like an archeologist. He attempts to bring dream back to the research object for a historian. To do this, he identifies woman as one of the subjects of history based on the experiences of a female Sufi of Uskup.

If we talk with Schimmel's statements, "in Islamic world, there is almost no thinker who asked himself what dream meant and how dream was formed. In general, Verse 42 of Zumer Surah was taken as a basis in this subject" [21] Many Muslim scholars from Al-Ghazali to Ibn Rushd (Averroes), from Al-Kindi to Ibn Khaldun can be referred. Especially, the dreams saw by the Prophet Muhammad, Prophet Abraham and Joseph mentioned in the Qur'an have great effects on Muslim scholars to consider dreams important.

In this section, we will focus on some important points for our subject rather than repeating the statements showing the function of dream in Islamic world suggested by some researchers such as Schimmel and Kafadar. They can be named as not interpreting dreams by unqualified persons, truthfulness of the dreams in which the Prophet Muhammad is seen, and in some interpretations classifying dreams as an epistemological source of knowledge and utilizing dreams as a means of legitimation.

Strong interest has been given to the interpretation of dream since early times due to the central place of dream which is clearly referred in verses and hadiths. The Prophet, the first caliph Ebubekir and his daughter Esma became the references as the first persons interpreting dreams for the later dream interpreters. Following this, dream interpretation found a place in tradition that many dream interpretation books (*tabirname*) were written [22]. The most important tale which is taken as a reference for dream interpretation is included in Yusuf Surah. Accordingly, the sun, the moon and eleven planets prostrate to Yusuf in a dream he saw in his childhood. His father

then advises him not to tell this dream, which brings the news of happiness, to his brothers so that they may not become envious of him. Therefore, considering the Prophet Yakup's this advice, Muslim society avoids telling dreams recklessly to others [23]. For example, the following advices are given to a disciple regarding his dreams in *Târikatnâme* of Sünbül Sinan Efendi who was one of the most important Halvati sheiks in the sixteenth century: "[he] submit whatever he dreams to the sheik, if the sheik interprets, [he] should listen to, if not, [he] should not be insistent, not tell his dreams to anyone but his sheik, [he] should tell it only to the person assigned and permitted by the sheik" [24]. Thus, it can be said that a belief that interpreting dreams is not a simple job and that it has an important role in realization of dreams and that it should be done by qualified persons represents the dominant situation.

Our concern is the truthfulness of a dream in which the Prophet is seen. In Islam there is not any more important dream experience than seeing the Prophet in a dream. It is stated that the Prophet who shows himself to the dreamer finds remedies to any problem. The following hadith has a significant role in forming this perception: "Anyone who sees me in his dream has really seen me because satan cannot assume my appearance." Another hadith states, "One who sees me in his dream cannot go to Hell." Persons bestowed with the honor of seeing the Prophet in their dreams shared this experience with everyone and even recorded it [25]. Besides, such dreams are most likely a means of pride for the person who sees it.

Probably the most important point that we will highlight is dream's being some source of knowledge for a person in classical/traditional period. We believe that Cemal Kafadar's writings are quite illuminative in this issue: "As it is known the dream is a very important cultural fact and there had occurred a literature on dreams almost in every society. The dreams were assumed to tell certain messages from the unsuspected other-world, if they were interpreted properly. However the meaning and reality of the dreams were limited by the psychic world of the person after Freud; in other words the dreams were even more meaningful, but they told only about the personality and the past of the dreamer. But although the dream was less important than the revelation and discovery in various cultures, whose metaphysical beliefs were different from the western-modernism, it was one of the method, the epistemological way to find out the objective reality, which was hidden on the further side of the visible. As it was clarified in frequently repeated hadith, the dream was 1/46 of the prophethood in the Islamic tradition." [26]

It should be noted that the three individuals (Osman Ghazi, Ahmed I and Mehmed Agha) we identified as our actors in this paper and the other people connected to them had a way of thinking based on this mental structure and they shaped their acts in accordance with it. Therefore, any further statements would be seen as little attempts to analyze mental codes of a traditional man.

Realizing the Meaning Ascribed to Dream by the Ottomans

The ambiguous image of dream in human mind has created various and contradictory approaches to dream. Sometime people read dreams from reverse and sometimes accepted as it is and choose their attitude depending on their moods. However, people were not reluctant to materialize dream oriented towards their desires imposed by their moods. The ambiguous nature disappeared after legitimating it and a foundational role was ascribed to dreams for any acts as if dreams were sound proofs.

Dreams have some functions as a means of legitimating both in history and politics. Especially the dreams seen by rulers had significant roles in identifying any vision. Rulers' dreams are attributed to be very important in Islamic world. For example, Muhyiddin ibn Arabi states, "Regarding the provisions of a dream to be ascribed to the unknown in terms of interpretation, rulers' dreams are more virtuous than scholars', scholars' dreams more virtuous than ignorant people's dreams and generous ones' dreams more virtuous than misers' "[27].

This quality of dream cannot be seen as a phenomenon specific to Islamic world because dream has always had a place in any other culture for centuries. Rulers, from pharaoh mentioned in the Old Testament and the Qur'an to Ronald Reagan tried to receive news from somewhere through ways such as interpretation or astrology [28]. Dream is placed to an epistemological plane especially for traditional man and deemed to be a source of knowledge. However, dreams and interpretations were not auspicious in terms of political dimensions even in societies having no doubt on the truthfulness of dream. "Knowledge" acquired by way of interpretation may threat political regimes and may exercise pressure on social structures. This does not mean that dreams which are told to be seen are only false stories made up for other purposes. Of course people may see dreams of conquest, victory, disorder, rebellion or salvation. The political and social dimensions of dream sometimes caused prosecutions. For example, Byzantine Emperor Justinian (521-565) forbade any activity of interpretation together with some fortune teller activities. However, as in the Muslim tradition before modernism, dreams had a dominant role in the Christian tradition, which was not shaken for ages. For instance, Emperor Constans II (641-668) appointed a private dream interpreter for himself. After a few centuries, in Porfirogenitus's (Constantine VII, 913-957) work about Byzantine protocol, a book of dream interpretation was encountered among the books the emperor took with him during campaigns [29]. Furthermore, it is possible to find out traces that dream becomes rhetoric in the Persian Empire. Mobel the Great, a highest Zoroaster priest of Persia saw a dream in which camels and horses were entering to Irag. Indeed, they were the Arabian armies which would destroy the Persian Empire. After a while, the Persian King Husrev Pervez, who was the contemporary of the Prophet Muhammad, saw in his dream that the Prophet was hitting him with a strong whip; in a sense, he saw the news about the end of Persian domination. Nizami refers to this story at the end of Hüsrev ile Sirin [30]

It is observed that dream has a role in the Central Asia traditions also. The older vizier of Oguz Kağan sees a big golden bow extending from the east to the west and arrows flying towards the north in his dream. This is a dream of conquer specific to a nomad civilization. Oğuz has a lust for conquering the whole world. In his dying bed, he advises his sons: "be like arrow and bow, running from horizon to horizon." Thus, the dream seen by Oğuz's became rhetoric by passing from generation to generation and had a significant data in forming the legend of Oğuz Khan. Dream, as an epistemological source, provided legitimation for the world sovereignty of Oğuz and his family [31].

We have enough number of dreams revealing the functions of this dream tradition in pre-modern period. The Ottomans, knowing the place of the dream in the worldview of the traditional man or being within this worldview, were also followers of the tradition by placing dream at the core of their acts since its foundation.

The first Ottomans were much concerned with the vision forming the foundation of their sovereignty rights within the struggle of strengthening their authorities rather than the foundation history of their state. For them, the Empire was commenced with a dream. Osman's dream, which implied earthly and divine authority and justified the successes of Osman Ghazi and his family against their competitors for land and power in the Balkans and Anatolia, became one of the Empire's strongest foundation legends [32]. The tendency to utilize sciences such as dream interpretation, fortune telling and astrology, is one of the components showing continuity in the history of politics. The respect for dream in the Ottoman Dynasty is encountered in many examples from the dream of establishing a state attributed to Osman Ghazi or his father Ertugrul Ghazi in some sources to the translation of el-Nâbulisî dream interpretations by Abdülhamid II's command. The most interesting one among them might be Murad III. Apart from after succeeding the throne his great compliments to Süca Dede (died in 1582) who had interpreted his dream he saw while he was Shahzade in Manisa and given the news of his accession to the throne, his close concern with dreams continued till his death and he sent his dreams to Sheik Süca in written forms and they were collected in a book [33]. The same sultan, however, later on preferred to send his dreams to Sheik Mahmud Hüdaî who was recently in the ascendant [34].

Popularity and importance of dream as a cultural phenomenon must be highlighted. Believing in the truth of dream is generally deemed to be one of the requirements of folk of the shariah. For example, in a work written against *Hamzavi*, his "denying of dream" is specified to show how Hamza Balı The Bosnian strayed away the true path. Again, in his work entitled "The Truth of Dream" Ahmed Vecdi writes: "*Mutezile* claimed, 'they (dreams) are imagination, and they do not have truth. This view belongs to Mu'tezile and it was a denial of the Shari'a" [35]. Ahmed Vecdi's this work is a collection but in terms of his being a seventeenth century writer, it may be considered very significant in reflecting the mentality of the seventeenth century [36].

Sheik Ede-Bali and Osman Ghazi

Osman Ghazi's dream which we encounter in Aşıkpaşazade's work and which was also included in Neşri's work with some minor differences is one of the most significant indications, showing the importance given to dream by the Ottomans. In his dream, Osman was crowned with world sovereignty at a metaphysical dimension by penetrating of a moon leaving from the bosom of Ede-Bali, a famous sheik, and following this, the surrounding of the whole universe with a tree growing from his navel. According to Aşıkpaşazade's narration, his marriage with Ede-bali's daughter [37] ensured the transfer of this sovereignty at the metaphysical plane to physical universe. Thus, he declared his sovereignty and specified the vision of the empire in the future by passing from metaphysical plane to physical plane at the point of world sovereignty with the reference provided by his dream [38].

The Ottoman chronicles introduce Ede-bali as a man of God and dervish sheik. It is accepted that dervishes receive their spiritual domination from a sheik who has received his spiritual domination from a previous sheik. In this manner, the sheiks have established spiritual family succession rooted to the Prophet through Ebubekir or Ali depending on their tendency of being a Sunni or a Shia [39]. Therefore, political structures (Osman Ghazi and his family) having connections with them became influential by joining to any end of spiritual family succession and they gained a strong composition together with earthly claims in terms of legitimacy. The belief that God's bestowing sovereignty to a man and informing it through a blessed person, a shaman or saint was also exist in the Central Asia tradition. For instance, the Ottoman sultans who were encountered with challenges for competitor sovereignties (The Timurids, Kadi Burhanaddin and especially The Karamanids) needed to highlight the divine roots of their authority in accordance with the tradition. The notification of this authority to them was given to Ede-bali, who was a prominent sheik in that period [40].

Another version of this story is included in Oruç Bey's history which allows us to further recognize the image of Ede-bali in the Ottoman mind. In this story, the actor seeing the dream is changed and this time Ertugrul Ghazi, the father of Osman Ghazi is in the dream world. In the same dream seen by Ertugtul, the moon was penetrating through Ertugrul's bosom leaving from Ede-bali's bosom but the dream interpreter sheik interpreted it differently. This moon is again Ede-bali's daughter but she will marry with his son Osman, not Ertugrul [41]. In this story, told by Oruç, Edebali "was a mature, well-informed man and considered as 2nd Yusuf in the field of dream" [42]. Therefore, the place of the dream in the physical world remains stronger by having been interpreted by Ede-bali, a sheik coming after the Prophet Yusuf in dream interpretation.

As known from the Ottoman chronicles, the Ottoman dynasty attempted to legitimate its being descendant of a dynasty family by connecting the Ottoman dynasty with a family tie to Oguz Khan [43]. In other words, the dynasty, which was jointed to Central Asia tradition by tying the Ottoman family to Oguz Khan, had achieved its earthly legitimation too. Besides this, Osman Bey's dream is a proof of a divine support for the Ottoman sovereignty to further fortify its legitimation.

Aziz Mahmud Hüdai and Ahmed I

Ahmed I who was most likely familiar with the dream seen by Osman Ghazi continues to intensify the conflict in a historian's mind by means of another dream. Related to the issue of disclosing the role of dream in history writing, Ahmed I's dream represents another stage. Ahmed I had the Prophet's *kadem-i nakş* (foot, or footstep) on a stone transferred from Kayıtbay Tomb to Istanbul and placed in the Eyup Mosque. When the Sultan Ahmed Mosque was completed, *kadem-i nakş* was taken from the Eyup Mosque and transported to the Sultan Ahmed Mosque. Ahmed I saw the following dream at the same night of the day when this transportation was done: "A sublime council where all sultans were gathered was formed. The Prophet was acting as a judge in this council. Kayıtbay (1495) was complaining of Ahmed I who transferred *kadem-i şerif* from Kadibey's tomb to his mosque claiming that it was the sole reason for people to visit his tomb. The verdict rendered by the Prophet as a

judge was to return *kadem-i şerif* to the place it was taken. Ahmed I invited a group of ulemas and sheiks including Aziz Mahmud Hüdai to interpret his dream in the following morning. The sheiks and scholars interpreted the dream as 'trust should be sent back to its original place at once' and it was sent back. Upon this event, Ahmed had a plumed ornament (sorguc) in the form of *kadem-i saâdet-i Peygamberî* (Prpphet's footstep) made and begun to wear it on his turban on Fridays, festival days and other days" [44].

An important point in this dream is the concern of persons to whom the dream was interpreted. It forms a legitimate ground for the validity of the dream, which was interpreted by ulemas and sheiks. Furthermore, the presence of a notable sheik of the period like Aziz Mahmud Hudai among this group is also very meaningful. Aziz Mahmud Hüdaî was born in 948 (1541) in Şereflikoçhisar. He involved in various occupations in Istanbul and Bursa. Later in 1589 he bought the land where Hüdayi Lodge was to be located in Uskudar and the construction of the lodge was commenced. In 1595 the construction of the lodge was completed. The first khutbah was delivered by Aziz Mahmud Hüdâvî at the opening of the Sultan Ahmed Mosque (1616) commissioned to architect Mehmed Agha by Ahmed I and he accepted to deliver preaches there on the first Monday of every month. Aziz Mahmud Hüdâyî had a broad range of influence circle from common people to sultans and this influence has remained so far. He achieved to establish close relations with the sultans in his period. He wrote letters and gave advices to the sultans such as Murad II, Ahmed I and Osman II. He was the one delivering the throne sword to Murad IV. He occasionally went to the palace as invited by the sultans and had conversations with them [45]. In short, Naima also states in his history that Hüdai "allured the hearts of the important people of the state" [46].

As it may be seen, we are faced with a sultan performing practices with a dream. Here whether the story is true or not does not constitute any problem for our focus. For us, the impression caused by a narrative which was able extend until today is very important. Ahmed I's image before anybody who might have heard this dream would probably be very great. If we look at the dream again in this regard, Ahmed I receives an important status even today, not because of his commissioning a mosque attracting people's wonder but because of the Prophet's intervening the construction of this mosque. His returning of the Prophet's naks (footstep) to increase the value of his mosque upon the dream he saw indeed increased the value of the mosque to a higher level. (By all means, Ahmed I seems to display a proper attitude for the image of a fair sultan who firmly observes the Prophet's words). The holiness of the mosque was being augmented with this intervention. The assumption that the holiness of the mosque and thus Ahmed I's positive image were increasing may provide some hints in understanding the Ottoman mentality in general and specifically Ahmed I's mental foundations as a continuity of a tradition descended from centuries on dream and the prophet.

As a consequence of the dream, even if an unfavorable decision against Ahmed I came out, this situation would not intervene with the holiness due to the Prophet Muhammad's involvement in the event. An exalted situation in which Ahmed I communicated with the Prophet even by means of a dream may cause not seeing any harm in uttering an unfavorable consequence. These advantageous and

disadvantageous two cases again prove the issue of rhetorical situation of Ahmed I's dream and its legitimation.

ARCHITECT'S DREAM

Selecting Architecture as an occupation

Mehmed Agha begun to take music training while in Royal Garden (*Hasbahce*). Later on, upon a dream he saw he started to learn the craft of architecture by giving up his music training. Ca'fer Efendi describes this passage in details in *Risâle-i Mi'mâriyye*. A foundation role of an important choice which would even determine Mehmed Ağa's life after death was attributed to the dream. The number of pages spared for this section in the entirety of *Risâle* also confirms this situation [47]. The leading role was given to a dream in shaping the life of the most chief architect after Architect Sinan in the Ottoman Empire and forming *Risâle-i Mi'mâriyye* which is one of the rare works in architecture as a text.

Ca'fer Efendi narrates this dream as follows: "In short, the above-mentioned Aga, forbidding himself sleep for many nights and many days while exercising his hand. was (finally) briefly overcome by sleep. In his dream what should he see but a group of musicians rise up and appear in the form of a band of gypsies. In their hands some of them held tambourines (def), some harps (cenk) and zithers (kanun), some violins (rebab) and some pandore (seshane), some organs (erganun), some panpipes (musikal), some lutes (tanbur), some castanets (carpare), some dulcimers (santur). In short, when the man and musicians, preparing all the instruments which they had among them, began to play in unison all the saz which they had in their hands, the sound of the party threw the universe into tumult and resulted in a trembling of the earth and the heavens. And saving to the above-mentioned Aga. 'If you have a liking for our art, if you want to learn it, God bless you!,' all and sundry treated him with respect and showed deference to him in a variety of ways. And crossing Üsküdar (in his dream) in order to make an excursion on 'Alem Dağı, as he was ascending the slope, His Excellency the Aga suddenly awoke from sleep and deep into thought" [48].

In brief, Mehmed Agha one night dreams a band of gypsies playing with some instruments and coming to him. They take him and disappear towards the direction they come from. The agha wakes up from his sleep and begins to search for someone to have his dream interpreted. He tells his dream to his music instructor. His instructor tells him that he is very talented and he should continue his study of music promising that he will teach him the details of music. Such interpretation does not satisfy Mehmed Agha. Later he asks for one of corps (*acemi oglans*) in the palace if he takes him to a man of wisdom, he would award him. Upon this, the *acemi oglan* takes the architect to Vişne Mehmed Efendi, a halvati sheik. The architect tells his dream. Mehmed Efendi's interpretation is the opposite of the one made by Mehmed Ağa's music instructor. The sheik advises him that he should give up music as it is not the craft/occupation of superior individuals and orient towards another craft and come to the sheik again when he makes his decision. So the architect returns to the palace. One day while architects are studying, he overhears the lesson by the door. They are studying geometry. He likes it and thinks to be an

architect. He again takes Vişne Mehmet Efendi's advice and his choice is approved and thus he begins to study architecture.

Vişne Mehmed Efendi and Architect Mehmed Agha

Mehmed Agha was not contented with the interpretation of his music instructor in the palace who interpreted Agha's dream. The other person he reached to interpret his dream was Vişne Mehmed Efendi (died in 1584) who was one of the prominent Halvati sheiks lived in the period of Murad III. He was the sheik of Ferruh Kethüda lodge nearby Balat district. The position of teaching interpretation and hadith teacher and preacher (*kürsü vaizliği*) at the dar-al-hadith (hadith school) next to the mosque commissioned to the name of Murad III's mother in Uskudar district was first appointed to Vişne Mehmed Efendi [49].

Mehmed Agha's finding of Vişne Mehmed Efendi or his becoming contented of the sheik's interpretation of his dream is an important indication of the Ottoman mental structures. Similar to Osman Ghazi's having his dream interpreted by Sheik Ede-bali and Ahmed I's having his dream interpreted by Aziz Mahmud Hüdai, this attitude of Mehmed Agha proves how he is harmonious to the mental structures of such world as an architect. The Ottoman architect embodied in the personality of Mehmed Agha is a part of thought and perception universe surrounding him. One should be aware of this point before commenting on the physical features of the Sultan Ahmed Mosque. Furthermore, Ahmed I's being the one who commissioned the mosque, Aziz Mahmud Hüdai's being the one who first delivered the khuthbah and the presence of Mehmed Agha as an architect imply the existence of a relationship system too. The sheik is also important to the extent that how an architect is important in rendering meaning to the Ottoman architectural work.

CONCLUDING REMARKS

Aşıkpaşazade who had Osman Ghazi's dream interpreted by Sheik Edebali, Ahmed I who invited Aziz Mahmud Hüdai to interpret his dream, Mehmed Agha who found Vişne Mehmed Efendi by means of a corps (*acemi oglan*) and Ca'fer Efendi who wrote it in his text refer to a certain network of relationships. The forms in which historical actors had given meanings to the world showed continuity for a long time. Architect's place was not also different from this network of relationships. For example, Piterberg's joint points between "history-writing and political" and "poetical and mythic" phenomena include symbols like dreams. The traces of mental continuity may be established on "dream" symbol through the narratives of sultans, sheiks and the architect.

Ca'fer Efendi needed to write a hagiographic work for Mehmed Agha who was a prominent chief architect of the Ottomans and Ca'fer Efendi's master. The foundation role of the text was attributed to the above mentioned dream. Statements made in verses and hadiths, meanings rendered from them by Muslim scholars and examples of dreams utilized in some ways to legitimate the Ottoman mental world are also included in mental structure of the Ottoman architecture.

The dream which Aşıkpaşazâde connected to the beginning of a state by ascribing it to Osman Ghazi turned into a different content with Ahmed I. The "foot (kadem)" which could render a meaning to a monumental structure like the Sultan Ahmed Mosque was sent back to Egypt as a consequence of a dream because its carrying was not deemed to be "legitimate". Or its legitimation was not provided. The legitimation of returning it to its original place was also learned due to a dream. In a similar way, what makes architect to become an architect is re-establishment of a phenomenon (i.e. dream) in tradition. Its having a dominant role in the text signifies a stronger emphasis on a rhetorical format and attribution to its foundation role. Even though persons and content are different, it seems that method has not changed.

To locate historical periods within a more meaningful framework, the mental structures of the relevant period should be analyzed as much as the architectural concrete product. An architectural work as a concrete document can be more understandable through narratives and hidden mental structures. In this sense, dream cannot be excluded from scientific domain. Dreams which are cited in historical texts and conveyed through other texts or oral tradition have significant role in revealing the mental structures of any society. Concepts that have been ignored so far in history-writing (also architecture history-writing) should be called back!

One should not be unfamiliar with Islamic references of the Ottoman architect because he approaches to the issue with a hierarchy of existence while studying geometry from Pythagoras, examining structures during campaigns. Indeed he is likely to hear what the creator has warned of. His heart's becoming contented while rendering the dream with Vişne Mehmed Efendi's interpretation is related to this point. The exact explanation of such contentment is within the architect/human being. If the dream turns into a text, a new rhetorical function is employed. Only after this transformation then Mehmed Agha becomes an architect and constructs structures. His self flows to the architectural structure turning into a means of legitimation. Dream penetrates into text. Dream makes architect who builds structures.

ENDNOTES

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[34] Kafadar, C., 1992. "Mütereddit Bir Mutasavvıf...", p. 184.

- [35] "Mutezile didiler ki: 'ol (yani rüya) hayâlâtdur, anlara hakikat yokdur. Bu ma'na Mu'tezileden cârîdür, usülleri üzerine ki ol usül Şer'i inkârdur."
- [36] Kafadar, C., 1992. "Mütereddit Bir Mutasavvıf...", p. 180 (footnote: 28).
- [37] According to the article which was written by Halil İnalcık and based on the endowment of Orhan Bey in March 1324 about reading the history of Aşıkpaşazade, Malhun (Mal Hatun) was the daughter of Ömer Bey instead of Sheik Edebalı. Because of this reason he states that Ottoman Sultans could not be the descendant of Malhun, the daughter of Sheik Edebalı, contrary to the claim of Aşıkpaşazade (İnalcık, "Aşıkpaşazade Tarihi Nasıl Okunmalı?", p. 140-141). İnalcık proved convincingly that Malhun was not the daughter of Edebalı and this has a great importance for our study. So much so that the mental movies which tend Aşıkpaşazade to make such a connection may be enable more hints to us for understanding of the Ottoman mentality
- [38] The dream in sources are as follows: "Osman Gazi niyaz etdi ve bir lahza ağladı. Uyku galib oldu. Yatdı uyudı Gördi kim kendülerinin aralarında bir aziz şeyh var idi. Haylı kerâmeti zâhir olmuş idi. Ve cemi' halkun mu'tekadıyidi. Adı Derviş idi. Ve illâ dervişlük bâtınındayidi. Dünyesi ve ni'meti, davarı çoğ idi. Ve sâhib-i çerağ ve 'alem idi. Dâyım müsâfirhânesi hâlî olmaz idi. Ve Osman Gazi dahı gâh gâh gelür idi. Bu azize konuk olur idi. Osman Gazi kim uyudı, düşinde gördi kim bu azizün koynından bir ay doğar, gelür Osman Gazinün koynına girer. Bu ay kim Osman Gazinün koynuna girdügi demde göbeğinden bir ağac biter. Dahı gölgesi âlemi dutar. Gölgesinün altında dağlar var. Ve her dağun dibinden sular cıkar. Ve bu cıkan sulardan kimi icer ve kimi bağcalar suvarur ve kimi cesmeler akıdur. Andan uyhudan uyandı. Sürdi, geldi. Seyhe habar verdi. Seyh eyidür: "Oğul, Osman! Sana muştuluk olsun kim Hak Ta'ala sana ve neslüne padişahlık verdi. Mubârek olsun" der. Ve "benüm kızım Malhun senün helâlün oldı" der. Ve hemandem nikâh edüb kızını Osman Gaziye verdi" (Atsız, N. (ed.), 1949. Osmanlı Tarihleri I (Aşıkpaşaoğlu Ahmed Âşıkî, Tevârîh-i Âl-i Osman), Türkiye Yayınevi, Ankara, p. 95). For the same story with a few minor changes, see: Mevlana Mehmed Nesri, 2008. Cihannüma, N. Öztürk (ed.), Çamlıca Yayınları, İstanbul, p. 40-41.
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- [40] İnalcık, H., 2000. "Âşıkpaşazade Tarihi Nasıl Okunmalı?", p. 35. Detailed information about Edebalı is provided on further pages of the article.
- [41] (Edebali "sâhipkemâllerden, ilm-i rüyayı bilür, zamânında hemân rüya ilminde Yusuf-i Sani"). We tried to imply that although both of the dream was same with each other, historiographer was interpreted the dream to the Sheik in a different way. In addition to this, Sheik might interpret the same dream different from Ertugrul or Osman. It is necessary to remember that the interpretations of dream change from person to person. Also according to the Ottoman historiographer, the interpretation of dream changed. Is it possible to be a connection between the opinions about standardization and interpretations of the story freely during the construction of rhetoric?
- [42] For Oruç version of the story, see: Öztürk, N. (ed.), 2008. Oruç Bey Tarihi, Çamlıca Yay., İstanbul, p. 8.
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THE DECONSTRUCTION OF NATIONALIST ARCHITECTURAL HISTORIOGRAPHY IN TURKEY

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ABSTRACT

Remembering and constructing the past/the void turns into a both creative practice and can produce the conservative. Experiential history cannot gain legitimacy in nation(alist) historiography. For this reason, experiential history gives its place to 'generic' history, of lining the events successively which covers the differences and opens the way to imagining a common past for a common platform.

This paper aims at a parallel reading between three figures in Turkey that can be read from inside by the two historiographic models mentioned above and to deconstruct the mobility of these two models. However, at the same time, this parallel reading, aims to reveal the potentials of both two historiographic models. Two of the three figures to be examined are not architectural historians but novelists; Abdülhak Şinasi Hisar and Ahmet Hamdi Tanpınar. The third name is Sedad Hakkı Eldem with his identity as an architect.

The common ground of three names is their ways of relating with the past. Both these three names re-produced the image of old Istanbul and the social and physical structure of the city in their texts. The differentiation of their productions is the textual positions that they prefer to be in. Hisar did not abandon his narrative of experiential history and adhered to his own experiences. However, for that reason, he was always remembered as a sound who cannot contest. Eldem never made Istanbul a part of his own experience. He always situated in his political limits as he could not make his old Istanbul aesthetical. Tanpinar produced texts standing between these two positions. These three writers took places in the first line of national history-making in Turkey. However, the differences in their historiographies deconstructed both their structure and the structure of the national(ist) historiography.

Keywords: Historiography, National history, Generic history, Experiential history

I.

The framework of this text can be defined to rest on an attempt to expose certain 'totalistic narratives' in architectural historiography which allege to posses the ideal answers to each and every question that may be posed on them. The architectural historiography of this cultural geography aspires to be much more than merely an attempt to understand and give meaning to what has happened in the past.

Architectural historiography posits its subject into a mechanism of distancing study (keeping the object in its right space-time coordinates) or a mechanism which relates it to the past (placing the variable position of the object within the unyielding entirety of the space-time). The former alternative always entails a negation, while the latter a justification. The work of Hisar and Tanpınar have been assessed along the first position while Sedad Hakkı Eldem, the second.

Every work the historian puts into circulation is received within a network of different power relations. While the historian's narrative is neither absolute nor given, these networks of relations continuously shatter, disorder and organize its meaning. The plurality of punitive discourses/powers who desire to establish a fixed meaning to a text that circulates within such a network, or to decrease the number of historical texts that are put into circulation also increases the number of meanings that are aspired to be secured. This quantitative increase secularizes the text, rather than assigning it a transcendental guality. Such secularization gives a text disputability. Different ways of relating to the past amplify the powers in a given context. This increase in powers, in turn, leads to an increase in different historical narratives. This interactive disrupts the powers that aspire to minimize the number of narratives in a given context. The destruction of the delusion of transcendentalism and the loss of the desire for totality can only be attained through the crisis of those narratives that believe to construct such a transcendality or totality. The following discussion attempts to deconstruct these transcendental narratives through a parallel reading of texts produced within the same or different space and time.

This discussion does not aspire to present reassuring answers but only to assure the continuity of questions posed. Such continuity is not concerned with the answers it will receive. The significant issue it to delay their answer. For, every answer coincides to a moment of final verdict and this verdict prevents the differences inherent in each question to manifest themselves. Deleuze reminds us that we should ride with the questions instead of smashing them under our feet. Keeping the questions suspended puts the answers in a crisis. This is exactly what the formative crisis of modernity is. Modernity is the shattering of the belief that the world can be represented through a single and flawless answer that replies all questions.

One of the possible questions that can be posed to the three figures featured in this discussion, Ahmet Hamdi Tanpınar, Abdülhak Şinasi and Sedad Hakkı Eldemi could be this: Why do they write? Why have they written these texts? The answer calls for a flatting. It comes as no surprise that the two literary figures of this group, Tanpınar and Hisar, who lived in approximately the same periods, should occupy the same plane; but it may be unexpected to find Sedad Hakkı Eldem, who has no doubt not written as much as these two and furthermore intentionally kept away from writing, on a plane of singular equivalence. No dout these three figures are not identical but a flatting is required to expose the relation between them. The connection that enables us to address them all as architectural historians in the context of architectural historiography is the ways they relate to the past.

The critiques on Abdülhak Şinasi Hisar express that he is a fine reader of Proust. And they are right in saying so. It may even be claimed that his 'Boğaziçi Yalıları' is written in the spirit of Proust's 'La Recherche de la Temps Perdu'. Being so Deleuze's critique of Proust and similar authors may be adapted to Hisar's writings as

well: In his book 'Proust and Signs', Deleuze claims Proust is in search for truth, and explains the reason of this search: 'We search for truth only when we are determined to do so in terms of concrete situation, when we undergo a kind of violence that impels us to such a search (...) There is always the violence of a sign that forces us into the search, that robs us of peace'(Deleuze, 2004: 23). This discussion identifies these 'objects robbing us of peace' as modernity. On the other hand, the reaction to modernity is referred to as conservatism. However, conservatism cannot simply be defined as the anti-modern set against the modern. It should rather be conceived of as a position which shapes itself according to modernity. While modernity is in constant change, conservatism shifts positions too.

II.

In Turkey, criticism begins with diagnosis of an absence. Something which 'others' possess but which 'we' do not or cannot have. Such a formulation utilizes different models that eventually lead to the same result to account for what is absent and why: 'Delayed modernity'(Jusdanis, 1998), 'belated consciousness'(Shayegan, 1991), 'orphan'(Parla, 1990), 'lost ideal'(Koçak, 1996). These are all names given to a shift in model. The takings/bringing of this shift is an inquiry into the authenticity of a right architecture, novel, or anything that 'fits our essence' (Gürbilek, 2004; 97). At this point two positions arise as regards the object in question. Modern architecture is a new comer to our context, so its products cannot be natural or original. Opposing this view is the claim that a regional, local, domestically rooted and national architecture must be developed because modern architecture is imported and ill-fitting to us. While the first position reduces the object of architecture into an inefficient and worthless imitation, the aim of second position is to go after a so-called untainted essence and therefore be acknowledged and favoured in the eves of those who are considered superior. In the words of Tanpınar, "(...) çünkü o zaman(...)kendileri ile müsavi[eşit] göreceklerdir'(Gürbilek, 2004: 97). These two positions constantly swap places. They intertwine. Criticism seems to be squeezed between the arrogance of the snob and the pride of the simple; or a fascination for the foreign and hostility towards it.

Advocates of an authentic architecture seem to outweigh the opposing position. The way to achieve this authenticity is expressed in the famous formula of 'acquiring their technique yet preserving our own culture'. The desired destination is to gain a (our well-deserved) place among the 'right' architectures of the world (Arseven, 1928).

There is a certain plane on which the preservation of our own culture or the remembrance of the past is positioned. This is the memory of he who remembers and the vision of the past through the identity crisis of the present. The vanished past is reconstructed in the mind of the subject. This construction folds onto itself and eventually confronts us as a cultural defense and the defense of not the past itself but the attempt to remember it. What is significant in this defense is not is our relationship the actual pasts itself but the void that it leaves behind. *'Hayır, aradığım şey ne onlar, ne zamanlarıdır(...)muhakkak ki bu şeyleri kendileri için sevmiyoruz. Bizi onlara doğru çeken bıraktıkları boşluğun kendisidir. Ortada izi bulunsun veya bulunmasın içimizdeki didişmede kayıp olduğunu sandığımız bir tarafımızı onlarda arıyoruz. '(Tanpınar, 1979: 111)*

The disintegration of traditional social structure also disrupts the social nature of knowledge. In a traditional structure, knowledge does not only belong to a singular field. In other words, this kind of knowledge can never be merely religious knowledge alone, but also scientific and economic. It is not easy to decide which field of knowledge is being referred to simply by determining which field the speaker is mentioning. The disintegration of the traditional structure requires the reconsideration of the nature of knowledge. In such a case, which is referred to as the loss of the centre, the attitudes taken up by the social actors determines the direction which the change shall take.

Conservatism is only one of these possible attitudes. It reveals a desire to return to a social structure (which is not necessarily a nation, but can also be a religious sect or an economic mode of production) which is allegedly homogenous. However, the desire to regain the lost totality of the world does not only lead to a conscious resistance to the changing order of the world. Conservation is usually produced by subject who is unsure of what he is to do, how he is to decide and how he is to give meaning to things. Conservatism alone does not define a conscious ideological position. However, it can easily attach itself to ideologies as a way of thought and expose itself in their practices. Tanpinar lucidly expresses this naïve and conservative state of mind in an article entitled 'Medenivet Değismesi ve İc İnsan' published in The Cumhuriyet newspaper in 1951: '...muhakkak olan bir taraf varsa, eskinin, hemen yanı başımızda, bazen bir mazlum, bazen kaybedilmiş bir cennet, ruh bütünlüğümüzü saklayan bir hazine qibi durması, en ufak sarsıntıda serab parıltılarıyla önümüzde açılması, bizi kendisine çağırması bunu yapmadığı zamanlarda da. havatımızdan bizi süphe ettirmesidir. Tereddüt ve bir nevi vicdan azabı...(bize akseden çehresi ile yanlış yapma korkusu)' (Tanpınar, 2004: 39).

Describing the past with the image of paradise and the fear of wrong doing in every step taken may eventually lead to taking that step not forwards, but backwards towards a better-known past. Creative practice has to adhere to its own experience to claim that it is guite new, particular and original [characterizing the modern art the word original acquires its modern English meaning at the same time with novel aiming rigidly sticking to experience]. In Turkey, with the pressure of modal dislocation, the experiential history reproduces its belatedness, being non-original, non-genuine and cannot achieve its legitimacy. For this reason, it gives its place to the generic history (Ahıska, 2005: 53). In a chapter of 'Savage Mind', probably through a reading on Bergson, Lévi-Strauss expresses the significance of the experiential history and reminds its relationship with the generic history. (...) each corner of space hides innumerable individuals each one collecting the historical composition incomparable with the others' he writes and continues 'even a universal history is nothing else different from the composition of several local histories.' As for in this societal construction, instead of experiential history, having a composition of permitting differentiation which can be read as the production of the subject and individuality in a sense, generic history is much more meaningful, hiding those differentiations and allowing to an imagination of a common history for a common ground. Because, generic history recounts the history composed by the subjects rather than respectively subjects. Each subject can take part inside the generic history merely by its name. The important thing is the entirety composed by those names. In this narrative, the featured names are either the correct subjects contributing to consolidate the entirety or wrong subjects weakening the construction, ruining the entirety. This dual construction is compulsorily produced. Because, national(ist) history removes experiential time on behalf of generic time. A third position cannot take part in the construction of national history. National history has to reduce instead of augmenting narratives of history to conserve its transcendental, entire and consistent structure.

For that reason, according to generic history, Abdülhak Sinasi Hisar turns into an aesthetical shape and a low voice which cannot pronounce and/or produce its contrariety or its correct word. However, in that point it should be remembered that if the 'writer is in the margins or completely outside his or her fragile community, this situation allows the writer all the more the possibility to express another possible community and to forge the means for another consciousness and another sensibility' (Deleuze & Guattari, 2008: 18). In one of his books Hisar writes; 'Siz bütün kainatın esaslı sırrını bulup asıl hikmetini söylediğinizi umarsınız. Hâlbuki ifade ettiğiniz ancak kâinatın bir tek köşesinde, bir an için açılmış bir tek ve muvakkat(geçici) hakikatten *ibarettir.*'(Hisar, 2005; 17) It is the point that makes Tanpinar and Hisar common. Both two authors mention about the aesthetic of a missing and an irremeably moment. This one time, temporary, unrepeatable word generation cannot be heard from inside the structure which is in the desire of totality, because it cannot get into the circulation. Transcendental construction compresses other voices on behalf of conserving its own consistency. The majority of the unrepeatable, that is, the temporal and spatial, in other words, the experiential ruins the construction of the transcendental, that is, the out of time and space. It de-constructs the divinity of the transcendental. It places the divine almost beside the secular.

Between Sedad Hakkı Eldem and Hisar, it can be mentioned about the contrast of criticism generated through the past. This contrast can be evaluated with their situations on the locations where network of relationships of the period concentrates. The styles of truth-seeking in Eldem and Hisar are different from each other. The story of Hisar is a narrative of a temporary, unrepeatable, unexpected to be repeated experience. Eldem constricts his experience and also the ground of the class and the statue he includes in. To Eldem, Hisar's joyful past/paradise is both a moment which is needed to be gone beyond and a place that is needed to be turned back. This dual contradiction constitutes the texts of Eldem. Turning back to the past is needed, because pure sources of the national quintessence exposed of the destructive effect of the modern are there. However, at the same time, it is needed to be gone beyond. because, as it is indicated in the beginning of the text, Eldem any time reminds that he uses 'Old Turkish Houses' as an instrument to be a directive for the modern architecture. He writes in his article 'Us in architecture (Mimaride Biz)': 'Ancak o zaman, o yıkıcı imar faaliyetlerinden ürkmeyiz, ve yıkılan her tas icin sızlanmayız. Cünkü yerine o taşın daha yenisi, daha genci, daha asrisi, fakat yine aynı derecede öz Türk olanı gelmiştir.'(Eldem, 2009: 119) With the expression of Tanveli, Eldem's historiography is a remedial historiography (Tanyeli, 2009b: 124). In the contrary of Tanpinar's works constructed on the tension of the void between the past and the present, Eldem will firstly identify this void as a historian, then as an architect, he will try to fill the void, resolve the tension, and re-bring the lost ones into the 'national patrimony (ulusal malvarlığı)' (Tanyeli, 2009b: 124). In other words, the tight space/ground of Eldem, who is between the past and the present, will cause him to connect his every individual/professional problem to politics.

On the other hand, Hisar cannot spread his past to the entire space. For this reason, his speech becomes implicitly conservative. Hisar's space is exposed of the deconstructive, destructive effect of the modern. Consequently, the ones Hisar want to conserve are the traces remained from the deconstruction and destruction. He does not dream a totality imagination. His remembering practice does not connect the past with the present and he does not judge today. For him, the past is not valuable because once upon a time, it was a place where a transcendental, correct life and life style unwanted to be lost had been existed. The past is worth to be remembered because every moment of the flowing time and continuously change is a different experience (Tanju, 2007: 334). The residue gathering in the layers of the mind accumulates the appealing/beautiful and the memorable. Hisar's pavilions demonstrate that the world he knew and liked has been changed. He knows that the collected things in this world are re-dissolved in time. Pavilions are conservations of the accumulation before the dispersion. The objects in this conservation are reproduced for the usage values of Hisar's mind. Consequently, Hisar's speech is not political but esthetical. The hegemonic and not only the city but also the entire nation space inclusive structure of the political speech does not be found in Hisar. Hisar's elitist attitude is partially exists in Eldem but with a significance difference. Eldem is a mapper. In his maps, human and human-property communications do not appear. In his maps, the conserved are the ones having high potentials of change. Here, it is mentioned not about Sedad Hakki's deficiency of literal sensibility or orientalist aspect but about, accurate but compulsory disposition. This compulsion arises from the formation of architecture even if we do not mention about the lack of the instruments of the professional group that he belongs to. As Benedict Anderson expressed, the practice of mapping (building survey is meant by the information of mapping generated through architecture) requires to imagine the homeland as an abstract space derived from the map or survey instead of an embodied, personally experienced physical space. This fidelity to the abstract space is to be connected with a national identity belonging and the national assets attached with belonging (Bora, 2007: 27). It is meaningful for the lecture named 'National Architecure Seminars (Milli Mimari Seminerleri)' to have the word 'national' in the heading and here it expresses itself. As it can be noticed, for the national, space and the concern of space is actually instrumental. Space is evaluated as a map/survey more that its experiential content. As Anderson indicated, map/survey is iconic like the flag and in the context of this paper, it is also didactic (Bora, 2007: 27). Tanyeli, in his text on Sedad Hakki and National Architectural Seminars, highlights that Eldem continuously revises his speech to the contemporary and at last, he clearly states both his antimodern position and nationalist emphasis. In a guotation in Tanyeli's text, Eldem writes: (...) paha bicilmez bir hazine olan, o zaman kadar tamamiyle mechul kalmıs sivil Türk Mimarisini genç nesle tanıtmak ve bu bilgiye dayanan modern bir Türk mimarisi yaratabilmelerine yardımcı olmaktı. (...) arkeolojik rölöve ve restorasyondan uzak, modern mimariye yararlılıkları ön planda tutulan konular seçilmiş ve incelenmiştir.' (Tanyeli, 2009a: 58). As it is noticed from this short quotation, the old is didactic and with an elitist manner, they are mapped only by being prioritized their utilities. At this point, avoiding from an intention, it is needed to be remembered a minor parallelism. In the early republican period, the government had sent several important artists to Anatolian excursions. The aim was 'to explore the beauties of the country on the spot and to ease the works of our artists/craftsmen on homeland issues.' (Bora, 2007: 33) Here, the pointed parallelism is: the majority of the works/paints were lost produced during these excursions. Meltem Ahiska defines that a similar loss situation had been occurred in the Radio archives (Ahiska, 2005: 65-71). Another similar situation had been seen on Sedad Hakki's survey archives. Most of his surveys had been burned away in the conflagration of Akademi. A possible comment derived from these parallelisms is that it is not already aimed. On contrary, aiming to fix and singularize the past and destroying its plurality, a narrative is being constituted on the basis of absence.

III.

In conclusion, in the context of this text, distinctively for Hisar, Tanpinar and Sedad Hakki but in general for the architectural historiography, those can be interpreted: it should not be forgotten that the power is not a single and a complete body. It is composed of dynamic different and singular practices aligning hierarchically, overlapping to each other, binding and becoming together. If the past is more or less understood as the intersection of these contingent practices, the result of one, single practice cannot be reduced into the aims of the actors joining into these practices. The actors in the system contribute to the condition separately. For instance, we call the emerged entire as nationalism, conservatism, reactionism or progressivism. In this classification, the overlooked is that all of these adjectives are just one component of power relations taking place in the time-space.

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INNOVATIVE TECHNOLOGICAL TOOLS FOR THE HISTORICAL ANALYSIS OF THE CITY AND THE TERRITORY: RESEARCHES AND NEW VISUALIZATIONS OF THE LIVING

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ABSTRACT

It's a theoretical historical/technological case study about Sebastiano Serlio (1475 – 1554), italian architect and treatiser (*The Seven Books of Architecture*), who minutely designed an ideal city in the last Book of his treaty.

The ISSt and the CoDELab are rebuilding the 3D model of the whole city using CAAD BIM technologies, by canceling the time factor and implementing a model consist of the sources of a city never built in the real world.

These technologies allow us to have a deeper view in the way to design and build during the XV century.

Keywords: CAAD, BIM, Reconstruction, Virtual city, Deconstruction, Representation, 3D modeling

GENERAL REMARKS

The workgroup is headed by Gian Piero Calza and Andrea Cammarata, lecturers, Matteo Cattaneo and Andrea Torri, assistant lecturers, Ludovico de Sanctis, Filippo Galbiati, Emilio Lombardo, Elisa Sottotetti, Alexandru Stoica, senior students.

The Autodesk Revit Architecture and Graphisoft Archicad programs have been used for these "redesign" and "reconstruction" tutorials.

Without analyzing the detailed differences between the various programs, we will only describe their potential, especially with reference to the architectural elements and compositive criteria of the treated works.

The lecturers requested to use different programs, in order to make comparisons and face technical issues that could allow to understand interaction, import and export processes.

HISTORICAL FRAMEWORK

Facing the 3D reconstruction of bygone historical architectures is an interesting challenge for professionals, researchers and designers to deal with and for those who are approaching the end of their architecture training.

For the latter, the historical architecture must be studied with the same criteria and tools used to study modern architecture: i.e. by searching the rational principles on which the design concepts are based and the formal choices of the architectural language; such search must be carried out by means of IT tools.

A significant example of this research could be Peter Eisenman' study *Ten canonical buildings 1950-2000*, in which some significant modern architecture works are analytically "deconstructed" in order to restore the logics, which governing their "construction". This type of cognitive operation is at the same time a planning operation, since it "rebuilds" the invisible net of the conceptual order sustaining the designed and possibly built work. Such operation is in the whole feasible because architecture refers to a recognizable principle of order.



Figure 1. S. Serlio, city model from the VIII Libro (1548; ed. 2001)

The whole of classical architecture contains this principle - the Vitruvian treaty is the unquestionable summa - and the more so we can find in the Renaissance architecture, which is a true coding of classical architecture, as proven by the treaties by Alberti, Serlio, Palladio and Vignola. If Alberti's treaty contains no pictures, and Vignola's just illustrates the individual elements of the five orders, Serlio's and Palladio's treaties are entirely design manuals, built on a repository of architectural typologies which constructive and formal components have been recovered through "design". Serlio could be considered as the author who organized the basic elements of the classical architectural languages, the "orders", and he acknowledges Palladio as the most rigorous interpreter of this language.

That's how the choice of certain works by these authors as quite significant case studies is justified for a disassembly and re-assembly operation of the "constituent" logics supporting them.

With reference to Eisenman's study again, «the history of architecture is a continual and unremitting assault on what has been thought to be the persistence of architecture: subject/object, figure/ground, solid/void, and the part-to-whole relationship».



Figure 2. S. Serlio, the amphitheater building, iconography from the *VIII Libro* (1548; ed. 2001)

MODULARITY, SYMMETRIES, PROPORTIONS

As well known, the "theory of proportions" is not just a branch of mathematics and geometry: it has been for long time the foundation of architectural design, until the Modern Movement depreciated it as a residual of academic architecture.

Anyway Le Corbusier was still using a proportional measure system based on the harmonious ratio of the human body's measures (*Modulor*). This system was not so much based on the theorems of scientific disciplines as it was on the tradition of architectural and artistic culture, from Vitruvio to Leonardo.

But our reference can still be Eisenman, not only when referring to the abovementioned "rule" concept, but also for using the "close reading" concept. This is how he explains it: «Colin Rowe first taught me how to see what was not present in a building. Rowe did not want me to describe what I could actually see: for example, a three-story building with a rusticated base, increasingly less rustication in each of its upper stories, and with ABCBA proportional harmonics across the façade, etc. Rather, Rowe wanted me to see what ideas were implied by what was physically present. In other words, less a concern for what the eye sees – the optical – and more for what the mind see – the visual. This latter idea of "seeing with the mind" is called here "close reading.».



Figure 3. S. Serlio, the amphitheater building, iconography from the *VIII Libro* (1548; ed. 2001)

«Close reading can be said to define what has been known until now as the history of architecture. But for our purpose here, close reading also suggests that a building has been "written" in such a way as to demand such a reading.». In other words, "close reading" concerns what the author calls "critical architectural ideas", which must be seized not in the "optical" coexistent elements of the works, but in the "visual" ones.

So, as far as Serlio's architectures are concerned, each building requires "close reading". Each ideal building requires it, by embodying an ideal castrensian city, which dimensions and distributive articulations are ruled by the Greek historian Polibio (6th book of "*Histories*"), but recreated by Serlio in his residential or public architectural typologies. Therefore there is an order, ruling the urban system based

on the geometric and symbolic structure of the Roman castrum; there is another order ruling the architectural language of building authorities and their aggregation's criterion into serial sequences based on the reiteration of planimetric basic modules, defined in their turn by the application of building-formal basic modules.



Figure 4. S. Serlio, the amphitheater building, 3D model (proprietary processing)

Only the decomposition and recomposition of this modular language - through a computer-assisted "close reading" - accounts for the "architectural ideas" conveyed by Serlio in his project, highlighted here for the first time.

MODELING OF SPECIFIC ARCHITECTURAL ELEMENTS

Modeling through the most up-to-date CAAD programs is strictly linked to the use of modern technologies. We must not forget that these packages are designed and developed specifically to be suited and functional to the architectural design of contemporary artifacts, which were designed for the building techniques of the 21st century.

Subduing them to constructive structures and formal language elements belonging to another age is a fascinating, but complex procedure. Facing an architectural and stylistic element such as the capital, for instance, was methodologically easy, but complex from the application viewpoint. We should draw them with specific modeler, import them into the database and then insert them as finished architectural element, with their physical, dimensional and figurative features, i.e. based on their inherent properties.



Figure 5. S. Serlio, the amphitheater building, geometrical-proportional study (proprietary processing)

Processing of constructive and formal elements that necessarily became parametric such as columns, trabeations, tympanums, cornices, metopes, triglyphs, doors, windows, etc. - has been more interesting, because they can be considered as real "constituent units" in classical architecture.

In these cases, depending on the software, we modeled the various components and assembled them, keeping the main parametric dimensions and geometries, in order to easily adapt them to the different usage conditions.

The fundamental building elements, such as arches and especially vaults, proved to be quite complex. The most frequent and challenging cases are the kinds of vaults: barrel, cross, pavilion, and depressed round vaults. These are the bearing "horizontal" elements par excellence. They are the most commonly used typical elements of past architecture, but are not considered by CAAD modelers.

All these examples and the ensuing doubts were notified to the manufacturers of the software programs we used, because we believe that their relationship with history and architecture is a very important development field, especially in Italy.



Figure 6, 7. S. Serlio, the amphitheater building, iconography from the *VIII Libro* (1548; ed. 2001) and 3D model (proprietary processing)

GEOMETRICAL SIMPLIFICATIONS

Another methodological aspect that we faced relates to the decorative complexity of the classic architectural language and its graphical/geometrical representation. The modelers we used prefer the geometrical element, rather than meshes, patterns and raster images, for a better object definition. This is a proper and common approach, allowing to accurately control each part of the final architectural artifact. But the size and the management of the generated files is a big issue.

A big-sized project such as Serlio's ideal city would require a tremendous processing power in order to be three-dimensionally drawn at the maximum detail level mentioned in the author's treaty.

We therefore decided to simplify, at least partially, the complexity of the individual elements. The choices were aimed at balancing the best possible representation and the available hardware resources, so that each building model, even the most complex among the many models making up Serlio's ideal city, could be easily managed by a commercially available standard laptop.

DETAIL LEVEL

Another issue faced by the workgroup concerns the project's general graphical definition degree. The planning definition level of the author's original project is quite varied. In some cases the building details scale is 1:20, while in others the scale is 1:200.

This generated some clear homogeneity issues in dealing with the different buildings. Also in this case the aim was a comparison with more detailed works by Serlio or some other buildings of the same project, trying not to alter the different functions of the various components, and to obtain an adequate consistency of the individual parts.

Because of the definition of the building methodologies we often had to resort to a comparison with other architectural works, which project details were more explanatory (such as the roofing's building details).

It must be said that Serlio is among the first treatisers of architecture who largely used cross-section views, which were quite uncommon until that time, but this has some interpretative limits too. In the 16th century cross-sections were not exactly "technical" sections as they are now, i.e. designed to highlight the fact that the internal part is broken down into the cross-sectioned parts of the walling, but were used as general guidelines on the constructive frame of the building.

In most cases, in order to understand how many of the project components were built, we had to resort to period buildings still present on the Italian territory.



Figure 8. S. Serlio, the amphitheater building, geometrical-proportional study (proprietary processing)

TECHNOLOGY OF ARCHITECTURE

What stated above leads to another problem diverging from the representative aspects. There are very few technological references to cross-sections and, more generally, to the whole documentation on Serlio's VIII Libro on the ideal city. Of course the 16th century architecture was not extremely complex from this point of view, therefore everything that was not represented in Serlio's drawings was argued from analogy with other still existing coeval building. Also the whole treaty by Serlio has been an important source of information.

MISSING ARCHITECTURAL ELEMENTS

As already mentioned, the project documentation in the 16th century was extremely scarce and partial. There are no signs of canalizations or facilities. Toilet facilities, when existing, are not represented. Heating is poor and uses fireplaces and, maybe, stoves. There are not many traces of this in Serlio's project.

Many of the architectural elements making up the building must already be imagined and therefore conceived as congruent with the period elements. Structure systems, floors, roof structure, etc.: all these components must be deduced by similarity.



Figure 9. S. Serlio, the amphitheater building, 3D model (proprietary processing)

PROJECT VERSIONS

A further issue in the working process is that we work on a project, drafted with 16th century graphical techniques, with many implied data. In many cases, Serlio also provides for a rather high number of possible versions of the same building and often such versions are also marked by different detail levels.

Serlio actually proposes different compatible formal solutions, implying that the detail level and the decorations are chosen during the building stage.

Such flexibility applied to the 16th century is a really innovative concept, sort of a handbook with different possibilities, depending on the circumstances and availabilities.

Therefore the workgroup had again to make some choices on the whole "package" of original proposals. The regular CAAD BIM programs can manage the concept of "project version" and offer interesting possibilities to represent the various proposals.

Serlio also doesn't specify the materials that he has chosen to use, therefore also in this case we have been based on materials of other buildings of the sixteenth century, keeping in mind that the buildings located in the upper part of the city are buildings of representation in which therefore was possible the use of valuable materials such as marble, granite or other stones besides the stucco.

We will now analyze in detail two buildings as an example of the type of analisys developed for the reconstruction of the whole project (still in progress).

The selected buildings are those devoted to the relaxation, the amphitheater and the thermal baths, that can be seen in the two upper corsers of the map of the ideal city.



Figure 10. S. Serlio, the Thermal building, iconography from the *VIII Libro* (1548; ed. 2001)

The buildings have also been select for their constructive particularities; they have in common the theme of the portico, externalized or internalized compared with a rectangular outer shape and an oval inner shape. Both the buildings have a rectangular perimeter with sides measuring 450 feet, while the smaller is of 250.

The choice of these dimensions is not random, but it expresses a precise proportional ratios equal to 5:9. This relationship and the geometric methodology to obtain it is explained in the *Book*.

Also the way used by Serlio for the construction of the ellipse results to be similar for both the buildings and it deals with the third method that illustrated in the First Book and that it's based upon the construction of two squares.

It should also make it clear on the dimension unit that Serlio has adopted: himself writes that it deals with feet, but being very probable that Serlio was in France, in Lyon, in the period in which he wrote the VIII book, it is probable that the foot that he used the Pied-du-roi corresponding to 32,4 centimetres.

AMPHITHEATRE

Serlio explains with accurate detailing functions of the spaces that are represented in plan. It deals with an amphitheatre, a place devoted to the relaxation of the soldiers, in which to be held various games dealing with wild animals. As for the external perimeter of the building, as well for the internal subdivision the result's geometric and numerical ratios in harmony among them. Trying to gather these rules, geometric figures are adopted as starting point that are at the base of the ellipse such as the circle inscribing two squares. Base on the indications of the author, we verified the (base) grid and it's vertical and horizontal proportions.

To define these relationships Serlio's sketches shown in the manuscript have played a fundamental role. In fact, for the subdivision of the inner spaces we could not strictly work on the dimensioning that Serlio points out in the text, simply because applying such dimensions we would obtain different proportions among the spaces of those that the sketch underlines.

In this case the workgroup has chosen to validate the dimensions of the drawings for the reconstruction. This same criteria was adopted any time was there a gap between texts and drawings that Serlio shows.

Furthermore, it should be pointed out that the plan stated in the book, is the ground floor, but, instead to propose a wall that separates the entrance area from the arena, as we would expect in the section view, it shows a colonnade that we know had to be at the first floor level. This can only be justified by the fact that Serlio had preferred to highlight the colonnade since it was more interesting to show to the reader than a wall.



Figure 11. S. Serlio, the Thermal building, iconography from the *VIII Libro* (1548; ed. 2001)

However, inside paths it remains unclear: surely a clear separation was necessary between the access paths of animals and of the people to the arena, but Serlio doesn't face the matter. In the implemented reconstruction we chose to place a wall on the ground floor instead of the colonnade that Serlio represents. The wall defines a corridor that runs along the whole oval courtyard. Later some walls have been set to divide the paths within the corridor.

Another matter concerning the paths has emerged due to the non-representation of the first floor in plan where Serlio shows the wooden steps for the audience. In particular, such sketches do not explain the path of the spectators from the staircases to the seats. After considering several different scenarios, we chose to set a passage behind the wooden steps that allowed to go out through such staircases. Consequently, the sitting steps were divided into four elliptical sectors. This hypothesis of distribution can also be justified by the reliefs of numerous amphitheatres that Serlio shows in III Book; in particular, it is possible to observe the plan of the amphitheatre of Pula in Dalmatia, which has a distribution system similar to the proposed one.

Another unclear aspect of the description of Serlio's sketches is about the real meaning of the term "courtyard" (cortile): he says that in the plan view he marks with an asterisk the courtyards but neither in section nor in the front view there are elements that authorize the reader to consider these areas to be open spaces. The description refers to the section view that actually shows that the "loggiamenti de gli animali" (rooms of the animals) are closed rooms.

But what it's most surprising of this sketch, it is the way in which Serlio represents the roof. It is drawn as if it was placed on the top of an oval-shaped building, certainly it

was not the amphitheatre that has a square plan. The same inaccuracy is repeated in the front view drawing of the whole building, but when Serlio draws a detailed sketch of the central part, he proposes a flat cover roof.

As a result during the building reconstruction we chose to cover with a sloping roof only the side parts and to put a flat roof cover in the central area of the building, where it was necessary.



Figure 12. S. Serlio, the Thermal building, geometrical-proportional study (proprietary processing)

Serlio represents a portion of the front view of the amphitheatre drawn in a larger scale and therefore with a great number of details. Further on he writes that this scan is repeated on all the sides of the building. In reality, the alternation of bays between the pairs of responds it was not possible to come true on the short sides of the perimeter. So reconstructing the side elevations it was necessary to introduce some changes in comparison to the scanning that Serlio proposed for the main façade.

Both the description and the elevation drawing are treated in many details and, in this case, a faithful reproduction of the elevation thought by Serlio, would be entirely possible. The problem arises, however, when we compare the section and the detailed elevation of the amphitheatre. Unfortunately it's clear that among the two drawings there is a gap of about 30 feet in the height of the building. We preferred to give the accuracy to the elevation drawing that meets the geometric-compositional well-defined rules, more than to the section to define the height of the building, although that has led to some adjustments in the internal distribution.

Serlio built the amphitheatre elevation based to proportional relationships, corresponding to those strictly coded in a in the Third and Fourth Books of his Treatise of Architecture. The composition of this elevation is regulated by the tripartite

elements. The position of the columns is in narrow bond with all the other elements that compose the façade. The logic Serlio probably have followed in the openings is based on the completion of squares and rectangles that express well-defined relations between the sides, expressing harmony and proportion.



Figure 13. S. Serlio, the Thermal building, 3D model (proprietary processing)

THERMAL BATHS

Again Serlio provides an accurate description of the functionality of the building: it is a spa, a place dedicated to the rest of the soldiers. We are introduced to a building divided in small environments (rooms), connected three to three: locker room, heater and bath. The morphology of the interior is unusual and doesn't have any correspondences with thermal buildings so far as Serlio could know. Since the courtyard is not defined as a function, it is just an extent of the ellipse axes, as equal to 100 feet on 150 feet. These dimensions do not correspond to those that we deducted from the plan and that we chose to take under consideration; according to these results, it's an ellipse with major axis of 200 feet and minor of 150. The geometric construction that Serlio has taken into account it is similar to that of the amphitheatre. In this case, he considered a central circle with a diameter which diameter is equal to the short side of the rectangle of the perimeter (including the walls) and he has inscribed in two squares allowing to draw the ellipse by using the method described in his Treatise.

Through such geometric-compositional studies, we obtained a uniform grid. Concerning the thermal baths the relationship of the perimeter' sides, excluding the arcade side, shows similarities with the 5:9 ratio existing between the sides of the outer perimeter. Inside this regular grid we could adjust four squares, whose sides correspond to the inner walls. The central square represents the void of the central courtyard.

Serlio describes section and elevation of the thermal baths. Concerning the first one, he takes the opportunity to explain the subdivision of the spaces, while on the second one he doesn't dwell. What we can deduce by the drawings, even in this case, we can proceed through a trisection of parts: on the wider side of the rectangle there are twenty-one spans that we can subdivide in three equal parts of seven spans each one.



Figure 14. S. Serlio, the Foro building, 3D model (proprietary processing)
It is not accidental that the number of the spans is odd: this responds in fact to the demand to have an opening in correspondence of the center of the elevation. As well as the number of the spans, that are in total sixty-four it is not arbitrary. Probably Serlio obtained it by dividing a circle into sectors: first of two parts, then four, then eight, then sixteen and soon until getting sixty-four. Then, of these ones, twenty are arranged on the long side and eleven on the short side: the two odd numbers are mostly near the definition of a 1:2 relationship between the parts.

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READING / ANALYSING ARCHITECTURE OF THE MOSQUE THROUGH THE CONCEPTS OF DECONSTRUCTION PHILOSOPHY: SHAH FAISAL MOSQUE AS A CASE *

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ABSTRACT

The aim of this study is to read / analyse architecture of the mosque through the concepts of Derrida and philosophy of Deconstruction.

Shah Faisal Mosque, as a structure in which traditional forms are recalled but which is designed with a modern perspective, is a selected model in order to observe the change in typology and put forth the difference in meaning that take place with Derrida's phenomenon of Différance.

Breakthrough that the mosque created in the history of architecture and its place in worship tradition will constitute the main problem area of the study in the matter of reading architecture with the philosophy of deconstruction.

Keywords: Deconstruction, Différance, Meaning, Architecture of mosque, Shah Faisal Mosque

INTRODUCTION

Social construction constituting a framework of society is the whole of organized relations in society. This framework is formed by preserving it with culture and organizing it systematically. Society, on the other hand, shapes individuals who create it (Jary & Jary, 1991: 664). Construction affects the individual's behaviour while individuals affect the social construction in which they live and the alteration of this construction. Reducing the scope of the situation to architecture, due to the behaviour of the individual and the social structure, the practice of architecture alters and transforms in time; it transforms by influencing its surroundings.

The postmodern reasoning system upon which the foundation of deconstruction is based has led to significant extensions within the fields of literature and architecture by increasing the importance of criticism in philosophy, culture and society. Deconstruction is a term which is used to characterize the postmodern reasoning application of a text or a criticism and which takes architectural deconstructivism as the basis. As time goes by, the term has been analyzed and defined in a more detailed manner by post modern authors and philosophers.

Post structuralism, having appeared as a reaction to structuralism whose foundation was formed by Saussure, signifies a philosophical platform or framework in which a good many important criticisms have been voiced against structuralism. This criticism has been voiced and established by contemporary philosophers.

The foremost of those philosophers is undoubtedly the French philosopher Jacques Derrida. The subjects of language issue and the structure of language have an important part within the approach of deconstruction adopted by Derrida; because Derrida problematizes the language again and, contrary to structuralists, argues that language is much more ambiguous (Sim, 2000). From this point of view on, Derrida tries to maintain and reveal the plural meaning existing inside the text itself. The deconstruction carried out is a game showing how concept pairs turn into the opposite (Derrida, 1982: 26).

In the scope of the introductory framework summarized above, the subject of deconstruction in architecture has been dealt with working on the particular structure Shah Faisal Mosque of Vedat Dalokay. Shah Faisal Mosque, as a structure in which traditional forms are recalled but which is designed with a modern perspective, is a specifically selected model in order to observe the change in typology and put forth the difference in meaning that take place with Derrida's phenomenon of différance. Break through that the mosque created in the history of architecture and its place in worship tradition constitutes the main problem area of the study in the matter of analysing architecture with the philosophy of deconstruction.

Before beginning the investigation within the particular case of Shah Faisal Mosque, it will be useful to touch upon deconstruction philosophy and as to what the term différance is and how it is expressed in architecture.

DERRIDA AND DECONSTRUCTION PHILOSOPHY

The French term "deconstruction", translated into our language in various ways, is essentially a process of investigating the fundamentals of Western way of thinking and has been developed so as to criticize Western metaphysics (Alpyağıl, 2007; Oppermann, 2006; Sim, 2000).

Prix examining the meaning of deconstruction defines it as "-de prefix inside the term as disposing something of or corrupting something; the –con prefix means assembling" (Maden, 2008: 36). Accordingly, it can be stated that the sense of change inside the word deconstruction, in other words, the sense of both separation and combination, derives from the structure of the word.

The founder of deconstruction philosophy is Jacques Derrida. The ideas of German philosophers like Nietzsche, Heidegger and Husserl about the language issue constitute the basis of Derrida's philosophy.

In fact, deconstruction philosophy is a strategy application which takes various word tricks as the basis. Because of this, it is beneficial to mention the basic propositions of Saussure's structural linguistics, also investigated by Derrida (Saussure, 2001; Yücel, 1999: 23-25):

- Language is a system of indicators, signs: The language and meaning relation depends on an acceptance. There must be a system of interpretation between the concept and the image.
- There is a difference between language and speech: Language is social and general. Speech, on the other hand, differs and it is changeable and individual.
- There are two different formations within language: the synchronic and diachronic dimensions of language. The characteristic of the language's synchronic formation of the language makes up the main formation of the language.
- Double concept pairs (signifier-signified, language-speech, synchronic and diachronic dimensions): The formation doesn't change yet the meaning differs. With the substitution of concepts, formation multiplies, differs and meanings are formed.

With the linguist Ferdinand De Saussure's introduction of arbitrariness between signifier and sign, namely between the word and the meaning, Derrida developed a variety of methods by pointing to this issue. Derrida, stating that there is not a dominant meaning with the help of his word tricks that he made, applied construction as a tactic in order to prove that words can also refer to different contexts besides the one which is clearly seen (Sim, 2000). That is because, according to Derrida, deconstruction is not a system of thought; on the contrary, it aims to weaken the background of many theories.

Because of the fact that deconstruction is dealt with as an investigation strategy or a "manner of functioning", Derrida's double reading method is crucial in terms of deconstruction strategies (Küçükalp, 2008).

Deconstruction in critical theory, on the other hand, is dealt with as a reading system included in post-structuralist theories (Yılmaz, 2004). According to deconstructionist logic, various rhetoric and elements have been decomposed and combined with new principles in a new syntagmatic structure (Tanyeli, 1991). Because deconstruction regards text as a kind of a view, different views are different sorts of production for deconstructionists (Culler, 2007). Deconstruction is the synchronic criticism of categories offered by the text and is obviously a challenge to its own rejected propositions (Caplan, 1989).

It is evident that Derrida set out for a challenge against all the disciplines within the context of deconstruction philosophy. Thus, Derrida's expressions can be taken into consideration through the scope of architecture as a discipline; since Derrida turned architecture into philosophy's field of exemplification by forming his expressions via architecture. In this way, he enabled architecture to be in an association with philosophy (Yılmaz, 2004).

In order for deconstruction philosophy to be examined in architecture and particularly within the context of the study, in the first place, the term 'différance' needs to be touched on.

WHAT IS DIFFÉRANCE?

Derrida introduced his philosophy to a wide audience by giving a lecture on difference, the basic concept of the idea of deconstruction in French Philosophy Association in 1967 and published three fundamental books (Writing and Différance, Speech and Phenomena, Of Grammatologie) (Ege, 2005). In his books, Derrida dealt with the core and purpose of différance which form his philosophy.

Différance, which he tried to keep away from defining as a word or a concept, originally stems from the word *"différer"*. In Latin, however, this verb, with one of its meanings, is represented with *"differre"*, the combination of the verb *"differ"* in English meaning 'to differentiate' and the verb *"defer"* meaning 'to delay' (Hekman, 1999; Küçükalp, 2008: 265).

Some philosophers as Saussure, Heidegger and Hegel used the word "difference" in the context of differing or distinction. Derrida, on the other hand, developed "différance" since; according to Derrida's expression différance enables any kind of differing system (Gür & Cordan, 1999).

Saussure's General Linguistics Coursebook, published in 1916, brought the issue of "distinction" in other saying "différance" into a substantial conceptual framework (Ege, 2005). For this reason, différance reached to a more understandable position in Saussurean semiology; because it is impossible to talk about a conceptual concept which will give rise to the thought that the word is making a reference to a meaning that any word, existing in a language has (Saussure, 2001). This is because of the fact that every signified is the signifier of something else.

However, according to Derrida, Saussure couldn't realize the importance of what he found sufficiently, in other words, he couldn't extend the matter to the deconstruction philosophy. Therefore, Derrida made use of the terms différance, signifier and signified, which he borrowed from Saussure so as to develop his own deconstruction philosophy.

For instance, there isn't a complete connection between the signifier and the notion of signified which emerged from Saussurean semiology and led to the thought of différance (Altuğ, 2001). Contrary to Saussure, Derrida pointed out his views on the nature of sign; the state that the relationship between the signifier and the signified is arbitrary. Since every signified will be the signifier of something else or every signifier will probably sign many different things, Derrida expressed his own view which will provide a basis for his own concept of différance; meaning never ends, conversely, it multiplies (Derrida, 1982).

Deconstruction, for which Derrida brought functionality as a kind of a philosophymaking strategy is actualized with the process of displacing the signified and reversing duality, the basic problematic of the sign (Altuğ, 2001). In brief, deconstruction as an intellectual movement aims to draw attention to linguistic inconsistencies (Sim, 2000). To Derrida, the concept of différance, which can be regarded as a manifestation, exists in every moment of the expression and brings the belief of language as a tool for producing a meaning to a standstill.

Taking these impressions into consideration, Derridaean différance, in a sense, reaches the uninterpretable. From this point of view, Derrida's analyses of différance can be directed to such problems as meaning and the possibility of meaning.



Figure 1, 2, 3. Parc de la Villette, Bernard Tschumi

Deconstruction philosophy played a significant role in architecture as well as ain all these disciplines. For example, the claims and possibilities covered by Derrida's articles can be observed in the works of such architects as Bernard Tschumi, Peter Eisenman, Rem Koolhaas, and Daniel Libeskind. The reasons why Tschumi's Parc de la Villette in Paris is considered as deconstructive are avoidance of synthesis in the constructive formation system and the fact that the construction didn't produce a consistent effect (Collins, 2006). In other words, Tschumi brings together architecture with non-architectural ideas, forms and elements to struggle with each other. (Figure 1, 2, 3, 4, 5, 6)



Figure 4, 5. Wexner Center, Peter Eisenman; Figure 6. Jewish Museum, Daniel Libeskind

Derrida, who did not regard deconstruction as an architectural metaphor, connected deconstruction and architecture to each other in a number of different contexts (Benjamin, 1988). That is to say, it is stressed that the concept of différance in architecture and commonly used elements actually indicate a différance. For instance, Mies van der Rohe's dissolving the rectangle walls in his glass house can be given. Basically, the disappearance of the corner of the wall actually witnesses the existence of the idea of a corner and a wall; being without a wall indicates the wall and being without a corner indicates the corner (Benedikt, 1992; Gür, 2004b). (Figure 7, 8, 9)



Figure 7, 8, 9. Farnsworth House, Mies Van Der Rohe

Therefore, the deconstruction philosophy of architecture and deconstructing with the concept of différance is, in fact, a game still being played since the beginning of the history of architecture.

SHAH FAISAL MOSQUE

Before moving to the investigation of Shah Faisal Mosque as a case, it will be proper to give information about the position of the mosque, its design concept and architectural features in order to get acquainted with the case.

Shah Faisal Mosque, the second biggest mosque of the world, is situated in Islamabad, the capital of Pakistan. In the master plan of an Islamic city Islamabad of Pakistan, a suitable and large area was designated for the building of a mosque. That area was selected on a high position with the purposes of creating a focal point for the city, to command a view of the city panorama and to enable the construction to be seen day and night (Şenyapılı, 1969; Naz, 2005).



Figure 10, 11, 12. Shah Faisal Mosque, Vedat Dalokay

The complex that doesn't resemble the historical mosques of Pakistan was designed as an urban crown for the modern capital. To illustrate, regarding the descents and ascents of the Margala Mountains, it was intended to be emphasized that the mosque was in a way an extension of those mountains. (Figure 10, 11, 12)

In the design concept, Dalokay wanted to reflect his impressions which he gained through various researches that he carried out on Middle Age Islamic design principles and modern principles (Dalokay, 1990). Dalokay placed the mosque that he designed into a cube that he completed with 4 minarets; as the architect dealt with the mosque's geometric concept with the inspiration of a holy Islamic form Ka'aba (Naz, 2005; Durmuş, 2008).

In its body design, the worshipping area based on a square plan was covered with an eight facedet triangular pyramidical concrete shell being supported with four concrete carriers. The dome designed with triangle shell is surrounded by 4 minarets in an area which is in 90 metres open space and they are also 90 metres high. The architecture in the interior design, the architect organized various light surfaces with the purpose of creating a glimmering place; thus, as he stated, too, he aimed to stress "the joy of living" in the mosque (Şenyapılı, 1969). (Figure 13, 14)



Figure 13, 14. Shah Faisal Mosque, Vedat Dalokay

READING / ANALYSING SHAH FAISAL MOSQUE WITH THE CONCEPT OF DIFFÉRANCE

Deconstruction that was gone through in mosque architecture in worship tradition and Shah Faisal Mosque as a case will be explained within the framework of the subtitles below under the title of mosque architecture and différance:

- Dome
- Dimension-Material
- Portico For Late Comers
- Minaret

Architecture of the Mosque and Différance

Différance, defined by Derrida (1982) as the possibility of a conceptual process, is an effective game movement to think and to make somebody think. Différance which

points at a difference can also be investigated within the particular case of Shah Faisal Mosque and the context of mosque architecture.

Mosque architecture as a symbol of religious constructions and that are made up of various elements through time is a significant institution in Muslim societies. This is because a mosque is not only a place to worship but also a place that belongs to society. (Figure 15, 16, 17, 18, 19, 20)



Figure 15, 16, 17. Isfahan Mosque, Iran; Divriği Ulucami, Sivas; İznik Yeşil Mosque, İznik



Figure 18, 19, 20. Selimiye Mosque, Edirne; Ortaköy Mosque, İstanbul; Kınalıada Mosque, İstanbul

In the formation of Ka'aba, considered as the first example of religious constructions in Islam, such elements as mihrab, minbar, minaret, court and fountain were not used; only an idea of heading towards was taken as a basis (Aazam, 2007). Spatially, this way of heading towards comes from Qur'an and Islam; rituals like worshippers' being face to dace with the wall of Qibla, and the fact that it allows parallel arrangement originate from the own tradition of worshipping. Namely, during the formation of the mosque, these elements were not the characteristic or absolute elements but helping elements to pose a symbolic association to worshippers as part of religious rituals (Aazam, 2007).

As a result of these needs in interior space, the size of open area became important with the formation of plan, form and façade organization. For instance, the cover form of Mimar Sinan's mosques with similar designs became a component that influenced the height of the interior space and the quality of the light directly (Erzen, 1996). (Figure 21, 22)



Figure 21, 22. Şehzade Mosque, Mimar Sinan; Selimiye Mosque, Mimar Sinan

In order to avoid a conceptual confusion under the title of différance, it will be beneficial to explain Faisal Mosque's façade architectonic and interior space design by touching upon such subtitles as dome, dimension-material, portico and minarets.

Dome

In architecture, the space cover which is formed by ordering the small-sized construction materials in a way that creates a hemisphere is called dome. In many countries, symbolic meanings have been assigned to dome which is a construction method, carrier covering and multidirectional form element; because religious culture has been mixed with symbolic elements.

Considering Goodwin's expression (1971: 216), *"movement is always towards the dome..."*, it is understood that the fundamental point is the shape of the dome (Erzen, 1996). From the historical point of view, the cover system began to be shaped with a manner in which single dome centre became increasingly dominant.

Dome cover as an interior space creator symbolizes the sky and God while it is one of the strongest architectural images with its exterior form. The place under a single dome provides the worshippers with a relaxing and uniting feeling due to its simplicity stemming from its form.

Ottomans combined the local possibilities with construction culture and began to develop the domed styled places by synthesizing Islamic and Seljuk cultures of construction. For example, the domes of the Early Age constructions in İznik and Bursa were carried by a wall and the continuous need to reach an uninterrupted internal area was tried to be reached by situating the dome on a space with pillar (Tuluk, 2006). In this way, it became possible for the building to grow in width.

The actual importance began to be given to the dome from one of the earliest mosque samples Isfahan Mosque of Iran to Divriği Ulucami in Sivas, and in many others. In Faisal Mosque, however, a change was made in the dome contrary to traditional examples. The point which makes it unique stems from the difference of the way that the dome element was used. It's worth seeing that the mosque is a

different example from arch-dome style of convention in terms of differences within similarities. The principle of using arch that dome requires was almost abandoned; in fact, it was reviewed with a different perspective.

Following these explanations, it seems worth investigating whether a return to the past occurred or not within the particular case of Shah Faisal Mosque; because the actual importance was given to the dome as covering the side space was not intended. Hence, a single dome was placed upon the whole interior space of the mosque which is a square area in shape. Actually, it is quite interesting that the logic of placing a dome on pillars here is questioned again. (Figure 23, 24, 25)

The architect of the construction Vedat Dalokay (1990), as a practical and a structural reason concerning his avoidance of using a dome, mentioned the problem of acoustics and the difficulties of decorating the wide cover. However, in mosque architecture, Dalokay, stating that there are no aspects directing the space functionally, indicated that the basic notion was heading towards the kibla under the influence of the dome- it can be represented here with cover or shell- in terms of worshipping tradition (Şenyapılı, 1969). That is to say, heading towards the mihrab is fundamental under the mystically uniting influence of dome.



Figure 23, 24, 25. Shah Faisal Mosque, Vedat Dalokay

With respect to the issue of Shah Faisal Mosque as a case, Cansever (2007) summarized his view with this following question: Is the feeling that we can modernize however we like such an object as dome, carrying fundamental traditional meanings, a healthy one? Therefore, it is also accepted by a traditional architect as well that there is a state of a "leaving the traditional behaviour". Because of that, in the case of Faisal Mosque, it must be agreed that courageous attempts were made to be able to deal with the previous interpretations of dome in a different composition.

Dimension-Material

Mosque is one of the most remarkable religious architectural subjects which need to be handled sensitively with respect to the scale taking the capacity to house large masses of crowds into account. Concerning the scale problem, the quality of the material used, therefore, becomes more important as, in addition to the scale, the material used in mosque architecture is one of the tools of the mosque so as to be expressed in the strongest and the most magnificent way.

Mimar Sinan, who made use of the advantages of his era and exemplified them in his constructions in the most effective way, revised the entrance spaces and the courts by appraising the previously constructed mosque samples and brought them into usable scales. For instance, he shaped his idea of mosque which is relevant to his era by positioning the large areas in the mosques in Iran into human scales.



Figure 26, 27, 28. Shah Faisal Mosque, Vedat Dalokay, Islamabad

In addition, while cover stone was used in almost all of the samples of Iranian and Ottoman mosques, the material of Faisal Mosque, regarded within the category of modern mosques, is quite simple. This existing simplicity is actually a différance; because the fronts which are shaped depending upon material and design are noble. The construction is positioned almost between the contrast of being a statue and a daily object; so that the difference created in material brought the whole appearance and the concept of the mosque further within the context of différance. (Figure 26, 27, 28.)

Portico (for late comers)

In the investigation area of portico, initially, it will be proper to make a short definition. Portico is a raised and covered area to worship and it is situated in the façade area (Özüdoğru, 2005). In the mosques with a courtyard, the portico for late comers that is joined with this area is an element that shape main façade in the mosques without a court.

Portico for late comers within the particular case of Shah Faisal Mosque has been shown with reinforced concrete modern eaves contrary to traditional and historical examples. The eaves which is composed of seven parts is about the half of the construction in terms of height and it has been supported with columns. Nevertheless, the point where portico for late comers starts has been supported with thinned pillars and pillars have been placed in a way to carry from the middle of each piece of component. (Figure 29, 30)



Figure 29, 30. Shah Faisal Mosque, Vedat Dalokay

A modern explanation has been made by handling the idea of the portico for late comers with a traditional approach. The architectural element of portico for late comers as an inevitable state of worshipping activity has been saved as a concept, however, the ideas of riwaq and courtyard have been abandoned and they were deconstructed.

Minaret

For centuries, the efforts to recite the azan from a high place led to the formation of the shape of minaret in mosque architecture.

Minaret has been influential through the formation of mosque architecture with its symbolic meaning in addition to its functional feature of reciting the azan. Minaret, used as a sign of power and government, particularly in the Ottomans, has in a way set forth its authority and architecture itself with the high number in some of the mosques. (Figure 31, 32, 33, 34)



Figure 31, 32, 33, 34. Isfahan Mosque minaret; İznik Yeşil Mosque minaret; Ortaköy Mosque minaret; Kınalıada Mosque minaret

Contrary to the traditional samples, in Shah Faisal Mosque, the body of the minaret, minaret balcony and fléche were defined as a single element, so that a formal difference has been focused upon by implying the free structure of the form. Taking the positions and number of the minarets into consideration, it can be pointed out that no typological change has been made; because the number and position of minarets in traditional mosques is the same as especially the approach in Ottoman mosques. (Figure 35, 36, 37)



Figure 35, 36, 37. Shah Faisal Mosque minaret, Vedat Dalokay

CONCLUSION

In the framework of this study, how the concept of mosque is deconstructed has been investigated within the context of Shah Faisal Mosque through the concept of différance that we obtained from Derrida. The attempt to read the construction again aims to provide a dimension of discussion to Islamic architecture in a different level. The breakthrough that Shah Faisal Mosque created in mosque architecture stems from a change that took place in typology. (Figure 38) Deconstruction philosophy as a kind of a tactical application which plays with the forms in history indicates a differentiation in meaning, that is to say, to différance within the context of this example. In this way, it can be stated that deconstruction in architecture is not a new concept as deconstruction already existed in very early times in the tradition of worshipping constructions.

The challenge and clear-cut manner in the case of Shah Faisal Mosque point to creating a difference among similar elements and components. To conclude, architectural elements like dome (the cover element), entrance spaces, courts, portico for late comers and minaret, comprised of differences with small systems in similarities and matching up with différence, have been reinterpreted in the context of this mosque.



Figure 38. Shah Faisal Mosque, Vedat Dalokay

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THE LANGUAGE OF TRABZON MAPS AND RECONSTRUCTING THE CITY ACCORDING TO THE LAMBERT PLAN

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ABSTRACT

No documents remain to disclose any information before the Ottoman conquest of Trabzon, a city on the Black-Sea coast of Turkey. The few information about the city is based on the notes and few drawings (some maps, some gravures, etc.) of some travelers. The former documents are important materials for making an estimate about the earlier structuring of the city. In this context Trabzon can be refered to as a spontaneously grown traditional settlement once. However, the city has somehow constituted a characteristic system of its own.

Planning activity, which made possible to predict the future character of a city, became a prevalent practice especially with the Republican period in Turkey. It was demanded either by the central authority or by the local elits in Trabzon.

In this process after the map in effect (hâlihazır harita) was drawn by 1926s (there is no information about this map today), the urbanist Lambert completed his planning studies (preliminary study and the planning report) for the Trabzon by 1938s. In the absence of any extensive information about the city, Lambert plan remains as sole reliable document concerning the building up of Trabzon. It suggests a modern structure functionally, physically and semanrically. By focusing on the map in effect (hâlihazır harita) on which the Lambert plan was also initially based, a framework for understanding this period of the city; the traditional use and the living styles, etc. can be re-built. Also, based on deeper reading some conclusions can be drawn whether the practice of the plan represented the central will or there was a conflict between the central ideals and the local practices.

Keywords: Modernity, Center, Periphery, Trabzon city, Lambert plan

THE LANGUAGE OF TRABZON MAPS

Trabzon is a port city on the Black Sea coast. Besides the city was on the muchfrequented route for the travelers who intented to move from İstanbul by sea from the east and north towards the idea of the travel and trade, Trabzon had an important position within the port cities due to being on the starting point both of the roads, one of which was extended as far as to the intern parts of Anatolia by the Gümüşhane and the Bayburt route and the other to the south of the Caucasus and Iran via Erzurum, (Ak, 1998: 24), (Image 1).



Image 1. Satellite photo of the city of Trabzon (http://earth.google.com, 2009)

Most of the travelers, who was first welcomed by the the port and sea, began to depict the city by these characters.

Trabzon had originally founded in the western part of this port, on the backs of the Zağnos, Tabakhane and Değirmendere valleys which were extended perpendicular to the sea. These backs rase from the coast and created the natural limits of the city to the south elevation. Trabzon was leant against the Boztepe (with the steep slope and the flat on the back) towards 3 km southeast of the city and Soğuksu Hill in the west, (Yılmaz, 2006: 20).

The old city, occurred in three parts, (Image 2). One of the north side was the the Aşağı Hisar (Lower City), another in the south was the Yukarı Hisar (Upper City) and in the middle was the Orta Hisar (Middle City). Aşık Mehmet, who was regarded as a native-born in the city,, depicted inside the fortresses as:

'The place, which is called as Tower, is a strong fortress. There is a mosque to perform namaz for the Friday prayers. Fortress is protected by the watchmen and the guards.. North wall has a gate to the Orta Hisar. There is no other gate to the outside of the city from this fortress. Although there is a small gate in the south side, it is locked and opened in relation to the needs. The place whic is called as Orta Hisar is a lengthwise city wall. ... The city walls are square-shaped and some parts of the north wall is adjacent to the sea at the Aşağı Hisar. There are also large settlements outside the walls of Trabzon; in the west and east and the south. The vineyards, gardens and vegetable gardens are also in this part of three sides', (Usta, 1999: 39, 40, 41, 42).



The suburbs are less than the layout in the east and west.

Image 2. Old city of Trabzon; Aşağıhisar, Ortahisar and Yukarıhisar

Feruhan Bey, in his work of Bağdat Seyehatmanesi (1868), mentioned that the Yukarı Hisar, rising over the other two fortresses, had been in the south end, had been fortified by thick walls and and two-storey tower in the south and by the deep ditch and lofty rocks in the west and the east, (Usta, 1999: 128). The Orta Hisar is located on a higher plain than the Aşağı Hisar, on a flat, square-shape area, (Usta, 1999: 128). Aşağı Hisar, which was beginning from the coast and met to the İç Kale beside the Çifte Hamams, was located on a larger area than Yukarı Hisar and Orta Hisar, (Usta, 1999: 128).

The first information about the settlement in the city was taken from the notes of these travellers. The primitive sketchs, which were indicated the limits of the city and the settlements, were started to be created in the light of these notes, records and other existing physical texture of the city.

City, until the conquest by the Ottoman Empire, was predominantly a Christian city with Roum, Armenian and Latin Catholic population. However, before the conquest of Trabzon by the Ottoman Empire, it was known that there had been also Muslims at the region in the Komnenos period (150 years ago), (Dursun, 2002: 132).

The most influential element for shaping the society and the city was the 'religion' in that period. Therefore, the predominant character of the city could be easily read through the physical texture of the existing city and religious structures in particular. The city maps included in the book of Bryer provided information about this period, (Image 3).



Image 3. Two of the Trabzon maps in the book of A. Bryer; one was indicated before the 1223 (A.C.), the other was indicated between the 1223 and 1869, (Bryer, 1985: 194).

There were especially two maps in the book of Antony Bryer, one of which was indicated before the 1223 (A.C.), the other was indicated between the 1223 and 1869 (A.C.). The old port, the walls around the settlement areas, gates and the known buildings of the Christian period were showed at the 1223 (A.C.) date map. The second map (1223–1869) showed the Yukarı Hisar, the Orta Hisar and the Aşağı Hisar, the building works after the conquest in addition to the Christian studies in the growing city limits.

By the Ottoman conquest of Trabzon in 1461,the Muslim population began to increase with the migration on account of the Ottoman housing policy towards interior and exterior. The new civil and religious buildings were built for the needs of this population. In this context some of the churches began to be used as mosques.

According to map of Bordier, dated 1609, the layout had been still predominantly occurred in walls, the exits had been provided from certain points and the agricultural areas and the settlements had been also are available outside the city walls, (Image 4).



Image 4. The map of Bordier (1609), (Bostan, 1997: 112).

The schematic map of Finlay (1850) showed relatively a larger area extended from St. Sophia Church to Değirmenderesi, (Image 5). In terms of architecture, the map can be evaluated through two main points. Generally the first showed about which areas the city occured. Accordingly, the settlement had concentrated both in the old city, which was surrounded by the city walls and seperated from the environmental area by the deep valleys in the east and the west, and in the modern town, where the Gâvur Square (Meidan on the map as shown) was centrally located in. The Kavakmeydanı (It was declared as Kapak Meidan on the map), Boztepe, the Erzurum road, old port and the new wharf at Güzelhisar and the bridge at Değirmendere, were also marked. Second one was mostly about the certain religious buildings as land marks of the city. These were; St. Sophia Church (St Sophias Chapel), İmaret Mosque (İmaret Djamisi), Ortahisar Fatih Mosque (Christaphalos Panagia), Yenicuma Mosque (St Eugenios), Monastary of Theoskepontos, the Kudrettin Mosque (St. Philip), St. Saba, St. Eleftmaria, St. Ebatsa from west to east.



Image 5. The Trabzon map of Finlay (1850s), (Bryer, 1985: 196)

At the ends of the 19th century, the city map of Lynch was relatively detailed mostly with religious buildings and the spaces, (Image 6). The islands and the main roads of the Trabzon city were initially took place in a map.



Image 6. The Trabzon map of Lynch (1898), (Topaktaş, 2007: 595)

Approximately at the same date, Feruhan Bey, in the book of *Bağdat Seyehatmanesi* (1868) gave the following information about the settlement:

'The eastern suburb of the city, which make the grand shopping possible, contains the khans and the best buildings of the city, is the most esteemed district of the other parts of the city. The Christian population, European merchants and the consuls live here. This suburb seems to be seperated into three parts; the Roum neighbourhood which are close to the coast, the middle neighbourhood, the Gâvur Square, the upper and the south neighbourhoods which are called Tekke and Boztepe.

These neighbourhoods steadily rises from the coast up to the Monastry of Nuns (Rahibeler Manastırı) at Boztepe. The Roum population generally live on the coastal neighbourhood of the area which is sloping downwards, the Armenians live at the Gâvur Square and on the flats of the middle part of the neighbourhood, likewise the Turkish population live at an upper flat area in the southern part at Tekke and Boztepe. The coastal houses are dense in set; ones in the middle part are widely set (as much as possible), the others are scattered in vast and beautiful gardens and groves.

The western suburb contains relatively a less population. Most of the houses of this suburb are very modest and sporadic, they are scattered and has a little bazaar. This part of the city, which does not contain any important buildings except the St. Sophia Church (Ayasofya Kilisesi) and the Imaret Mosque (İmaret Camii), have to be proud of the magnificence of the large gardens, which are full of fruit trees and the flowers', (Usta, 1999: 129, 130)

Demonstrated the islands and the roads, the city map of Filizis (at the beginning of the 20th cc), was a comprehensive study and the closest to the first development plan (Lambert plan) of the city, (Image 7). According to this map the Gâvur Square was located in the centre of the city. Six main lines, which were stretched out on four directions, were emerged from this square. The three of them, which were laying on the western direction, were called in order the Kunduracılar Street, the Maraş Street and the Uzun Street. There were three other roads going towards the Boztepe in south, Güzelhisar port in north and Erzurum in southwest.



Image 7. The Trabzon map of Filizis (1918), (Gerçek, 20008).

In summary, the geographical structure was important in designation of the frontiers of the city as well as the settlement in Trabzon. The topographically unsuitable areas were also chosen to live as much as the suitable ones depending on the political, economic and social conditions of the period. In this respect the city, which was is dominated by unstable political conditions in the former period, was originally established on one of the backs, inside the city walls instead of the coastal band. The settlement widened over the flats along the coast in the east-west direction eastern and western coast by the time, however it had a small widening area from the other two directions because of the topographical conditions.

In this context the physically location of Trabzon, between the sea and the mountains, also seemed to be experienced, this time, in the contextual field in a similar way during the Rebublican period through the discussions on whether to be a modern or traditional or both.

TOWARDS THE LAMBERT PLAN...

The thought of planning cities was one of the most important stand in the process of reconstruction of the cities in the Turkish Republic. According to the Municipal Act (1930), municipalities were obliged to prepare a preliminary study (plan) of the city. In this context, the bids for the plan contract accepted in 1924 by the Municipality of Trabzon, (Çiçek, 1998: 70). This was also announced on 30 July 1924 date press of the İstikbal newspaper, in the following way: 'On account of the regular plan of Trabzon will be made, the ones, who have desire, have to give the offer for the study in two months', (Çiçek, 1998: 70). Since the bids for the plan contract was given to a company from Istanbul, the study was finished in 1926. According to this first map of the city, the municipal limits were: 'as it is showed on the attached sketch, Değirmendere in the east, the limits of Galcia mea Mogala and Polita villages in the west, the limits of Soğuksu, Kanlıka and Mesarya villages in the south, the Blacksea coasts were constituted the town.', (Çiçek, 1998: 30). This map is not existed today.

Basically there was not much comprehensive study or visual information about the architectural space and the settlement from the beginning of the 20th cc. However the article of İsmail Habib, which was published in one of the local newspapers, Yeniyol with a title '*Walking around Trabzon*' (Trabzon'u Gezerken), relatively made us to gain this image of the city in 1937s. According to the observations of Habib, the city had limited by the sea and the port in the north, Boztepe and Soğuksu in the south, the central square in the east and the Atapark in the west. Indeed, according to the census in 1935 in Trabzon, population consisted of only 16.188.767 people. The city limits changed over time, depending on the population growth. In addition since the construction activities were increased, the limits of the buildings and the city in the current map, were continued to change, (Image 8).



Image 8. The growing limits of the Trabzon plans, (Sinan, 2005: 38), (Aydemir, 2005).

The urgent need for a development plan was frequently expressed both in Trabzon City Council and at local press:

'... Yes, the city has no plan and the practices are not based on any plan or rule. This is also our main issue and the claim.... But whether it is possible to have a plan one day, then it will be undoubtedly understood that leaving this great city to its own devices, making possible to do the illegal practices will deal a blow to the budget of the municipality and will delay the public works and the other equivalent development studies in the city. The budget of the municipality gets full with the money of the public.

To delay a work which of only costs three or five thound liras, to expend the money (of the public) to another will cause the poor budget to suffer loss of hundred thousand liras due to pay for expropriation. And is it appropriate for the urban sense to delay the public and health works for years?

Who will pay for the loss of the great concrete building which is allowed to build without leaving any space for the road on the narrowest side of the bazaar? How will the terrible mistakes of the building facilities at the Taksim Square be repaired? Now we have to understand that the work of planning is an important activity and the absense of the plan is causing serious damages...', (Kulaksızoğlu, 1935).

The study of preparing the Trabzon development plan, which was an indispensable work of the municipality, was given to a French urbanist J. H. Lambert by means of the intensive concern of the Third General Inspector of the Eastern Provinces, Tahsin Uzer. At the end of his two short visits to the city, in 1938, Lambert proposed the preliminary study and the plan report, which the basis of the plan was clarified. 5-page 1/2000 scaled plan and 17-page 1/1000 scaled plan were attached to the report, (Image 9).



Image 9. The preliminary study of Lambert, (Lambert, 1938).

RECONSTRUCTING THE CITY ACCORDING TO THE LAMBERT PLAN

Basically, the first modern activity of Lambert was to interpret the city in a modern sense, then to reconstruct it. His study, which examined the city with functional zones in respect to the planning thoughts of the period, was originally incongruous with spontaneous development (relatively settlement) of the traditional perception of the city

The city was seperated into four zones according to the Lambert plan, (Image 10). The first one was the commerce zone, which the Atatürk Square was located in the center and port was inside, the industry zone was in the vicinity of Değirmendere (in the south). Kavakmeydan (in the west) and east of this space would include sports and games fields. A new settlement, which was independent from the existing one, will be established in the west. Residential areas according to income and occupational groups was in different zone. For instance the houses with yards, which appropriated to the middle-class, was considered to build in outskirts. The residences for workmen will be established in the vicinity of the port; at the Tekke, upper Maşatlık and Çömlekçi neighborhoods due to the nearness to the industrial zones. The residence and the minor trade densely populated at Teksota, downhill of Tekfurçayırı, Yenicuma, the area between the Koraltan - the Maraş Streets and the courthouse, the neighborhoods at the east and at the Atapark, the Ganita region. The commercial zone was planned at Moloz, the Atatürk Square, the Tabakhane valley and at 30 metre south of the line which was paralel to the new road.



Image 10. The sketchs of Lambert for Trabzon, (Gerçek, 1997)

Urban transport, was systematically examined for the first time. Accordingly, Lambert, separated the roads within the city into four classes. First, on the length of the roads, the second the pull-down paths to the sea, a third the national and international importance of the local roads and the fourth examines ways. Accordingly, Lambert was separated the roads into four classes within the city. First was on the length of the roads, the second; the pull-down paths to the sea, third; the national and international importance of the roads and the fourth; thin roads.

On the length of the roads were; the Maraş Street, the Kunduracı Street, Uzun Street, (The Maraş Street, the Kunduracı Street, Uzun Street were available before the

plan), way to the marine bypass (partly available) and a proposed way moving from the south of the Uzun Street.

By the Lambert plan an expansion of the Maraş Street to form the backbone of the city, renewal of the Kunduracılar and the Uzun Streets were decided. The marine bypass and the new road way was attached to the existing road system by the proposal of Lambert for the transport in the city.

Two types of roads were opening to the sea. The firsts were the major roads where the maritime air had taken into the city and large landscape terraces had created, such as the Cumhuriyet Street, the north-south great street and the Koraltan Street. The second type was the path which returned for the ramp because of the geographic position and thus not appropriate to get steep path. Indeed the roads in Tekke, Çömlekçi and Maşatlık neighbourhoods were in this type.

The transit road which was effective to be reached of the trade to Erzurum, had a national and an international importance.

The average width of local thin roads were identified as 12 m in the plan. In addition the number of small roads was more. In conjunction with topography this ways could progress in the fold. Plan will work for an improvement on the more amount roads with stairs in the city.

In summary, Lambert proposed for a road system which would be attached to the existing circulation system, provided opening the city in the direction of the sea, established a connection with the other centers.

The other important subject was the squares, parks and the open spaces in the plan. This kind of open spaces were used to shape the modern character of social behaviour in the city. In addition the park space, with the roads around the square, had to define a consistent physical space.

Esentially the square was not introduced by the Republican period. There were five squares when the Republic was established. These were the Gâvur Square (Meydan-i Şarki), the Hürriyet Square, the Belediye Square), the *Kavak Meydanı* (the İnönü Square), the Zağanos Square (Atapark), Güzelhisar (Kalepark) and the Sakız Square, (Çapa, Çiçek, 2004: 17).

The Gâvur Square was one of the primary location where the modern space organization was made with a social and physical approach. And Lambert plan, was a physical rehabilitation propose. In this context the square was to be defined by the fall of the historical cinema building in the southeast of the park and by erecting a monument as a crown of the square.

An another square, which was mentioned in the plan, was the Atapark. Previously known as the Zağnos Square, Selim II built complex of buildings (külliye) in the name of his mother Gülbahar Hatun. The plan provided the fall of the medrese in this complex, reorganization of the cemetery as a park. Modern symbolic identity of the space would be also represented by an exhibition hall at the opposite site of Atapark in the east. However, since the introversion of life forms were continued in the city and the squares were mostly used for the commercial and economic activities, the

Atapark presented relatively an alternative propose. Indeed, the Atapark, which was not economically reinforced, was discarded after a period. The state of Atapark was depicted by one of the local press; the Halk;

'Every year when summer comes, instruments begin to play from the Atapark pool. If the frogs do not visit, the park will be deserted. Holy nightingale of water... wherever they come from, they can create the own festival. Otherwise, the owl would began to hoot and bats would fly around the park where was tranformed from a cemetery.

God rest the soul of Tahsin Uzer, whether he knew the park would neglected, would he put the name 'Atapark' (the meaning of the name was devoted to Atatürk and the ancestors)?

I am sure that whether he had had an option today, he would have immediately change the name. Because this park is no longer worth for the name ATA and has completely become redundant. I think the most appropriate name is the 'Discarded Park' (Atılpark)', (Halk, 1948).

The open spaces, like sports fields, play grounds, beaches, parks, the fruit gardens, navigation areas and lanscape terraces had an importance on the plan. There are also the modern tools of the social transformation to change the daily lif, which was occured morely in house and neighbourhood units, and open to the public space and to the modern activies. Hense Lambert planned beaches and spesific spaces for the gymnastics, tennis, golf, iron-ball games, volleyball, basketball which were not placed in the traditional life. Moreover, the ornamental pools within the small squares and children's play areas in various regions was placed.

According to Lambert plan the existing structure or the building stock was not evaluated sufficiently and the statues and the relics of the city were required a comprehensive evaluation. The buildup of the civil architecture was neglected except for the small number of old mosques and churches as an old work. However, in the report mentioned the structure of the new buildings as 'new historical buildings. These buildings had an important mission both for developing living types and for the physical serve to represent the modern image of the city

The program of the new historical buildings were examined under six headlines: 1-City centre, the trading center, 2- The new government center, 3- Community center (Halkevi), 4- Cultural centers in neighborhood units, 5- School of industry and workshops for artisans, 6 – Residences.

The validity of these studies which turned to shape the society as well as the physical environment and the availability of created space was tested over time. However, some of the practices were refused by the society, but some of them in the example of the Community Center (Halkevi) marked a particular time period.

The Community Center (Halkevi) was an effective foundation in the daily life of the city in relation to the activites, which were organized by the '*language and literature* department, the fine arts department, the sports department, the social assistance office, library and publication office, village department, history and museum department, courses for the public, theatre department', (Azcan, 2003: 75). This

effect can be explained by the local mechanism, which was sensitive to the needs and the requirements of the region and also was taken the support of the central will. The thought was reinforced and supported by the continuous activity like language, profession and art-oriented courses, the soccer team, exhibitions, plays, short traveles to the provinces, radio broadcast, the memorial ceremony and the ceremony of circumcision, Republic balls, meetings. In this context, the Community Center (Halkevi) were the most popular place for the society and the activities created good material for the local press once.

The Lambert report (1938) included the general principles for the plan. However, Lambert did not give the final shape to the plan. At the Trabzon City Council report (Dated 07.11.1941), was mentioned that Lambert would not able to come due to the intensive work program, hense the experts from Ankara would create a detailed plan, (Trabzon City Council archieve, 1941)

As a result, details of the plan was not possible to be completed until the year 1941. However, since the licenses to build had given, the city quitely changed until that time. This subject, was found wide in one of the local newspapers; Yeniyol. Yeniyol (1935) criticized about the allocation which was not used on purpose to make plan, (Beker, 1935). However, the other foot of the criticism was the licenses which were given without any consideration before the plan had made, (Beker, 1935).

Therefore, the silhouette of the city quitely changed during the prepare of the plan. In this context, since the changes occurred in the physical environment, Lambert plan was not possible to practiced entirely. The city experienced a second stage of a plan in 1970s.

In conclusion the Lambert plan was waiting to be carried out to meet the civil and social needs of the people and also it was the most powerful symbol of the modernity discourse and the central will at the public space. However, it also included the hesitations of the modern Republic.

The process, which was able to finished after 12 years, largely lost the validity. After Lambert plan (1938), the city of Trabzon experienced four more planning in 1970, 1975–1984 (addition), 1987 and 2003, (Beyazlı, 2005: 1085-1102).

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RETHINKING OF NON-PLACE

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ABSTRACT

Architectural theory, design and construction are all spatial practices interacting consistently/continuously with each other and they are legitimized through consistent and continuous re- and de-constructing processes. With this consideration, this paper will discuss the concepts on non-place, which categorizes spaces like airports, highways, supermarkets and shopping malls etc. as spaces without authentic qualities and without potentiality of experience. The discussion aims critically to re-examine the complex relations among theory, design and construction.

If space is defined by complex relations of the multiplicities of culture, identity, people and history, then a non-place/non-space, as described by Marc Augé, is isolated from these complex relations: it seems to be ahistorical. However, Augé's concept of non-space needs criticism, for whenever there are human practices there is also the web of the history of social relations. So his definition of non-space appears to be an empty space without time; it lacks experience by definition. All practices of everyday life does transform not only the space and the spatial practices but also the theory. As any other concepts, the concepts of non-place and place are de-constructed and re-constructed through everyday practices.

Keywords: Concept, Experience, Space, Non-place, Everyday life

RETHINKING OF NON-PLACE

"The categories of human thought are never fixed in any one definite form; they are made, unmade and remade incessantly: they change with places and times."

DURKHEIM-The Elementary Forms of The Religious Life

Historically considered the process of transformation in social structures; it appears that paradigm shifts produce new ways of seeing and causes changes in understanding/comprehension via creating new meanings. Life and experience depends on the dialectical relationship between subject and object, in other words comprehension with the body[1]. Concept of place, which constitutes the ground for this cyclic relation between the object and the subject and gains its qualitative and

quantititative values by this cyclic relation, also affected by this changes. The relation and interaction between subject-object, subject-subject, object-object is based upon the continous changing of organic structure. In this sense, the concept of place is in the knowledge of architecture which is a tool in organizing this complex relationships. So, every transformation that the concept of place has been subjected to affects the field of architecture.

It appears that the concept of place gains new meanings within the variable experiences in historical process. Ontologically questioned with collectivity, reference and integrality; the variables of the concept of place is defined by spatial and temporal relations. Behavioral patterns and practices that constitutes social structure and cultural values also causes the transformation in the concept of place. This process ends with the emergence of social and symbolic concepts like identity. And it gives way to observe the integrity of space and to question the existence character of it. This study tries to re-read and re-think the concept of non-place which is mentioned by Marc Augé by referring to Deleuze's *"How idea can capture the dynamics of living without interrupting it in the stability of the concept in its constant frame."*[2] and problematize the split between architectural discourse and architectural space.

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When the concept of non-place, which is mentioned by Marc Augé and defined as the new spatial typology by the new capitalist system, is thought, it brings questioning its opposite -the concept of place with itself [3]. However this subject is so extensive to be studied under various titles and deserves to be the main topic of another research/study. For this reason a selected set of approaches will be used as a tool on this research to reach a critical study.

At the first interpretation of the concept of place, it was come up with the the concept of homogenity. This approach which is somehow still valid today is theorized by Newton and Gassendi in the 17th century as an "eternal void". In these theories, which are mostly based on mathematics, place is defined as a volume based space. An eternal space like this would not have any independent variables to differentiate itself except its own coordinate system. In this approach, place would represent any part of space and would not take to new characteristics depending on the body at this part of the space.

"Place is a quantity, or some sort of extension namely, the space or interval made up of the three dimensions length, breath, and depth, in which it is possible to hold a body or through which a body may travel." [4]

The word of "extension" in the quotation used for defining the concept of place is critical. Although it was used as magnitude, it can also be read as "dissemination". So in this definition the concept of place has the potential to be grasped as the dissemination of substance. But by this assumption, it is accepted that the bodies [5]can pass through the an empty place without any resistance (action-reaction from the relations subject-subject, subject-object, object-object). As a result, place was thought to be isolated from the subject, the concept of place was born as a place

without bodies. On the other hand, in this respect the object was thought to be without any kind of reaction or resistance.

Descartes, who geometrized the absolute place and made it devoid of its boundaries and equalized it with physical volume. He did not accepted an idea of container as empty place, and defined the place in volumetric character of the substance. Because place could not be considered independent of the substance/body accoriding to him. Casey explained the situation of Descartes and his attitude in history of philosophy like that:

"The foundation of Cartesian physics and metaphysics lies in an insistent identification of space with matter, that is, with physical bodies possesing magnitude and shape. In making this move, Descartes at once distinguishes himself from Gassendi and Newton as recrudescent atomists and from that long line of antiatomists streching from Damascius and Simplicius through Bruno and More, who sought to absolutize space at the expense of matter (whether by recourse to an intelligible void or to an all-pervasive God). In this respect, Descartes aligns himself with Plato and Aristotle [6] in their concerted rejection of the Democritean void and in their common effort to make matter somehow coextensive with space" (Casey, 1999, s.152-3).

By means of Descartes' fusion of physical body and place, thanks to the substance, place was not an absolute void anymore. However because he did not mention about experience, sense and also characteristics of the body, place did not gain its other properties rather than three dimensionality. At that point it is important to say that experience and sense refer to memory. Because the production of difference is based upon the different memories that are formed and transformed by the experiences and perceptions of individuals continuously.

Descartes's decomposition of intrinsic and extrinsic place also appears as a conceptualization having possibility of destroying the absoluteness and its stability character of place. Intrinsic place is the volume that the object takes. But this volumetric quality is related neither the location of the body/substance nor the perception of it. Extrinsic place was defined by the relations with the surrounding bodies/substances. However this definition was limited by a set of simple location and comparation of the coordinates [7]. In this sense extrinsic place was thought not to have no metaphysical or epistomological effects. It is not a character of the body of its own. "Place" was only any set of coordinates, any location in universal space [8]. So the place was still thought to be as a transcendantal reality, not determined by humans.

In John Locke's "An Essay Concerning Human Understanding (1689)", he developped a doubt about Descartes's absolute physicalness of place. This doubt is critical which emancipates the concept of place from being a location of body.

"Another idea coming under this head, and belonging to this tribe, is that we call PLACE. As in simple space, we consider the relation of distance between any two bodies or points; so in our idea of place, we consider the relation of distance betwixt anything, and any two or more points, which are considered as keeping the same distance one with another, and so considered as at rest. For when we find anything
at the same distance now which it was yesterday, from any two or more points, which have not since changed their distance one with another, and with which we then compared it, we say it hath kept the same place: but if it hath sensibly altered its distance with either of those points, we say it hath changed its place: though, vulgarly speaking, in the common notion of place, we do not always exactly observe the distance from these precise points, but from larger portions of sensible objects, to which we consider the thing placed to bear relation, and its distance from which we have some reason to observe" [9].

Here, this kind of conceptualization of place exposed a different approach indicates the body's being the property of place. Thanks to considering the place related to observation, absolute place gained independence to some extent. And also the space would have potential to be heterogeneous.

"... being made by men for their common use, that by it they might be able to design the particular position of things, where they had occasion for such designation; men consider and determine of this place by reference to those adjacent things which best served to their present purpose, without considering other things which, to another purpose, would better determine the place of the same thing" [10].

Although Locke associated the place with human needs, place was still directly and objectively amountable quality. Locke's explanation on place differed from the definitions mentioned before. But it did not reject Newton's absolute and eternal approach. Place was defined in a self-existened frame and was perceived homogeneously and geometrically. It was situated in 17th century's absolute and supreme general frame (Casey, 1999, s.167).

Leibniz also made new definitions in his writings with title of *"Monadologie" and* in some of his letters. According to him, place was related with the *"monads"* [11] a structural unit of being/existence. Even if monads have no volume, they are thought to establish an infinite set of relations between each other.

"Situation thus cannot be constituted solely from relations of distance between materially extended entities. It also includes an entire set of possible relations between such entities" (Casey, 1999, s. 167-8).

Leibniz said "Extension is nothing but an abstraction and demands something which is extended. It needs a subject. (...) In this subject it even presupposes something prior to it. It implies some quality, some attribute, some nature in the subject which is extended, which is expanded with the subject, which is continued" [12].

Here it is important to read the words of "extension" and "extended" as referring to disseminate. And this was what makes Leibniz critical. He referred to the substance as he mentioned the need for something to disseminate. Here subject referred to the situation rather than the person. In other words, it contains not only the subject (person), but also the object.

Casey comments on Leibniz' approach as such: *"Extension, thus reconsidered, brings us abruptly to place-and not to space as it does for Descartes"* (Casey, 1999: 169).

The location of body, in other words, place, connected to the body as a qualitative characteristic. But place was still interpreted as a geometrical property. Although this whole network of relations, place has no active decisive function. And place continued to be explained as a cartesian entity in quantifical ways. *Within the totality of space (and space is nothing but a totality), place is a bare positional pocket*".[13]

"From the Letter to Des Bosses" den, 26 May 1712: "Monads, in and of themselves, have no position with respect to one another, that is, no real position which extends beyond the order of phenomena. Each is as it were, a separable world, and they agree among themselves through their phenomena, having no other intercourse or connection per se".[14]

Although place was not associated with qualities of human, it seems that place has an importance because of its relations with self-closed monads. The relation of monads with the environment was established by means of situation of a body in a place. Even if place did not gain a characteristic free from space, it appears as an prominent concept.

Immanuel Kant, early 18th century philosopher, put the concept of space and time at the center in his theory against which he resisted rationalist and empirical approaches. For him place was the form that human give to his/her perception, rather than a matter of external world. This approach put the concept of space in a position related with human, not a position independent from human. Thus, space would be explained with human. However, here, space (the concept of space) was related with the apriori categories of the human mind. And the concept of space was still tied to transcendentality.

Husserl, who defined the philosophical tradition related to Kant as the deployment of personality/individuality (lch-selbst) at the source of all the transendental questions, made a connection between human existence and the body. *"It is in this world that we ourselves live, in accord with our bodily [leiblich], personal way of being. But here we find nothing of geometrical idealities, no geometrical space or mathematical time with all their shapes".*[15]

At this point, Husserl who mentioned the possibility of (Leib) living body, rejected the rational absoluteness in the human perception of the world/environment. For him, perception of the places contained a personality, a character different than Kant's universal apriori categorizations. The split between homogenous absolute place and Husserl's relative place would be exported from the mobility of the living body.

"As Husserl writes graphically in a fragment of 1914/1915, 'External space (der Ausserraum) is homogenous, even though it presents itself as oriented in various ways. (...) But the lived body and its bodily space break the homogenity asunder' I take this term 'bodily space' (Leibesraum) to be the conceptual equivalent of lived place-that is, of that particular place that the lived body experiences at any given moments. This very experience is animating: absolute or external space, deadened and falttened as homogeneous, is disrupted, made animate o lively (leibhaftig) just insofar as it provides the place of the lived body itself" (Casey, 1999: 220). The various exceptional positions, that the movement and the body take in every step, were cleared off the space's homogenity and its thinking of being without human.

Kant made the first studies on the correlation of the mind with the place by means of the body. And Husserl put this strategy in a central role. On the other hand, Merleau Ponty defined the body as the "anchorage at the world" for human. (Merleau-Ponty, 1996: 144). For Merleau Ponty who tried to comprehend the concept of place standing from the already given positions of the perceiving subject; *"Spatial existence (...) is the primary condition of all living perception"* (Merleau-Ponty, 1996: 109). We experience the movement of the body different than we perceive any object. Body is not extrinsic, but it is spatial. The relation between the space starts from the body. The human body becomes a compass and a scale for perception and because of this it is the source of the space. Space is perceived when the body is positioned in it by human mind.

Another contribution of Merleau-Ponty was when we enter in the space physically, it's refered to not only external perceiving, but also the activity within the space. By this assumption not only to react, but also to perceive was incorporated to the comprehension of the space.

According to Merleau-Ponty "*it is not the objective displacement of one's own body that is spatiogenetic but, rather, the very experience of such movements*" (Casey, 1999: 229). It is important to think that movement of the body, which is a process directed by the human mind is also perceived. "*We must therefore avoid saying that our body is in space, or in time. It inhabits space and time. (...) I am not in space and time; nor do I conceive space and time; I belong to them, my body combines with them and includes them. The scope of this inclusion is the measure of that of my existence*" (Casey, 1999: 231).

The approach of Kant that; space exists within the body was differentialized. Mind, body and space are integrated. The physical movement directed by the mind produces the places for its own and for other objects/physical entities.

As a result place has gained a position that is redefined or transformed according to human perception and movement and which is an internal part of human experience. It has not been a self-varying space and it has not been possible for a place to stay the same or even to be the same of itself. Newton's "simple location" has been collapsed completely. Spatiality becomes an extension of the dynamic body in space/place perceived.

It's possible to say that the concept of place which is heterogenous and related to body becomes critical compared to extent. At this point it must be mentioned that a lot of studies, which is not mentioned in this text, have been produced on the concept of "place" and in the future the concept of place is open to many comprehensions and theoretical studies, so that the concept will continue to gain the new meanings.

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The definitions and theories on the concept of place can be increased easily. But the crucial thing here is not the quantity of the theories and the arguments, but the quality of the concepts, their differentiating. That is because a definite amount of arguments are included to this study. These set of theories and arguments on the concept of place point out that the concept is in a process of continual transformation in a very

dynamic state. This dynamic state can be comprehended with the transformation and changing of the "place" with its inhabitants and always being in a process of production and redefinition in an objective way. The concept gains new meanings [16] continuously during the oscillation between the discourse on the concept and the transformation of experience.

By multiplicity or diversity of the arguments, place is defined beyond its unconditional existence and reached to its perception by the subject. The accumulation of experiences and the character of the object plays an important role at the emergence of the meaning. Meaning becomes a part of the experience in the developing phase of its own by spatial and temporal relations. Space and time relations with the help of intuitional perception causes an extented life experience (Merleau-Ponty, 1996). "Experience" and "reality" are the key concepts for comprehension of the deep structure of the meaning.

Various experiences of the place are subject of many researches today. Place which entails sensual comprehension, is extension with the perception and body of the subject [17]. Place's gaining meaning is concealed in the relation of the human and the life and depends on the process.

For Augé, place is formed by collective and individual practices in the same society. This is related with the assumption of the place as a social and individual concept. While the place bears the stamp of the tradition, habits and the rituels which socialization brings with, also gives apportunity to the individual to internalize the place depending on his/her experience. The concept of place is gathered by some fields (social scientists, anthropologists) in two different categories. While the first category consists of protective aspects of tradition, moral values, habits and social ties, the second can be defined as to experience by existence in terms of keeping and developing the field of independency. Considering this, place is both social and individual. But these two categories should be considered as a network of relationships in a process of transformation and development rather than two opposite sides. Nothing can be neither just individual, nor just social. All the elements that transforms a territory into a place depends on the moment of existence at that space/territory/place. In other words, while rituals and experiences transforms the territory into the place which is recollected in the mind and socialized in, distance, differences and oppositional features develops the individualization of the place. The boundaries of the place are known experientially.

Obviously, the experience of the place depends on time and related with memory. Augé redefines the concept of place by establishing a set of relationships with three notions. For him, place is an object of thinking. In order to define a territory as a place, it must be structured in our minds by repeating coincidences, complex fusions (Augé, 1995). For him, the place must be identifying, relational, historical.

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Augé produces this discourse in the discipline that he's a member of (antropology). With his discourse and experiences, the places like malls, airports that he claims to be the new place typology that capitalist system puts forward is requestioned by him. At this process Augé conceptualize these places that do not match with the existing

concept of place as the non-place. Because in his point of view, these places can not be defined as historically, identically, relationally. According to him, the non-place appears as an encompassed perfectionized territory that has self sufficiency and predefined end.

However in his definition model, Augé seems to neglect that the meaning does not inhabit/reside in anywhere and is always in change. He develops his model from the design strategies of the non-place. Place, that is an artifact and an object produced by physical means, is also an object for use. In other words the adventure process of the place does not end on the paper. On the contrary, it continue to exist by joining the heterogenous, multi-dimensional human life and expands its predefined meaning. Meaning of a concept does not direct our actions (thoughts, observations) but arises in course of actions, in other words in our experience. Every meaning emerging by experience transforms the existing thought/concept. "Meaning may stabilize to such an extent that the assumption of a location starts making sense. This, however, is a disease and not a foundation." [18].

Augé starts with the notion of initial concept of the place, when he theorizes the concept of non-place by means of inferences from this first concept of place. The negative opposites of initial theoretical concept here is produces by him to produce the fresh/new concept. This point of view is pure from the notion of transformation. As Deleuze mentions when abstract concept progresses reality, it reduces positivity of concrete differences to the negativity of opposites, as it can not deal the reality with its particularity [19]. In the method by which Augé make definition of non-place in which he approaches the concept of place in transcendental way, this reducement metioned by Deleuze is seemed to be. By this method, life can never be reached. The system based on opposites produces notions from assumptions rather than reality [20].

In fact, Augé here makes a dead end while he stablizes the qualities of the places with the territory. The trio of identity, historicity and relationality (human relations) are all parts of the body/the human. Although they are considered as parts of the place, human/body constitues the main structure. So, the non-place theory also carries these characteristics. For example Augé claims the disappearence of identity while he criticises the non-place. For him, the humans take place in there with the identity as the customer or the passenger in other words in a predefined attitude. And the differences that constitutes the identity are neutralized by the non-place. This monotype approach is undoubtedly a design strategy of non-place. However, paradigmas produced as design strategies are deformed within daily life. For example, someone who has heart attack and another one who helps him in a mall are not customers anymore. Or the passengers at an airport which is made for the transportation of people and goods, where the use of it is based on a "user's manual" and no memory can be collected according to Augé are not only passengers in a moment of delay. In other words, even if a place has been foreseen by a control mechanism, it will produce its own properties as long as the human exists. Deleuze does not neglect that the constant structures based on language, scientific discourse and power exists. But also it's a common fact that there are dynamic flows, unpredictable coincidences, happenings which expose themselves only when they gain a structure of their own, and "the non-place"s can not considered to be independent of these aspects. "Stable structures almost stop the time in their order while behaving in a predictable, controlled, pre-aimed homogenous movement. The real movement is on the other hand is the movement of time which brings reality to itself and unifies continuity with creation. It is what creates the new life forms, new perception, new emotion and notion with its unpredictable/unforeseenable progress" [21].

The dichotomy of place/non-place of Augé and the three aspects he choosed for defining non-place are not surprising at all. It is obviously seen that he refers to the language which creates the dichotomy of globalization and localization. Whenever the trio of identity, historicity and human relations are subjected to an argument/debate, it entails the debate of globalization and localization. The split between local and global can be theorized like the dichotomy of place and non-place. Michael Hardt and Antonio Negri in their book "Empire" defines that split in a very explicit manner. According to them "... the problem rests on a false dichotomy between the gobal and the local, assuming that the global entails homogenization and undifferentiated identity whereas the local preserves heterogeneity and difference. Often implicit in such arguments is the assumption that the differences of the local are in some sense **natural** [22], or at least that their **origin** remains beyond question" [23]. Here the word natural which is emphasized and used as the adjective of the local is critical. It gualifies the local by deploying it in a transcendental level and focusing on the meanings like "not man-made" "come from exist within nature". "Local differences preexist the present scene and must be defended or protected against the intrusion of globalization".[24]

Naturality, in fact forces locality, emerging at space-time, into a given structure. "(...) This view can easily devolve into a kind of primordialism that fixes and romanticizes social relations and identities. What needs to be addressed, instead, is precisely the production of locality, that is, the social machines that create and recreate the identities and differences that are understood as the local'1251. So, it's a production by the relations of subject-subject, subject-object, object-object. "The differences of locality are neither preexisting nor natural but rather effects of a regime of production. Globality similarly should not be understood in terms of cultural, political, or economic homogenization. Globalization, like localization, should be understood instead as a regime of the production of identity and difference, or really of homogenization and heterogenization. The better framework, then, to designate the distinction between the global and the local might refer to different networks of flows and obstacles in which the local moment or perspective gives priority to the reterritorializing barriers or boundaries and the global moment privileges the mobility of deterritorializing flows. It is false, in any case, to claim that we can (re)establish local identities that are in some sense outside and protected against the global flows of capital and empire" [26].

The split between the dual concepts that are produced as the dichotomies are results of accepting the meanings of the concepts/aspects as naturality, as Hardt and Negri mentioned. This is the same situation as dealing with notions as they are free from the dynamic structure of life and having possesses stable structures. Deleuze tries to comprehend the reason behind neglecting this movement by showing that the stable is embedded in the dynamic and is a result of a solidification of it. Here the concept of place is compressed in a constant meaning and made stable. This is an evidence of transcendence. Transcendence is the seperation of thought from life, concept's being too much abstract for living. For their continuity, concepts should be carried to the field of immanence. Field of immanence is not something rather than the identicalness of concept with life.

If non-place is thought for Turkey the meanings imposed to the concept will be interesting. Why are the places such as shopping mall, airports which are the indispensable objects of criticism of changing practices with especially gloabalisation and capitalist stystem tried to explain with the concept produced in a different context and have been long since consumed, so that it is not actually valid today? And why are the qualities such as identity and historicity ignored that these are produced with human practices and is the tendency of being overcome with the illusion of these spaces neutralizing the qualities such as identity and historicity widespread? In fact, it is criticised that the places conceptualized as non-places in a manner of their reduction of multiple human life to a single customer profile. Certainly, this approach which is decisive generally for design of the buildings (maybe for design of the architectural spaces) is open to criticisms. The problem of criticisms is in belief of the reality of this. Although the changes in space production process results in physical transformations in the organization of the daily ordinary life, this does not mean that a structure can define the acts. "Universe can serve us stable structures, sometimes everything seems to be foreseenable predictable. But dynamics, the flow of life always comes before stability and constancy, it defines and relativates it" [27].

ENDNOTES

- [1] See Merleau-Ponty, 1962, "The Phenomenology of Perception", New York, Humanities Press. The translations belong to us.
- [2] See Yücefer, H., 2006, "Deleuze'ün Bergsonculuğuna Giriş" in: G. Deleuze, Bergsonculuk, Otonom Press, Istanbul, 8. The translations belong to us.
- [3] Historical conception of "place" has been thought with the concept of "space". During the transition from the concept of space thought independent from the body and substance to the concept of space heterogeneous and related to the body, the concept of "place" was exposed to meanig differentiation and both concepts get close to each other.
- [4] Efe Duyan quoted this passage in his thesis, for this passage see Duyan, E., 2008, Tasarlanmamış Mekan (unpublished master's thesis), YTU, Istanbul, 59; and also see the original reference, Gassendi, P., 1972, "Physics / Syntagma Philosophicum" in: C.B.Brush (Ed) Selected Works of Pierre Gassendi, John Reprint, New York, 385.
- [5] However, body is also an extension, and another spread of the substance.
- [6] "place" which is bearing the stamp of human experience and explained with "being in the world" was defined the body's substantial presence and direct dependence on "place". For more detailed information see, Aristotle, 1934, Physics, Harvard University Press, 135.
- [7] Efe Duyan quoted this passage his thesis, Ibid, 61; and also see the original reference, Descartes, R., 1999, "Principles of Philosophy" in: J. Cottingham, R. Soothoof (Eds) Selected Philosophical Writtings, Cambridge University Press, London, 193.
- [8] Ibid, 61; and also see the original reference, Descartes, Ibid, 194-195.
- [9] Ibid, 63; and also see the original reference, Locke, J., 1894, An Essay Concerning Human Understanding, A. C. Fraser (Ed), Clarendon Press, Oxford, 222.
- [10] Ibid, 63; and also see the original reference, Locke, Ibid, 223.
- [11] Monads are simple substances ("une substance simple") as indicated in the first passage of "Monadologie" (Leibniz, 1965:1). In other words, they can be thought like a point in geometry (Schact, 1993: 62). They are unique elements don't have any openings to the exterior world and are unaware of each other, but moves with an excellent harmony.
- [12] Efe Duyan in his thesis (Ibid., 65),quoted this passage from Leibniz, G. W., 1989, Philosophical Paper and Letters, L.E. Loemker (Ed), Kluwer Academic Publishers, Hollanda, 621. This quotation belongs to Philarète.

- [13] This quotation is from "Fifth Letter to Samuel Clarke", at 18 August 1716 (in "The Contraversy Between Leibniz and Clarke").
- [14] Efe Duyan quoted this passage his thesis, Ibid., 66; and also see the original reference, Leibniz, G. W., 1989, "Letter to Des Bosses (26 May 1712)", in: R. Ariew, D. Garber (Eds) Philosophical Essays, Hackett Publishing Company, Indianapolis, 201.
- [15] Efe Duyan quoted this passage his thesis, Ibid., 71; and also see the original reference, Husserl, E., 1970, The Crisis of European Sciences and Transcendental Phenomenology, Northwestern University Press, Evanston, 50.
- [16] This transformation is not only limited with the concept of "place", it is also valid for every concepts. The relationship among the concept, discourse and experince is multi-faceted and complex. So, with this viewpoint all concepts can be discussed.
- [17] For more detailed information see, Deleuze, G., 2004, Different and Repetition, Continuum, London & New York; Deleuze, G., 2006, Dialogues, Continuum, London & New York.
- [18] Feyerabend, P., 1995, Killing Time, The University of Chicago, 116.
- [19] Deleuze, G., 1999, Bergsonism, Zone Books, New York.
- [20] Ian Buchanan's critiques about Auge is appropriate at this point. He describes a usual day of Auge like that: "... He rolls out of bed at 7 a.m., taking care as usual not to put the wrong foot forward, then wanders slowly, and, frankly, a little painfully, into the kitchen to make coffee. There, still a little sleepy, he muses dreamily about the day ahead, a lecture to be given in Palermo, while in the background, his bedside radio conveys in blank tones the news of the day - catastrophes in the Orient, the Tour de France leader-board, a recent Gallup poll, and so forth. At some point, maybe while he is showering, it occurs to him that contemporary life is truly marvellous in the old-fashioned sence of the term, something literally to be marvelled at. Brazilian coffee fuels a mind half-asleep in Paris but already half-way to Sicily. Althougt he's yet to leave the house, he is up to date with the latest goings-on in parisian politics and the Far East. But, he thinks to himself, it is getting harder each day to decide where the near ends and the far begins; inside and outside, too, have lost most of their meaning, as have public and private, owing to the well-nigh 'divine invasion'(to use Philip K. Dick's phrase) of the mass media, which trespasses all the old boundary lines...", Ian Buchanan, 2006, "Space in the age of Non-place", in: I., Buchanan, G. Lambert (Eds) Deleuze and Space, Edinburgh University Press, 16-35.
- [21] Yücefer, H., Ibid, 8-9. The translations belong to us.
- [22] The emphasis belongs to us.
- [23] Hardt, M., Negri, A., 2001, Empire, Harvard University Press, 44.
- [24] Ibid, s.44.
- [25] Ibid, s.44.
- [26] Ibid, s.45.
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HISTORY

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COMMUNITY CENTER BUILDINGS AS THE CONCRETE PRODUCTS OF MODERN REPUBLICAN TURKEY

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ABSTRACT

This paper reveals that Community Centre Buildings (Halkevleri) which were built in Early Republican Turkey, reflect the ideology and idea of new regime in 1930's. In those years, for the settlement of Republic regime, a new Modernity project that is based on Enlightenment thought light and Westernization movements is put into practice. This modernity project is agreed with nation/state process and modernization/westernization movements. As a space they have formed new building types such as "Community Centres" all around the country. These buildings take its place as a symbol building or device of modernity project in new urban centers around Republic regime.

In architectural part which is more important for this paper is, these buildings have shown Modern Architecture style with their location, plans and facades, means as design. In 1930's Modern architecture was the new architecture of Republican regime. Architectural properties of them come across with modernist pronounciation.

Keywords: Early Republican Turkey, Community centre, Community centre buildings

INTRODUCTION

In this research, one of the most important projects of Turkey in the Early Republican period, the "Modernity" issues, is also trying to be examined through the model of Community Centres (CC) for the presentation. Implementation of a program to date has the goods to inspect the premises and try to interpret this research as a concrete example of architecture.

Since every period has its own realism, 30's in Turkey, social progress was the driving force in society. Because Early Republican period in Turkey, remark the formation of a new Turkish community in view of institutional perspective. While Modernity Project was started to dominate the entire world in 30's, in Turkey the new Republic after the establishment of an ideological indicator has been identified with the Kemalist regime as a new project. In addition about this Project, Bozdogan (2001) signifies that on the basis of the Kemalist ideology and modernity project the ideological discourse is adopted as an upper concept to defend the idea.

Also the Republican regime in our country was important in terms of architecture and incontrovertible. For instance Batur (1983) indicates that, Republic of Turkey had two important cases which are highlighted below. First, Contemporary Republic of reforms in this year reinforces the strongwork to be completed, with another expression of the new Turkish state efforts to legitimate itself. Second, the new state's official ideology of the "Kemalist ideology" is tried to be placed. Be installed in this way, ideology of 30 years was inevitable. Again this year, with the Republic of the modernist ideology of nation-states laid the foundation for building a program that has been put on the circuit. Under this program, the age structure and architecture appropriate to the various CCB projects are implemented quickly.

As a result, in this research modern architecture and reflections of them on CCB will be examined. Bozdogan (1994) points out the importance of our recent history as "However Republic is ciritized for ignoring of Ottoman but now Republic is ignored also". She thinks that this shows, we have not learned anything from past and historical consciousness.

WHAT IS MODERN AND MODERNITY?

Man must constantly destroy himself in order to construct himself all over again. Theo van Doesburg, 1918 (Heynen, 1999)

While "modern" term has a different meaning in each century, Heynen (1999) explains it etymologically with three different levels. The first meaning which goes to Middle Ages express "now" (present) time, or "the moment" (current). A second meaning is the "new" that has began to prevail in 17th century, remarks the present time that is experienced as a period. A third level of meaning which became important during 19th century is connotation of what is "momentary", of the transient.

Heynen (1999) presents that in the concept of modernity the current, the new, and the transient meanings refer to the peculiar importance which is ascribed to the present. He also describes modernity as being a break with tradition and as typifying everything that rejects the inheritance of the past (Heynen, 1999, pp.9). The real aim is the future with modernity. However Marshall Berman (1999) describes modernity with just a sentence; "modernity is something both being foreign and freedom". In fact these two extents are always together in real life. For example individual is being foreign and free in the concept of modernity in some places of time.

Going far to origin of modern term, Henket (2002) advocates that it has been formed in a position that the science was developing. To clarify it, he tells that the present meaning of modernity referred to a break in history which occurred during the Renaissance and Reformation. On the other hand the "continuity" and "tradition", the two strongholds which were guided communal and individual life, were increasingly pushed aside by progress.

After these explanations about modernity, comin back to our country, one can wounder how was it in Turkey with the New State.

MODERNITY PROJECT IN TURKEY

During the Republican period in Turkey, the idea of modernity project became bound up with the notion of radicalism all over the country. Tekeli (1998) enounces that there are many dimensions of this modernity project as cultural, ideological and social. In this section, these dimensions will be searched under modernity and westernizations concepts through the lights of Modern Architecture in Turkey.

Since coming from the Ottoman State, the modernity, westernization and contemporary concepts are summarized as "to live better and happier" (Kocabaşoğlu, 2001). Non-western world in the middle of the 20th century tried to overcome with the West, from social, political and ideological ideas and they want to tell that they have been westernized. However, this interaction with the creation of capitalist relations of production and distribution of the two world wars, the colonies after the start of the wake, the Western/European concepts were replaced with Modernity/Contemporary concepts. Because some doubts were arised about modern activity that is followed through Europe's way, capitalist exploitation and the cultural impact of the format was replaced, so the new paradigm is called "modernity" or "contemporary".

However, when we mention about modernity paradigm in Turkey, we would not forget the reality of the "State". Tanyeli (2003) tells that all routes of modernity, forwards a central subject of discipline (ie government). The central subject prepared a modernization project and that all groups of society, in villages, cities, culture and economy were tried to be involved. Besides this project, however, the bureaucratic elite group whose mission was to make social engineering, showed themselves as if they have done every changes. In short, this State, from economy to public life or from the city to architecture, it means that internal consistency of a magnanimous mind was active and a calculated action rearrange the claim that an ideological legitimation is considered as interference (Tanyeli, 2003). (Figure 1)



Figure 1. An appearance from Ankara Exhibition Hall in 1930's (Şerifoğlu, 2003, pp.232)

So, a modernization and civilization, all-inclusive project, especially under Mustafa Kemal's orders, a single party government after the broader context of reinforcing the implementation will begin in each area. We can say that Kemalism as an ideology "modernism" has been adopted for architecture in the Early Republic period.

The space for Modernity Project realization became CCB. Tanyeli (2003) states that, also in 30's with social change and modernization people were modernized in CC social buildings. This approach in fact made by most of the the authors in Turkey. But it is beter to have a look State's ideology with the architecture.

MODERN ARCHITECTURE IN EARLY REPUBLICAN PERIOD IN TURKEY

Discussing about architecture discourse which have opposite views for Early Republic period of Turkish architecture is even more important. Because in the context of the CC this discussion axis is also important. In Turkey, when Westernoriented cultural policy reinforced the Kemalist regime in architecture "modern movement" has been adopted. Architectural discourse; old and new, traditional and contemporary, based on the differences between progressive and reactionary ideology and installed, as the beginning of a new way of thinking will be reestablished. This new revolution in Architecture, the new modern movement, the essence of Turkey's Kemalist regime describes the new architecture (Bozdogan, 2001).

However, during this period the country's social, cultural and economic situation was important in terms of architecture. Batur to a similar perspective (1983) notices that, the architecture defends a huge impact in shaping the new economic policy. This is why the economy is connected directly to construction program in 30's and reflect the nature of the official ideology claimed. Compared with other periods this ten-year construction period, action is more intense. Because ideological direction is built, particularly noticeable in the program in 30's. Targeting post-war reconstruction to Anatolian cities, a capital to establish, train paths and bridges to build, in every corner of the country to build industrial complexes, new school buildings to design and develop service networks. In the construction of a new type of buildings the construction technology is preferred. Because of size related to the production of modern architecture, industrial revolution and the resulting new materials, new construction technologies and else, are the properties of this architecture (Batur, 1983).

The Ankara capital city gains importance of being one of the first model city which shows new modern architecture styles. Şinasi Abdülhak (1933), in his article which he appreciates of Ankara city named as "Beauty of Ankara";

"... Around the garden, pavement and trees, abundant electrical wide and clean streets, on top of cars sliding comfortably the asphalt streets, the city around horses readily navigate the roads, the city's many points with trees, flowers, swimming pool and the living place sequentially and the railings in places or gardens. The most beautiful and solid buildings, one lap to open the nation's children, as many of school. The nation's clean and really deservable government offices... "(Şinasi, 1933, pp.52).

So the new modern architecture occured in this circle with new styles and building types. One of the new building is the Community Centre Buildings (CCB) that were built modern architecture inspiration.

COMMUNITY CENTRES AS INSTUTIONS

By the establishment of the Republic and on the light of enlightenment thought and movement, a new western modernity project is implemented in Turkey. These projects, Modernization/Westernization in the context of a nation-building process and associated types of new structures, especially in cities have revealed. The most tangible evidence of the desire of spreading of modernity project is CC. In another context, the CC has created a new Republican regime in new city center as a project of modernity.

In CC (1932-1935) magazine it is written that CC were built for the community to knit, clench and share right and beautiful things together. A regulation was prepared and these buildings were established "to meet the national need" (Figure 2).



Figure 2. Community Centers opened in Turkey between 1932-1935 years, (Belediyeler Magazine, 1935)

Moreover, CC gains importance because of learning and understanding of cultural environment of Republic in terms of the new regime. Also the activities of these instutions such as language, library, publications, theater, performances and sports activities have an important documentation. The magazines have the interests of these institutions for the Republic in the period of cultural development. Because many people are affected by major art, science and culture which were discussed in these magazines, This situation shows that CC were an important cultural institution.

Another importance is, these houses has a permanent function. Various intellectuals, writers and artists grew up in these institutions. Also the importance of women in

society has come into question. Man and woman meet and get together, talk to each other etc.

One of the most important contribution for cultural development is the journals which are published regularly. Every city and town has been investigating its own magazine. The most important one of these journals, published by the Ankara community is a magazine named as "Ülkü". Today, we can reach many information from these journals in order to understand that period in details.

THE ARCHITECTURE OF COMMUNITY CENTER BUILDINGS

In Early Republican Period spatial formation of several institutions is began to be implemented in Turkey after Republican regime. As Batur (1984) explains that at Republic period institutional formations and architecture is identical. Therefore, during this period of intense activity draws attention to structure. These include, CC buildings, schools, post office, agricultural organizations and state structures etc.

Sayar (1939), tells that everybody was pleased to have a new building for CC and make their own home as they must aim to highlight and continue:

"Every CC's aim is first to increase cultural level of the people, then to increase meetings, representation and reading, to give concerts, courses suitable to show new and organized to attain a building, it is something desirable... For a neighborhood community, a power plant, a park, a barracks and as a necessary and indispensable mabed should know that a building ..." (Sayar, 1939, s.457).

As the architectural concept, these buildings show rationalist and functionalist discourse. According to Bozdogan (2001), 1930s' were active in architectural practice and discourse and functionalist and rationalist approach was on the architecture of CCB. Modern architecture of the claims of the 30s', Kemalist project of civilization coincided with pozitivist and rationalist belief. Thus, community building program, and functions as a visual expression of architectural expression with the Republican revolution were realized. Also, the building of the new regime, the current architectural style reflects the modernity Project and install them at the same time. For examle circle lines on the plans of buildings (figure 3).



Figure 3: Sivas CCB model and Yalova CCB perspective (Arkitekt, 1938e)

In examining the location of some CCB (Zonguldak, Kars, Isparta, Sivas, Konya, Bartın, Karamürsel, Kayseri, Izmit, Yalova Adana, Mersin and Bursa community), most of them were located on the Republic Square. This may be because of the building policy developments. In this case, the concept of modern city planning decisions were considered. Because in every city "Gazi Boulevard" or "Atatürk Avenue" is the main goal at that time to establish. City road is organized with this associated "Republic Square. Symbolic buildings that make up the reconstruction program are; Gazi Primary School, City Hall, the Government and the Community Centre building (Figure 3).



Figure 4. The location of Sivas CC, Tan Cinema and Station road in 1945 (www.alevileriz.biz)

As buildings used for CC description is deemed to conflict with modernist discourse. These "modest front", "simple, plain to see, and according to work", "enough to need," and needs to adapt to the land ", etc. are defined.

Although there is a modern tendency on architectural designs, we can see some local signs also. Karamürsel CC which is degined by the architects Leman Tomsu and Münevver Belen shows these characteristics. Because there is a path through entrance covered both sides with columns. About this design in Arkitekt (1936) magazine, "This sort of contact, would constitute one of the elements characteristic of our national architecture." . The Architect of Kadıköy Community Center "Güney" writes on the report "Building on the arrangement to be as Turkish ... our goal was to build architecture of our century." (Arkitekt, 1938). By the style of this building according to Tanyeli (1996), just like other buildings of Güney, far away from being a very modernist, it is a curved structure with Clasisist trend. He thinks that Güney who worked with Auguste Perret, has someway similar concepts such as timid modernist attitudes.

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Figure 5. Kadıköy CCB (Arkitekt, 1938)

As a matter of fact, these buildings have the format of the language to tell the public the new architecture in terms of taste. In another sense to introduce the new architecture through CCB. In Community magazine (1932-1935) this situation is expressed as follows: "Modern and beautiful buildings, the architect of winning projects of the competition performs the new public architecture pleasure" Ali (1933) signifies that the modern architectural tastes are advocates of the community through the buildings. "Our vision in architecture, modern mindset is the national taste," he refers to this point and some community organizations and the branches of architecture (the art branch) indicates considerable way (Ali, 1933).



Figure 6. Construction period of İzmit CC in 1937 (İzmit Public Education Centre Archive, 2006)

CONCLUSION

In 1930's Community Center Buildings have the reflections of modernity Project which is realised in the framework of nation-state ideology in Turkey. Besides several institutional formations such as schools, hospitals, station buildings and factories and our subject the community center buildings expressed the contemporary ideologies of the state.

On the basic formation of CC we can see modern concepts. For examle it was established tgrough modern discourse such as "wish through to future which is

different from past and today". However modern concepts "giving both foreign and freedom" is also the basic ideas of CC. Therefore the program activities which are activitated in these institutions such as western music, theaters make the individual feel foreign but free. More Beyond, "linked to socio-economic progress with an objective perspective and personal experience, artistic activities based on a subjective view with modernity". In other words, the events, social, cultural and artistic activities of the educational environment is not only a new ideology, but more in the long term the creation of a modern society. Also this view of modernity, freedom, and progress as a project when evaluating it from the perspective of the new displays. Adoption of new lifestyles make it easier.

As a result, the new Republican regime has created a new project of modernity in urban centers as the device has taken its place as a symbol structure by CC. The purpose of these institutions is to enlighten the public therefore the CC known as was to be extremely meaningful.

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FORM AND FUNCTION TRANSFORMATION IN OFFICE SPACE

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ABSTRACT

"Nobody Can Draw a Non-limiting Line, Every Line Divides Singularity from Plurality. Every Completed Line, -No Matter in Which Shape- be it a Proper Circle or Patchily Shape, expresses Inner or Outer, Close or Distant, Form or Background Dilemma"

M.C. Escher

The concept of office emerged in the16 th century and evolved until the 19th century. In the 20th century, technological advancements and data processing systems changed the concept and functioning of office. As for the 21st century, technological advancements affected the space organization and functional features of office. Structural deconstructions and reconstructions demolished traditional office systems such as closed, open and mixed office arrangements and created new bureau-office spaces transformed in shape and function.

Within this context, in the introduction of the paper, definitions of bureau-office will be provided and their developmental processes in the world and in Turkey will be examined. Then, formal and functional transformations are classified and exemplified in two groups. "Formal Changes in Bureau-Office Space" which belong to the first group are examined under five headings. The first heading covers bureau spaces designed in accordance with the "Transparency Principle", the second covers spaces designed with "Light and Shadow Principle", the third spaces designed with "Material and Texture Principle", the fourth spaces designed with "Organic and Fluidity Principle" and finally the fifth spaces designed with "Cubic and Rationality Principle".

"In the Functional Changes in Bureau-Office" which belong to the second group are examined under different headings. The best concept of bureau in the 21st century is "Free Office". Under this category, some examples like Resort Office, Back Office or Home Office, Shuttle Office, Mobile Office, Satellite Office, Travelling and Flying Office and Festival Offices will be discussed. These concepts came into being thanks to some data processing system related advancements' leading to the concept of office without a space or turning any place into an office space.

Following from and noting M.C. Escher's saying that "Nobody Can Draw a Non-limiting Line, Every Line Divides Singularity from Plurality. Every Completed Line, -No Matter in Which Shape- be it a Proper Circle or Patchily Shape, expresses Inner or Outer, Close or Distant, Form or Background Dilemma", in the conclusion of the paper, the reflection of "Form" or "Function" dilemma in bureau spaces of future will be compared and discussed.

Keywords: Bureau-Office, Form, Function, Transformation

THE DEFINITION OF BUREAU AND OFFICE

"No; the office is one thing, private life is another. When I go into the office. I leave the Castle behind me, and when I come into the Castle, I live the office behind me If it is not in any way disagreeable with vou'll oblige me by doing the same ... "

Charles Dickens, Great Expectations, 1860

In terms of their literal meaning, office and bureau have the same meaning in the literature. When these words are analyzed separately in terms of their etymological origin, it is seen that they originate from different roots. The concept of bureau as defined in architecture dictionary indicates places where clerical and management studies are performed, and the buildings in which necessary materials for these studies are kept (Hasol, 1993). Offices are special designed places for keeping, storing, delivering and distributing innumerable amounts of documents, accounts and visual materials. It is a place where information based process take place (Mitchell. 1995).

We understand from the definition of office and bureau concepts that the common point between the two is the existence of study act and the space where this study is realized. However, there seems to be difference between them in terms of content. In the definition of office, there is a wide understanding of study and of the space where it is performed such as a building of a bank or a doctor's clinic. However, in the definition of bureau it is seen that study act is considered in an organizational structure and a certain space formation with managerial content is realized.

The Development of Bureau Buildings in the World

When we study the history of world, we see that bureau spaces in the age of kingdoms were away from functionality and were rather used as luxurious and dashy reception places appealing to eye. For these spaces, either places were built or these places were built in palace complexes. "Uffizzi Palace" which was built by Giorgio Vasari during 1560-1574 in Florence can be the first example of this type of buildings (Anonymous, 1991).



Figure 1. Uffizzi Palace- Floransa (1)

From 16 th century to the end of 18 th century, work places like ateliers were in the same districts as houses. The works were small and were carried out by the members of the same family. The owners of the work places used to live and work together. The structures which we consider as classical bureau structures in the end of the 19th century were spaces which also existed in the 18th century and collect bureau functions -which were not defined as bureau function- under the roof a building. As bourgeois who were engaged with trade got richer, bureau spaces became a current issue. These people used the ground floors of the buildings which face the street for trade purposes and as bureaus and lived in the first floors. This is the first example of work places for private sector (Akyol, 1997). In 1849, Sun Life Assurance Company moved to a house built for special purposes by architect C.R. Cockrell. The house which has the basic functions of a house, only the furniture in inner space gives a feeling of bureau to the house. "The East India Company" can also be given as example for the use of houses as bureaus (Mullin, 1976).

In English the word house is used with the meaning of bureau in the government. These houses developed in 19th century and named as chamber. In 1864 "The Oriel Chambers" structure which was built by architect Peter Ellis in Liverpool opened a new period in rental bureau spaces and bureau structures. Small rooms, divisions used in the design of these structures set an example for future designs.



Figure 2. 3. The East India Company and The Oriel Chambers (2-3)

"Cell Type" bureaus were the 19th century bureaus in terms of their spatial arrangement. The offices like Court of Chancery and Galleria Vittorio were composed of cell offices, individual booths. These structures were prestigious bureaus of law or bureaus where the outstanding occupations of the era are practiced.



Figure 4. 5. Court of Chancery and Galleria Vittorio (4-5)

"Wainwright Building" by Louis Sullivan is another example of cell type bureaus in the 19th century. Managerial buildings came to be buildings reflecting prestige in the same era. The fact that this building is one of the first examples of modern architectural understanding with its steel structure which made it to be defined as skyscraper has attracted a lot of attraction and discussed (Frei, 1992).

The bureau building Frank Lloyd Wright designed for New York-Buffalo "Larkin Mail Order Company" in 1904 set an example for the design of many bureau space in the beginning of the 20th century (Bailey, 1990). The Larkin Building was designed as the management center for soap orders via mail. The building attracts a lot of attraction with its design schema which looked like a cathedral and with its different scales from other bureau buildings. Most of the users are normal workers and there is a certain status distinction.



Figure 6. 7. Larkin Building and Interior View (6)

Larkin Building is the first building in which advancements in architecture are combined with mechanic systems, spatial distribution and with furniture. The first air conditioning system was used in this building. The working space being spacious, free, neat and well-illuminated keeps efficiency in work place at maximum level. The open office system with its contribution to collaboration and to efficient labor force pleases management considered as increase in the rate of profit. In the building, there is a kitchen, oven, dinning room, rest room and roof garden to meet the needs of workers. It was a pioneering example for the settlement design of the working groups, storing units, communication among personnel (Marberry, 1995).

Larkin Building forms the basis for skyscrapers. Generally, these multi-storey structures which had the cellular inner design of Oriel Chambers emerged as the result of technological developments and land speculations. "The Guarranty Building" (1895) is an example of this. This building is 12-storey and each storey is divided into small working spaces and built on a very narrow land. The "Seagram Building" which was built (1954) about 60 years after Guarranty Building shows no advancement in terms of organizational requirements. However, a much more

advanced general air-conditioning was used, and the working places were divided and designed as spacious places for rental purpose and they were all gathered under one roof with one entrance. In the building 20 different firms determined their inner decorations and their styles in the use of inner space (Aykol, 1997).



Figure 8. 9. The Guarranty Building and Seagram Building (7-8)

When Seagram Building was being built in America, a much more effective development emerged in Western Gremany: Bureaulandschaft (planning with wide view angle, office landscaping) is a type of design which adopts an organic freedom principle in terms of organization and form. In "The Ninoflax" bureau building (1963), which can be one of the first examples of Bureaulandschaft, these advancements are applied.



Figure 10. Bureaulandschaft (Anonymous, 2001)

"Central Beher" Building built by Herman Hertzberger in 1973 in Holland has an important place in the history of development of bureau stuructures. The building which has open and closed spaces offers various alternatives for workers. They have many oppotunites such as painting the walls the color they please and being able to bring their pets to work place, inviting their families for lunches. It is important that user requirements, satisfactions and user himself/herself staterted to be involved into design process in this period.



Figure 11. 12. Centraal Beher (Weston, 2004) and Interior View (9)

In this period, people sought for spaces which provides a certain balance between individual choices and company efficiency and which takes human factor as the basis. "Union Carbide" designed by Kevin Roche, John Dinkelos&Ass. is an example for this.



Figure 13. 14. Union Carbide Corporation (10-11)

The bureau design and organization approach emerged in the 1950s, changed completely with the concept of "Natural Office" developed by Schnelle brothers in Germany. It was based on the free communication among workers in a large and open area. It has many great advantages such as advanced communication, better management of group work, efficient use of space and flexibility. In the late 1960s, we can see example of bureaus integrated with nature. "Ford Foundation Building" -built between 1963 and 1968 in New York- is the first bureau structure designed by making use of natural element in its central space. In this period as well, bureaus are loaceted far away from city centers with an aim to benefit both from the attractiveness of natural environment and the advantage of avoiding from traffic problems in the city. This kind of solution is also seen in "Richardson-Vicks Building" designed by Kevin Roche between 1970 and 1974.



Figure 15. 16. Foundation and Richardson-Vicks Building (Anonymous, 2001)

The 1970's and 80's are defined as the period when computers were introduced to bureaus. In 1997, Oaks designed all the communiation and energy connection in SEI Invesments Firm's building located in Pennsylvania' through the ceiling in order that workers get maximum benefits of aesthetic design in bureau spaces. The arthitectures of buildings of companies which includes a lot of computers are Meyer, Scherer & Rockcastle (Örs, 2000).

The two important changes bureaus went through in the end of 20th century are as follow:

- 1. While economical considerations used to be pre-conditions in design in the past, symbolizing power and organization has come to fore.
- Recent advancements in communication technology led to developments in bureaus, information processing has become less central compared to the previous situation, the intensive use of packet programs in communication technology (Dökmeci et. al., 1993).

In sum, as technology develops, desing of bureaus improves, as well. In modern bureau design flexibility has become the key concept. In order to keep up with organization structures and technique systems, besides work stations, modular walls, flooring and ceiling systems were developed, as weel. Tendency to change has been one of the leading factors in design as most of bureau buildings are built for unknown users with unknown needs and as their design is based on verbal expression.

The Development of Bureau Buildings in Turkey

Before the republic, Ottoman administrative units used their mansions as workplaces. Therefore, the word "government mansion" was coined. In the 20th, the first examples of bureaus appeared in Turkey. "4th Charity Han (Large Commercial Building)" built by Architect Kemalettin can set an example of first bureau in Turkey. In the 1950s when land became a problem for bureau buildings, complex buildings squeashed in cities or bureaus buildings far away from city emerged. In the 1960s, family companies were established. In the 1970s, office blocks were built to meet increasing needs of companies which started to institutionalize. After the 1980s, plazas emerged.



Figure 17. 18. 4th Charity Han and Interior View (12)

FORMAL TRANSFORMATION OF BUREAU SPACES

Throughout historical development process, bureau spaces has evolved and served to different fields depending on their spatial features. Bureaus are examined in three different groups in terms of function and artchitecture (Harris, 1991).

1. Closed (Traditional) Bureau: The first type of bureau emerged in the historical development process is closed type bureau spaces. The spatial organization is as follows: people are placed along a corridor in large and small spaces based on space standards and building modules (Harris, 1991).

2. Free (Open) Bureau: Free order bureau space understanding is a system developed by Schnelle brothers in the 1960s in Germany. Space arrangement: the main access ways reaching from the nucleus to the working spaces (Gürer, 1997).

3. Mixed Bureau: Mixed arranged bureau understanding emerged in the 1980s. Open bureau arrangement applied for about twenty years after the 1960s became a subject of compliant- which mainly focused on inefficient audial comfort- from personnel. It is a type of arrangement in which cellluar, open and group bureau types are used together (Gürer, 1997).

The introduction of mixed bureau arrangement removed both communication limiting disadvantage of closed (traditional) bureau and the lack of privacy in open (free) bureau.

As opposed to three types of bureau in historical development, today new bureaus arrangements with both formal and functional renewals are developing. Formal changes in Bureau-Office spaces will be examined under five separate headings. The first of them is "Transparecny Principle", the second is "Illumination and Shadow Principle", the third is "Materail and Texture Principle", the fourth sub-heading is "Organicality and Fludity Principle" and finally the fifth sub-heading is "Cubic and Rationality Principle".

Bureaus Designed with Transparency Principle

While trying to provide depth to spaces, bureaus designed with "Transparency Principle" also serves to enable flexible usage, increase illumination and circulation of air, to express carrying systems clearly and to provide an easier communication for users. Freedom, flexibility and unlimitedness concepts tell the design philosophy of group in bureaus.

It is seen that transparency principle gives shape to Saat and Saat Central Office in Istanbul-Maslak. The main corridor which starts from the entrance divides all bureaus with semi-transparent and colorful dividers. The dividers are generally yellow, red and blue and sometimes they ovelap and create some intermediate colors such as orange, green, purple. It is designed as a comfortable space where workers can easily communicate. The office with its 1800 m² area has gained depth and flexibility with colorful dividers. This institunalised firm created a cosy, voluptuous and dynamic atmosphere for their workers to be comfortable and creative (Anonymous, 2007/a).



Figure 19. Plan Schema of Saat and Saat Central Office (Anonymous, 2007/a)



Figure 20. 21. 22. Interior Views of Corridor (Anonymous, 2007/a)



Figure 23. 24. Interior Views of Office and Meeting Room (Anonymous, 2007/a)

It is seen that transparency pricinciple is also used in Ultimo Consultancy Bureau designed by architect Ahmet Alataş in Istanbul-Maslak. In the design of 500 m² bureau, freedom, flexibility and unlimiteness are sought. In the bureau, artificial light is used correctly, structural system comes to the fore and the installation system is hidden. It is a unique study from the accessories to the space constructs (Anonymous, 2006).



Figure 25. Plan Schema of Ultimo Consultancy Bureau (Anonymous, 2006)



Figure 26. 27. 28. Interior Views of Ultimo Consultancy Bureau (Anonymous, 2006)

The Bureaus Designed with Light and Shadow Principle

Bureaus designed with "Light and Shadow" principle while adding movement and vividness to space aims to offer strong expressions and to direct with light. T Bank Headquarter in Istanbul-Şişli can be given as an example to this group of bureaus. The prophilit dividers along the corridors of this 6000 m² bureau, lights reflected from ceiling and floorings enliven and direct users (Anonymous, 2008/a).



Figure 29. Plan Schema of T Bank Headquarter (Anonymous, 2008/a)



Figure 30. 31. Interior Views of Corridor (Anonymous, 2008/a)

Another design in which light and shadow principle is used is the office building of KTF Firm. The reflecting surfaces and moveable materials used from the entrance are with light and shadow of a great effect on the user.



Figure 32. 33. 34. Interior Views of KTF Firm (Anonymous, 2005)



Figure 35. 36. Interior Views of KTF Firm (Anonymous, 2005)

Bureuas Designed with Material and Texture Principle

The design of bureaus designed with "Material and Texture" is inspired from the impression inner surfaces leave on people. For example, in Renault Design Center in Korea, the tissue materials used on surface starting from the entrance door and ceiling coating raise sensation and excitement one users. In the breau, each space is designed independently but they are connected in terms of functionality (Anonymous, 2007/b).



Figure 37. Plan Schema of Renault Design Center (Anonymous, 2007/b)



Figure 38. 39. 40. Interior Views of Renault Design Center (Anonymous, 2007/b)

Ryeo Clinic in Seul is designed as a treatment center for a psychiatrist. The patients who visit this clinic are met by corridor surfaces on which natural materials are used. These spaces where right and oblique angles are used symbolise goodness and evilness, and ilnees and health. The color red used in some places in transmission spaces was chosen to leave a dynamic effect on patients. While glass and mirrors symbolize transparency, the natural designed forms embroidered on them are artistic works which give the space a sense of unity. The same spatial features are also preserved in the waiting room and the painting on the wall provides a sense of unity and reflects the philosophy of design in the clinic (Anonymous, 2007/c).



Figure 41. Plan Schema of Ryeo Clinic (Anonymous, 2007/c)



Figure 42. 43 Interior Views of Ryeo Clinic (Anonymous, 2007/c)



Figure 44. 45. Interior Views of Corridor (Anonymous, 2007/c)

Bureaus Designed with Organicality and Mobility Principle

In Bureaus designed with the principle of "Organicality and Mobility" carved surfaces, circles, curls and even ramps are used. Dr. Ahn's Clinic of Plastic and Aesthetic in Seul can be presented as the first example of this kind of bureau designing, which is exciting and surprising the user with the principle of dynamism. In the aesthetic clinic spaces designed with the principle of beauty and ugliness, illness and healthiness, good and evil form a contrast with the help of the harmony and contrariness of the carved surfaces, circles and curls. Also, natural light is brought to the space with movement and density (Anonymous, 2007/d).



Figure 46. 47. Plan Schema of Dr.Ahn's Clinic (Anonymous, 2004)



Figure 48. 49. Dr.Ahn's Clinic of Plastic and Aesthetic Entry (Anonymous, 2004)



Figure 50. 51. 52. Interior Views of Corridor (Anonymous, 2004)



Figure 53. 54. 55. Interior Views of Patient Awaiting (Anonymous, 2004)

Red Bull Central Office designed in accordance with the principle of mobility has been built on a building site of 1860 m². The Organization is designed with a distinct point of view aimed at strengthening the interaction among the employees. The surprising design of the office gives the feeling of the adrenaline and dynamic excitement to visitors and the employees. While the mobile connection of the floor and the walls and the slide attracts attention, the office furniture is also distinctively chosen. The round tennis table replaces the conference table. There is no comfortable armchairs and couches in the rest room. Spaces are energetic and fashionable. Red Bull Central Office serves as a model for changing the today's offices into stronger spaces by breaking the prejudices about office (Anonymous, 2008/b)



Figure 56. 57. 58. Plan Schema of Red Bull Central Office (Anonymous, 2008/b)



Figure 59. 60. 61. Interior Views of Red Bull Central Office (Anonymous, 2008/b) Bureaus Designed with Cubic and Rationality Principle
In "Bureaus Designed with Cubic and Rationality Principle", forms and furnishing choices are accomplished by choosing among geometric conventions. Dental clinic can be the example of this type of designs creating solemnity, determination and accuracy on the user. Using the cubic lines in space designs and furnishing aims at giving assurance about health problems. In the clinic in which space designs are handled as a whole, the colors used are white, orange and wooden tones.



Figure 62. Plan Schema of Dental Clinic (Anonymous, 2002/a)



Figure 63. 64. Interior Views of Dental Clinic (Anonymous, 2002/a)



Figure 65. 66. 67. Interior Views of Dental Clinic (Anonymous, 2002/a)

As another example of "Bureaus Designed with Cubic and Rationality Principle" Ryeo Clinic can be given. The clinic calling up the deconstructivist marks discloses the determination and trust with its geometric and sharp forms. The choice of the colors as the white and red lifts the impression of forms.



Figure 68. Plan Schema of Ryeo Clinic (Anonymous, 2002/b)



Figure 69. 70. Interior Views of Ryeo Clinic (Anonymous, 2002/b)



Figure 71. 72. Interior Views of Ryeo Clinic (Anonymous, 2002/b)

FUNCTIONAL TRANSFORMATION OF BUREAU SPACES

The functional transformation of bureau offices is that today's bureaus are being managed without space organizing for bureau-office due to the developing technological systems. The examples of the functional bureaus with computing systems in which there's no bureau space- such as Resort Office, Back Office, Home Office, Shuttle Office, Mobile Office, Satellite Office, Flying and Travelling Offices and Festival Offices. The concept best defining this understanding of bureau is "Free Offices". Erdener classified the changes in bureau management in accordance with the technological developments as inner bureau and outer bureau.

Inner Bureau Usage Methods

Free Address: A type of bureau with standard working spaces shared by two or more employees but not physically divided.

Hotelling: A kind of system providing the member working space by the organization for a certain time. The system works with the principle of demand order.

Sharing Bureau Space: In this case, two or more employees' share a space at the same or different times.

Project or Group Space: Flexible bureau spaces supporting group work and meeting the demands of changing number of members in group.

Activity Ambiance: Different ambiances like conference room, hall, bureau space with chamber, meeting the individual and group demands.

Outer Bureau Usage Methods

Tele-bureau: A kind of working method workers communication with the other members of the organization and customers via the planned visits using computer, fax and modem at homes or in the tele-centers.

Satellite Bureau: A type of bureau in which the bureau technology or satellite technology is used by employees living close to the bureau.

Cyber Bureau: The method providing a working freedom to its users with the help of mobile communication and communication technologies.

Home Office: The spaces that the individual designs a part of his house as a bureau. (Erdener, 1996)

The best definition to be used for the office of 21st century is **Free Office.** Today, the aim of the new technologies is to create free working spaces (DeLucchi, 1996). **Back Office** completely works with the support of the computing technologies and in it the activities like buying ecomomic spaces, communicating and posting in electronic environment, doing bank payment and shopping is carried out without suffering from being distant from the city center. With the usage of the Back Office, The **Resort Office** started to be mentioned. Resort Offices are the spaces in which the information sent from the Back Offices and Home Offices via network environment is stored and if needed the meetings and face to face interviews can be performed (Mitchell, 1995). Today, with the usage of the information systems, it is seen that production-management functions gain integrity. However, the production spaces (workplace-factory) and management spaces are designed in different volumes. The

concept of **Shuttle Office** emerged with the idea suggested by the German designers, Stefan Zschaler and Andreas Noter. It is a moving office (on a rail on the ceiling) in which technological and one-to-one communication with the production process and managerial decisions can be made. It was designed in Hamburg in 1991. The design of this project has been completed and modeled in 1998 (AIT, 1998).

Another example to be given for the Free Offices is Mobile Office system designed by the Building Pro Company in 1997. In the van, every bureau material and information material exists. Bureaus composed with practical solutions in different sizes and functions now supports the concept of Satellite Office and are not fixed in cities and countries. Satellite Offices are only acceptable for the methods in which information technologies are in question. Information technologies support the concept of **Mobile and Flying Office**. For example, you can send a proposal via your lab-top to your destination before you arrive, and communicate with your office. In a research on Network Community conducted by the Domus Academy, changing working conditions of the 21st century and new design understandings that can meet these needs emerged as a result of these changes have been suggested. The projects ensued after this study have been collected under the name of Festival Offices. The most important feature of the Festival Offices is that it only symbolizes communication and use of the information. The construction -giving the impression of a communication tower- reflects the importance of the information processing in bureaus.



Figure 73. Mobile Office (13)

Figure 74. Mobile Office (14)

The **Telecommunication Tower** -imagined by Norman Foster in the national park on a mountain opposite Barcelona, and designed considering the impact of the three communication towers with 50 small antennas on city landscape- inholds bureau departments of three different companies. Placing the bureaus on communication towers can be a proof of how the communication technologies are considered important in bureau life (Anonymous, 1993).



Figure 75. 76. Telecommunication Tower (Anonymous, 1993)

CONCLUSION

The composition of bureau, emerged in the 16th century, and continuted to develop till the 19th century in Turkey and in the world, as well. But it has witnessed radical changes with the advancement of the technology and information systems. With the usage of the many new devices like computer, telephone, the internet, fax, projector in bureau spaces and bureau management, the communication and speed has increased, the concern of space has removed. Futhermore, productive space usage has gained currency, human strength has been utilized by periodic working environment instead of working continually, the process of storing information gained speed, and an increase in the labor performance has been recorded.

With the latest technological developments in the 21st century, new working spaces integrated with technology started to be constructed. Homes, hotels, vehicles like cars and planes can be given as an example of the palce turned into working spaces due to technology. It was seen that bureau and management concepts can be transformed into labor capacity anywhere. While the prestige and image of instutions which are using the speed technology offers, they also gained a sense of trust and importance. Comfortable spaces are achieved where the labor capacity increased. Traditional spaces like open-closed or combined bureau inventions have become disfavourable and bureau-office concepts that have undergone a formal and functional change has been replaced instead. Functional or formal deconstruction and reconstruction in bureau spaces have transformed common, calm and balanced bureau types into adventurous, imaginative and enthusing working spaces. In terms of functionally, the bureau spaces have transformed into units where loss of labor force decreased, and fast communication and a productive working environment is realized.

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SHOPPING CENTERS-TRANSFORMATION THROUGHOUT THE HISTORY: CASE OF TRABZON

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ABSTRACT

Architectural spaces, which are produced to meet the needs of human beings, are formed according to conditions of their ages (era). Throughout history, economic, social, political, cultural, technological developments have played active roles for the formation of architectural spaces. Changes can be seen in the formation of trading spaces. Trading and trading spaces have been important since the early ages. Since the past century trading/shopping spaces take place in the cities with different interpretations.

Trading/shopping activity was in the outside then moved in the closed spaces. From big squares and streets moved to passages and stores; then converted to the great closed areas in 20th century. This transformation has taken away the trading/shopping spaces from the urban fabric to new locations.

The reason for this fundamental change is capitalist mentality and globalization. Therefore shopping habits change. Now shopping activity is more than meet the needs of people. As a result, concept of the shopping area intends to increase consumption. Shopping buildings ignore the urban fabric, surroundings and traditions; they are introverted and isolated from the nature.

Rapidly growing number of shopping centers, besides Ankara, İstanbul and Izmir, have been seen in medium-sized cities in Turkey last decade. Trabzon is no exception. Trabzon is an important centre in terms of location and being as one of important trade centers historically. The historic "silk road" starts from China, one of the branches of historic Silk Road ends at this ancient town Trabzon which is considered as a bridge between east and west. Trabzon has become an important trade center throughout the history. This study, therefore, has examined shopping spaces over different time periods in Trabzon. Certain shopping places from historic the Bedesten, the Bakircilar and the Semerciler (specialty stores and street) to contemporary Forum shopping center have been examined. . In short, the processes analyzed through spatial and semantic changes. As a result, it has been fount that there is a gap between contemporary and tradition approach to spatial context.

Keywords: Trabzon, Shopping center, Consumption, Public space, Change

INTRODUCTION

Shopping activity has been an important necessity since the existence of humankind and it has evolved-changed-developed. People's physical needs are met in the shopping activity at the beginning then the meaning of the activity changed. Structure of the activity is so complicated and complex which cannot be explained with simple concepts. The fundamental factors of these changes can be found at changes of social structure, political structure, economic system, production and technological developments.

The evaluation of the shopping activity has caused the evaluation of the shopping spaces as well. With other words the meaning of the shopping space has changed. Even the name changed at 20th century: shopping mall, shopping center, or shopping centre.

The shopping mall or shopping center is a global phenomenon that has its roots in ancient outdoor bazaars or agora where people would go to buy goods from local artisans, farmers and craftsmen. The shopping centers or malls that we know today were birthed in the beginning of the 20th century and have since then grew to cover the major cities of the world in a few different forms. Not only has the shopping mall become a place to find and purchase goods, it is also known as a cultural hot spot where people of all ages can come to interact. However, there has been some criticism to shopping malls, specifically strip malls.

In most of the world the term *shopping centre* is used, especially in Europe and Australasia; however *shopping mall* is also used, predominantly in North America. *Shopping precinct* and *shopping arcade* are also used. In North America, the term *shopping mall* is usually applied to enclosed retail structures (and may be abbreviated to simply *mall*) while *shopping centre* usually refers to open-air retail complexes (Pacione, 2001).

Isfahan's Grand Bazaar, which is largely covered, dates from the 10th century A.D. The 10 kilometer long covered Tehran's Grand Bazaar also has a long history. The Grand Bazaar of Istanbul was built in the 15th century and is still one of the largest covered markets in the world, with more than 58 streets and 4000 shops.

Gostiny Dvor in Saint Petersburg, which opened in 1785, may be regarded as one of the first purposely-built shopping malls, as it consisted of more than 100 shops covering an area of over $53,000 \text{ m}^2$ (570,000 sq ft).

The Oxford Covered Market in Oxford, England opened in 1774 and still runs today. The Burlington Arcade in London was opened in 1819. The Arcade in Providence, Rhode Island introduced the concept to the United States in 1828. The Galleria Vittorio Emanuele II in Milan, Italy followed in the 1860s and is closer to large modern malls in spaciousness. Other large cities created arcades and shopping centers in the late 19th century and early 20th century, including the Cleveland Arcade and Moscow's GUM in 1890. Early shopping centers designed for the automobile include Market Square, Lake Forest, Illinois (1916) and Country Club Plaza, Kansas City, Missouri (1924).

An early indoor mall in the United States was the Lake View Store at Morgan Park, Duluth, Minnesota, which was built in 1915 and held its grand opening on July 20, 1916. The architect was Dean and Dean from Chicago and the building contractor was George H. Lounsberry from Duluth. The building is two-stories with a full basement and shops were originally located on all three levels. All of the stores were located within the interior of the mall with some shops being accessible from both inside and out.

In the mid-20th century, with the rise of the suburb and automobile culture in the United States, a new style of shopping centre was created away from downtown. These changes about the concept of the shopping centers in the world have affected Turkey as well. Turkey began implementation of liberal economic and political activities which has accelerated changes on daily life. Changes started at big cities at first then it passed to other small towns gradually.

This paper deals with the shopping spaces of Trabzon city, as one of region's major trade centers, changes of shopping spaces over the time, and effects of shopping spaces over the city. Since shopping is commercial activity, commercial history of Trabzon City is given. Then the concept of shopping and spatial changes are addressed and analyzed these changes in Trabzon city. Important places and events of Trabzon in commercial life are mentioned and evaluated.



TRADE HISTORY OF TRABZON / COMMERCIAL LIFE

Figure 1. Geographical location of Trabzon City in Republic of Turkey

Trabzon is a coastal city in Turkey's Black Sea region (Figure 1). The city has played active role in the geography in each period of history. Establishment of the city dates back until 2.000 B.C. (URL1, 2009), and is known to host many civilizations.

Generally it has been the region's leading trade center; even it lost the importance from time to time. In particular, the Roman, Byzantine and Ottoman periods, the city undertook important tasks, after 10th century the commercial activity has increased in real terms (Anonymous, 2000).

Location of the city provides the land and sea transportation. There are two main factor for leading commercial activities: Port of Trabzon and historic Trabzon-Erzurum-Tebriz road (Aygün, 2005). After completion of commercial infrastructure, the city became a bridge between Europe and Asia.

Besides such small ports as Kanida, Tuzluçeşme, Taşdirek, Mumhaneönü, Kemerkaya, and moloz, there was Trabzon Port was available. Trabzon port first constructed by Pontus araound Moloz District. The post has been moved to current location in Cömlekci district between 117-119 B.C. The port was re-costructed during Otoman Period. The capacity of the port has been increased during Republican Era. Current shape was given in 1990 (URL2, 2009). Today, Trabzon Port is is known as one of the busiest ports in the region (Figure 2).

Trabzon-Tebriz (Iran) Road is one of the oldest one, and its route almost never changed over the ages. The road always has had commercial and military importance and this is stil valid. This road from Trabzon to Iran (and Central Asia) has been used since Romans (Aygün, 2005). All this transportation network, with land and sea routes, serves a broad geography from Central Asia to Balkans, Caucasus, especially to the Crimea.



Figure 2. Old and new view of the Trabzon Port (Bölükbaşı, 2006)

As being commercial and transportation center (or being hub) has helped formation and development of the city. Some major entrance gates of Trabzon castle are from Black Sea side (entrance is from directly from the Sea). Gates of "Moloz", "Pazarkapi", "Mumhane" which are located at the lower part of ancient castle (Aşağıhisar) are designed according to the sea transportation paths (Tulug and Ustun, 2007). On the other hand, Çarşı Mahalle (Market Quarter) consists of many commercial stores called "bedesten" and "han"s. These buildings are on the end of Silk Road which leads to one of the busiest harbor and associated with the ancient city: Trabzon. This quarter is an area with intense commercial activity serves to the city currently. Moreover, with the opening of the Sarp border gate of Georgia (former USS Republic) new market place opened at the same quarter named as "Russian Market". This new marketplace brought a new dynamics to the quarter (Anonymous, 2000).

Today, the trade agreements with surrounding countries and foreign investors interested in the city and city's popularity increased in the commercial sense. Commercial activities are concentrated in certain quarters of the city. The city has several historical/traditional shopping places as well as contemporary ones which increased rapidly past a couple of decades.

CHANGES OF SHOPPING CONCEPT DEPENDING ON TIME AND SPACE

Shopping activity exists with human beings' existence. It started with the exchange of goods and commodities, and then changed to different levels. It would be wrong to base this phenomenon to science of economy. Developing technology and social evaluations are also important for changes besides economy (Güzel, Sönmez, 2002). Therefore, it would be also incomplete interpretation to explain shopping activity as a simple human activity. In shopping activity, besides meeting basic human needs such as clothing, food etc. there are other needs such socializing, entertainment etc. The way of consumption has also changed this lead to change on physical spaces of shops, markets etc.

"Agora"s were first planned shopping places of Hellenistic period in 5th century B.C. They were open market places. They were important places that people get together. Later the "forum" has emerged alongside the agora in ancient Roman period. Asopen spaces Forums were focal points of the city. They were rectangular shaped and surrounded by public buildings. Shopping was in open and closed marketplaces in medieval Europe. With the evaluation of shopping activity, sale and storage were in the same place. With the formation of shops new pedestrian circulation existed. A new definition "shopping space" appeared. Urban population increased in 17th century. The number of fairs and exhibitions increased. New big scale closed marketplaces with big squares inside constructed. Thus indoor pedestrian area was created. This kind of traditional commercial buildings reflected the characteristics of the city and the society (Aydemir, 2007, Ertaş, 2006, Zengel, 2002).

When we look to at the traditional Turkish-Anatolian commercial space formation/organization, "arasta", "han" and "narrow streets" were the characteristics. Bedesten (marketplace) is the major structure of the organization and is the focal point. Cloth and fabric were sold at the beginning in Bedestens. Later, valuable goods were stored there. With the exception of some, there was one bedesten in each city. Han and Kervansaray (caravanserai) had similar functions. "Kervansayar" were outside and "Han"s were inside the towns. Hans initially had accomadation in them. In course of time, hans primarily functioned as trade and storage units. "Arasta"s were kind of strip shops. Common feature of above mentioned terms are they emerged from traditional architectural features and they reflect the structure of society (Erman, 2004; Usta, 1994; Tuluk and Ustun, 2007).

Changes after the industrial revolution, expansion of cities with rapid population increase, new structure of production and consumption has had affected the shopping places. Unlike traditional shopping space multi-storey stores, department stores and passages emerged. These were the signals of break off from the traditional city structure. "Department Store" in Europe was first built in 1852; where in every kind of goods were sold. In addition to food and basic needs, there were clothing, household goods and furniture, etc. These stores were the pioneers of contemporary "shopping centers" (Aydemir, 2007; Süer, 2002; and Zengel, 2002, Erman, 2004).

Changes in shopping places started with industrial evolution, had gained different meaning after World War II. Social structure which is based on production, turned into social structure which is based on consumption, leisure time and entertainment (especially in industrialized countries). Especially after 1970s, postmodernism had played a key role from transforming modern society into the consumer oriented culture. This was starting of "consumer society" era. Everything was based on consumption (Yirtici, 2005). Finally, now shopping phenomenon came off from traditional format and has gained a new format: the consumption centers. New life style based on consumption.

This semantic change in shopping/consuming phenomenon caused spatial changes as well. New meaning and functions have installed to spaces/places. While designing spaces, traditional social, cultural, local and geographical sensitivity have disappeared. New kind of shopping spaces which emerged in the U.S. can be seen in western countries then rest of the world. Shopping is more than meeting the basic needs. It became the determinator social status, psychological satisfaction tool and leisure-time event (Birol, 2005). New functions are installed into the shopping places in order to meet emerging events.

Today, shopping places are classified as supermarkets and hypermarkets. Supermarkets started to show up at the first part of 20th century, while Hypermarkets started to show up at the second part of 20th century. Basically they have similar functions, but hypermarkets are much wider and complicated. Shopping centers consists of independent shops under one roof and structure. Besides products are displayed sold, there are many opportunities to spend more time inside the center. Shopping centers make consumption as lifestyle. They also changed traditional formation of the cities.

Recent developments in the world have shown effects in Turkey. In the country there used to be traditional commercial habits. After 1980s new capitalist economic rules put into action. This stirred up foreign (western) investor to come to Turkey for investments. With total foreign investment, new shopping centers and markets while ignoring traditional habits are opened. Especially after 1990s, the increased number of such places is opened spread across the country. Local characteristics were ignored and global characteristics were important without digestion period.

CHANGES OF SHOPPING LOCATIONS DEPENDING ON TIME

Trabzon hosted many cultures and civilizations. Trabzon used to be capital to the Pontus State, Ottoman domination etc. It is an important harbor. The city still has traces of this rich history.

Trabzon city has had many advantages and disadvantages as of today. With its airland-sea transportation possibilities, it has been an important city. Unfortunately, geographical difficulties, significant distance to major cities, industry and agriculture are weak points of Trabzon. But in terms of commercial activity, local characteristics are preserved unlike rest of Turkey.

Semantic and structural evaluations historic and contemporary commercial spaces in Trabzon are presented in this study. Changes are evaluated under title of "streets", "Markets (Bazaar (Pazar)", "Passage (Pasaj)-Market-Office Block (İş Hanı)", "Market-Shopping Centers".

The Streets

Trabzon city center (named as "meydan") is the main shopping square in particular where many people of different age meet their needs. One can trace of history in this square where used to have same function in the past. Today this main square is called as "meydan" (official name is "Atatürkalani"), it used to be named as "Kafir meydanı" in 16th century. This square is the beginning of Trabzon-Erzurum road and final point of people and goods coming from Iran (Aygün, 2001). Today, in addition to being the center of the city allows to shopping, cultural activity. There are several historic buildings around the square; "Suluhan" was one of those 19th century Ottoman period buildings. It was demolished almost 2 decades ago, a new Office Block constructed instead of original building (Figure 3). In the same square, "Anadolu Han" has had major changes, some parts are demolished and a high rise Office block is constructed instead (Figure 4).



Figure 3 Old and new version of Suluhan (Bölükbaşı, 2006)



Figure 4. Anadolu Han (Engin, 2009)

There are major streets leading to the main square "Meydan". These streets are Kahramanmaraş Street, Kunduracılar Street and Uzunsokak Street. Only Kahramanmaraş Street is open through vehicular traffic, the other two streets are closed to vehicular traffic since 2003 and 2008. Over these three arteries there are historic buildings, Office blocks, shops, passages, markets. Functions of many builds are commercial oriented (Figure 5, 6).



Uzunsokak

Kahramanmaraş Street

Kunduracılar



Figure 5. Commercial Centers and Streets of Trabzon



Uzunsokak



Kunduracılar

livenarch 2009



Meydan



Çarşı Neighbourhood

Figure 6. Trabzon city, the old photographs of commercial space and streets (URL3, Bölükbaşı, 2006).

Other important streets are located in "Çarşı" quarter in Trabzon. Name was same during Ottoman period. It stretches from the Black Sea shore (near Aşağihisar-lower castle) to the South. It is sloped land (Aygün, 2001). Çarşı Quarter had important trade spaces in 15th century. This factor is was effective for improvements. Being located next to historic Silk Road and harbor, there were many "bedesten"s, "han"s in Çarşı Quarter. Therefore those buildings should give us some clues fort he past. Many of those historic buildings either demolished or changed in shape and function. Existing historic building are Taşhan, Vakıfhan, Alacahan, Sabırhan and Yalıhan. Additionally, we have to mention "Bedesten" which is important one (Figure 6). "Han"s were used for accommodation, trade or shopping in the beginning. But they are used as storage, manufacturing or shops today. On the other side, "Bedesten" was an important building and it was place for exchange of goods, storage for valuable items coming from near east in the past. Bedesten consists of small shops of gifts and local hand crafts. There are some old streets which preserve the traditional handicrafts such as coppersmiths, packsaddlers, and tinker.



Yalıhan

Alacahan



Bedesten

Vakıfhan



Taşhan

Sabırhan



There used to be merchants from different nation who are selling their goods. The Çarşı quarter was busy with trade, storage in the past. Today, it is closed to through vehicular traffic because of narrow and long streets shapes.

Areas in exchange for space in the beginning day of the conditions necessary to the show well over time in some developments and changes because of the history of the shopping places function and form as to have changed and the new location of the day brought conditions in accordance with this history in took place.

Open Neighborhood Markets

Open neighborhood markets still exist in the city. In certain quarters, once a week, streets are closed to vehicular traffic and vendors, and traders set up their counters by sidewalks. Goods and commodities in the open market are fresh or dried food, clothes and basic household items. At the end of the day vendors leave and streets sweepers clean the streets. There is a permanent marketplace in "Moloz" Quarter in Trabzon: "Kadınlar Pazarı/Women's Market". This one of the oldest one, it was renovated in 1997.

After fall of USSR, border with Commonwealth of Independent States (CIS) countries opened after several decades of isolation. Sarp Border gate with Georgia was opened. Opening of state border brought mass amount of people together and trade volume increased drastically. New phenomenon came to existence in Cities on the Back Sea cost: new "open Russian Marketplace" or "Eurasia marketplace". New terms entered to daily life: "shuttle trade". What doesn't mean: Customs officers let people bring their goods and commodities with their suitcase loads, duty free. They trade in neighboring country and they purchase items and goods that they need. Again at the custom, citizens don't pay any duty for the items full of a couple of suitcase. The Duty Free shuttle trade re-activated the trade between countries.



Kadınlar Pazarı

Rus Pazarı

Figure 8. Trabzon city shopping places; Open Markets

Passage, Market Place and Office Blocks

At early ages, these types of buildings were located on Kunduracılar, Uzunsokak and Kahramanmaraş Streets. Then, they were constructed at different part of the city at 1970s. Styles of the building were modern look rather than traditional.



Kuyumcular Çarşısı

İpekyol



Canbakkal İs Merkezi

Galeria

Kristal Pasajı

Figure 9. Trabzon city shopping places; Passage, Market and Office Blocks

Passages are located generally between busy streets. They are stand alone buildings covered with glass roof, and two rows of shops. Ground floor corridor is open to the streets directly (Anonymous, 1997). They have basic plan types. If a passage is more than one floor, shops are on the offices, ateliers are on upper floors. Most known passages in Trabzon are: Gençlik Pasajı, Kuyumcular Çarşısı, Saray Çarşısı, Canbakkal İşhanı and Yıldırımlar İşhanı. Every kind of goods are sold in these passages.

Carşı (Market Place) and İş Hanı (Office Blocks) are more complicated compare to passages and they combine both shops and offices. Well known market place and office blocks are İpek yolu, Galeria, Çinili çarşı, Murtezaoğlu İş hanı, Doktorlar İş hanı and Kardesler Is han. Common characteristics of all of these buildings are they have no ties to traditional pattern. Major passages, market places and Office blocks are shown in Figure 9.

Shopping Center and Market

"Shopping Centers" and "Markets" became widespread in the world in 1980s, and they started in 2000s in Trabzon. The effects of these new phenomenons are now shown.



Forum

Mirapark



Trabzon Cevahir Atapark Shopping Center and Municipal palace Figure 10. Trabzon city, shopping places, shopping centers (URL 4, 5)

Mirapark Shopping Center is the first example of its size, and open in 2005. It is located outside the city center, on the state highway. Closed area of Mirapark is approximately 15 000 m2. It is modern style building. It has entertainment facilities for every age group besides shopping.

Another shopping center opened in 2008: the Forum-Trabzon Shopping Center. Investor is a Dutch company and has Turkish partners. The company invests and operates several shopping centers (more than 15) all over Turkey. It is located Kalkınma Quarter by the state highway and regional university campus (Karadeniz Technical University). In a short time The Center became a focal point in the city and lifted the dependency to the central business district. The center affected negatively the trade volume of central business district.

Currently there are two shopping center that are under construction. They intended to finish in 2009. These are: Atapark Shopping Center/Municipal Building and Cevahir Shopping Center in Şana District (Figure 9). Both of them are big volume buildings.

Common characteristics of these buildings: all of them have central HVAC system, no automobile parking problem, besides shopping there are variety of entertainment activities for every age groups. With these characteristics consumers are detached from the city. They are also separated from the traditional city pattern with their big scale, unusual facades.

In recent years, the other is a shopping places are called supermarkets or hyper markets. The number of these formations increased also. They replaced the small neighborhood shops. Some of them are multinational corporations. Major ones are Migros, Kiler and Carrefour.



Migros

Kiler

Carrefour

Figure 11. Trabzon city shopping places; Market

RESULTS

Shopping activity and places related to this activity, production and consumption styles have evolved and changed throughout the history. Technological developments helped the evolution process to be faster. Shopping activity started with simple exchange of goods, but had many radical changes. Local values replaced by monotone international ones. The major reason fort his is changes on consuming habits.

After the industrial revolution, especially in 20th century, local social and cultural values disappeared. New way of life, new consumption culture existed. These similarities of social values brought up spatial similarities Trabzon is no exception.

There two major reasons that make Trabzon important commercially: international harbor and Trabzon-Tebriz (Iran) Road (historic Silk Road). These two features were dominant factors for determining places of trading posts and shopping places. It is possible to observe the changes of shopping places and their architectural evaluations throughout the history in Trabzon. Shopping places in Trabzon, started with open market places and continued with Bedesten, shopping streets, "Han"s and shops. After Otoman period, shopping activity continued in passages, market places, office blocks. There has been certain level of preservation of traditional architectural pattern until recently. New concept of shopping centers is imported, and these replaced the traditional ones. As rest of Turkey, similar critics are done for these new imported centers and habits: There is no tie to local architectural pattern, isolated from the city, newly created-introverted-artificial world, isolates humans from the real world.

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INVESTIGATION OF CHANGE AND TRANSFORMATION PERIOD OF BURSA KHANS REGION DUE TO THE PHYSICAL AND SOCIO-ECONOMIC PROPERTIES

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ABSTRACT

The change and transformation period of Bursa Khans Region is examined due to the physical and socio-economic properties of the region in this paper. Bursa was one of the first cities of globalization activities applied because of its very important trade roads and silk production. Also in the Republican period Bursa maintained its importance due to the trade and being on the important transition conjunctions and being close to Istanbul. These are the main reasons why Bursa showed the effects of globalization process due to the spatial, social and cultural effects. With the present study the change and transformation in the 19th and in the Republican period related with modernization period is studied in the region.

Keywords: Bursa Khans Region, Change, Transformation, Globalization.

INTRODUCTION

The study of "Investigation of Change and Transformation Period of Bursa Khans Region Due to the Physical and Socio-Economic Properties" shows the change and the transformation period of Bursa Khans Region. The historical city center consists of different commercial buildings such as bedesten, bazaars, khans, arasta bridge, open markets-emporiums and stores occured between 14th-16th centuries. Besides these structures there are monumental buildings such as mosques, public baths and madrasahs in the region. With the present study the change and transformation in the 19th and in the Republican period related with modernization period is studied in the region. New admistrational and cultural buildings and new roads were constructed in the region.

REFLECTION OF THE CHANGE AND THE TRANFORMATION OF KHANS REGION IN THE 19TH CENTURY

The city of Bursa became the first Ottoman capital in 1326 by Sultan Orhan. With the conquest of Istanbul in 1453 the centre of government was moved to Istanbul.

Consequently, scholars and senior soldiers close to the Sultan departed from Bursa as well. Developing until the mid 16th century the city went through a relatively quiet period from the 17th century to the mid 19th century. For a long time, Bursa was governed as a sanjak bounded to Anatolian Province of which centre was Kütahya after the governmental activities started to be carried out in İstanbul(Cuinet, V., 1894).

Until the mid 16th century, the city of Bursa was an international trade centre where silky, spicy and soft goods were sold through the western agents(Tekeli, İ.,1992). Production of pure silk out of silkworm and production by weaving silk material and related trading activities, which all started in the 14th century and continued until the midst of the 16th century, have gone through a change in the 19th century as Europe become mechanized in weaving. The city of Bursa has not become a world trade center as it was in the 15th century, but has become a regional center of environmental economy which operates its agricultural production to raw material level according to the demands of the foreign markets and exports it to world market (Akkılıç, Y., 1999:3). After this time in 17th century Celali revolts affected Bursa negatively.

After the effects of the Industrial Reform, which had started in England in the 18th century and spread to other countries in a course of time and also felt in the Ottoman Empire; social, political, economic and cultural changes occurred with the reforms starting with the 1839 Edict of Tanzimat that aimed at modernizing the society and the government and centralizing the political power (Enlil, Z.M.,1999). New places of change and transformation have started to be formed. Due to the production and consumption relationships urban culture, urban life style and urbanization got into a reshaping process and the traces of this change can clearly be observed in Bursa within the modernization period in Bursa Khans Region.

During the Industrialization, in order to adjust to West, Westernizing movements started in Ottoman Empire (Toprak, Z.,1995). Especially, during the period of Sultan Abdülaziz in 1861, by assigning Ahmet Vefik Pasha, who was charged as the ambassador of Paris and had the chance of observing the great changes made by Baron Haussmann in the city, as the governor of Bursa, the establishment of "a new and modern Ottoman city" was provided. Thus, almost all the Tanzimat period buildings built in Bursa which was a totally collapsed city after the 1855 earthquake mark the same period of governorship of Ahmet Vefik Pasha (Saint-Laurent,B., 1999).

The city of Bursa displays a spatial structure of a religious-economic center with residential areas, streets and suburbs located around it as well as a formation of an area where with culture and administration buildings, different trade buildings like banks, blocks of offices, bureaus, silk fabrics locate together around a center formed by khans, a bazaar where antiques and valuables are sold, traditional bazaars. Therefore, new wide roads, combining modern public locations and locations like city hall, government hall, theatre, schools, post office, hospital, Osmanlı Bank, shops, warehouses, blocks of offices, silk fabrics, hotels, police office and clock tower, are built (Fig. 1).



Figure 1. The historical evolution of monumental buildings in the Khans Region at the second half of the 19th century(Bağbancı, K.Ö., 2007:163)

In the center of the city Bursa, in order to store and dry cocoon, as trade and industry buildings Nuri Pasha Cocoon Warehouse, Şark Dühan (tobacco) Warehouse and on the northeast of Sarrafiye Madrasah Resulzade Dye-house, are built on Hamidiye (Cumhuriyet) Street, and also as a reflection of new economic relationships on physical structure, (Kaplanoğlu,R.,1996:160, Dostoğlu,N.,2001:104,196).Osmanlı Bank on the southeast of Orhan Mosque, which is located in the direct domain, is built.(Tekeli, İ.,1999:20) Single storey buildings on Uzun Bazaar, at the end of 19th century and towards the beginning of the 20th century, have been converted to single or group shops of stone buildings which get sun light from one direction and are not higher than five-six meters (Fig. 2)(Bağbancı, K.Ö., 2007:84).



Figure 2. Khans Region and Ulucami in1890's, Photo:Sebah&Joaillier, (Dostoğlu, N., 2001:125)

Trade buildings undergoing such a change has also occurred in administration buildings. The inner fort located in the citadel representing the old administration center and the Government Hall representing the new administration system is nowadays built in the area where Atatürk Statue is and the City Hall, symbol of local administration, which even today is used for the same purpose, was built on the east of Orhan Mosque. The City Hall, the symbol of local administration, is located near the main road between the Government Hall, the symbol of provincial management, and Ulucami (The Great Mosque), the symbol of the former grandeur of the capital. The Post Office was restructured near Hacılar and Kara Seyh Mosques (Saint-Laurent, B., 1999) and on the west of Hamidiye Street and on the northeast corner of the street a police station and fountain was built (Dostoğlu, N,T., 2004).

As a result, the influence of the West culture within the new economic relationships brought forth cultural structures like theaters and entertainment places with it (Tekeli, *i*.,1987).

After Istanbul, the first settled theatre in Turkey was established by Governor Ahmet Vefik Pasha in 1879 between the block of offices aligned with Ziraat Bank across the Statue of Atatürk (Özkula,B., 2002:10).

It is not possible to mention a holistic planning strategy in the 19th century. However, within the vision of the governors who have the authorization of administration on behalf of the government, partial and quite intuitive planning efforts, aiming to find an answer to the changing problems of the day, were observed (Kırayoğlu, K., 2004).

Commerce, which spread to a quite large area in the second half of the 16th century, has become an area limited with Atatürk Street (Palace and Government) on the south, İnönü Street on the east, and Cumhuriyet Street (Hamidiye) on the north at the end of the 19th century and at beginning of the 20th century as a result of the urbanism projects which were started by Governor Ahmet Vefik Pasha (1903-1906) and continued by Ahmet Münir Pasha (1891-1897) and Mümtaz Reşit Pasha (1903-1906).(Fig.3)



Figure 3. The roads at the end of the 19th century and at the beginning of the 20th century (Bağbancı, K.Ö., 2007:181)

CHANGE AND THE TRANFORMATION OF KHANS REGION IN THE REPUBLICAN PERIOD

Bursa, during the Republican Period, has gone through a social, economic and physical process of change related to foreign influences. The political, cultural and social change experienced in getting organized during the Republican Period, has continued with the construction of trade buildings and administration and culture buildings. Bursa, as a result of the first Industrial Zone opening in Turkey in 1963 and planned investments continuing it, has gained an important part, specially in textile and automotive, within the modern industrial potential of Turkey. As a consequence of Industrialization, a change occurred in the city and the macroform of the city started to reshape. City planning started in corporation with the new established city administration.

With industrialization after 1965, the economic change had a reflection on the physical structure of the city center and as the khans located in the center of the city were used as the bureaus and sale places of the silk merchants, banks and insurance companies took their place around the traditional bazaar (Üstündağ, N., 1999).

Banks has taken the place of the bazaar where antiques and valuables of the city were sold and kept in the former years. In 1948, Yapı ve Kredi Bank, on the northeast of the City Hall (Arkitekt Dergisi, 1950), and Emlak Bank on Atatürk Street and in 1950 khans were built.

The change seen in trade buildings was also observed in culture and administration buildings. In 1925, the Province, Courthouse and Revenue (The Treasury) buildings which were the First International Architectural Period structures in the Cumhuriyet Square, were constructed (Bursa Ansiklopedisi., 2002). In public sense, Cumhuriyet Square, integrating with these buildings, was opened (Fig.4).



Figure 4. The historical evolution of commercial, adminstration and cultural buildings in the Khans Region at the Republican Period(Bağbancı, K.Ö., 2007:196) During the globalization process, socio-cultural changes were experienced in urban life and these had a reflection on urban areas. In 1932, on the north of Atatürk Street, Tayyare Culture Center was built by Turkish Aeronautical Association. In 1940, Community Center, where Ahmet Vefik Pasha Theatre is at present and in 1950 after the closure of the Community Centers, by outlying buildings to the old Community Center, Ahmet Vefik Pasha Theatre was built. Also, on Atatürk Street, besides places like hotels, shops and patisseries, to feed the social and cultural needs of the city, more modern trade buildings took their places (Bağbancı, K.Ö., 2007).

In planning, the period between 1923-1960 is a time of transition from traditional to industrial social structure, a time when the traditional structure did not yet change, but the pressure of urbanization was felt. In those years, the foreign city planners -1924 Lörcher Plan, 1941 Prost Plan, 1960 Piccinato Plan-, who were invited to Turkey, were asked to make the city plans of Bursa since it was close to the plans of İstanbul (Fig.5).



Figure 5. The model proposal of Khans Region after the fire by Piccinato et all. (BKTVKK)

The plans done by Prost and Piccinato's plans became insufficient after 1960's and between 1976-1984 high buildings constructed in the region. These construction events continued until the acceptance of the region as a urban site in 1978. In 1988 Centre (Reyhan, Kayhan and Khans Region) Conservation Plan by Middle East Technical University(Fig.6). Uptill now local governers apply new environmental and conservation projects for the rehabilitation of the region (Fig.7).



Figure 6. Rehabilitation Project of Centre (Reyhan, Kayhan and Khans Region) by Middle East Technical University (Osmangazi Belediyesi)



Figure 7. Bursa Historical and Cultural Road Project(Osmangazi Belediyesi,2006)

CONCLUSIONS

At the end of the 19th century and the beginning of the 20th century, region had become a central with the limited borders by the planning projects. The changing of communication system had strengthened the region in the state town, new wide roads for a suitable traffic were made.but had caused destroying of many historical monuments. Related to the consumption habits changed with the modernization process in 19th century, new trade centers were built and connected to the change of the socio-cultural life; new administrative and cultural buildings were constructed.

Bursa, was one of the first cities of globalization activities applied since the establishment of the Ottoman Empire. Bursa maintained its importance even during the Republican Period and became one of the most important cities of the country. In Republic period, Hans region has protected the speciality of being commercial adminstrational and cultural centre. Changing in the political organizations has shown its effects in the city adminstrations. With the construction of city adminstration to guide this potential that developed in cities have started the public improvements and planning works.

After the 1960s, the consumption locations were removed from the city center because of their functions and new attraction centers were formed on the main areas of the city. As a result; the major reasons for the changes occurring in Bursa is the globalization process and the changes of consumption society concept in socio-cultural life and urban areas. The location of the socio-cultural places changed and a slow removal from the city center started and new structures began to be formed in the different corners of the city.

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Bursa Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu arşivi. Bursa Osmangazi Belediyesi arşivi.

THE CHANGES IN FUNCTIONS AND MEANINGS OF URBAN OPEN AREAS

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ABSTRACT

The rapid growth in urban population and industrialization are reflected as intense work pressure and negative environmental effects in the life of citizens. As a consequence, the citizens have become alienated from their own selves and have turned into individuals who spend their lives in a monotonous way. For this reason, open areas, one of the important elements of aesthetic and architectural form of the city, have also the crucial function of contributing in a positive way to the social and communal interaction of the citizens, betterment of their mental and physical health as well as improving aesthetic and recreational aspect of the city.

As urban open areas have active role on people's knowing each other, having relationships and moving away from the fatigue of daily life, they have greater importance in daily lives of today's people than they had in the past. In this context, the functions and meanings of urban open areas have changed as a result of the change in social structure. The aim of this study is to reveal the change of urban open areas from the past to present.

Keywords: Urban open areas, The change of urban open areas, The functions of urban open areas

INTRODUCTION

The importance of cities has increased significantly over the centuries, and current dramatic growth of urban populations is seen as critical to the future of Earth by some. The development from village and rural life to urban civilization has had both social and environmental impacts; the growth of urban populations and associated industrialization has resulted in a range of detrimental and often dehumanizing outcomes [Woolley, 2003]. Therefore, Urban open space are highly valued by urban and landscape designers because of their contribution to the quality of life in cities. "Access to natural open spaces has main value in modern society" Moreover, open spaces are replete with personal and social meanings. They provide a context for social interaction, they serve as tangible reminders of childhood and memories of community life, and they offer "gateways" or opportunities for people to escape for a while from the stresses of urban life [Burgess, Carolyn, Limb, 1988].

Urban open spaces are one of the most important elements that constitute urban landscape, and they are differentiated and renewed in accordance with their formation throughout history, the values that they include and the changing needs of society. The effects of globalization are one of the most crucial effects in observing these spatial changes that affect both physical and psychological life quality of individuals. Spatial changes also affect the missions and functions of cities because the physical environments that are designed have influence on the phantom of the city. The motivating factors that affect the change of urban landscape are defined by Roger et al. with the following 3 factors [Thompson, 2002]:

- The technical revolution, based on information technology and global to local networks connecting people;
- The ecological threat, with its implications for the importance of sustainable development;
- The social transformation, with life patterns reflecting increasing life expectancy and new lifestyle choices.

HISTORY OF URBAN OPEN SPACE

The history of open urban spaces begins with the concept of "garden". We have learned about early gardens in Mesopotamia, the "hanging gardens" in Babylon being created two thousand years or even more before Christ [Groening, Bulmahn, 1989]. We have come across formal-style gardens in Egypt, Assyria, Persia, and the Far East from 5000 to 3000 BC. These gardens are designed in a style that artificial elements and artistic structures have been used at a maximum rate, that geometric and uniform lines have been dominant and that in appearance there have been dominance of regularity, that in plating the individualization and the usage of exotic species are common and that in designing and application, the effect and control of individual are at maximum rate. [Özgüner, 2003].

In Renaissance Europe, in many places one can find example of what has been called "geometric style of garden design" [Groening, Bulmahn, 1989]. Since the Renaissance, 'cultural' landscapes were designed and built around wealthy and powerful villas, palaces and castles and little concern was given to the 'ordinary' landscapes (Preece, 1991). From the 16th to the 19th century, garden architecture evolved in landscape architecture and landscaping (Enge and Schröer, 1990; Jellicoe, 1975) and in general a rational, geometrical order in urban planning and land organization emerged. It was only at the end of the 18th and beginning of the 19th century that the transformations induced by the Industrial revolution were considered as devastating and threatening for the environment and the landscape. It was also during the Romantic period that naturalist scientists offered new revolutionary views upon nature and landscape and their evolution. Then the first legislation on nature and landscape conservation emerged. Besides the protection of sites and natural "monuments", the visual and functional aspects for visitors were always considered [Antrop, 2005].

The disappearance of natural spaces in cities due to Industrial Revolution and over urbanization in 19th century and decreasing importance of nature in daily life has led to the start of the nature protection movements and it has been supported that in cities more areas would be allocated for natural spaces. In 20th century, the expansion of urbanization towards rural areas and industrialization of rural areas due to modern agriculture have increased the movements that try to move nature to the cities again [Özgüner, 2003]. Thus, the concept of "urban open space" has emerged as an significant element of the cities. Intensive urbanization and the destruction of nature in rural areas have created the aim of bringing nature into the cities with the help of urban open spaces. Thus, it is targeted that the citizens will be in a positive relationship with the nature again and the nature will exist in daily life.

Urban Open Spaces have its current meaning as a starting point in England. Frederic Law Olmsted, who was inspired by the movement of Public-open Space in England, became the professional founder of landscape architecture and he has designed Central and Prospect Parks in New York in the middle of 19th century. Olmsted went on to plan major park system for Boston, Chicago, and several other cities as large green areas that would become "the lungs of the city" [Francis, Cashdan, Paxson, 1984].



Figure 1. View of Prospect Park [URL1; URL2].



Figure 2. View of Central Park [URL3; URL4].
With the advance of the urban beautification movement in the early twentieth century, neighborhood parks also became apart of the landscape of town and city. Subsequently, public open space has become a central part of the public landscape of all communities. Urban renewal and the transformation of physical structures of cities in the 1950s and 1960s brought significant social and visual changes to many cities [Francis, Cashdan, Paxson, 1984]. The expansion of cities towards rural areas and open spaces that could not meet the recreational needs of the people that lived in mass housing that was built after World War II provided the chance of mentioning urban green areas. After this period, especially in 1970s, urban open areas came into prominence with their features of "green areas" (parks, open spaces, residential landscape, road planting), there were major changes in the design of urban open areas and the landscape framework of cities are formed.

THE ROLE OF URBAN OPEN SPACE

The Council of Europe identifies open space and its importance as follows (Council of Europe, 1986):

"Open space is an essential part of urban heritage, a strong element in the architecture and aesthetic form of a city, plays an important educational role which is ecologically significant, is important for social interaction and in fostering community development and is supportive of economic objectives and activities. In particular, it helps reduce the inherent tension and conflict in deprived parts of urban areas of Europe; it has an important role in providing for the recreational and leisure needs of a community and has an economic value in that of environmental enhancement" [Woolley, 2003].

According to Berleantm (1988), cities can be regarded as the opportunities concerning unique experiences of different social groups and traditions. We can explore opportunities for a cheerful and joyful dream and fantasy in the color, surprise and unexpected wealth of urban activities. We can prove our cosmic bonds with the Earth via the changing positions of the Sun and the Moon and their lights, the transitions of seasons and various geographic features of the urban area [Berleant, 1988]. These functions are only a part of the functions that are undertaken by open urban spaces such as areas, streets, backyards, parks, playgrounds and natural spaces.

Open urban spaces provide a variety of functions and certain tangible benefits that meet the needs of individuals. Open urban spaces are the scenes in which the life of society is displayed [Carr, Francis, Rivlin, Stone, 1992; Project for Public Space, 2000]. These areas are the parks in which celebrations are held, children learn dexterity, seasons are easily observed and the cultures are blended. They are the streets in which friends come across each other, social and economic interactions take place. They are the places in front of the public buildings where people interact with each other and with the community [Project for Public Space, 2000].

In general, such an importance role of open urban spaces is not given enough attention and the effects of these spaces on mental and physical health of society are ignored. Open urban spaces are identified as the areas that have the crucial role in forming the image of a city. The architectural and aesthetic form of the city is shaped by well-designed open-spaces. The roles of open urban spaces are ranked by Council of Europe as follows:

- Its educational role,
- Ecological significance,
- Importance for social interaction,
- Opportunities for community development through having management responsibilities and community pride, and
- Its recreational and leisure role [Crowe, 1994].

THE VALUE AND MEANINGS OF OPEN URBAN SPACES IN 21TH CENTURY

In the past, when open urban areas were first mentioned as the concept of garden, other than having the mission of serving recreational, symbolic and religious aims, they served as the places from where people got their food and as the areas in which a small part of the society show their wealth [Groening, Bulmahn, 1989]. The concept of garden in the past has turned into the concept of open urban areas today. The values and meanings of open urban areas have changed continually due to the change in social structure, the gaining of information and technology and the constant increase in over urbanization period. Open urban areas as the places that we are in every moment has great value for us in 21th century as they sometimes become landscapes that can only be watched, sometimes become parks in which we can share our lives and be remote from the daily stress of life, sometimes become the areas where we can hold celebrations and establish policies and sometimes become playgrounds in which our children can play.

The popular values and meanings of open urban areas:

Contact With Nature

For today's people, the interaction with nature is very important for two reasons. The first reason is the need for ecologic consciousness. Today, because we realize the threat of rapidly degrading natural ecosystems, conservation has become respectable. Therefore, citizens should be in interaction with natural environments in order not to become desensitized to the natural world. One can only give effort to save the things that s/he know and can touch and feel and can only realize those subjects. This realization forms a basis for the citizens to protect. Hence, open urban spaces are seen as the places where the connection with the nature is established and the feeling of protection is aroused.

Secondly, there is an increasing belief that supports the idea that the existence of good open urban spaces is needed for social and psychological health of modern societies [Mehta, 2007]. Open urban spaces constitute a feeling of contentment for individuals by helping the ones who work intensively and under stress to get rid of daily tiredness and the noisiness of the city, to be remote from the troubles that life environments include thanks to actively taking place in nature [Burgess, Carolyn, Limb, 1988]. Touching, seeing, hearing and smelling the elements that form natural

world can help individuals to escape from their thoughts, make them feel fresh and provide them with peace and silence [Kaplan, Kaplan 1989].

"The most important feeling for citizens when they are in open urban areas is to gain an experience of sense of contentment by the help of the changing seasons, feeling the sun, the existence of the wind or the rain, being able to walk, run or sit down and enjoy the view" [Burgess, Carolyn, Limb, 1988] As a result, "the feeling of being integrated with nature ", which cannot be experienced among the buildings, can be perceived in open spaces full of flowers.



Figure 3. Nature in urban open spaces [Lam, 2007].

Social And Cultural Values

Open urban spaces have two functions with regard to community life: open urban areas enable individuals to feel comfort outside of their own life areas, thus making them feel that they are connected to a bigger social system. These places provide individuals with sharing their lives with many other individuals as well as enabling them to be alone. They can even have some places that individuals can have the opportunity to be alone in crowded [Thompson, 2002]. As the second, open areas

has the function of being as an assembly area for individuals to interact with each other: for example, the mother who is isolated at home has the chance of meeting other people, and young people have the opportunity to escape their heavy responsibilities for a while [Burgess, Carolyn, Limb, 1988]. The studies show that open urban spaces that are made use of well are the places that offer the best socialization opportunities. In a crowded city, the spaces between buildings can be used for relaxation and social life. Open spaces are formed in order to provide breathing places among dense housing of the city and a kind of socialization [Chang. 2002]. Gehl (1987) asserts that in open spaces, an individual can have information about the world that surrounds him/her and by realizing how others work, how they behave, how they wear, s/he can have knowledge about the people. With the help this information, an individual can have more trustful relations with the world around him/her. The person who is met frequently by an individual becomes an "acquaintance" for that individual [Gehl, 1987]. Many researchers state that the relations with people, places and events provide people with familiarity with society and sense of belonging. The places which help to shape the attitudes of society, to maintain permanence from past to present and to improve the identity of the society gain importance for neighbors, and they obtain a social value and meaning. [Chang, 2002; Mehta, 2007; Project for Public Space, 2000].



Figure 4. Social use of urban open spaces [Lam, 2007].

Moreover, public open spaces can also support social life by presenting open and free forums in order for them to join artistic and other cultural activities (Project for Public Spaces, 2000). Arefi and Meyers (2003) points out that open spaces are the

reflectors of cultural values and applications. Open urban areas are shared with the foreigners, thus providing people who have different religious beliefs, cultural and political values with being together. All things considered, open urban spaces serve as an important function for society to identify itself [Arefi, Meyers, 2003].

Aesthetic Values

Aesthetic experiences deal with the subjective thoughts, feelings, and emotions expressed by individual during the course of an experience [Forster, 2002,].In this sense, aesthetic quality of an environment can affect the experience (contentment, sense of satisfaction etc.) in that environment [Nasar, 1988]. Therefore, the perceptions and visual information that a person perceive from his/her environment are extremely important with regard to aesthetic evaluations. The aesthetic evaluations in open urban areas are related to the beauty and deformity of the place [Woolley, 2003]. Rapid urban development has resulted in an appearance of cities full of many blocks of buildings. The cold and unpleasant effect of these buildings are exchanged with the natural elements that open spaces include (tree, water, form of field, grass etc.) Open urban spaces form a sense of mystery along with the landscape pattern that they constitute with the natural elements they include [Kaplan, Kaplan, 1989]. Consequently, the perceptual information that the watcher acquires from his/her environment is enriched by enriching his/her field of view. Well-designed open spaces not only provide people with a wide place, but they also enable them to perceive the place with its perspectives.

Today, the harms that are cause by mass media on aesthetic perception (Coarsening, Impoverishment, Destabilization and Alienation) [Nohl, 2001] can be bettered with the help of open urban spaces.

The Betterment of City Image

Today, cities can be identified as the solid phantom of city that involves high buildings. The landmarks and historical places which are the crucial elements of city identity are getting lost in these high buildings. Open urban spaces not only originate environmental symbols for individuals but they also enrich the spatial perception as they enable people to perceive the landmarks and historical places. They also accommodate people with historical experiences.

A good environmental symbol in accordance with the mental description of the city provides people with a sense of confidence. Hence, the individual can have a harmonic relation with outer world [Lynch, 1982].

Well-designed open spaces which have places that are defined as vivid, structured strongly and made use of very frequently both strengthen the image of the city and improve the individuals' mental images about that space. Thus, these spaces assure the users of that space. In summary, open spaces are the important components that make the city have an impressive appearance. The spaces functioning well inspire responsibility and sense of belonging, thus creating a sense of unity [Chang, 2002].

The Development of City Landscape and Liveability

Various open space types and interesting space transitions regarding the improvement of urban landscape enrich the visual taste and freshen the appearance of street in a crowded city. Active open urban spaces soften the empty and rigid places of the city and give the opportunity for interaction. The cities which are full of high buildings and do not have open spaces get darker and have shadows. Air and light do not only affect quality of the community life, but they also reflect the atmosphere and liveability of the city as a whole [Chang, 2002]. Open urban spaces are likely to provide the sustainability of urban landscape aesthetic and naturality.

Open urban spaces, as the elements that form urban landscape, equilibrate population space and generate a transition towards nature by decreasing solid effect of the structural areas [Yılmaz, Eraslan, 2009]. The trees which are the elements of the open urban spaces vertically contribute to the urban landscape with their seasonal color changes and add pattern via their leaves and they bring curiosity and perspective to the space by creating vista.

Therefore, the parks and urban green areas which take place in open urban spaces have great importance for the life quality of urbanized society. The studies have shown that the natural values (city parks, forests, green bands etc.) and the elements that constitute these values (water, plant etc.) contribute to the life quality of cities. The green spaces in city which provide such benefits as cleaning the air and water, stabilizing of wind and noise pitch and micro climate as well as providing psychological and sociological benefits, have great importance for the health of the citizens and liveability of the modern city [Chiesura 2004].

Most of the people in cities spend their time being deprived of sunlight, clean air and nature [Kellert, 2005]. In such an environment, the health and happiness of individuals depend on the level of the open urban spaces in meeting the needs. Open urban spaces in the city increase the liveability of the city by providing opportunities socially, economically, and ecologically to people in cities [Woolley 2003].

CONCLUSION

Open urban spaces have the mission of both forming the scene of the city and having many and various functions for the society. Open urban spaces integrate different spaces and combine people, unite them and develop the idea of being a society. In other words, they are the places which are important for both in enabling people from different cultures and socioeconomic classes to come together and meet each other and combining citizens with nature. Therefore, open urban spaces are of great importance in city planning. However, open spaces are regarded as simple sources for the accommodation problems derived from rapid urbanization, and their actual values are not considered. Yet, in order to increase the quality of life for the people living and working under stress in cities, open urban spaces are needed. Open urban areas are significant for daily lives of everyone including old people, children, working and unemployed people living in the city because these people make use of these places and give meaning to them in different times and for different purposes. Open urban spaces sometimes become the places where we come together with our friends, sometimes playgrounds in which children can run and play, and sometimes become a scene where we can look from our house or office. However, they certainly have a meaning and function for us. Whereas, these open urban spaces which gain more importance day by day up to now, are the places that are essential for us especially in our country. The present spaces are not usually designed well. Hence, the city planners and landscape architects should conduct studies that help explain the importance, meaning and value of open urban spaces.

If the cities have well-designed open spaces, they develop the sense of being a strong society in the citizens. Moreover, such places enrich social life, strengthen perception of the space and sense of belonging and provide social unity and vividness of the city. They help society to protect historical values with the help of their historical content that provide sustainability up to now.

The most important meaning of open urban spaces for society is that they contribute to ecological consciousness of society by helping to move natural environment, which is destroyed for the sake of industrialization and urbanization, to the city atmosphere. In order to take nature and natural places that are ignored because of Industrial Revolution to the city, models related to design approaches of open urban spaces should be produced by the planners and designers. Otherwise, urban spaces that are not designed well turn into the places which citizens do not use, thus causing economical loss and communication and social interaction break down as they cannot meet the needs of people.

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