

UNDERSTANDING THE CONCEPT OF LOCALITY IN ARCHITECTURE IN
THE 21ST CENTURY: MAPPING CONTEMPORARY ARCHITECTURE IN
TURKEY

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IN THE 21ST CENTURY: MAPPING CONTEMPORARY
ARCHITECTURE IN TURKEY**

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ABSTRACT

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The relationship between architectural production and its contextual references has always been a significant ground of research and discussion in architectural criticism. The concept of locality represents the contextual aspect of architectural design and significance of place in architectural production. Consideration of contextual determinants and understanding the concept of locality may show significant differences within temporal and spatial changes. In the 21st century, the significance and impact of locality in architectural production had been altered depending upon socio-cultural, ecological, and technological transformations as well as various dynamics of globalization.

This thesis aims to understand the altered concept of locality in the 21st century and the present transformations in consideration of place and contextual determinants in architecture. In this context, this study seeks to understand the related movements, debates and concepts that have a discourse on locality, and the present transformations that take place in the context of architecture and affect the understanding of locality. As a case study, the significance of locality in

contemporary architecture is evaluated through selected examples realized after 2000 in Turkey. As an outcome, the thesis aims to create a framework about the altered understanding of locality in architecture, and to illustrate the diversity of concepts related to the representation of locality in contemporary architecture.

Keywords: Locality, Place, Contemporary Architecture, Contemporary Architecture in Turkey, Transformations in Architecture



ÖZ

21. YÜZYILDA MİMARLIKTAKİ YERELLİK KAVRAMINI ANLAMAK: ÇAĞDAŞ TÜRKİYE MİMARLIĞINI KONUMLANDIRMAK

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Mimari üretim ile onun bağlamsal referansları arasındaki ilişki, mimarlık eleştirisinde her zaman önemli bir araştırma ve tartışma zemini olmuştur. Yerellik kavramı, mimari tasarımın bağlamsal yönünü ve mimari üretimde yerin önemini temsil etmektedir. Bağlamsal belirleyicilerin ele alınması ve yerellik kavramının anlaşılması, zamansal ve mekânsal değişimlere bağlı olarak önemli farklılıklar gösterebilir. 21. yüzyılda, yerelliğin mimari üretimdeki önemi ve etkisi sosyo-kültürel, ekolojik ve teknolojik dönüşümlerin yanı sıra küreselleşmenin çeşitli dinamiklerine bağlı olarak değişmiştir.

Bu tez, 21. yüzyılda yerellik kavramının değişen anlamını, ve mimarlıkta yer ve bağlamsal belirleyicilerin ele alınışındaki dönüşümleri anlamayı amaçlamaktadır. Bu bağlamda, bu çalışma yerellik üzerine söylemi bulunan ilgili akımları, tartışmaları ve kavramları, ve mimarlık bağlamında meydana gelen ve yerelliğin anlaşılmasını etkileyen mevcut dönüşümleri incelemektedir. Bir alan çalışması olarak, Türkiye'de 2000 yılı sonrasında inşa edilen seçili örnekler üzerinden çağdaş mimarlıkta yerelliğin önemi incelenmektedir. Bu tez bir sonuç olarak ise, mimarlıkta yerellik kavramının değişen anlamı hakkında bir çerçeve oluşturmayı, ve çağdaş

mimarlıkta yerelliğin temsiline ilişkin kavramların çeşitliliğini ortaya koymayı hedeflemektedir.

Anahtar Kelimeler: Yerellik, Yer, Çağdaş Mimarlık, Çağdaş Türkiye Mimarlığı, Mimarlıkta Dönüşümler





To My Family

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CHAPTER 1

INTRODUCTION

1.1 Problem Definition

Architecture, as a discipline of forming the built environment, is influenced by the changes in the fields that surround and feed it. It gains new meanings and transforms with its surrounding environment, its context. The relationship that architecture establishes with place is one of the major subjects that architectural theory and criticism deals with, since everything is bounded to spatial and temporal realities. Understanding of this relationship has potential to transform and to gain new interpretations due to the changes in the surrounding context of architecture.

Interpretation of the concepts of place and context, and the way they are considered in architecture have been altering due to social, cultural, ecological, economic, technological and even political transformations. The consideration of contextual determinants in architecture shows varieties over time depending on mentioned transformations, and these transformations bring a new altered definition and understanding of locality, a concept which describes the relationship with place, in architectural domain. This alteration in the understanding of locality causes to significant debates about the consideration of *what is local* in the time of rapid changes. These debates can be exemplified through cases such as buildings with the same typologies in different geographies that emerged with the technological transformations, the controversial meaning of locality in globalizing architectural practice and global cities, references to tradition and history as an understanding of locality, the blurring meaning of locality in multi-cultural societies, and the consideration of natural and local in architecture in the time of ecological crises.

In 21st century, it might be assumed that the significance of the concept of locality is in a disappearing process with the impacts of globalization, technological developments, changing structures of societies, homogenization of cultures with information and communication technologies. On the contrary, the concept of locality has been transforming as well as the external determinants of architecture that surrounds it. Architecture has been creating an altered understanding of locality in relation with its surrounding determinants in the context of 21st century. This altered understanding is open to various interpretations and it is not easy to comprehend this altered understanding because of the variety in the determinants of architecture and the rapid changes in 21st century.

This interpretation is even more valid in rapidly developing and growing countries such as Turkey. These countries have dynamic societies and economic structures, and in order to accelerate the integration with the global system, they are going through rapid transformation processes in terms of migration and changing structures of societies, socio-cultural interactions, technological developments, economic growth and environmental problems. Therefore, it becomes meaningful to investigate and interpret the alteration in the understanding of locality in such rapidly transforming contexts.

In order to read and interpret the altered concept of locality in architecture, it is essential to question, investigate and research the cumulation of knowledge coming from past, and the present transformative conditions related with the understanding of locality.

1.2 Conceptual Framework

Locality is a widely mentioned and discussed concept in architectural theory, criticism and history. Various theories and movements in architectural domain refer to locality in order to establish their discourses. This is an expected situation when it is considered that belonging to a place is an existential phenomenon. In the context

of this study, to mention and to research about the previous debates about locality are essential. Concepts and theories such as *place*, *placelessness*, *contextualism*, *regionalism* and *tradition in architecture* are going to be mentioned with their references to locality in this study. Besides that, the transformative determinants, that cause to rethink about locality and constitute the rationale for this study, such as socio-cultural transformations, globalization and its impacts on the built environment, the impact of ecological and technological transformations are going to be investigated in the conceptual framework of this study.

Locality means the specific character of a place – *locus*. Locality in architectural domain can be defined as a concept that refers to the relationship of architectural objects with context. In historical process, it has been strongly considered through the quest to achieve an identity and it has been dominantly related with some values of the place such as traditional elements, historical references, vernacular materials, characteristics of the geography and lifestyle of local community. Locality is a complex and wide scope concept that can be related with various dimensions of architectural theory and production. It can be understood in different ways by different communities, societies, groups of ideologies etc. In the understanding of locality, there have been temporal differences as well as societal differences. In a long part of history, locality was associated with traditional and vernacular architecture, and discussions about being local were not as they are today since architectural production was taking place through each place's unique conditions such as traditional techniques, historical typologies, site-specific materials, conforming with community's lifestyle etc. Universalism and globalization process with the modernism from the 20th century caused to new discussions about referencing to local values. Standardized construction techniques, materials, forms started to be used along different geographies instead of traditional forms, techniques and local materials. In such a period, locality was reconsidered through new tools brought by modernism.

In latter part of 20th century, an idea of returning to history took place in post-modern architectural thought. There had been an effort to relate with the past within formal

references. Historical and traditional forms, types were constructed with the techniques of modernism. In the 21st century, debates on radical break with history or returning to history have given way to a new conceptualization of locality. Because in recent years, determinants of architecture have transformed rapidly, and they still are. Impacts of globalization are highly influential today, societies are transforming into more multi-cultural structures rather than closed societies, technology is widening the horizon in design and construction of buildings. Hence, it is not possible to consider the concept of locality as in the past, so as in architecture. Relationship of architecture with its place and its context needs an altered evaluation different than the past.

The concept of *place* has an important role in the understanding and interpretation of locality. Place refers to a special meaning of space which have a unique character. Its meaning includes contextual inputs that make it different than a mere volume or location. Philosopher Martin Heidegger introduced a phenomenological concept in place theory. His concept of *dwelling* refers to human being's inhabitation in space and time. A space becomes place when human dwells with reference to existential meaning of space. Heidegger searches for a metaphysical meaning of existence through *being* and *place*.¹ According to the phenomenological approach in architectural domain introduced by Christian Norberg-Schulz, place means a totality of concrete things having material substance, shape, texture and colour that altogether constitutes the character of place, which defines its essence.² The notion of spirit of place -*genius loci*- corresponds with this essence. According to Schulz there are spirits of places that "give life to people and places, accommodates them from birth to death, and determines their character or essence".³ He emphasizes the

¹ Martin Heidegger, "Building, Dwelling, Thinking," in *Poetry, Language, Thought* (New York: Harper Colophon Books, 1971).

² Christian Norberg-Schulz, "The Phenomenon of Place," in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965 - 1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 414.

³ Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (New York: Rizzoli, 1980), 23.

strong connection of architecture with the essence of its context, for him “it is meaningless to imagine any happening without reference to a locality”.⁴

With the realities of industrialization process, the understanding of the concept of place has begun to change in modern societies. Industrialized production techniques, universal norms and materials, globalism’s architectural spaces such as airports, motorways, malls have detached the meaning of place from its context-based uniqueness. A feeling of placelessness have been introduced with the standardization of places and multiplication of these standardized types. In this case, the spatial diversities which come from the variety of meanings, characters and socio-cultural distinctiveness as the cumulative constituents of the context face with the risk to disappear. Through a placelessness, spatial diversity disappears, rather a spatial uniformity emerges. Edward Relph underlines this loss of meaning of places’ character. According to him, “the overall result is the undermining of the place for both individuals and cultures, and the casual replacement of the diverse and significant places of the world with anonymous spaces and exchangeable environments”⁵ Marc Augé defines outcomes of this placelessness issue as *non-places*. He defines various building typologies which were brought by *supermodernity*⁶ as non-places. Non-places are generally generic spaces of mobility in the globalized world including airports, motorways, hotels, shopping malls, train stations etc. He describes these places as “if a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place”.⁷

⁴ Norberg-Schulz, “The Phenomenon of Place,” 414.

⁵ Edward Relph, “Prospects for Places: From Place and Placelessness,” in *The Urban Design Reader*, ed. Michael Larice and Elizabeth Macdonald (London: The Routledge Press, 2003), 121.

⁶ “Marc Augé Suggests the Term ‘Supermodernity’ to Define a Period Commonly Known as Late Modernity. Life in the Western World at the End of the Twentieth and Beginning of the Twenty-First Century Is Characterized by an Intensified Modernity.,” n.d.

⁷ Marc Augé, *Non- Places: An Introduction to Supermodernity* (London, New York: Verso, 1995), 77, 78.

Along the history, different movements emerged in architecture through the changes in social, cultural, economic, political, scientific and technological conditions. The concept of locality has been considered in different ways in these movements. When the debates on locality are reviewed from a large perspective that covers a comprehensive timeline, it is possible to say that there are temporal alterations in the consideration of locality in architecture.

Beginning of *modern architecture* in the early 20th century can be regarded as a critical point in architectural history. It was the reflection of modernity into the field of architecture and it was emerged with the developments in industry in the late 1800's in terms of new materials, construction technologies. Modern architecture used these developments as benefits for architectural production. Modernism in architecture brought the terms of *functionalism, rationalism, universalism* and *mass production*. As a conclusion of economical constraints, standardization grew up for the benefit of construction process and this brought a negative impact on distinctiveness and diversity in architecture. "The movement became so influential and, regardless of regional and national differences, changed so much the face of world architecture towards a singleness of style that, it came to be identified with modern architecture".⁸

Modern architecture has been criticized for being regardless of regional differences and dictating a set of formal principles. Robert Venturi stated that "the architects of orthodox modernism tended to break with tradition and start all over again, they idealized the primitive and elementary at the expense of the diverse and the sophisticated".⁹ After modernism's break with tradition and past, new approaches emerged as the criticism of modern architecture. From the 1960's several works that

⁸ İnci Aslanoğlu, "Definitions and Boundaries of Modernism Diverse Architectural Attitudes in Early 20th Century Architecture.," *METU Journal of the Faculty of Architecture* 8, no. 1 (1988): 64.

⁹ Robert Venturi, *Complexity and Contradiction in Architecture* (New York: The Museum of Modern Art, 1966), 16.

pay attention to history, tradition, local and cultural differences were produced in the fields of architectural theory and practice.

Another theory that deals with the concept of locality, *contextualism*, refers to an approach, a methodology in architecture which focuses on the consideration of contextual determinants such as physical, social, cultural, political and technological. This approach gained more importance with the modern architecture's failure in responding to contextual determinants, especially to socio-cultural context. Against modernism's pure, rational and functional objects in site, a reconsideration of context was needed. Venturi summarized the essence of this approach as "...hybrid rather than "pure", distorted rather than "straightforward", ambiguous rather than "articulated"...".¹⁰ Colin Rowe and Fred Koetter brought *Collage City*¹¹ term to describe this approach. With the study of cultural and physical continuity of the environment, contextualism became an important concept both in architecture and urban design. Architects were started to reconsider locality issue in a different way from modernism, they were tended to use site specific historical and cultural phenomena in design process. Rather than being a specific architectural style, contextualism is a set of values which incorporate the wider context of the building into the design.

Another theory, *Regionalism* describes an architectural approach that follows the set of values determined in contextualism. In essence, it was emerged against the international style and the formalist and aesthetic principles of modernism which create a placelessness through applying specific formal values in different contexts. Unlike modernism, regionalism suggests referring to the local values of a specific region. In many examples, regionalism was considered through the references to history. Historical and traditional types, forms were used and sometimes, a sentimental desire to vernacular architecture emerged.

¹⁰ Venturi, 16.

¹¹ Colin Rowe and Fred Koetter, *Collage City* (Cambridge and London: MIT Press, 1978).

Regionalism was associated with some terms in the post-modern time such as *nationalism*, *romanticism*, *historicism* and *kitsch*. Alexander Tzonis and Liane Lefaivre introduced *Critical Regionalism* concept in 1981¹² to prevent a misunderstood in the aim of regionalism and to make a difference from the regionalism of previous periods in history. Critical Regionalism concept suggests referring to contextual and local determinants of place without falling into a historicism which is a merely nostalgic return of the past by removing regional elements from their natural contexts and defamiliarizing them to create an effect of estrangement.¹³ Kenneth Frampton is also an influential figure in the development of the concept of Critical Regionalism. He proposed not to reject modern architecture but to integrate it with a contextualist perspective, to integrate the regional values into the contemporary language of architecture. He emphasizes the significance of both rootedness to place and modern innovation.¹⁴

In late 20th century and in the beginning of 21st century, architecture has begun to face with changes in the determinants that surround it. Today, the ongoing transformations in every field can be associated with the global flow. The continuous flow of people, goods, money and information between cities and countries transforms the basic tendencies of urbanization and architectural disciplines as well as all disciplines.¹⁵ The transformation and the mobility which are the outcomes of this flow bring new concepts and movements into architectural production. Continuous flow has changed the relationship between human, architecture and city.

¹² Alexander Tzonis and Liane Lefaivre, "The Grid and the Pathway: An Introduction to the Work of Dimitris and Susana Antonakakis," *Architecture in Greece* 15, no. 164 (1981): 164.

¹³ Tzonis and Lefaivre, 164.

¹⁴ Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend, Washington: Bay Press, 1983), 16–30.

¹⁵ Tülin Görgülü and Senem Kaymaz Koca, "Küresel Akışlar, İstanbul ve İstanbul'da Küresel Mimarlık," *MEGARON / Yıldız Technical University, Faculty of Architecture Journal* 4, no. 2 (2009): 102.

The economic dimension constitutes the ground of the globalization process and the global system which surrounds the world with a web.

The flow of money has boosted the production of places and cities with high image value and has accelerated the production process emerging with the global capital. There is a global economic system in which most of the countries are integrated in a way. It is a profit-based system and construction economy is a major part of it. In 21st century, a vast majority of the buildings are being constructed to create economic profit as a trade method. Hence, space has been commodified in the name of profit, and a new dimension has emerged for architecture. Buildings' advantages of bringing extra profit have started to be considered more than the quality of architectural production and urbanization. Making profit from space is an economic acceleration method for people, companies and even countries in the present global economic system.

A global architecture has emerged in many different parts of the world as an outcome of the phenomenon of globalization. Flow of people, goods, money and information brought the flow of architecture between different places and contexts. Global cities have created their global architecture with specific buildings typologies such as office and residence blocks, shopping malls, etc. Spread of this global architecture to all world brought the problem of homogenization of architecture; and the discussions on place, identity and locality created the spine of the criticism of global architecture. Besides regarding the globalization as the enemy of a harmonious local architecture, a questioning emerges for the meaning of locality under these conditions. In the built environment of a global world, the concept of locality needs to be redefined. Director of Aga Khan Award for Architecture, Farrokh Derakhshani states that:

Locally built structures do not have to be by implication static in their use of materials or technology. Nostalgia and historicism often give the false impression that good local architecture requires us to freeze in some celebratory fashion a moment in the evolutionary process of our cities

and villages. In most parts of the world, time is the main driver of change, constantly shifting everyday local conditions and adding new layers of social, economic and environmental complexity.¹⁶

Global cities and their problem of homogenization caused to a search of distinction from other. In a world where similar forms are being constructed, similar materials are being used, similar functions are accepted; the global cities of the world try to be differentiated from others by having icons which are designed for themselves. One of the things that transform objects into icons is the label of their designers in the contemporary architectural scene. Iconic buildings which are designed by star architects working internationally create more authentic images in a homogenized built environment. Presence of star architects in urban pattern of a city adds a prestigious value as well. Besides the star architects working internationally, there is another aspect of global architecture, global restrictions for local architects or their will to be global. Today, materials, construction techniques, design tools and demanding styles impose a design approach for architects and sometimes architects try to stay in the specified frame in order to be contemporary. As a conclusion, it is possible to observe two distinct but related positions as outcome of globalization. One is global architects and their local architectures and other one is local architects and their global architectures.

Globalization process also manifests itself predominantly in various socio-cultural spheres. It is a well-known reality that cultural exchange is transforming societies today. An international culture that feeds from local cultures is observable as dominant today and it effects many parts of the world through media, art, technology, tourism etc. There is also a migration reality between countries and continents, and it has been creating multi-cultural communities for many countries. Architecture has been also affecting from these changes as a field of culture, economy and science. In

¹⁶ Farrokhs Derakhshani, "Appropriating, Reclaiming and Inventing Identity Through Architecture," *Architectural Design* 82, no. 6 (2012): 31.

these kinds of multi-cultural societies, it is becoming harder to refer to a specific history and tradition, being local is starting to mean an altered definition. Instead of referring to historical, traditional forms and types; it is becoming more meaningful to consider ongoing approaches and transformations in the world, and the specific conditions of the site of architectural objects. Efforts to create a balance between physical context, publicity, sustainability issues, economic constraints and technological developments have formed a new set of criteria to consider architectural production as local.

The concept of sustainability is another key component in today's understanding of locality. Recent ecological crises on Earth have increased the requirement of the consideration of environmental inputs in architectural design and construction processes. Criteria such as relationship with climate, energy consumption, material usage have started to be considered in terms of the efficiency of buildings in the sustainability discourse. Today, environmental attitude of a building is considered as a key part in terms of its evaluation as local. Hence, the key components of this recent ecological sensitivity in architecture needs to be considered in architectural design and construction processes. Moreover, the comprehensive consideration of the environmental impacts of buildings has become a mandatory criterion rather than optional in architecture since the environmental crises are on the rise due to the climate change.

The tendency to consideration of sustainability in architecture brings a design-consciousness towards the environment starting from the first stages of architectural design to the maintenance of the built projects. The environmental impact of buildings and the measurement of this impact are significant inputs to interpret buildings' relationship with their places; in this sense, a part of consideration of a building as local depends on its ecological behavior to the environment.

Technological developments are other main actors that transform the dynamics of production in contemporary architecture. Technical developments have always transformed architecture along the history, but it has gained an acceleration with the

industrial revolution from the 18th century and this transformation has entered to a new dimension since the late 20th century. Digitalization of the architectural design process with design software and advanced construction techniques have been transforming the domain of architecture both in theory and practice. Moreover, these developments have created an altered framework to evaluate the relationship between buildings and their contexts.

Advanced construction techniques and software have allowed to create exceptional forms in architecture and these exceptional high-tech buildings have started to spread to many parts of the world with labels of star architects. This situation has caused to the problem of the same typologies in different contexts. Another dimension of the relationship between technological developments and architecture is the standardized construction techniques that allow to build large-scale projects. These techniques are used for mass production projects such as social housing, office buildings or infrastructure projects that have economic constraints. In a similar way with the utilization of advanced technologies, the mass production techniques also define a restricted building typology in variable contexts. Such a typology repetition has also been criticized for neglecting the necessities of different contexts and local values under the impacts of technical and economic limitations.

On the other hand, technological developments and globalization are realities of 21st century besides the criticism about their negative impacts on locality. “The theoretical requirement for local homogeneity and self-sufficiency is difficult to maintain in the face of existing economic and cultural structures”¹⁷ However, instead of rejecting them, it might be possible to create environments where the local characteristics are considered in a globalized hybrid world.

Today, there is a complexity about the understanding and consideration of locality in architectural domain. For many, it is in a disappearing process with the impacts of

¹⁷ Chris Abel, *Architecture and Identity: Responses to Cultural and Technological Change* (Oxford: Architectural Press, 1997), 206.

globalization and technological developments, and such a claim sometimes causes to a renewed concept of historicism as an understanding of locality in many parts of the world. This renewed concept manifests itself as formal and eclectic references to tradition and past. In another case, referencing to contextual determinants such as topography, urban texture, climate, local materials, lifestyle of local people are not considered in a comprehensive way under the impacts of globalization, and typological generic buildings are constructed in different geographies as a result. Under these conditions, it is significant and necessary to rethink about the concept of locality within the framework of its transformation in contemporary architecture.

1.3 Aim of the Thesis

This thesis aims to understand the present transformations in the consideration of place and contextual determinants in architecture, and the altered concept of locality in the 21st century. Under the conditions of the present era, architecture is responding to socio-cultural, economic and technological changes; and it is rapidly transforming under the present circumstances and is creating new interpretations on context, place and an altered meaning for locality. It is claimed in this thesis that understanding the concept of locality has a resilience under the changing determinants, and it is aimed to demonstrate the resilience of this concept and its transformability under these changing determinants.

1.4 Limitations

This study is limited with a time constraint such as the understanding of locality in the 21st century. However, as a background of the study, some theories and concepts such as contextualism, regionalism, critical regionalism, tradition, place, placelessness were investigated in order to better understand today's conditions. Instead of deepening these concepts, they were researched through a framework of their effects to today's situation. In addition to the time constraint, methodology of

this study is limited with a geographical constraint. The study is limited with the contemporary architecture in Turkey after 2000, however the selected examples have relevance with a broader context, a relevance that allows to understand the dynamics of the global architectural culture.

1.5 Methodology

This study adopts a qualitative methodology which is evaluative and critical. In discussing the altered understanding of locality, some significant concepts, debates and movements that are related with today's understanding of locality such as modernism, contextualism, regionalism, critical regionalism, tradition in architecture, place and placelessness were investigated from the viewpoint of how they affect 21st century's architecture. Later on, main determinants of this understanding alteration such as socio-cultural transformations, globalization and its impact on the built environment, the impact of ecological transformations and technological transformations were investigated in terms of their impacts on architecture.

As a case study, 32 contemporary architectural examples built after 2000 in Turkey were evaluated to understand the physical outcomes of these transformations through the criteria which were related with the concepts discussed in the conceptual framework. The buildings for the case study were selected according to some significant features they have in terms of this study. The fact that the selected buildings are contemporary architectural examples with a certain qualification is important in terms of the validity of the information set that was achieved at the end of the case study and the validity of the interpretations made in line with this information set. This set demonstrates that how the discussions in the previous chapters are handled in contemporary architectural production. For this reason, significant quality of the buildings was taken into consideration during the selection. Various buildings were researched within a large pool of examples, and some of them were chosen as examples for the case study depending on the level of their

architectural qualities, prestigious awards they won, articles and critiques written about them in academic and other reputable publications, their visibility on reputable websites that publish in the fields of architecture and design and include projects of a certain quality, and their participation in some significant contemporary building selections that will be detailed later on in title for the methodology of the case study.

Some other specifications considered in the selection are types of buildings and their locations. It is an important point that the set of buildings should diversify in order to achieve more comprehensive results in the case study. Hence, selected buildings show a variety in terms of their types. The building set consists of different types such as cultural, retail, mixed-use, housing, educational, religious, transportation. Another aspect considered in the selection is buildings' location. It is intended to select buildings scattered in different locations throughout Turkey in order to enrich the building set with different contexts and to achieve a more comprehensive set of information.

Besides the selection of the buildings, criteria for buildings' evaluation constitute other significant part of the framework of this study. These criteria were determined depending on the concepts that are related with the concept of locality and were discussed in the conceptual framework. Categories such as "type and typology, material, construction techniques, sustainability" constitute the clusters of criteria; and sub-headlines of the groups constitute the criteria to evaluate buildings. For instance, under the construction techniques category, there are criteria as mass production techniques, advanced techniques and traditional/vernacular techniques. Selected buildings and criteria were inserted on a matrix chart set, and the evaluation of the buildings according to the selected criteria was obtained on this chart set which is capable of various readings and making inferences. At the point of evaluation of the buildings, there is a 5-stage scale that evaluates representation of criteria in each building. Total picture of these representations illustrates that which categories and criteria are dominantly considered for each building. As conclusion of the charts and reading them, it is aimed to illustrate the physical outcomes of the various concepts and transformations that were discussed in the conceptual framework, to realize

unchanged and still considered locality criteria despite the transformations, and to create a general framework about the present understanding of locality in the context of contemporary architecture.



CHAPTER 2

THE CONCEPT OF LOCALITY IN ARCHITECTURE

2.1 Meaning of Locality as an Architectural Concept

Locality is defined as “the fact or condition of having a location in space or time”¹⁸ in terms of its fundamental and dictionary meaning. The word locality derives from the Latin word *locus* which means “the place where something is situated or occurs”.¹⁹ Based on these definitions, it is possible to understand that locality has three basic dimensions which allow to understand the essence of this concept. One is its *geographical dimension* which refers to a physical reality, to a place where something occurs; the second one is its *social dimension* which refers to events and subjects of these events; and the third dimension is the *time* which refers to a temporal frame that includes the events.

Doreen Massey describes locality as “constructions out of the intersections and interactions of concrete social relations and social processes in a situation of co-presence”²⁰ by standing in a sociological perspective to the concept. She emphasizes the importance of the relations between social phenomena and understands locality as a product of these relations. From a parallel point of view to Massey, Arjun Appadurai states that:

¹⁸ “Locality | Definition of Locality by Merriam-Webster,” accessed September 26, 2019, <https://www.merriam-webster.com/dictionary/locality#learn-more>.

¹⁹ “Locus | Definition of Locus by Merriam-Webster,” accessed September 26, 2019, <https://www.merriam-webster.com/dictionary/locus>.

²⁰ Doreen B. Massey, *Space, Place, and Gender*, *Space, Place and Gender* (University of Minnesota Press, 1994), 138.

I view locality as primarily relational and contextual rather than as scalar or spatial. I see it as a complex phenomenological quality, constituted by a series of links between the sense of social immediacy, the technologies of interactivity, and the relativity of contexts.²¹

The events bound to time and space, they exist with these two existential phenomena; as a conclusion of this unity, a locality can be defined. The social interactions which produce the situation of locality need a specific space, a place, to define a locality. “In contrast to space, locality is a phenomenon tied to a particular geographic location and, thus, it is earthbound.”²² The characteristics of a geographic location reflect themselves on the situation of locality and “the locality characterises a certain space within the geographical sphere.”²³ A similar relationship is valid with the dimension of time. Time is the third dimension of an existential unity for defining a locality. Events happen in a certain time frame just as they happen in a place. Repetition of actions define an event and each event corresponds to a duration. Tschumi expresses this as “Events ‘take place’. And again. And again. (...) By order of experience, one speaks of time, of chronology, of repetition.”²⁴ Locality, as a conclusion of events, is bounded to a particular frame in timeline and reflects the characteristics of its specific time. As localities may vary depending on differences between geographies, they may vary depending on the temporal differences as well.

“A location is a geographically fixed and identifiable spot that is furnished with material objects”²⁵ such as natural elements of the geography or architectural objects according to Müller and Reichmann. A location is the space where social interactions occur; these are the interactions between people, animals, living and non-living

²¹ Arjun Appadurai, “The Production of Locality,” in *Modernity at Large: Cultural Dimensions of Globalization*, vol. 1 (University of Minnesota Press, 1996), 178.

²² Anna-Lisa Müller and Werner Reichmann, “Architecture, Sociality and the Production of Locality,” *SOCIETAS/COMMUNITAS* 2, no. 26 (2018): 37.

²³ Viktoria Nemes and Laszlo Bokor, “Locality, Sustainability and the Ways They May Be Measured,” *Geographical Locality Studies* 2, no. 1 (2014): 234.

²⁴ Bernard Tschumi, *Architecture and Disjunction* (Cambridge, London: The MIT Press., 1994).

²⁵ Müller and Reichmann, “Architecture, Sociality and the Production of Locality,” 38.

environment. Human settles and shapes the physical environment; the presence of human and its social interactions create architecture as a part of the location. Architecture is the intentionally constructed part of the physical environment therefore it carries meanings and values which represent the social aspect of architecture beyond its material reality.

Architecture becomes a cultural instrument with these meanings and values, it becomes a concrete reflection of the culture that creates it. Alan Colquhoun relates the locality with the correlation of cultural codes with geographical regions²⁶. Besides, it is a reflection of its time as well as it is the reflection of the culture. The conditions of the time such as social, political, technical, economic conditions shape architecture and they become visible in the concrete form of architecture. About this multi-input status of architecture, K. Michael Hays states that:

...architecture is essentially an epiphenomenon, dependent on socioeconomic, political, and technological processes for its various states and transformations. Moreover, as a functional support for human institutions and as a reification of a collective volition, architecture ennobles the culture that produces it; architecture reconfirms the hegemony of culture and helps to assure its continuity.²⁷

The concept of locality in architecture represents a situation between architecture's materiality and abstract aspects. It is a way of understanding of the components of the multi-input structure of architecture and a representation of this structure through a material reality. The concept of locality is an extensively referred, mentioned and discussed concept in architectural discourse due to it represents and covers a range of primary and essential subjects in the domain of architecture. Throughout the history, the relationship between buildings and their sites-*locus* has become one of

²⁶ Alan Colquhoun, "The Concept of Regionalism," in *Architectural Regionalism : Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2006), 154.

²⁷ K Michael Hays, "Critical Architecture: Between Culture and Form," *Perspecta* 21 (1984): 16.

the main attention and discussion points. The early references about the significance of the *locus* in architecture go back to B.C. 25 to Vitruvius's fundamental book "The Ten Books on Architecture"²⁸. Afterwards, the concept of locality has been considered widely in the architectural practice and discourse within various theories and movements. It has been questioned through a variety of criteria such as harmony with the physical context -climate, topography-, usage of materials, building techniques, traditional and historical references, social sustainability and respect to lifestyle of the local community.

The variety of the criteria which locality is questioned through brings a variety of concepts which relate with locality. As it is based on the characteristics of a specific location; it has been associated with the concepts of place, placelessness, context, identity, region, tradition, modern and movements such as contextualism, regionalism, critical regionalism, modernism and post-modernism which establish their discourses on the stated concepts. In the following parts of the thesis, these concepts and movements are going to be detailed in terms of their relationship with the understanding of locality.

Understanding of the concept of locality and the importance of the concepts relating with it show differences depending on time. In the early times when societies were more isolated and interactions between them were limited, architecture of each society was shaped according to the basic needs and the geographical conditions of the sites; considerations about being local or social sustainability were not primary priorities in the construction of the buildings, people were using the direct information and possibilities which were given by the nature. Architecture, as a cumulative discipline, has progressed via sustaining a tradition in terms of techniques, materials, forms, styles, ornaments, etc. for many years and it is still in such a tradition in some regions. Along the years, interactions between societies have

²⁸ Vitruvius Pollio, *The Ten Books on Architecture*, trans. Morris Hicky Morgan (NY: Dover Publications, 1960).

affected and shaped each other's culture and architecture; at the same time these interactions caused to efforts of societies to identify their own architecture as a uniqueness from other societies. With the realities as industrialization and universalism; traditional ways of constructing buildings started to be used less and traditional continuity was interrupted particularly, whereas terms as functionality, efficiency, rationality, innovation, technology, objectivity started to dominate architectural production. Later on, as a response to the standardization of the industrial era; movements as regionalism, contextualism, historicism became efficient with their discourses on locality. In a large-scale view, it is possible to notice that the temporal differences about the primary concepts being considered in architecture and that this situation leads a variety in the understanding of locality in the timeline.

In the same time period, the understanding of locality may vary depending on geographical and social differences as well. It may even show varieties between particular small groups in the same community depending on political, religious, economical differences. Each society and culture construct their own mentality and forms of understanding the environment throughout the ages. It is a clear fact that societies evaluate the world in different ways just as people do. Therefore, these differences of understanding are valid for a concept such as locality which is about to settle on Earth. Additionally, the same changes and transformations in the world influence different societies and cultures in different ways. For instance, as a generic example; consideration of modernism differs between Eastern and Western societies and it also show varieties from one country to another one in a block of societies.

All these temporal, social and geographical differentiation (which are also the dimensions of locality) in the understanding of locality create the idea of the *resilience of locality*. As the dynamics and conditions which constitute the understanding of locality, understanding of the locality itself changes as well. Therefore, an alteration in the meaning of this concept takes place and it is possible to define the locality as a dynamic concept. These alterations are observable from time to time, from place to place and from society to society.

The resilience of locality requires a rethinking activity about the concept of locality as the dimensions of it changes. This means a re-consideration about the essence of the concept of locality, the changing contextual dynamics and effects of them to the state of understanding. While rethinking about the concept, it is significant to evaluate the situation within a comprehensive framework which scopes past and present subjects related with the concept of locality. Celal Abdi Güzer defines the cultural environment that we live in as *academic* and *popular* at two extreme points in a general sense. Academic culture here represents a *critical culture* which evaluates the events through disciplinary differences without ignoring their contexts and historical processes.²⁹

Critical cultures try to understand the background of the formation process of an object or phenomenon, the different disciplinary effects that affect the process, rather than making definite judgments while generating value related to any object or phenomenon; they avoid making reductions that ignore some of the environmental effects that make up the assessment. Popular cultures are reductionist. They generate value by emphasizing the ways in which objects or phenomena relate to the everyday environment rather than the process that affects the existence of those objects or phenomena.³⁰

The century which we are witnessing to, brings a set of radical transformations which happen quickly and generally unpredictable. There are various inter-dependent transformations in terms of socio-cultural, technological, economic, political and ecological. İhsan Bilgin describes this century as:

Series of periods in which renewals, changes, shell changes overlap with and wear out each other; an age of time congestion when new imaginations

²⁹ C. Abdi Güzer, “Kültürel Çatışma ve Süreklilik Alanı Olarak Mimarlık Eleştirisi,” *Mimarlık*, no. 348 (2009).

³⁰ Güzer.

become old before completion and leave their places to new ones to become obsolete quickly, when the aspirations of the future and the past are mixed together.³¹

Phenomena as worldwide web, various forms of media, migrating communities have melted the barriers of physical borders, therefore cultures spread across different geographies and interact with each other easily and rapidly. Facts as multi-cultural societies and international culture exist as an outcome of these cultures in motion. On the other hand, technological developments transform the environment, everyday life, and the way of living. Technology is the main determinant that forms the life of modern people. As an outcome of the wild progression of the industry in the last centuries; the Earth is facing with critical ecological issues and these issues are the primary challenges which all disciplines must deal with. Above all these specified transformations, the concept of globalization stands as a main transformative power which is able to renew itself rapidly and to establish interdependent relationships with all fields. It is a generic concept which creates the conceptual background of various transformations in the last century.

Architecture reflects the transformations in its context as a solid state of the society, culture, politics, economy and technology of its time. The complex and fast changing context of the 21st century displays itself on the architecture of this time. The understanding of locality in architecture shows significant differences between past and today's world due to the specified transformations. Based on the idea of the resilience of locality and present transformations, it is necessary to reconsider the understanding of locality. The understanding of the concept needs to be redefined through research about the cumulation of information coming from past and present conditions that create the alteration.

³¹ İhsan Bilgin, *İstanbul 1910 – 2010* (İstanbul: Mas Matbaacılık, 2010).

2.2 The Concept of Place as a Representation of Locality

The concept of *place* can be considered as the primary ground of meaning which constitutes the understanding of locality. In a general sense, locality is a notion which describes a connection with the place. The powerful meaning connection between these two concepts can be exemplified via the word *locus* which is the origin word of locality and the equivalent word for place in Latin language. In its dictionary meaning, the word place is defined as “a particular position, point, or area in space; a location”.³²

The concept of locality is an abstract reality which can be considered as an evaluation process; however, it corresponds to a material reality on which the evaluation process is based. Therefore, the understanding of locality and the alterations of it build upon a physicality, a place. According to Appadurai locality is produced as a relational and contextual sense of place; and as a structure of feeling, it is closely related to places.³³

The concept of place corresponds to a special meaning of a location to a character besides it is a material reality. At this point, it is important to distinguish the meanings of space and place. Place means more than a neutral location and it is described as *humanized space* by Yi-Fu Tuan in a general sense.³⁴ The meaning attributed by human to a place differentiates it from space. In other words; “space is treated as general and place as particular: space is everywhere place is somewhere... Place is space with attitude”.³⁵ It is possible to consider place as a particular space with character which is given by the human experience. Christian Norberg-Schulz

³² “Place | Definition of Place by Lexico,” accessed October 17, 2019, <https://www.lexico.com/en/definition/place>.

³³ Appadurai, “The Production of Locality,” 178, 181.

³⁴ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1975), 54.

³⁵ Peter J. Taylor, *Modernities: A Geohistorical Interpretation* (Cambridge: Polity Press, 1999), 10.

sees the place as a character or atmosphere and a qualitative phenomenon. He states that:

...In fact, it is meaningless to imagine any happening without reference to a locality. Place is evidently an integral part of existence. What, then, do we mean with the word “place”? Obviously, we mean something more than abstract location. We mean a totality made up of concrete things having material substance, shape, texture and colour. Together these things determine an “environmental character” which is the essence of place.³⁶

The phenomenological approach in architecture strongly refers to the notion of place as the main argument of its discourse. Meaning of the place and creating meaningful places are the fundamental themes which phenomenological approach investigates. Martin Heidegger, who is one of the main figures for phenomenology and its reflection to architectural theory, brings an existential approach to the concept of place. In his seminal work *Building, dwelling, thinking*, he identifies man’s *being* with the concept of *dwelling*. According to him man dwells on *earth* to create a *world*. Here, the earth represents the god-made and the world represents the man-made. He explains these notions as “world and earth are essentially different from each other and yet are never separated. The world grounds itself on earth, and earth juts through world”.³⁷ Heidegger sees dwelling as a *poetic act*³⁸ to create a world which takes its essence, its character from earth. This happens through the world’s expression of the potential meaning which is concealed in earth. In such a meaningful place-world-, man can experience belonging and identity; and attach himself to the built world.

³⁶ Norberg-Schulz, “The Phenomenon of Place,” 414.

³⁷ Martin Heidegger, “The Origin of the Work of Art,” in *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger*, ed. Albert Hofstadter and Richard Kuhns (Chicago: University of Chicago Press, 2009), 676.

³⁸ Martin Heidegger, “Poetically Man Dwells,” in *Poetry, Language, Thought* (New York: Harper Colophon Books, 1971).

Christian Norberg Schulz is another influential name who brings a phenomenological perspective to meaning of place with references to Heidegger. He adopts the concept of *dwelling* and underlines the significance of the relationship between architecture and environment as a projection of the relationship between the world and the earth. As he explains, “the existential purpose of building(architecture) is...to make a site become a place, that is, to uncover the meanings potentially present in the given environment.”³⁹ He mentions that architecture has to be based on the characteristics of its environment and the term *genius loci*, which means spirit of the place, represents these characteristics. Norberg-Schulz states that there exist spirits of places that “give life to people and places, accompanies them from birth to death, and determines their character or essence”.⁴⁰ He sees architecture as an extension of nature and also as a tool which connects human and environment to create a unity, a place attachment.

Genius loci has two connotations according to Shirazi.⁴¹ They are meaning and structure. Meaning is the subjective aspect which arises from the relationship of an object with other objects and it is about what the object gathers from these relationships. Structure is the objective aspect and it denotes the formal properties of a system of relationships. On the issue of understanding the genius loci, the given character in the environment; Norberg-Schulz states that, “such a character is never simple, and in our time it is certainly full of complexities and contradictions, but this does not mean that it is without structure or meaning”.⁴²

Places change over various time periods in terms of aspects such as natural environment, man-made built environment, socio-culture that is a part of places. Meaning, one of the connotations of the genius loci, may vary depending on varying

³⁹ Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, 18.

⁴⁰ Norberg-Schulz, 18.

⁴¹ Mohammadreza Shirazi, “Architectural Theory and Practice , and the Question of Phenomenology” (Brandenburgische Technische Universität Cottbus-Senftenberg, 2009).

⁴² Christian Norberg-Schulz, *Existence, Space and Architecture* (London,: Studio Vista London, 1971), 68–69.

relationships between objects in a given place. Therefore, the concept of place is capable of interpretations, it does not insist on a fixed way of building; its primary structural properties, which constitute the essence of place, are open to interpretations and manifestations.⁴³ Norberg-Schulz states this kind of a potentiality for genius loci in his place theory; “any place ought to have the capacity of receiving different contents, naturally within certain limits”⁴⁴ and “to respect the genius loci does not mean to copy old models. It means to determine the identity of the place and to interpret it in ever new ways.”⁴⁵

From another viewpoint, the concept of place refers to space’s relationships with culture and society besides its existential and phenomenological interpretations. The meaning attributed by the human to a space transforms it to a place, therefore it is possible to consider the place as a social phenomenon. David Harvey brings an approach which emphasizes social and political aspects of the concept of place and asserts that places are socially constructed; “place, in whatever guise, is like space and time, a social construct”.⁴⁶ Harvey sees the place as *permanence* in the flow of space and time. In this permanence of the place, Harvey does not mean an existential belonging, but he draws attention to political economy of place construction under capitalism. Capital can be considered as mobile and free to move around the globe; but the place is permanent and fixed in Harvey’s concept. Therefore, there is a tension between mobile capital and place-bound fixity. The permanence of the place allows to a form of investment in fixity. Under these conditions, places are constantly being reshaped and competing with each other to get more investment from the mobile capital.⁴⁷

⁴³ Shirazi, “Architectural Theory and Practice , and the Question of Phenomenology,” 62.

⁴⁴ Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, 18.

⁴⁵ Norberg-Schulz, 182.

⁴⁶ David Harvey, “From Space to Place and Back Again,” in *Justice, Nature and The Geography of Difference* (Hoboken: Blackwell Publishers, 1996), 293.

⁴⁷ Tim Creswell, “Reading ‘A Global Sense of Place,’” in *Place: A Short Introduction* (Malden, Mass: Blackwell, 2004), 57–58.

The geographical configuration of places must then be reshaped around new transport and communications systems and physical infrastructures, new centers and styles of production and consumption, new agglomerations of labor power and modified social infrastructures...The cathedral city becomes a heritage center, the mining community becomes a ghost town, the old industrial center is deindustrialized...⁴⁸

Similar to Harvey's thought on the place as a permanence, Tuan -a humanistic geographer- emphasizes the staticity of the place; "furthermore, if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place".⁴⁹ Here, Tuan puts place as opposed to space and considers place as something that provides stability in time and non-processual, on the other hand he considers space as something that is dynamic and capable of change and transformability by time. Massey opposes to this thought about the staticity of the place. She tries to understand the changing conditions of the understanding of place under the mobilized, highly globalized world. She describes the context which creates the altered understanding of place as:

This is an era - it is often said - when things are speeding up and spreading out. Capital is going through a new phase of internationalization, especially in its financial parts. More people travel more frequently and for longer distances. Your clothes have probably made in a range of countries from Latin America to South-East Asia. Dinner consists of food shipped in from all over the world. And if you have a screen in your office... you now get interrupted by e- mail.⁵⁰

⁴⁸ Harvey, "From Space to Place and Back Again," 296.

⁴⁹ Tuan, *Space and Place : The Perspective of Experience*, 6.

⁵⁰ Doreen Massey, "Global Sense of Place," in *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994), 146–56.

Massey understands place as a construct out of social relations, processes, experiences and understandings.⁵¹ She gathers her ideas as a concept of place in 4 parts. First, places are not static, motionless, frozen in time and do not relate to the Heideggerian view of place as a being, they are processes just as the social interactions which create places; second, places do not need to have boundaries in the sense of divisions which frame simple enclosures; third, places do not have single identities, they are defined by conflicts and differences, these conflicts might be about what a place's past has been, what could be its present development and what should be its future; and the fourth, none of these denies the importance of the specificity of place, the specificity of place is continually reproduced, it is not a result of a long and internalized history, there are many sources for the specificity-the uniqueness of place.⁵²

Massey does not see globalization (in the economy, or in culture, or in anything else) as just a phenomenon which causes to homogenization. On the contrary, the globalization of social relations can be considered as a source for the uniqueness of place. Places are distinct mixtures of wider and more local social relations and these mixtures create effects which constitute a specificity for the places. In the context of the present era; when the mobility is extremely increased, various interactions occur between places and these fluid interactions create places and change of places; the altered understanding of place is concealed within the relationships between places. Massey expresses this situation as; "it is a sense of place, an understanding of its character, which can only be constructed by linking that place to places beyond... What we need, it seems to me, is a global sense of the local, a global sense of place".⁵³

⁵¹ Doreen Massey, "Power-Geometry and a Progressive Sense of Place," in *Mapping the Futures: Local Cultures, Global Change*, ed. John Bird et al. (London: Routledge, 1993), 66.

⁵² Massey, 66-67-68.

⁵³ Massey, "Global Sense of Place," 156.

Sheller and Urry⁵⁴ also rejects the idea of fixity and stability of place. They underline the current highly mobile world and its hybrid essence. “Places are, according to them, produced and reproduced by unstable and ever changing relations between materialities and mobilities combining local and also distinct objects, technologies, and socialities”.⁵⁵

After specifying these different approaches, it is possible to consider place as a concept which is non-static, transformable and capable of redefining itself. Especially under the context of the present era, this kind of a consideration becomes meaningful. The context of the present era is rapidly changing and transforming, things and people are in motion and they belong to a global scale instead of being belonged to a particular place, local cultures become global or global ones become local; therefore, the perception of the place changes and requires an understanding which considers it as dynamic and redefinable. Tanyeli expresses his thoughts on this state of redefinability of the place as follows:

Just like the subject who designs, demands and builds; the place defines an open-ended space of encounters, acquaintances, internalizations, expressions. Cultural practices are always particular, but never indexed to the place, nation, ethnicity or class. When we say that cultural practices and their products are international, we do not mean that they are common everywhere, common in everyone, and increasingly homogeneous; but that they are particular everywhere, particular no matter who they are created by. This judgment should be valid for the place just in the same way. It is not something other than a space of expression which gains a redefinition

⁵⁴ Mimi Sheller and John Urry, “The New Mobilities Paradigm,” *Environment and Planning A* 38, no. 2 (2006): 207–26, <https://doi.org/10.1068/a37268>.

⁵⁵ Robert Osman, Daniel Seidenglanz, and Ondřej Mulíček, “Urban Place as a Heterochronotopia: A Case Study of a Brno Locality,” *Sociologický časopis* 52, no. 6 (2016): 930, <https://doi.org/10.13060/00380288.2016.52.6.291>.

and identity with every human activity, which has always remained particular and has always been vague.⁵⁶

As a conclusion, place is the ground on which the concept of locality is established, locality is a form of evaluation of an object's or a phenomenon's relationship with its place. It is possible to perceive the concept of place as a unity of meanings; a notion which scopes the meanings of its geographical location, its concrete natural elements, the cultures that have been created within and also that have shaped the character of the place, its inhabitants and their experiences. Places are being constructed through the interactions between all these phenomena and they can be considered as outcomes of the unique social and physical conditions in a space. Just as the conditions are unique, places are unique as well. Today, in a sense of sociality, places are being produced or reproduced through interactions of cultures and people from various geographies. In an expanding part of the world, meanings and spirits of the places are being created as collaborations of a wide range of people and cultures rather than being created as pure reflections of specific geographic locations and particular ethnicities. On the other hand, as a present reality of the technology, virtual world and displays define different kinds of understandings for concepts of space and place. A significant amount of the modern world people experiences some part of their life in the virtual world and perceives the life through the frame of displays. In this context, with a supposition of place's redefinability, a reconsideration is needed for it. At last, it is possible to say for the concept of place that it is dynamic, redefinable, open to interpretations and perhaps today it is mobile, digital, instant and transient on a global or even universal scale, just as thoughts, knowledge, cultures and people are.

⁵⁶ Uğur Tanyeli, "Üretken Melezlenmeler Ya Da Hakiki Bir Kültür Devrimi," *Arredamento Mimarlık* 07, no. 12 (2007): 52.

2.3 Placelessness as a Critical Concept

The industrial revolution and following developments depending on the industrialization process since 17th century have caused to significant transformations in the world. The transformation process which was started by this radical change is still in an ongoing progress. The built environment, in terms of various scales from urban planning to building materials, has been affected from this influential transformative context. Typological urban planning regulations which are being applied to different cities, industrialized building production techniques, standardized building norms and materials, globalism's standardized spaces as airports, motorways, malls, skyscrapers, mass housing have brought a change into the meaning and sense of place. The standardization and typification in the built environment have detached the meaning of place from its context-based uniqueness. This detachment from the unique sense of place caused to debates about the lack of place. The spatial sameness between different contexts have been interpreted as a feeling of placelessness. The mentioned transformations in the built environment which were considered as reasons of a feeling of placelessness created a significant discussion ground as a conclusion of the fact that sense of place is an important environmental subject; therefore, some significant theories about the lack of place have been produced to understand the spaces of the modern era. Güzer expresses his ideas about the emergence of the changing meaning of place under the changing conditions as:

The complex structure of references to place and time provides the basis for a new concept of globalization and the ties of the built environment to the place gain meanings independent from geography. This situation, on the one hand, has revealed new types of buildings; on the other hand, has caused to settling of some design approaches which can be described as

“placelessness, non-belongingness”, to interpretation of the relationship between building and context.⁵⁷

One of the main figures of the place theory, Norberg-Schulz, conceptualizes his thoughts on the subject as *loss of place*. In his place theory, he emphasizes the importance of place attachment as a key element for identity of a person and according to him this vital relationship was interrupted with the modern architecture that emerged after the Second World War. Genius Loci is about what an object gathers from its relationships with other objects in the environment; but an alienation, a loss of identification in the built environment in the modern world interrupts the act of gathering. Therefore, loss of place is an environmental crisis for Norberg-Schulz.⁵⁸

The term *placelessness* was introduced by Edward Relph as a part of the debates on the lack of place which started to emerge in the 20th century. Relph builds his concept on an understanding of place where place has a unique sense and authenticity. He emphasizes the loss of meaning in the identity of place in the modern period and sees inauthentic attitude of place making as the reason of the placelessness. Placelessness is disseminated through overlapping of processes of mass communications, mass culture, big business, powerful central authority, and the economic system⁵⁹ and “the overall result is the undermining of the place for both individuals and cultures, and the casual replacement of the diverse and significant places of the world with anonymous spaces and exchangeable environments”.⁶⁰

*Non-place*⁶¹ is another concept which refers to the problem of lack of place in the modern era. Marc Augé identifies this term as the spatial production of *supermodernity* which corresponds to a period known as late modernity. Excesses of

⁵⁷ C. Abdi Güzer, “Bir Planlama Anlayışı Olarak Kentsel Dönüşüm,” *TOL* 09, no. 07 (2009): 16.

⁵⁸ Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*.

⁵⁹ Edward Relph, *Place and Placelessness* (London: Pion, 1976), 120.

⁶⁰ Relph, 143.

⁶¹ Augé, *Non- Places: An Introduction to Supermodernity*.

time, space and individualization which took place in this period created new kind of generic spaces which are generally spaces of mobility and ego. Airports, motorways, train stations, malls, hotels and in front of a TV or computer are non-places that can be both anywhere and everywhere. They stand as the spaces of a time that is a kind of intensified modernity and a time that is identified with globalization, consumerism, high-technology. According to Augé, non-places are not based on neither the authentic sense of the place nor the memory of their unique context, they are based on a spatial uniformity and set of organizational rules which are valid across the world, and there is a dominance of images and signs in these spaces. “If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place”.⁶²

In contrast to these fundamental theories about the lack of place in modern era, there are other approaches that analyze the emerging conditions and architecture of the new era. Instead of defining modernity’s spaces as placeless, they have tried to understand this new spatiality and accept it as the reality of their time. Simmonds describes these efforts as “...through intelligent and caring interpretation by designers, it can become the basis for a new and better kind of city in the future”.⁶³ Theory of Denise Scott Brown, Robert Venturi and Steven Izenour which is mainly explained in the book of *Learning from Las Vegas* constitutes one of the examples of such an attitude. It presents a comprehensive reading of the modern city’s built form and function; in this way, it was aimed to understand and design the city through a realization of the existing conditions. The theory analyses communication tools which dominated the urban space of the 20th century as signs and billboards. Existence of these elements were shaping the urban spaces and they were objects to

⁶² Augé, 77–78.

⁶³ Roger Simmonds, “The Built Form of The New Regional City: A ‘Radical’ View,” in *Making Better Places: Urban Design Now*, ed. Richard Hayward and Sue McGlynn (Oxford: Butterworth-Heinemann, 1993), 95–102.

criticize and neglect in design process for many architects in those times. However, the authors of the book accepted them as the realities of the present era and Las Vegas; and analyzed them as new ways of architectural communication.

Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way; that is, to question how we look at things.⁶⁴

The theory of Rem Koolhaas can be considered as another example which investigates the existing built form in order to understand the architecture of the present time. The book, *Delirious New York: A Retroactive Manifesto for Manhattan* constitutes the fundamental part of his theory. The book creates an essential framework to understand the high-rise building typology of 20th century. Koolhaas's theory redefines the elements, principles and processes of architecture in direct relation with a new definition of urbanism. He mentions a *metropolitan condition* which takes place of "urban context". This condition does not only refer to a physical agglomeration; rather it refers to the forces, processes, and circumstances. In terms of his approach, Koolhaas's theory shows a similarity with *Learning from Las Vegas*. He sees New York as a laboratory to observe the effects of the new era and the creation of unstable conditions.

As it is explained in the previous title, the concept of place as a representation of locality, the notion of place has capability of interpretations and redefining itself according to the changing circumstances of the time, it is not a static phenomenon based on a limited understanding of the environment. However, the rapidly changing context of the present era and the influences of it on the place may cause to such interpretations that consider modern era's spaces as placeless. Additionally, the situation is also interpreted as neglect of the local values and disappearance of the

⁶⁴ Denise Scott Brown, Robert Venturi, and Steven Izenour, *Learning from Las Vegas* (Cambridge: MIT Press, 1972), 3.

locality which cause to a feeling of placelessness. On the other hand, the relationships between buildings and contexts differ from the past in terms of the norms that the relationships are based on. Although the references which are given to history, tradition, a unique and phenomenological sense of place retain their significances in some ways; functionality, efficiency, profitability, sustainability, technical and technological aspects are the main criteria which are considered dominantly in today's architectural production. In this case, spaces that are criticized as placeless according to the mentioned theories, constitute the places of today which are created by present time and its conditions; therefore, the concept of place redefines itself and creates an altered meaning from past.

2.4 The Post-Concept of Locality in Contemporary Architecture

In this part of the study, the continuity of the concept of locality through the modern movement in architecture is going to be investigated in terms of the main criticisms about the lack of consideration of locality in modern architecture and as a counterpart to these criticisms, the altered understanding and the post-concept of locality in the modern movement. Before mentioning the discussions about the modern architecture, it is necessary to clarify the concepts about the modern such as modernity, modernization and modernism.

In a general sense, the word *modern* expresses a state of being new which differentiates from past. According to Jürgen Habermas, essence of the modern can be described as “with varying content, the term “modern” again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in order to view itself as the result of a transition from the old to the new”.⁶⁵ Modernity

⁶⁵ Jürgen Habermas, “Modernity—An Incomplete Project,” in *The Anti-Aesthetic: Essays On Post-Modern Culture*, ed. Hal Foster (Washington: Bay Press, 1983), 3.

corresponds to a general form of living that is characterized by the modern. Hilde Heynen describes it as:

Modernity refers to the typical features of modern times and to the way that these features are experienced by the individual: modernity stands for the attitude toward life that is associated with a continuous process of evolution and transformation, with an orientation toward a future that will be different from the past and from the present.⁶⁶

In this context, modernization can be defined as a process of socio-economic development that is based on the various features brought by the modern period and here, modernism scopes a large ground of theory and practice that is oriented to the future, "...some of these that proclaim themselves as being in sympathy with the orientation toward the future and the desire for progress are specifically given the name modernism".⁶⁷

The effects of the process that started with the industrial revolution and then the experience of modernity since the late 19th century reflected themselves in architecture as inspirational changes as well as in other domains. The inspirational effects were depending on the technical shift that allowed new ways to build. The modern movement in architecture was forward looking, founded on development and what is new rather than the tradition. Moreover, in its essence, the modern architecture was carrying an aim to be able to respond social demands and design for the good of the society. Functionality and cost-effectiveness, better physical conditions such as comfortable and healthy spaces for all people were aimed by using the technical benefits of the era. Therefore, it is possible to say for modern movement in architecture that it appeared as a conclusion of its time's technical developments with an aim of the betterment of the society. It did not propose to propagate any stylistic approach in the beginning. Whereas emergence of the international style and

⁶⁶ Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge: MIT Press, 1999), 10.

⁶⁷ Heynen, 10.

post-war conditions shaped a set of principles and a formal language in modern architecture by the time. The main criticisms about modern architecture have been directed towards the outcomes of this formalist approach which has been generally used as an acceleration tool in limited conditions. Here, in the essence of these criticisms, there have been the ignorance of local differences and the dictation of standardized types and formulas along varying contexts. “The movement became so influential and, regardless of regional and national differences, changed so much the face of world architecture towards a singleness of style that, it came to be identified with modern architecture”.⁶⁸

As the modernity was experienced in the architectural domain, the international style started to appear as a dominant discourse in modern architecture in the early 20th century. Standardization principles of an architectural language in the modern movement were started to be declared by influential architectural circles and figures. In the early meetings of *CIAM (Congrès International d'Architecture Moderne)*, an architectural approach that is based on functionality, rationality and cost-efficiency was described through principles so that it would be universally applicable. 1932 *MOMA* exhibition in New York with the name of *Modern Architecture: International Exhibition* was also a cornerstone to present an international style within the modern architecture. Here, the works of influential architects of the time such as W. Gropius, Le Corbusier, M. Van der Rohe, F. Lloyd Wright were presented to formulate a manner for the architecture of the new era. Moreover, the post-war conditions after WWII had crucial effects on architectural production. Economic constraints, housing emergency of those affected by the war, labour shortage, empowerment race between countries and demand on rapid construction coming from governments required standardized buildings and mass production techniques to accelerate the building process at lower costs. The atmosphere that was created by

⁶⁸ Aslanoglu, “Definitions and Boundaries of Modernism Diverse Architectural Attitudes in Early 20th Century Architecture.” 64.

the post-war conditions strengthened the impact of the international style; rapid producibility and efficiency were the main demands in that time, and they were provided by the international style's formalist approach. "Rather than foster local relevance, international style was intended to serve as basic formula relevant anywhere and specific nowhere in particular".⁶⁹ In this case, the conditions of the period brought a homogenization problem in architecture. In this period, a building activity which was intense, rapid, standardized and universalized and whose principles were determined by the international style defined a generic typology which could be applied to everywhere. Typological mass buildings were constructed along various contexts without considering regional differences. In this approach, the site was considered as a *tabula rasa* by neglecting both physical and cultural characteristics of the context. However, this emerged attitude with the name of international style was not complying with the essence of modern movement in architecture. In the beginning, modern architecture was the reflection of the modernity which had a critical attitude; and it was started with aims such as designing for the good of the society by using the technical benefits of the era, and not propagating a formalist approach.

The standardized, formalist and universal approach led to emergence of a criticism that is based on legitimate reasons upon modern architecture. However, it is not possible to consider modern movement in architecture as a unified style which represents the whole modern architecture. Moreover, it is a reductionist attitude to evaluate modern movement in architecture through a limited formal approach that neglects local varieties. In essence, "Modern Movement does not represent a coherent, identifiable unity but covers a wide variety of trends with different approaches, depending on individual opinions, political climates, social and cultural

⁶⁹ Vincent B. Canizaro, "Introduction," in *Architectural Regionalism Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2006), 31.

context and time”.⁷⁰ Therefore, modern movement in architecture scopes a wide ground of theory and practice where there are various approaches that are parallel or against each other but based on the innovative shift brought by modernity. Each of these approaches can be considered as a part of a continuity which constitutes the modern movement.

Modern architecture does not propose the rejection of local differences under a unified style even if the international style, a sub-theme of modern architecture, is considered in this way. Süha Özkan expresses the underlying character of modern architecture as:

Modernism demands a respect for inherent qualities of building materials, expressiveness for structure, functional justifications for forms that constitute buildings... Internationalism however, demanding the necessity to reduce the building to skin and bones has a completely different line of discourse which is a well accommodated sub-theme in modernism.⁷¹

Therefore, there is opportunity to consider the local values of the site within the modernism. Modern architecture is capable of interpretations of the local aspects such as material, form, function, spatial relations that are particular in a place. The fundamental feature of the modern architecture was being based on a process of innovation and what was proposed was to use the technical developments for the utility of the society. Within the framework of modern architecture, it is possible to seek for meaning and content under specific local conditions; to achieve these goals, modernism provides tools and techniques to cope with the problems.⁷² This kind of an approach has been expressively practiced in the history of modern architecture. There has been a significant tendency which considers both physical codes of the

⁷⁰ Hubert Jan Henket, “Introduction,” in *Back from Utopia: The Challenge of the Modern Movement* (Rotterdam: 010 Publishers, 2002), 9.

⁷¹ Süha Özkan, “Introduction - Regionalism within Modernism,” in *Regionalism in Architecture*, ed. Robert Powell (Singapore: Concept Media, 1985), 12.

⁷² Özkan, 12.

context such as climate, topography, urban pattern and cultural codes of the context such as lifestyle, rituals and tradition of the society and which does this with the tools and methods offered by modernism. It is possible to observe this attitude from early times of the modern movement to the following periods that were emerged as response to the international style.

In a broader perspective that evaluates modern period from its beginning to the present time, it can be asserted that the concept of locality did not disappear with the emergence of modernism but rather it transformed into a post-concept which differentiates from the traditional understanding of locality in the former periods. This transformation is an expected phenomenon when we consider the radical shift in technical and cultural domains that occurred with the experience of modernity. In essence, locality was reconsidered and reinterpreted with the tools of modernism which were radically different from past. The main characteristics of modernism such as progression, rationality, functionality, efficiency, objectivity, pure aesthetic approach required an altered understanding of locality.

The modern approach which was started at the end of 18th century continues, and it is still in a progress in the present; further developments in the theory and practice have been established on the ground of modernism and modern approach has been adapted itself to the emerging conditions along its continuity until today. Moreover, in the continuity of the modern period, there are also inner alterations which vary from period to period. With the conditions that brought by the time, the concept of locality have continued to gain new meanings and contents, and to lose some of those from its cumulation of meaning. Movements such as contextualism, regionalism, critical regionalism offered some alterations from their previous approaches, however all these alterations in the modern movement constitutes a post-concept which can be considered under the modern movement in architecture and their discourses take place in the continuity of an understanding of locality.

2.5 Regionalism as an Understanding of Locality

“Love of one’s locality, pride in its accomplishments, and loyalty to everything in it bring about a state of mind known as regionalism”.⁷³ The love of locality mentioned in Harris’s definition, well explains the essence of desire to be bounded to a place and it is also valid to explain the regionalism in architecture. “Regionalism is the preeminent discourse in architecture that focuses on design in terms of particularity and locale. It suggests that local experiences, the kind most of us have most of the time, should serve as the basis for architectural design”.⁷⁴ Regionalism defines an architectural attitude that is based on consideration of the local conditions and identity of a place which are formed by both natural and socio-cultural context; and it defends the embodiment of this locality in architecture to create meaningful relationships between human and environment. Based on this definition, regionalism includes different tendencies which interpret the locality by using different states of understanding.

Although it has potentiality to be expanded to a large time span because of its discourse based on locality, regionalism has become an influential approach since the second half of the 20th century. The underlying reason of this was formalist and universalist appearance of international style as a dominant tendency within the modern movement. Standardization of the built environment and loss of identity in the homogenized environment were considered as crises in modernism and counter approaches were emerged after 1950s. As response to the pure formalist and homogenized approach of orthodox Modern architecture Venturi defended *complexity and contradiction* and expressed his ideas with these well-known words:

⁷³ Harwell Hamilton Harris, “Regionalism,” in *Architectural Regionalism : Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2006), 67.

⁷⁴ Vincent B. Canizaro, “Preface,” in *Architectural Regionalism : Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2006), 12.

“I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated"...”⁷⁵ Regionalism has become one of the emerging approaches which were defending preservation of the identity of place since 1950s. From those times on, regionalism have been an influential discourse along various geographies and various periods. In the context of 21st century, it preserves its validity depending on issues of homogenization brought by various modes of the globalization and the internationalization.

Architectural attitudes that are based on consideration of the local conditions, which can be classified under the regionalist attitude, may vary depending on the understanding of *what is local*. As the understanding of locality shows resilience under different circumstances, an architecture which claims to be local or regional has the potentiality of various interpretations depending on time, geography, and sociality that can be exemplified through different understandings of regional architecture among different groups or people. Özkan, in his article *Regionalism within Modernism*, makes an overview of regionalism tendencies in architecture and classifies these tendencies within two categories as *Vernacularism* and *Modern Regionalism* with specifying that the boundaries of separation are not very distinct. Here, Vernacularism corresponds to contemporary usage of the knowledge of building tradition that has been created over centuries in a particular geography. In this approach traditional forms, technology or materials are used in order to pursue a tradition and to be local. This approach is going to be detailed under the following part Tradition in Architecture.

The second approach, Modern Regionalism is based on the essence of the Modernism but at the same time it brings a criticism on the international style that neglects local diversity. Özkan defends that a regionalist approach can be achieved within modern principles, according to him “it would not be wrong to point that the

⁷⁵ Venturi, *Complexity and Contradiction in Architecture*, 16.

polarity is between internationalism, which demands a global relevance for its existence, and regionalism, which seeks meaning and content under specific local conditions”.⁷⁶ However, there is a dissociation within this approach which separates a formalist attitude, *Concrete Regionalism*, that repeats traditional signs, forms, fragments and sometimes the entire buildings by building them with modern materials and construction techniques in order to be local and to create a sense of place; and *Abstract Regionalism* which interprets the local conditions and abstracts elements from the past in a more obscure way via massing, solids and void, proportions, sense of space, use of light, and structure.⁷⁷

An attitude of Abstract Regionalism requires a comprehensive understanding of the local conditions and a strong feeling of the place in order to concretize the gathered information from context by using modern tools without falling into a repetition of traditional forms. In this way, the new becomes an interpretation of the local that goes beyond a manipulation of the past; on the other hand, it is not possible to mention an overall methodology to design in this attitude because of vagueness, individuality and site-specificity of the methods of interpretation. At this point, exemplifying this attitude can be helpful to better understand the expressed. In 20th century, some significant modernist architects as Louis Kahn, Alvar Aalto, Álvaro Siza Vieira, Balkrishna Doshi built various works as illustrations of a regional approach by staying out from historicist and nationalist trends that depending on the political and cultural atmosphere of the time. Examples as Kahn’s Salk Institute and National Assembly Building of Bangladesh; Aalto’s Säynätsalo Town Hall and Villa Mairea; Siza’s Leça Swimming Pools and Public Auditorium in Llinars del Vallès; Doshi’s Indian Institute of Management and Housing in Aranya carry features of a regionalist architecture that has a sensitivity about local conditions such as topography, climate, natural landscape, culture and lifestyle of the local community;

⁷⁶ Özkan, “Introduction - Regionalism within Modernism,” 12.

⁷⁷ Özkan, 13.

and they achieve to this sensitivity through material usage, spatial relationships and references to cultural traditions and myths, tectonic language, coherence with topography and climate, modesty to human scale and a deep internalization of the sense of place. These buildings embody their contexts through distinct ways from each other, they do not have a common set of principles that determines their forms and appearances, rather they reflect their own localities with a modern essence through the framework of their architects' unique understandings of the conditions.



Figure 2.1. National Assembly Building of Bangladesh by Louis Kahn. (Source: <https://www.archdaily.com/83071/ad-classics-national-assembly-building-of-bangladesh-louis-kahn>)



Figure 2.2. Säynätsalo Town Hall by Alvar Aalto. (Source: <https://divisare.com/projects/317793-alvar-aalto-nico-saieh-saynatsalo-town-hall-1951>)

2.5.1 Tradition in Architecture

Sociologist Anthony Giddens defines tradition as “a means of handling time and space, which inserts any particular activity or experience within the continuity of past, present, and future”.⁷⁸ As result of this continuity of activity or experience, cultures emerge as bounded to time and space; and “traditions are the carriers of cultural knowledge and the embodiment of a culture’s continual transformation”.⁷⁹ Even if the developments which start the modern can be achieved through a cumulation of knowledge that comes from cultural and scientific continuities, modernity is based on experience of the new which is gathered through progress and

⁷⁸ Anthony Giddens, *The Consequences of Modernity* (Stanford, CA: Stanford University Press, 1990), 37.

⁷⁹ Canizaro, “Introduction,” 23.

innovation. According to Giddens, the modes of life brought by modernity that radically separated us from all traditional types of social order caused to a discontinuity.⁸⁰ Therefore, a tension between modern and traditional is inevitable depending on the temporal ground which they are established on and this tension between two defines a dichotomy and this dichotomy allows the usage of the traditional as an alternative to the failures of the modern.

Tradition and its modes are reflections of a cultural continuity and culture is bounded to place in conventional sense. Therefore, being local has been related with tradition and usage of the traditional. In architecture, a mode of understanding of locality is based on relationship with the tradition; and in particular circles, evaluation of locality has been done according to the level of being traditional. Here, tradition in architecture can be considered through two tendencies which one corresponds to vernacular architecture and other one corresponds to a historicist view.

2.5.1.1 Vernacular Architecture

Vernacular architecture is the knowledge of building tradition that has been created in a long period of time and that has been formed according to local conditions of a particular geography. Vernacular architecture is built in accordance with the natural environment such as climate, topography, natural landscape, local materials; and local community's physical, economic, social and cultural norms.⁸¹ Bernard Rudofsky, in his book *Architecture without Architects*, uses the word vernacular to describe a *nonpedigreed* architecture and he draws attention to building traditions of various cultures that are neglected in the Western architectural discourse. He mentions that "vernacular architecture does not go through fashion cycles. It is nearly immutable, indeed, unimprovable, since it serves its purpose to perfection. As a rule,

⁸⁰ Giddens, *The Consequences of Modernity*, 6.

⁸¹ Maha Salman, "Sustainability and Vernacular Architecture: Rethinking What Identity Is," ed. Kabila Hmood, *Urban and Architectural Heritage Conservation within Sustainability*, 2018, 4.

the origin of indigenous building forms and construction methods is lost in the distant past”.⁸²

Phenomenon of vernacular architecture have different meanings for industrialized modern societies and unindustrialized societies where traditional lifestyles continue. In particular geographies that are generally located in the least developed countries and rural parts of developing countries, traditional forms of production have not been interrupted or disrupted, as there is little or no experience of modernity. Therefore, traditional lifestyles and building productions have been in a continuity for centuries in these places. Vernacular does not mean the historical for the societies of these places and it is not considered as an alternative for the modern as in the industrialized societies. Vernacular one represents the usual and the must for these societies. On the other hand, vernacular architecture's continuity has been interrupted in the industrialized societies where relationships with traditional modes of production techniques, materials and aesthetic approaches have been decreased. Therefore, vernacular architecture represents an altered meaning for these societies in comparison with the societies that vigorously tied to traditional modes of production. Here, vernacular one represents a historical phenomenon, it belongs to the past that is seen as authentic and romantic after the experience of modernity. Therefore, it has been considered as a cultural value that must be preserved and even as a historical artefact that has a quality to be exhibited in a history or folk museum.

Vernacular architecture has been emerged according to basic needs of people and it has been built on functionality principle at the beginning; however, by the time, the elements of vernacular architecture such as signs, ornaments, forms, materials, techniques and typologies have become to gain symbolic meanings that recall the society and the geography where they started to emerge. Vernacular architecture

⁸² Bernard Rudofsky, *Architecture without Architects* (New York: The Museum of Modern Art, 1964), 1.

becomes a part of the “cultural memory”⁸³ along the centuries and it describes an identity. Hence, sustaining the vernacular one and reconstruction of the interrupted vernacular may include a meaning of preservation of identity and continuity of culture. In addition, vernacular architecture has been built on limited natural and economic resource availabilities given in a geography. Existing resources nearby are used in an efficient and simple way, and vernacular buildings are built in accordance with the natural context so that vernacular architecture can be considered as an optimum solution for sheltering needs of people. Moreover, “durability and versatility are characteristic of vernacular architecture.”⁸⁴ From this point, vernacular architecture defines a sustainable form of production. In the context of environmental crisis of today, ecological sensitivity on building production is a significant discourse and elements of vernacular architecture are being considered as sustainable methods for a sustainable building production. Therefore, in modern societies, it is possible to bound the present usage of vernacular architecture to two main tendencies which, one aims to pursue a cultural continuity and preservation of the identity, while other one carries environmental concerns and considers the vernacular one as ecologically sustainable.

To describe the efforts that aim to bring a contemporary existence to vernacular architecture, Özkan uses the concept of *Vernacularism*⁸⁵ which is a regionalist approach. In this approach, traditional knowledge of building in terms of forms, technology or materials are used in order to bring alternatives to cultural and environmental problems that have been seen in present time. Özkan observes two attitudes within Vernacularism: one is the *conservative* and second one is the *interpretative*. Here, conservative attitude scopes the usage of all elements of vernacular architecture in terms of construction techniques, materials, forms and typologies. It is possible to observe a total revival of the tradition as a part of the

⁸³ Salman, “Sustainability and Vernacular Architecture: Rethinking What Identity Is,” 4.

⁸⁴ Rudofsky, *Architecture without Architects*, 16.

⁸⁵ Özkan, “Introduction - Regionalism within Modernism,” 8.

cultural continuity. On the other hand; interpretative attitude, can be referred as *neo-vernacularism*, benefits from vernacular heritage through a limited and formal set of principles. Buildings that represent this attitude use vernacular forms, but they are built with modern building technologies, and they are generally used for contemporary functions such as tourism and culture. In a controversial way, this sort of buildings reduces the locality to images, to vernacular forms in order to create a sense of locality and an authentic image that represent the visited culture.⁸⁶

2.5.1.2 Historicism in Architecture

Historicism is another concept that can be associated with the tradition in architectural discourse. In its general sense, historicism scopes a wide variety of theories, doctrines and styles that emphasize the importance of history.⁸⁷ Anthony O'Hear defines historicism as: "historicism is any approach to human affairs which assumes first that there is an inevitable course to human history, and then goes on to insist that the individual must simply submit him or herself to that course".⁸⁸ For historicism; Karl Popper, in his seminal book *The Poverty of Historicism*, means "an approach to the social sciences which assumes that historical prediction is their principal aim, and which assumes that this aim is attainable by discovering the rhythms or the patterns, the laws or the trends that underlie the evolution of history".⁸⁹ Popper claims that human history is influenced by the growth of human knowledge, however we cannot predict the growth of human knowledge by rational and scientific methods, and therefore we cannot predict the future of human history. He rejects the possibility of a *theoretical history* that is a scientific theory of

⁸⁶ Özkan, 9,10,11.

⁸⁷ "Historicism | Definition of Historicism by Merriam-Webster," accessed December 5, 2019, <https://www.merriam-webster.com/dictionary/historicism>.

⁸⁸ Anthony O'Hear, "Historicism and Architectural Knowledge," *Philosophy* 68, no. 264 (1993): 128, <https://doi.org/10.1017/S0031819100040201>.

⁸⁹ Karl R. Popper, *The Poverty of Historicism* (London, New York: Routledge, 2002), 3.

historical development and he criticizes historicism for being a poor method.⁹⁰ Alan Colquhoun defines historicism from a closer standpoint to the context of architecture. He defines historicism within its three different conceptualizations to clarify the meaning of the word: “1) the theory that all sociocultural phenomena are historically determined and that all truths are relative; 2) a concern for the institutions and traditions of the past; 3) the use of historical forms”.⁹¹

As an architectural attitude, historicism has potentiality to be interpreted as a mode of locality. When the understanding of locality is evaluated through ties with the past of places, the embodiment of the past in today’s architecture becomes meaningful as a form of being local. However, the intentions to relate with the past through physical forms of rhythms and patterns, which were mentioned by Popper as related to social sciences, cause to a historicist approach. Here, historical forms and their meanings which may refer to nations, ideologies or religions become primary mediums that reflect the characteristics of a place. At this point, determination of the forms according to their meanings associated with a cultural phenomenon becomes important. Moreover, the state of mediating the meaning through historical forms enables an eclecticism to emerge.

According to Colquhoun, eclecticism depends on the power of historical forms and styles to become the emblems of their culture.⁹² This relationship has showed itself since Renaissance with interest to the traditions of ancient Greek and Roman architecture. In the 17th century, in Europe, societies started to identify themselves on a historical knowledge by appreciation of historical experience and contingency. This realization was reflected on architecture in the 18th century through a search for identity from previous styles as Greek, Gothic or Baroque. Followingly, in the

⁹⁰ Karl R. Popper, “Preface,” in *The Poverty of Historicism* (London, New York: Routledge, 2002), xi–xii.

⁹¹ Alan Colquhoun, “3 Kinds of Historicism,” in *Theorizing a New Agenda for Architecture, An Anthology of Architectural Theory 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 202.

⁹² Colquhoun, 202.

history of architecture, the historicist attitude “adopted a nationalist quality at the end of 1930s and 1940s with the ideologies of the nation-state rising in World War II; came up back with the advancing typology studies in 1950s and Post-Modern approaches that left their mark on the 1980s”.⁹³

Alternative regionalist approaches to the international style and to the homogenization brought by the experience of modernity, started to increase in the second half of the 20th century in mainstream architectural circles. Kenneth Frampton mentions two groups in the Post-Modern architecture that defend the heroic period of the Modern Movement has come to an end: *Neo-Historicists* and *Neo-Avant-Gardists*. While the latter, as response to the international style, produces liberative and creative forms of the future with an awareness of the continuity of the modernization; the former defends to return to tradition.⁹⁴ The Neo-Historicists defended preservation of difference and to achieve the difference via historical symbolism and representation. In Post-Modern architectural discourse, this tendency to history was widely accepted as a critical viewpoint to rationalism of Modern Architecture. Diane Ghirardo explains the Post-Modern architectural discourse as:

Where the forces of modernization in the early 20th century tended to obscure local, regional and ethnic differences, Postmodernists focus precisely on those differences and bring to the fore that which had been marginalized by dominant cultures.⁹⁵

Architects as Aldo Rossi, Robert Venturi, Leon and Rob Krier, Michael Graves and Charles Moore can be named as some significant figures of the regionalist Post-Modern architecture who built their discourses on a *rear-garde* position and

⁹³ Neşe Gürallar, “Tarihselcilik-Tarihsicilik [Historicism]: Bir Mimarlık Terminoloji Tartisması ve 2000’ler Türkiye’sinde Tarihsici Mimarlık,” *Metu Journal of the Faculty of Architecture* 32, no. 2 (2015): 200, <https://doi.org/10.4305/METU.JFA.2015.2.11>.

⁹⁴ Kenneth Frampton, “Ten Points on an Architecture of Regionalism: A Provisional Polemic,” in *Architectural Regionalism : Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2006), 385.

⁹⁵ Diane Ghirardo, *Architecture after Modernism* (London: Thames & Hudson, 1996), 8.

mentioned as Neo-Historicists by Frampton. Instead of a *radical break* with the past, they identified architecture as a continuity of the past and searched for the meaning in the history. Charles Jencks identifies their objective as “to create a sense of place by manipulating form in a highly individual, sometimes idiosyncratic way”.⁹⁶ The background idea of regionalist Post-Modern architecture was based on plurality and complexity as a response to the homogenization; and it allowed to develop an experimental, heterogeneous and hybrid style which combines historical forms with modern production techniques. Sometimes, they tried to find ideal types of architecture from the cumulation of historical forms and sometimes, they brought various forms and styles of the past together in an ironical way. Jencks relates this situation with the conditions of the time:

The Post-Modern Age is a time of incessant choosing. It's an era when no orthodoxy can be adopted without self-consciousness and irony, because all traditions seem to have some validity. This is partly a consequence of what is called the information explosion, the advent of organized knowledge, world communication and cybernetics.⁹⁷

The historicist attitude of the Post-Modern Age received harsh criticism because of replication of the historical forms in the name of preservation of the diversity. O'Hear criticizes it because of the belief that all left to us from history is irony and fractured images. He says that; “often in the same building they juxtapose motifs from one style or period with motifs from other periods in a way calculated to destroy any sense of unity or harmony in the whole”.⁹⁸ Another major critique of the historicist Post-Modern architecture, Colquhoun, criticizes historicist efforts as being eclectic; and he sees the post-modernists' attacks as restricted to historical determinism and historical amnesia of the modernism, however “all they have been

⁹⁶ Charles Jencks, *Modern Movements in Architecture* (London: Penguin, 1985), 312.

⁹⁷ Charles Jencks, *What Is Post-Modernism?* (London: Academy Editions, 1987), 7.

⁹⁸ O'Hear, “Historicism and Architectural Knowledge,” 136.

able to propose is the reversal of these two ideas: 1) history is not absolutely determined; 2) the acceptance of tradition, in some form, is the condition of architectural meaning”.⁹⁹ And he adds; “the more our knowledge of the past becomes objective, the less the past can be applied to our own time”.¹⁰⁰

Tendencies to historicism against homogenization and standardization are still on the agenda in the 21st century. In the search of identity and locality, histories of societies are the primary sources for research. Apart from the mainstream discourse of architecture, current historicist approaches can often be observed in developing countries. In these countries, tensions between traditional and modern or local and universal cause societies to rethink their identities. Moreover, in non-Western world, the situation is related with an idea that the modernism is a phenomenon rooted in the Western societies; and against alienation brought by modernity, preservation of cultural and national identity has been accepted as primary concern. Here, the issue of the preservation of identity has been generally associated with political, ideological or religious contexts and labels as national or local have become significant against alienation and universalization. In architecture, as an outcome of reducing the understanding of locality to history and reducing the history to forms; formal references to history through symbols, motifs, types, typologies are considered as instruments of being local and preservation of the identity.

As conclusion; the eclectic approach to architecture of the past can be considered as a false understanding of locality and history which is a part of cultures of societies. At this point is essential to distinguish an eclectic historicist attitude; and an architectural attitude that considers the cultural context and respects to the values of the place in terms of the accumulation of knowledge brought by history and interprets this knowledge within the conditions of the present and projection of the future. Juxtapositions of styles and forms that belong to history are not capable of

⁹⁹ Colquhoun, “3 Kinds of Historicism,” 207.

¹⁰⁰ Colquhoun, 207.

meaningful interpretations of cultures of their places rather they can be considered as replications of products of the past that literally refer to history. Moreover, such an attitude prioritizes, idealizes and sometimes sanctifies the history from an uncritical viewpoint.

For the issue of the continuity of tradition, Colquhoun underlies the importance of the modern tradition. What we produce today is a part of the tradition of modernism therefore to understand that which dynamics shape the architecture of today, we should look at the modern tradition besides the past of the modern.¹⁰¹ At the end of this part of the study about the tradition in architecture, it is possible to say that consideration of the tradition and history by today's architects still constitutes a debate at various significances in different geographies in the 21st century. Because connection with the past and preservation of the identity that represents who we are can be considered as priorities of the human kind as a social being. Therefore, it seems that the debate will continue in different forms even if the social orders of the societies change, or the systems of globalization governs the entire World, or we surrender ourselves to the hegemony of the technology, or not.

Today's historians tend toward investigation of material conditions of the artistic production of the past; today's architects should be equally aware of the transformation of the tradition brought about by these conditions...History provides both the ideas that are in need of criticism and the material out of which this criticism is forged. An architecture that is constantly aware of its own history, but constantly critical of the seductions of history, is what we should aim for today.¹⁰²

¹⁰¹ Colquhoun, 209.

¹⁰² Colquhoun, 209.

2.6 Critical Regionalism and Locality

Critical Regionalism describes an architectural approach as a mediation between universal culture and a regionalist approach to the characteristics of the place. It is a concept that brings criticism to the placeless homogeneity brought by the radical modernism and the effects of universalization, and to the romantic and nostalgic understanding of the region by Post-Modern historicism. Based on the criticism of these two approaches, a contemporary place-oriented architecture was theorized. The term was first introduced by Alexander Tzonis and Liane Lefaivre in 1981¹⁰³, and further conceptualized by Kenneth Frampton. Before them, the early origins of the concept dates back to the beginning of the 1940s, to Lewis Mumford's book *The South in Architecture*. He writes:

Regionalism is not a matter of using the most available local material, or of copying some simple form of construction that our ancestors used... Regional forms are those which most closely meet the actual conditions of life... they do not merely utilize the soil but they reflect the current conditions of culture in the region.¹⁰⁴

In the emergence of Critical Regionalism concept, Tzonis and Lefaivre questions the possibility of a regionalism under the effects of globalization, universal mobility and disintegration of ethnic identities. They mention some realizations that give rise to a contemporary trend of regionalism. "These realizations have mounted as universal culture, economy, and technology have expanded, and regions have melted and fused into capitals, capitals into metropolises..."¹⁰⁵ They consider the idea of region as capable of changes and as not static closed entities different than traditional

¹⁰³ Tzonis and Lefaivre, "The Grid and the Pathway: An Introduction to the Work of Dimitris and Susana Antonakakis."

¹⁰⁴ Lewis Mumford, *The South in Architecture* (New York: Harcourt, Brace, 1941), 30.

¹⁰⁵ Tzonis Alexander and Liane Lefaivre, "Why Critical Regionalism Today?," in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 485.

understandings and insistency about the region's relationship with the past. They bring a critical approach upon the historicist tendencies of their time and the loss of place under universalization; but do not reject the necessity of consideration of regional aspects, and the universalization fact. In this regard, they develop a critical concept.

Tzonis and Lefaivre underlines that Critical Regionalism is not an identification of any style criteria. "The poetics of critical regionalism does not include a set of design rules of partitioning, motifs and *genera* as does the definition of classicism...Rather...it draws its forms from the context".¹⁰⁶ In this regard, employment of the method of "defamiliarization" is the key instrument to interpret the region without a stylistic adoption of the past. The romantic regionalism used *familiarization* that is selection of regional elements linked to memory and usage of them in new buildings to create a sympathy. In the sense of a critical approach to the past, defamiliarization process can be described as:

"... (Critical Regionalism) selects the regional elements for their potential to act as support, physical or conceptual, of human contact and community, what we may call "place-defining" elements, and incorporates them "strangely" rather than "familiarily". In other words it makes them appear distant, hard to grasp, difficult, even disturbing."¹⁰⁷

Kenneth Frampton is another major figure who contributed to Critical Regionalism to become one of the most influential theories in contemporary architecture. Frampton develops his ideas on the concept by considering it as *architecture of resistance*, "a decided reaction to normative, universal standards, practices, forms, and technological and economic conditions".¹⁰⁸ The difference of this resistance

¹⁰⁶ Alexander and Lefaivre, 490.

¹⁰⁷ Alexander and Lefaivre, 489.

¹⁰⁸ Keith L. Eggener, "Placing Resistance: A Critique of Critical Regionalism," in *Architectural Regionalism : Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 2006), 395.

from previous regionalist tendencies that were against the loss of place and imposed canons of modernist era, is “resided in the change of focus: resistance was henceforth situated in the connection to the site and no longer to time”.¹⁰⁹ Frampton explains the process of the architecture of resistance as:

In this regard the practice of Critical Regionalism is contingent upon a process of double mediation. In the first place, it has to “deconstruct” the overall spectrum of world culture which it inevitably inherits; in the second place, it has to achieve, through synthetic contradiction, a manifest critique of universal civilization.¹¹⁰

At this point, what Frampton suggests for architecture as a critical practice is an *arrière-garde* position. A position that distances itself equally from the Enlightenment myth of progress, advanced technology; and from an unrealistic return to preindustrial past, a nostalgic historicism. As stated by Frampton; only such a position has capacity to a resistant and identity-giving culture that is achieved through universal techniques.¹¹¹

Similar to Tzonis and Lefaivre, Frampton underlines that Critical Regionalism describes a process rather than a style, a set of criteria or a product. On the other hand, Frampton attempts to identify the concept in a more concrete way than Tzonis and Lefaivre to better reflect the concept to architectural practice. In this regard he mentions some points of an architecture that complies with critical regionalism in his view and exemplifies the concept through buildings from periphery rather than the mainstream architectural practice in the centers of cultural power. Frampton expresses his ideas in five points that are oppositional pairs to clarify an architectural practice that is rooted in the characteristics of local environment. The first point, *space/place* puts forward place as a phenomenological meaning against the space

¹⁰⁹ Carmen Popescu, “Flattening History A Prequel to the Invention of Critical Regionalism,” *OASE*, no. 103 (2019): 49.

¹¹⁰ Frampton, “Towards a Critical Regionalism: Six Points for an Architecture of Resistance,” 21.

¹¹¹ Frampton, 20.

that corresponds to homogenized and rational representation. In the second point, *typology/topography*; typology means a universally applicable generic form and against it, Frampton underlines the sensitivity to unique natural characteristics of the site instead of flattening the site as a *tabula rasa*. In the third point, *architectonic/scenographic*, Frampton understands architectonic as a structural poetic that indicates the material, craftwork and gravity while scenographic corresponds to perception of buildings as series of images, scenes. In the fourth point, *artificial/natural*, Frampton underlines the significance of adaptation to natural determinants of architecture as climate and light rather than artificial methods of air conditioning and lighting that cause to ecological issues. This is a point that makes Critical Regionalism more valuable in terms of the understanding of locality in today's context where ecological concerns have been raising. Against the dominance of visuality in contemporary architecture; the fifth point, *visual/tactile*, puts forward tactile as a mean of bodily experience in terms of perception of materials, surfaces, temperature, smell, acoustics and air movement. All these points describe an understanding of architectural practice that is sensitive to the characteristics of the site in order to resist to overwhelming homogeneity of universalization.¹¹²

In addition, Frampton points out to architectural practices in the *peripheral regions* such as Spain, Portugal, Finland, Japan and Latin-America rather than Western-Europe and North America in order to show the mediation between universalization and local practices. He illustrates his opinions through the works of architects as Luis Barragan, Ricardo Bofill, Alvar Aalto, Álvaro Siza Vieira, Mario Botta and Tadao Ando.¹¹³ In *A Conversation with Kenneth Frampton* from 2018, Frampton explains the reaction to the concept and the concept's influence in some peripheries:

¹¹² Kenneth Frampton, "Place-Form and Cultural Identity," in *Design after Modernism: Beyond the Object*, ed. John Thackara (New York: Thames and Hudson, 1988), 58.

¹¹³ Kenneth Frampton, "Prospects for a Critical Regionalism," *Perspecta* 20, no. 1983 (1983): 147–62.

Well there was, and I believe there still is, a fairly sympathetic response throughout Latin America and to some extent in the Mediterranean, above all in Catalonia...The idea also well received in Greece and to some extent in India...I do think it has had some influence on the evolution of exceptionally vital local cultures such as we find today in the Republic of Ireland, where the so called “Group 90” was the beginning of a Celtic “renaissance”.¹¹⁴

In its essence, Critical Regionalism attempts to evaluate the locality in architecture not only through regional characteristics but also through the facts of modernization. It resists to the homogeneity brought by universalization but accepts the tools of modernity and the fact of spread of a universal culture. Instead of a romantic, nostalgic and regressive fight against the reality of the present, it puts out a resistance that aims to be rooted in the place. It identifies an architecture that reflects its locality in a broader sense.

Almost 40 years after its emergence, Critical Regionalism is still an influential approach both in theory and practice of architecture. It provides theoreticians a lens to conceptualize the current architectural production and it provides architects in various cultural and political geographies with the intellectual tools to situate and understand their own practice within the scope of more global tendencies and approaches.¹¹⁵ The issues that Critical Regionalism responded to, such as globalization, homogenization and tendencies to historicism keep their updated presences. The tensions between old and new, traditional and modern, local and global still constitutes debates in contemporary architecture and Critical Regionalism’s mediatory discourse offers a valuable frame in order to understand and interpret these tensions. Moreover, the significance of the themes proposed by

¹¹⁴ Tom Avermaete et al., “A Conversation with Kenneth Frampton,” ed. Tom Avermaete et al., *OASE*, no. 103 (2019): 150.

¹¹⁵ Tom Avermaete et al., “Revisiting Critical Regionalism,” ed. Tom Avermaete et al., *OASE*, no. 103 (2019): 4.

Critical Regionalism contribute to its validity. “In that sense, the focus of Critical Regionalism on the themes of place, context, topography, climate, light, tectonics, and the tactile is self-evident and always present. There is no architecture without these themes”.¹¹⁶ Another major issue that places Critical Regionalism to a meaningful position in the present context is the difficult state of the Earth ecosystem. Climate change, environmental pollution, depletion of resources and extinction of natural life require an ecological sensitivity in the field of architecture as well as in all fields. Environmental criteria have been taken into account in varying phases of architectural production such as architectural design, material production or construction. “While the current state of ecological transition confronts the profession with short cycles and economies of means, local materials, building knowledge and craftsmanship become more and more appealing if not necessary”.¹¹⁷ At this point, the ecological sensitivity emphasizes Critical Regionalism’s consideration of local practices and solutions that grow from place. Engagement with the natural environment’s components such as topography and climate, usage of local materials, integration of local know-how into construction process are defended by Critical Regionalism and the concern about all these local values increases Critical Regionalism’s significance in contemporary architecture.

¹¹⁶ Ken De Cooman, “Beyond Critical Regionalism of Grey Zones and Radicality in Contemporary Practice,” ed. Tom Avermaete et al., *OASE*, no. 103 (2019): 139.

¹¹⁷ Léa-Catherine Szacka and Véronique Patteeuw, “Critical Regionalism for Our Time,” *Architectural Review*, no. 1466 (2019), <https://www.architectural-review.com/essays/critical-regionalism-for-our-time/10045392.article?sm=10045392>.

2.7 Contextualism and Locality

The concept of *context* is defined as “the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood”¹¹⁸ in its dictionary meaning. In a broader sense, Esin Kömez Dağlıoğlu describes the context as “the discourse or parts of a discourse that surrounds a thing, explicitly or implicitly affects its process of making and offers political, social, historical, economic, etc. frame of references to interpret its meaning.”¹¹⁹ In the case of architecture, context refers to the natural, physical, social, cultural, political or economic conditions of an architectural design in its surrounding realm. In this sense, context includes a large variety of determinants of architecture and it is a complex notion that is open to various considerations and interpretations. Besides that, it is possible to observe in the history of architecture that the context has been understood in a way that is more related with the physical features of the site such as urban texture, topography or climate, and with the components of the cultures of societies such as history, tradition or lifestyle.

As an outcome of diversity in the meaning of the context, it is possible to observe various contextual thoughts that emphasize different aspects of the context in the field of architecture. At this point some interpretations on the notion of context can be illustrated through the examples such as; Norberg-Schulz’s *genius loci* concept which relates with the essence of the place in a spiritual way, or eclectic historicist approaches which use the forms of the ancient architectural styles, or Koolhaas’s *bigness* concept which evaluates the large-scale buildings of metropolises as autonomous objects that have their inner contexts and understands the context as various external forces that shape the architectural form. Some of these approaches

¹¹⁸ “Context | Meaning of Context by Lexico,” accessed December 23, 2019, <https://www.lexico.com/definition/context>.

¹¹⁹ Esin Kömez Dağlıoğlu, “Reclaiming Context: Architectural Theory, Pedagogy and Practice since 1950” (Delft University of Technology, 2017), 29, <https://doi.org/10.4233/uuid>.

understand the context as related with the unique physical aspects of the site and the individual connection with the site, while some of them reduce the issue to symbolism and some of them signify the focus alteration in the context under metropolitan conditions.

Contextualism describes an architectural approach that is based on establishing a dialogue between architectural design and its natural environment, urban texture or socio-cultural values of the society. Although the contextualism has been related with a broad meaning ground that scopes varying scales from urban texture to the tectonics of a building; the emergence of the word contextualism can be associated with the urban design studio conducted by Colin Rowe, started in Cornell in 1963. The concept first appeared as *contextualism* which is the combination of context and texture, and which indicates that the focus was on urban texture.¹²⁰ Later on, the concept was developed by Colin Rowe and Fred Koetter in their *Collage City* which was published as article in 1975 and as book in 1978. Rowe and Koetter built their approach as a critical viewpoint to urban planning and architecture of the modernist city. They criticized modernist urbanism's approach to take the site as *tabula rasa* and its functionalist view that locates objects according to their functional roles within the vast spaces rather than their interrelationships and the unity of the urban composition. Therefore, *self-referenced* urban zones and *free-standing* objects were formed through a mechanical design process. However, Rowe and Koetter consider the city as a collage that is organized and formed over time according to complex relationships between architectural objects of different periods. They emphasize the gradual growth of the traditional city in which the buildings are added to each other in a coherence with the existing urban texture, context. In order to understand the character of the traditional city, Rowe and Koetter use Gestalt diagrams that illustrate figure/ground relationships. They see the traditional city as an organization

¹²⁰ Ülkü Özten and Hakan Anay, "Contextualism As a Basis for an Environmental Architectural Design in a Globalized World," in *Proceedings of 56th IASTEM International Conference* (New York, 2017), 11.

characterized by voids such as streets, squares, parks that are carved out of solid mass of buildings; and the modern city as characterized by solids that float in vast spaces. The figure is identified in different ways in these cities; in the traditional city it is the space, in the modern city it is the object.¹²¹ Rowe and Koetter summarize the virtues of traditional city as;

...the solid and continuous matrix or texture giving energy to its reciprocal condition, the specific space; the ensuing square and street acting as some kind of public relief valve and providing some condition of legible structure; and just as important, the very great versatility of the supporting texture or ground.¹²²

What is proposed by Rowe and Koetter instead of free-standing objects is the collage approach, “an approach in which objects are conscripted or seduced from out of their context”.¹²³ Here, ideal types from traditional city are distorted and reused in order to preserve the balance of solids and voids of the ideal urban texture. In this regard, a continuity between the traditional city and the newly built objects can be achieved through such a contextualist approach. It is stated by the authors that it is the only way to cope with the present day’s problems such as utopia or tradition.

Besides Collage City’s consideration the context from urban scale, it was also considered from building scale in the 2nd half of the 20th century. There were various approaches that aimed to relate with the context and rethink context’s position in architectural design process in this period. However, especially within 70’s and 80’s post-modern tendencies, contextualism’s scope was reduced to a stylistic understanding of the context in the names of a continuity between past and present or a homogeneity in the historical built environment. Architectural styles, forms, components or entire buildings of the past were rebuilt to achieve a contextual

¹²¹ Rowe and Koetter, *Collage City*, 62.

¹²² Rowe and Koetter, 62–63.

¹²³ Rowe and Koetter, 144.

approach. This tendency emerged as a conclusion of a narrow perspective to the notion of context and the notion lost its distinctive character. Moreover, the Post-Modern period not only witnessed to stylistic approaches that consider the historical dimension of the context. Some theory-based radical approaches have addressed to the context in different senses from conventional or nostalgic understandings. Peter Eisenman theorized a critical architecture as opposed to contextual theories and he defended the autonomy of architecture. Kömez Dağlıoğlu summarizes the position of context in Eisenman's theory as:

Eisenman's framing of autonomy was rather seeking to codify architecture as a self-contained discipline having its own intrinsic formal principles. Defining context as extrinsic to the architectural design process, Eisenman's disciplinary autonomy framed "critical architecture" as resistant to "external forces".¹²⁴

Rem Koolhaas, on the other hand, understands the context as a more complex phenomenon that includes various economic, political and socio-cultural forces. He mentions about the *metropolitan conditions* which take place of *urban context*. With the metropolitan conditions, Koolhaas refers to external forces, processes and circumstances of architecture rather than the mere physical context.

A broad conceptualization of the context is still significant in the contemporary architecture of the 21st century. Because, the forces as globalization, internationalization, digitalization that have started to shape the mainstream architectural practice and theory since the Post-Modern period are still on the agenda by increasing their influences. *The new architectural pragmatism* of the 2000s, inspired from Koolhaas's context concept, emerged on such a position that defines architecture as a practice rather than a discourse and understands the context as forces by being inspired by Koolhaas's context. The new architectural pragmatists

¹²⁴ Esin Kömez Dağlıoğlu, "The Context Debate: An Archaeology," *Architectural Theory Review* 20, no. 2 (2015): 267, <https://doi.org/10.1080/13264826.2016.1170058>.

Robert Somol and Sarah Whiting, describes an architectural practice that “does not necessarily entail a capitulation to market forces, but actually respects or reorganizes multiple economies, ecologies, information systems and social groups”.¹²⁵ Difficult and repressing conditions of the new era have given birth to an altered approach to the surrounding conditions. Architecture started to address to global challenges such as expanding metropolises, increasing migration, transportation problems and ecological damages. The pragmatist architectural practice that focuses on such issues different than the former contextual approaches, have been applied with the power of globalization. Architects started to design buildings along various geographies with their branded architectural identities whether they bring a comprehensive contextual approach or not. “...pragmatist architects can ignore contextual concerns in order to operate (value-)freely in different territories under contradictory political regimes and social conditions...”¹²⁶ Moreover, Fischer criticizes the underlying economic reasons of the pragmatist architecture as:

The so called pragmatists of our time are generally concerned only with the immediate consequences of their actions: will a building meet market expectations right away or bring in a short-term profit? A true pragmatist would argue that the meaning and value of an action depends upon its consequences over time and that by attending only to immediate effects, we may in fact completely misjudge what we do.¹²⁷

¹²⁵ Robert Somol and Sarah Whiting, “Notes around the Doppler Effect and Other Moods of Modernism,” in *The New Architectural Pragmatism*, ed. William S Saunders (Minneapolis: University of Minnesota Press, 2007), 32.

¹²⁶ Kömez Dağlıoğlu, “Reclaiming Context: Architectural Theory, Pedagogy and Practice since 1950,” 5.

¹²⁷ Thomas Fisher, *In the Scheme of Things: Alternative Thinking on the Practice of Architecture* (Minneapolis: University of Minnesota Press, 2000), 130–31.

2.8 The Limits of Locality

In conclusion, it is possible to observe a state of resilience about understanding the concept of locality depending on the changes of temporal, geographical and social dimensions. The overall picture of the inquiries about the fundamental notions, concepts, approaches and theories that are related with the understanding of locality illustrates some alterations in the understanding of locality and the mentioned resilience. However, these alterations do not correspond to entirely different meanings from each other. Among these alterations, there are common meaning grounds that give rise to a general sense of locality. In this general sense, locality in architecture is related with an architectonic aspect about place's physical features such as topography, climate, light and material variety; and a cultural aspect that is about social dynamics such as tradition and lifestyle.

With the changes in the dynamics of locality, locality itself changes and transforms, and the understanding of locality alters among different contexts. The 21st century have brought a contextual complexity that makes difficult to define the concept of locality and detached locality from its conventional meaning. First of all, it is impossible for cultures to stay isolated from others; today, they integrate with and transform each other rapidly and this integration have become a requirement in the means of productivity and new possibilities. In such a context, it becomes hard to refer to stable values in order to define something as local. In hybridized societies, questions as *whose culture*, *whose traditions*, *whose lifestyle* emerge, and these kinds of social constants become invalid in terms of locality. Moreover, the economies and the modes of production are internationalized and integrated in a global scale, so do contemporary architectural culture and design. Local architecture in a traditional sense scopes a limited production scale; on the other hand, generic architectural design approaches, industrialized materials, ecological concerns and digitalization defines a new architectural culture. As a conclusion, to better understand the complexity of the concept of locality in 21st century, it is necessary to investigate the present conditions that complicates the situation.



CHAPTER 3

UNDERSTANDING THE CONTRADICTORY REPRESENTATIONS OF LOCAL AND GLOBAL APPROACHES UNDER THE TRANSFORMATIONS OF ARCHITECTURE

3.1 The Conditions and The Transformations in The Post-Modern Period

The history of humankind contains various revolutionary developments and breakpoint events in the process dating back to the present day. Start of agricultural activities, invention of the printing press, industrial revolution, invention of the computer can be named as some examples of these significant shifts from different periods of the history. All of these shifts affected humankind's interaction with the environment, the nature and the universe. The way we perceive the environment, the way we settle on the Earth, the way we live and so on have been transformed according to these significant shifts. The relationship between human and place has transformed and reshaped as a phenomenon in relation with society, culture, economy and technology in this process. The way human interprets and relates with the place evolved from a primitive form to an increasingly complex form with the growth of the number of inputs about the meaning of place.

The early stages of the 21st Century has been witnessing to a series of radical transformations related with social, cultural, economic, political, technological and environmental domains. These transformations have been taking place in a rapid way and have potential to affect a wide variety of geographies due to the enormous information cumulation of humanity and the ease of sharing this information on a global scale. This series of radical and rapid transformations has gained a density with the present era and it is an outcome of a long-term period of civilization and modernization that can be brought back to the start of the humanity. However, it is

possible to relate the beginning of this series mainly with the developments in the 2nd half of the 20th century in a reasonable temporal context that considers the recent periods. This period corresponds to a transition process in the world and by various theoreticians, critics, philosophers and scholars it is considered as the beginning of the postmodern period. Under this title of the study, the postmodern period is going to be described through its main characteristics with references to significant names of this period; after that some concepts that have shaped the process from then to the present are going to be investigated such as globalization, economic policies, post-industrial society, information age and consumer society.

A significant theoretician and critic of the postmodern period, Frederic Jameson, describes the concept of the Postmodern as a periodizing concept and states that about the new conditions at the beginning of this period:

It is also, at least in my use, a periodizing concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life and a new economic order-what is often euphemistically called modernization, postindustrial or consumer society, the society of the media or the spectacle, or multinational capitalism...The 1960s are in many ways the key transitional period, a period in which the new international order (neocolonialism, the Green Revolution, computerization, and electronic information) is at one and the same time set in place and is swept and shaken by its own internal contradictions and by external resistance.¹²⁸

Hal Foster relates this alteration in the conditions with the crisis of modernity from 50s, he states that; “the crisis of modernity was felt radically in the late 1950s and early '60s, the moment often cited as the postmodernist break and still the site of

¹²⁸ Fredric Jameson, “Postmodernism and Consumer Society,” in *The Anti-Aesthetic ESSAYS ON POSTMODERN CULTURE*, ed. Hal Foster (Port Townsend, Washington: Bay Press, 1987), 113.

ideological conflict (mostly disavowal) today”.¹²⁹ In another viewpoint, Jean-François Lyotard explains the changing conditions through the status of knowledge and its transformative power. “Our working hypothesis is that the status of knowledge is altered as societies enter what is known as the postmodern age. This transition has been under way since at least the end of the 1950s...”¹³⁰ These alterations that took place in those years manifested themselves in a wide ground and architectural theory also responded to the changing context as a field that investigates the relationship between architecture and the conditions that surround it. Architectural historian Michael Hays “marks the beginning of contemporary architecture theory in “the sixties” (with all the changes in political theory and practice, the history of philosophy, the world economy, and general cultural production that the date connotes) ...”¹³¹

Postmodern period refers to a process that was started to be shaped according to the demands of a more libertarian and pluralistic environment of societies which were overwhelmed by the race of rapid industrialization and modernization, world wars and were uniformized at a degree. It is a process that has been influential on a wide cultural ground and that we continue to experience. Nesbitt exemplifies the context in this period with some notable developments and cases such as the student activism for civil rights, freedom, and the protection of the environment; rise of the anti-war, rock music, and drug culture; start of the space exploration; down of the hopes for a safe nuclear power with disastrous accidents in 70s and 80s; reign of the peace in the

¹²⁹ Hal Foster, “Postmodernism: A Preface,” in *The Anti-Aesthetic ESSAYS ON POSTMODERN CULTURE*, ed. Hal Foster (Port Townsend, Washington: Bay Press, 1987), xiii.

¹³⁰ Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi, *Theory and History of Literature*, vol. 10 (Manchester: Manchester University Press, 1984), 3.

¹³¹ K. Michael Hays, “Introduction,” in *Architecture Theory Since 1968*, ed. K. Michael Hays (Cambridge, Massachusetts: The MIT Press, 1998), x.

West after wars; explosion of the world population and communism's collapse in Eastern Europe with the demolition of the Berlin Wall in 1989.¹³²

Postmodernity can be considered as a style of thought that questions and brings a scepticism about the Enlightenment norms such as the classical notions of truth, reason, identity and objectivity; the idea of universal progress; single frameworks; grand narratives and ultimate grounds of explanation. On the contrary, it understands the world as ungrounded, diverse, unstable, indeterminate, a set of disunified cultures and interpretations. *Postmodernism* is a style of culture which reflects this form of thought, this epochal change. It enables to plurality against uniformity.¹³³ Moreover, Jameson understands postmodernism “not as a style but rather as a cultural dominant: a conception which allows for the presence and coexistence of a range of very different, yet subordinate, features”.¹³⁴ According to him, the postmodern -as a force field in which very different kinds of cultural impulses must make their way- will expose these constitutive features: a new depthlessness in contemporary theory and in new culture of the image or the simulacrum; a consequent weakening of historicity whose schizophrenic structure will create new syntax or syntagmatic relationships by combining the elements of the history; a new type of emotional ground tone which can best be grasped by a return to older theories of the sublime; the constitutive relationships of all this to a new technology which is the figure of the new economic world system; and the reflection of the postmodernist mutations on the new world space of late or multinational capital.¹³⁵

Lyotard also points out to the pluralistic nature of the postmodernity and builds his seminal theory of *postmodern conditions* within this framework. He explains the

¹³² Kate Nesbitt, “Introduction,” in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 21, 22.

¹³³ Terry Eagleton, *The Illusions of Postmodernism* (Oxford: Blackwell Publishing, 2003), vii.

¹³⁴ Fredric Jameson, “The Cultural Logic of Late Capitalism,” in *Rethinking Architecture*, ed. Neil Leach (London: Routledge, 1997), 227.

¹³⁵ Jameson, 228.

pluralism in the postmodern and postindustrial age by defending the validity of *petits récits* (little narratives) instead of *metanarratives* under the existing circumstances. With metanarratives, he refers to unifying grand narratives such as the dialectics of Spirit, Marxism's narrative-emancipation of the working subject, capitalism's narrative-the creation of wealth or "the Enlightenment narrative, in which the hero of knowledge works toward a good ethico-political end-universal peace".¹³⁶

Lyotard places scientific knowledge as opposite to metanarratives; according to him, "scientific knowledge does not represent the totality of knowledge; it has always existed in addition to, and in competition and conflict with, another kind of knowledge..."¹³⁷ He claims that the scientific progress has brought incredulity toward metanarratives; and in the postmodern period, science and technology controls the power structures. Scientific progress has been shaping the postindustrial society's structure and this new society is sceptical about the totalitarian historical and political ideologies, teleological approaches and the great heroes of history etc. The postmodern condition activates the differences, heterogeneity, multiplicity of meanings and tolerates the incommensurable.¹³⁸

Scientific progress and technological transformations have started to radically change the significance and function of knowledge since the 1950s. This change corresponds to a transition process for countries that have completed the heavy industrialization or that just started to industrialize. Development of information and communication technologies can be considered as a breakpoint after the industrial revolution. In the new phase, knowledge and technologies related to knowledge's production, storage, processing, usage, transmission or manipulation have become major determinants that shape economies, societies, politics and cultures; moreover, these technologies mark the birth of a new age called as postindustrial age or

¹³⁶ Lyotard, *The Postmodern Condition: A Report on Knowledge*, 10:xxiii, xxiv.

¹³⁷ Lyotard, 10:7.

¹³⁸ Lyotard, 10:xxiv–xxv.

information age, and societies that can be named as postindustrial society, information society or network society.

The shift from production of goods to production of knowledge transformed the industrial societies to postindustrial societies. The brain power and increased valuation of knowledge replaced the major role of machine power in the economy. Daniel Bell expresses the emergence of the postindustrial society with the shift toward service and advanced knowledge technology. In this new order of society, knowledge has a power to transform the quality and the modes of production, and the structures of jobs; this power of knowledge revealed a new field that is called information technologies (IT).¹³⁹ The IT refers to the use of elements such as computers, networks, storages, infrastructures in various processes from production of information to its manipulation. In the postindustrial society, knowledge is a commodity and the driving forces of the society are knowledge and the computers which process the information to the knowledge.¹⁴⁰

The shift in control of power from heavy machines to computers had an impact on the role of human in production processes. With the automation of routine works through computerization, most of the people started to perform more complex roles that require mental activity such as problem solving or information gathering.¹⁴¹ The knowledge about the design of a product and the design of production process become more important instead of the physical craftsmanship because the craftsman role is assigned to automated machines and when this role of machine is once designed and programmed, it is enough. Moreover, the complex role of human as a problem solver and information gatherer has also started to be assigned to the computers with the development of artificial intelligence. Computers can collect and

¹³⁹ Daniel Bell, *The Coming of Post-Industrial Society* (New York: Harper Colophon Books, 1974).

¹⁴⁰ Muharrem Es and Tuncay Güloğlu, "Bilgi Toplumuna Geçişte Kentlileşme ve Kentsel Yoksulluk: İstanbul Örneği," *Bilgi Sosyal Bilimler Dergisi* 4, no. 8 (2004): 80.

¹⁴¹ Otomar J Bartos, "Postmodernism, Postindustrialism, and the Future," *The Sociological Quarterly* 37, no. 2 (1996): 311.

analyze the data and solve the problem or design the end-product. Human is assigned to an algorithm creator role in this process and this role is still being re-examined.

Knowledge's altering nature is a major argument for Lyotard to explain the context of the new age. Lyotard states that the nature of knowledge can not survive unchanged under the impacts of technological transformations, he adds that the status of knowledge is altered with these transformations and uses the word postmodern to describe the condition of knowledge in this alteration process.¹⁴² With this alteration, knowledge can only be operational if it is able to be translated into quantities of information-computer languages. Producers and users of knowledge have to be capable of creating, translating and reading the knowledge within these languages in order to invent or learn. Another point that Lyotard underlines about the condition of knowledge is its consumption; the relationship between suppliers and users of the knowledge has been tending to a position between commodity producers and consumers, a position determined by the economic value of knowledge. Knowledge is produced in order to be sold and is consumed to be used in a new production.¹⁴³ At this point, knowledge has become the major force of production; and science, as the production field of knowledge, has been determining the productive capacities of countries.

Lyotard predicted that nation-states will fight for the control of information just as they did for the control of territories. Nowadays, this prediction is carried out by states and multi-national corporations under various forms.¹⁴⁴ For example, the processing and usage of network society's big data for the national or commercial benefits; gathering information about societies, other states and companies from digital devices and digital platforms such as mobile applications or other online platforms; and so-called cyber-attacks between state institutions and illegal computer

¹⁴² Lyotard, *The Postmodern Condition: A Report on Knowledge*, 10:xxiii, 3, 4.

¹⁴³ Lyotard, 10:4, 5.

¹⁴⁴ Lyotard, 10:5, 6.

expert groups. In relation with these issues, control mechanisms over the knowledge also constitute a debate. While the large multi-national technology corporations are providing and improving the required infrastructure for the digital world, state's role over the production and spread of knowledge becomes more ambiguous than the pre-digital ages. Even the degree of state's role in the control mechanisms over knowledge varies between countries, it is a fact for all countries that the relationships between private institutions and states are being re-examined and re-formed in the new context.

3.1.1 The Concept of Globalization

Globalization is one of the major concepts that are essential to investigate in order to understand the context of 21st century and the alterations in this context. Globalization is a wide-spectrum concept which is related with various fields. Jürgen Habermas explains what globalization means to him as:

By "globalisation" is meant the cumulative processes of a worldwide expansion of trade and production, commodity and financial markets, fashions, the media and computer programs, news and communications networks, transportation systems and flows of migration, the risks engendered by large-scale technology, environmental damage and epidemics, as well as organised crime and terrorism.¹⁴⁵

¹⁴⁵ Jürgen Habermas, *The Divided West* (Cambridge, Massachusetts: Polity Press, 2006), 175.



Figure 3.1. Mapping of the Flow of International Trade by Max Galka-Blueshift Project (Source: <https://metrocosm.com/map-international-trade/>)

Globalization is an economically based process; but it has impacts on socio-culture, politics, science, technology and natural ecosystem. Globalization is a process of “widening, deepening, and speeding up of worldwide interconnectedness in all aspects of contemporary social life”¹⁴⁶ from a broad perspective. Globalization process can be considered as an efficient transformative force in the last two centuries, but its early clues can date back to any kind of interaction between societies, or trading activities and agreements between governments in the pre-industrial ages. In addition to globalization is a transformative force, globalization itself has also transformed depending on its mutual relationship with the fields on which it has influence. In the recent period; the information and communication

¹⁴⁶ David Held et al., *Global Transformations: Politics, Economics, and Culture* (Stanford, CA: Stanford University Press, 1999), 2.

technologies, and the development of transportation networks have accelerated the generation of a global culture and an economy. These technologies have evolved the globalization into an altered form unlike its conventional understanding related with the early principles of capitalism and modernization process.

What distinguishes the new episode of globalization from the earlier episodes is the extent and intensity of the different flows. Advancement in telecommunication and transport technologies makes it increasingly difficult for more and more people in any certain place to be disconnected from what goes on in other places.¹⁴⁷

Modern communication and transportation systems enable a *global flow* of people, goods, money, culture and information.¹⁴⁸ Appadurai brings together these flows under five titles as; *ethnoscape* which refers to the flow of tourists, immigrants and refugees; *technoscape* which refers to the flow of production by states, national and multi-national firms; *finanscape* which refers to the flow of money on the markets; *ideoscape* which refers to images that are the conclusion of reconciliation with the Western enlightenment world view; and *mediascape* which is the flow of images and information distributed by films, TV, magazines and newspapers.¹⁴⁹

¹⁴⁷ Majd Musa, "Globalization, Identity, and the Urban Built Environment: A Theoretical Context," 2016, 14.

¹⁴⁸ Görgülü and Kaymaz Koca, "Küresel Akışlar, İstanbul ve İstanbul'da Küresel Mimarlık," 102.

¹⁴⁹ Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalisation* (Minneapolis, MN.: University of Minnesota Press, 1996).

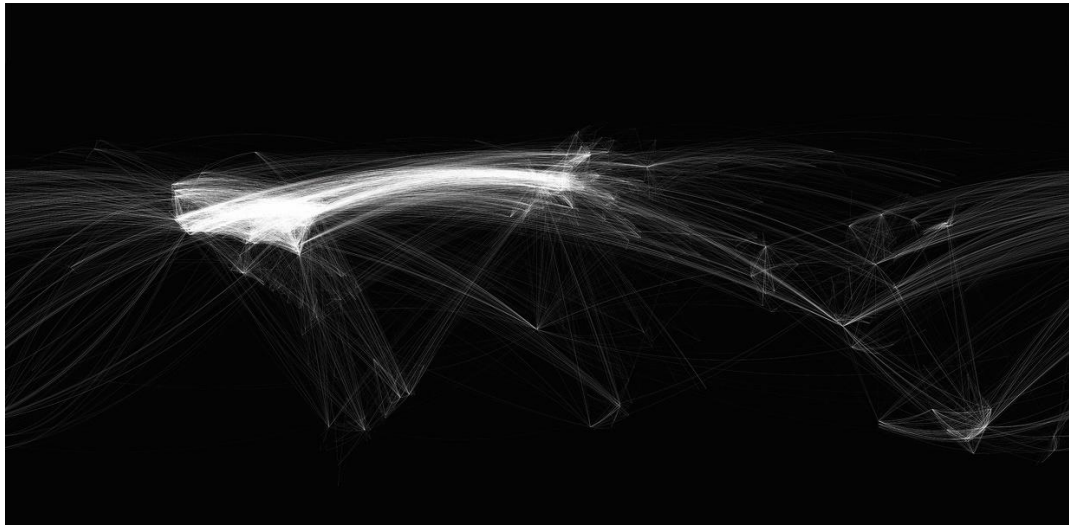


Figure 3.2. World City to City Internet Connections by Chris Harrison-The Dimes Project (Source:

<https://www.chrisharrison.net/index.php/Visualizations/InternetMap>)

David Harvey analyses the concept of globalization from a political-economic viewpoint and relates the success in the continuity of capitalist system with the usage of space. He views the globalization as a long-term process rather than a new condition; a process that has always been vital to capitalism's dynamic, a process that is able to transform rather than a constant one. Globalization has been a part of the capitalist development since its very inception.¹⁵⁰ He states that:

For us, the contemporary form of globalization is nothing more than yet another round in the capitalist production and reconstruction of space. It entails a further diminution in the friction of distance (what Marx referred to as "the annihilation of space through time" as a fundamental law of capitalist development) through yet another round of innovation in the technologies of transport and communications.¹⁵¹

¹⁵⁰ David Harvey, "Globalization in Question," *Rethinking Marxism* 8, no. 4 (1995): 2.

¹⁵¹ David Harvey, "Globalization and The 'Spatial Fix,'" *Geographische Revue* 3, no. 2 (2001): 24.

Harvey interprets the contemporary globalization as “the product of specific geographically grounded processes.”¹⁵² He exemplifies these processes through examples such as the geographical restructuring of capitalist activity (deindustrialization and reindustrialization) on the Earth, the production of new forms of uneven geographical development, the recalibration and the recentering of the global power, and the shift in the geographical scale of the organizations in which the capitalism is organized as the *EU*, *IMF*, *UN* or *G8*. Harvey uses the theory of *spatial fix* to refer to capitalism’s drive to resolve its inner crisis tendencies by geographical expansion and geographical restructuring. He adds that the capital has become much more global in all of its forms since the 70s and has fixed its crisis by shifting rapidly from one location to another. Capitalism needs geographical expansion as much as it needs technological change and endless expansion through economic growth.¹⁵³

In the frame of contemporary form of globalization, Harvey uses the concept of *time-space compression* that is a conclusion of advanced transportation and communication technologies, and the intense circulation of the capital. With this concept, Harvey refers to the destruction of spatial barriers and distances by the intense economic activities which are using advanced technologies on a global scale.¹⁵⁴ Many of the daily practices and the human activities have started to become independent from the qualities of space with the possibilities offered by the communication technologies and the digitalization. People can work or interact with each other in a virtual space and someone can be in different locations at the same time or can cover long distances in milliseconds in this way. Therefore, space and time are increasingly gaining abstract realities independent from physical meaning of the space and the place.

¹⁵² Harvey, 24.

¹⁵³ Harvey, 24, 28.

¹⁵⁴ D. Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (New York: Blackwell, 1989).

In the era of globalization, it is possible to observe some alterations in the meaning of the spaces we live in with the fact that some part of the human activities take place in abstract spaces by exceeding the physical state of the space. The phenomenon of place, which gains meaning through the human experience, is facing with breaks and articulations in its semantic integrity in this process. Even if the body is physically located in the space, physical activities and bodily experience of the space are decreasing; as an outcome of these, a decrease take place in the intensity of the meaning of places coming from bodily experience. By spending the vast majority of time with activities in virtual spaces, making a place from a space and the notion of locality-the state of belonging to a place- are being questioned. With the ability to access virtual spaces from anywhere via digital tools, terms such as mobility, transience, and flexible use of space come forward as significant notions; and the concept of locality in architecture gains a meaning that includes mobility, transformability and reproducibility except referring to the constant and unique one. The new conditions create situations such as the movement of localities, the multiplication of a locality and settlement of the each to different locations, the transformation of a locality by interacting with others. Moreover, localities may be short-lived and temporary in the express sharing and interaction environment.

Another significant name of the theory of globalization, Anthony Giddens analyses the globalization process through the movement of localities across wide distances. He uses the notion *disembedding* which means “‘the lifting out’ of social relations from local contexts of interaction and their restructuring across indefinite spans of time-space”.¹⁵⁵ Giddens underlines the significance of shifting alignments of time and space in relation with disembedding, and he describes *time-space distancing* as a process of stretching of social relations and systems across space and time.¹⁵⁶ It is the process of abstracting phenomena from space and time that created them. Here,

¹⁵⁵ Giddens, *The Consequences of Modernity*, 21.

¹⁵⁶ Giddens, 22, 64.

local and distant social forms interact by extending local's spatial and temporal dimensions; in this way, local can achieve new spatial and temporal qualities and can be transformed by these qualities. Giddens claims that time-space distancing gained intensity in modern era and that globalization is very relevant with this process, with the stretching of the relations between local and distant social forms. He defines globalization as "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa".¹⁵⁷

The necessity to reconsider the concept of locality, both for its general meaning and for the meaning in architectural domain, emerges within the framework which Giddens offers about globalization and stretching the relations between local and distant social forms. Within this framework, understanding of locality also stretches to a point where it refers to movement, interaction and transformation of localities. Moreover, localities can be considered as hybridized cultural elements which are shaped by influences of different social forms. A locality can be affected from minor social forms that belong to distant locations and that spread via advanced media tools, or a locality can move to distant geographies via mediums as migration of communities and can integrate into its new geography through gain and loss of meaning. The process mentioned here is not based on a one-way of interaction but on a mutual interaction and moreover on complex network of relationships. Hence, it is possible to understand localities as living organisms which are able to hybridize under the conditions brought by globalization.

In the globalization process, what makes localities important is their participation in the global network and their spread through this network.¹⁵⁸ At this point, the local can turn into global by participating the global network and spreading across multiple geographies. On the other hand, those that can be qualified as global can, over time,

¹⁵⁷ Giddens, 64.

¹⁵⁸ Giddens, 64.

localize in a place other than where they originated. These things that transform between the local and the global can be a language, a design approach, a lifestyle, cultural elements such as music or art movement, a company and even a digital platform nowadays. In this age of complex relationships, clear and sharp boundaries between the local and the global become blurred and permeable; hence, understanding of locality constitute a debate under the present conditions.

These research and inferences about the concept of locality are essential in order to understand its altered meaning in the architectural domain. Architecture is tied strongly with events and developments of its time. Globalization as a key force of the previous and the present centuries transforms architecture as well. The globalization and the context created by it constitute one of the parts for reading the state of locality in architecture. Moreover, locality in architecture also refers to various internal and external dynamics of architecture such as a building's relationship with its topography and climate, cultural references, relationship with urban pattern, present sustainability discussions, technologies being used in phases from design to construction. In order to bring a more comprehensive framework to the issue, various dynamics of architecture need to be investigated.

3.2 Reconsidering Locality through Socio-Cultural Transformations

Architecture and built environment are concrete expressions of the social and cultural conditions of the time they were created. The interplay between architecture and socio-cultural context can be described as mutual and dynamic. Architecture emerges as an outcome of society and culture; it is the representation of a specific time's conditions. While architecture can be the outcome and the representation of the past and a specific geographic location, it can also be one of the initiators for the upcoming transformations in the society and culture by reflecting the present global transformations and referencing to distant localities which are moving across various geographies.

Transformations in architecture and understanding of locality in architecture are closely related with social and cultural alterations. Henri Lefebvre emphasizes that space is a social product, and every society produces its own space.¹⁵⁹ Values and existing meaning cumulation of society take part in production of spaces. Therefore, the concept of space is a fundamental component of a society to understand it. Moreover, spaces also reflect changes in society as well as they represent the past of the society. According to Harvey, conceptions of space and time are parts of the processes of social change, and they play key role in social reproduction.¹⁶⁰ He states that:

...societies change and grow, they are transformed from within and adapt to pressures and influences from without. Objective conceptions of space and time must change to accommodate new material practises of social reproduction.¹⁶¹

Culture is a concept that describes how people relate with and shape their environment. At the same time, culture itself emerges and transforms through the interaction between human and environment. It is firmly connected with human activities and therefore with society. It is difficult to define culture precisely since it is a broad and generic concept related with every field of life. Nevertheless, it is fundamentally described as “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time.”¹⁶² Based on this description, place (as a particular space) and time where people’s activities constitute culture can be considered as two significant dimensions that culture depends on and

¹⁵⁹ Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford, UK; Cambridge, USA: Blackwell, 1991), 26, 31.

¹⁶⁰ David Harvey, “Between Space and Time: Reflections on the Geographical Imagination,” *Annals of the Association of American Geographers* 80, no. 3 (1990): 418, <https://www.jstor.org/stable/2563621>.

¹⁶¹ David Harvey, 419.

¹⁶² “Culture | Defininiton of Culture by Cambridge Dictionary,” accessed April 23, 2021, <https://dictionary.cambridge.org/tr/sözlük/ingilizce/culture>.

distinguishes a culture from others. Culture diversifies depending on spatial and temporal variations.

The formation of the built environment takes place according to the cultural codes of societies. Identity of a particular built environment emerges as a reflection of the cultural codes. Here, cultural codes refer to abstract realities such as values and lifestyles; but culture also consists of concrete realities, the built environment can be considered as a cultural component since the abstract realities are concretized on it. Rapoport analyses the concept of culture within the framework of human-environment relationship, and he comes with an understanding that includes 3 definitions. One describes the culture as a way of life with ideals, norms, behaviors. The second definition refers to culture as a meaning system that is transferred symbolically through language, art or built environment where the cultural codes are used. The third one defines culture as the strategies of the humankind to adapt to ecological environment and to use the resources.¹⁶³

At this point, it is necessary to draw attention to the transformations of the cultures; the present conditions such as the hybridization of cultures, the resemblance of distant cultures through interaction, the rapid transformation of cultures and multicultural societies are also subject to the relationship between culture and the built environment as well as the history of a culture, uniqueness of each culture and variety of cultures in the world. The built environment of today is capable to reflect the ongoing transformations in the socio-cultural field, the traces of the present conditions are legible on the built environment.

Architecture as the activity and knowledge of shaping the environment can be considered as a cultural enterprise and a part of the cultural cumulation.¹⁶⁴ According to Hays "...architecture ennobles the culture that produces it; architecture reconfirms

¹⁶³ Amos Rapoport, *Culture, Architecture, and Design* (Illinois, Chicago: Locke Science Publishing, 2005), 78.

¹⁶⁴ Hays, "Critical Architecture: Between Culture and Form," 15.

the hegemony of culture and help to assure its continuity.”¹⁶⁵ Architecture of a particular time takes its place in the timeline as a product of the social structure, social conditions, culture, technology, design understanding and policy of its period, it is the agent of its time and thus contributes to the cultural continuity.

Architecture has a central role in the constitution of the built environment; beyond the materiality, architecture is also a *social product*¹⁶⁶ built on a social ground. Müller and Reichmann underline that architecture co-constitutes the social context and is also constituted by it, and it co-produces localities since it is an earthbound activity. The concept of locality brings together the material aspect of architecture and the social ground that architecture depends on. It emphasizes that architecture is a part of a large social context besides referencing to the materiality and the location of architecture.¹⁶⁷ Massey points out to the formation of locality as a social phenomenon. She describes it as “constructions out of the intersections and interactions of concrete social relations and social processes in a situation of co-presence”¹⁶⁸ Hence, locality in the field of architecture is capable to be investigated through the social codes as well as the material and spatial qualities.

The structure of 21st century societies is changing visibly. The volume of these changes and their impact show varieties across different parts of the world. However, it is possible to observe these social changes on a global scale; as a result of increasing global human mobility and the intensive use of advanced information and communication technologies in recent years, cultural interaction is increasing and social changes can be observed on a global scale. The reality of globalization has been manifesting itself on the social structures; global and multi-cultural societies have been emerging since there is a huge amount of interaction between societies. The social changes, which are aforementioned and will be detailed in the following

¹⁶⁵ Hays, 16.

¹⁶⁶ Lefebvre, *The Production of Space*, 26.

¹⁶⁷ Müller and Reichmann, “Architecture, Sociality and the Production of Locality,” 38, 39.

¹⁶⁸ Massey, *Space, Place, Gend.*, 138.

paragraphs, cause meaning alterations in architecture which is a multi-input discipline and in the concept of locality whose understanding and comprehension is also dependent on socio-cultural codes.

The socio-cultural transformations in the world, that have an impact in the field of architecture and on the understanding of locality in architecture and that are associated with the concept of globalization, can be examined under two main groups within the scope of this study. One is about the multi-cultural society structure formed by the global human mobility, that is migration; the second one is about the international culture formed by the global flow of culture and about the societies that are being transformed by this emerging international and global culture.

“It is now widely conceded that human motion is definitive of social life more often than it is exceptional in our contemporary world.”¹⁶⁹ There are different forms of human movement today that change the structure of societies. One form of the global human movement depends on difficult and inhumane conditions some communities of the world are living in. A large number of communities are facing with harsh conditions such as war, poverty, hunger, persecution, oppression, discrimination, exile, natural disasters and other life-threatening conditions today. As a result of these, people are being forced to leave their homelands and to move to different countries to find better conditions as refugees. Africa, Middle East, South Asia, South America are some major departure points for these people; and their journey sometimes ends up in the desired countries which are generally in Europe or North America, and it sometimes ends up in a refugee camp that is in another country on their route or that is in a border area of their homeland.

Another form of the global human movement is labor migration. Number of people migrating for work is increasing day by day in 21st century. “Work, both of the most sophisticated intellectual sort and of the most humble proletarian sort, drives people

¹⁶⁹ Appadurai, “The Production of Locality,” 191.

to migrate, often more than once in their lifetimes.”¹⁷⁰ This form of migration is carried out by various groups such as expats and immigrants who leave their country because of economic challenges. People who live in less-developed countries and move to developing and developed countries to work constitute a major percentage of this global human movement. However, this form of movement does not have only one-way of flow. Many people from developed countries migrate to other countries worldwide as a conclusion of the global economic dynamics. Today the economic system in the world is based on a global network and the workforce is a part of this network. Global companies, institutions, universities are bases for the global workforce. Besides that, there are also people whose main purpose is not economic and who are on the move to work or research in non-governmental organizations and think-tanks for a while. More students also move to other countries for their education today, and they are a part of this global mobility. As a conclusion of this mobility, white-collar and blue-collar workers, academics, researchers and students become a part of different societies permanently or for a while.

Societies around the world have started to become more multi-cultural with the mobility of people. Whether or not people stay permanently where they go, they become an actor in the transformation and reproduction of the locality there. The presence of immigrants and expats is particularly evident in metropolitan areas. Cities such as New York, London, Berlin, Istanbul and Shanghai are places where the phenomenon of multi-cultural societies is the most visible. In such societies, the meaning and understanding of locality is not the same with the one in the past. Referring to common history of a society and values of a nation as an understanding of locality becomes more controversial in a society which consists of people coming from different places. It is possible to observe that historical and traditional references in architecture of multi-cultural societies are less considerable.

¹⁷⁰ Appadurai, 191.

The heterogeneous structure of society produces its own locality, every participant and group have their particular background and values that contribute to a broad sense of locality in multi-cultural societies. It is a multi-layered and complex process; they bring and live with their own values at some extent, and they also integrate to the new context and adopt new values. The amount of integration may vary between different participants and groups and between different locations. However, the transformation and reproduction of the locality is evident, and the understanding of locality gains new meanings via the diversity of people and the hybridization of the society and culture.

The second point that has an impact on the understanding of locality in 21st century is related with the global cultural flow and consumer society. In recent years, interaction of cultures is happening more than ever due to globalization, and information and communication technologies. Waters explains globalization's effects in three main areas as economic, political and cultural; and claims that the effect in cultural area has achieved via the usage of advanced communication technologies.¹⁷¹

The strict boundaries between countries and geographies have been blurred by the usage of communication technologies. In such a context, the interaction between cultures have increased and they have started to transform each other. Localities as cultural phenomena are also affected by the same conditions. Localities may gain new meanings independent from their geographical origins through interaction and transformation in the global circulation. In the information age and consumer society, localities are open to be fictionalized as the objects of consumption and marketing. According to Giddens, localities are valuable as much as they contribute to the global network and affect distant localities.¹⁷² Here, the mentioned global

¹⁷¹ Malcolm Waters, *Globalization*, 2nd ed. (London: Routledge, 2000).

¹⁷² Giddens, *The Consequences of Modernity*, 64.

network consists of various localities, and it is possible to mention a state of globalization of localities.

Moreover, localities are being reduced to images in the consumer society. They spread and interact via these images in the media tools. Independent from the physical experience of the place, localities are representing a value to be marketed and consumed. In this way, localities are transforming to objects of consumption that come forward depending on their popularity and success of marketing.

3.3 Effects of Globalization on the Built Environment

In late 20th century and in the beginning of 21st century, architecture has begun to face with changes in the determinants that surround it. Today, the ongoing transformations in every field can be associated to the *global flow*. The continuous flow of people, goods, money and information between cities and countries transforms the basic tendencies of urbanization and architectural disciplines as well as all disciplines.¹⁷³ The transformation and the mobility which are the outcomes of this flow bring new concepts and movements into architectural production. Continuous flow has changed the relationship between human, architecture and city. The economic dimension constitutes the basis of the globalization process and the global system which surrounds the world with a web.

The flow of money has boosted the production of places and cities with high image value and has accelerated the production process emerging with the global capital. There is a global economic system in which most of the countries are integrated in a way. It is a profit-based system and construction economy is a major part of it. In 21st century, a vast majority of the buildings are being constructed to create

¹⁷³ Görgülü and Kaymaz Koca, “Küresel Akışlar, İstanbul ve İstanbul’da Küresel Mimarlık,” 102.

economic profit as a trade method. Hence, space has been commodified in the name of profit, and a new dimension has emerged for architecture. Buildings' advantages of bringing extra profit have started to be considered more than the quality of architectural production and urbanization. Making profit from space is an economic acceleration method for people, companies and even countries in the present global economic system.

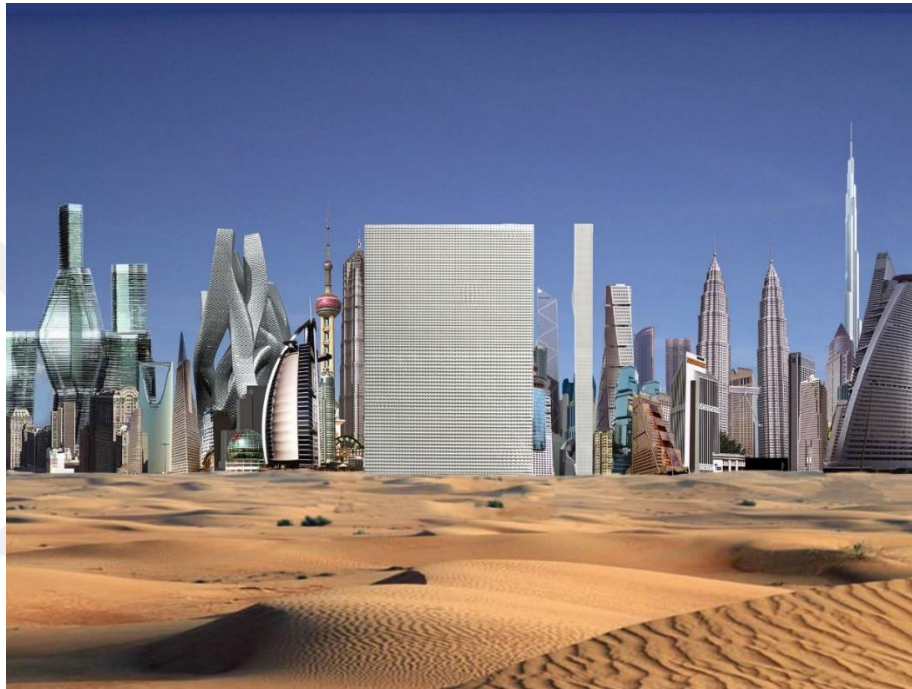


Figure 3.3. Dubai Renaissance by OMA (Source: <https://www.oma.com/projects/dubai-renaissance>)

A global architecture has emerged in many different parts of the world as an outcome of the phenomenon of globalization. Flow of people, goods, money and information brought the flow of architectural culture between different geographies and contexts. Global cities have created their global architecture with specific buildings typologies such as office and residence blocks, shopping malls, etc. Spread of this global architecture to all world brought the problem of homogenization of architecture; and the discussions on place, identity and locality created the spine of the criticism of global architecture. Besides regarding the globalization as the enemy of a harmonious local architecture, a questioning emerges for the meaning of locality

under these conditions. In the built environment of a global world, the concept of locality needs to be redefined. Director of Aga Khan Award for Architecture, Farrokh Derakhshani states that:

Locally built structures do not have to be by implication static in their use of materials or technology. Nostalgia and historicism often give the false impression that good local architecture requires us to freeze in some celebratory fashion a moment in the evolutionary process of our cities and villages. In most parts of the world, time is the main driver of change, constantly shifting everyday local conditions and adding new layers of social, economic and environmental complexity.¹⁷⁴

Rem Koolhaas also questions and analyses the rapidly changing context of the present age and its impacts on architecture. According to him, globalization “expands the realm of possibility, for better or worse.”¹⁷⁵ He brings an understanding to the globalization that allows to see it in an objective perspective.

Globalization destabilizes and redefines both the way architecture is produced and that which architecture produces. Architecture is no longer patient transaction between known quantities that share cultures, no longer the manipulation of established possibilities, no longer a possible judgment in rational terms of investment and return no longer something experienced in person – by the public or critics. Globalization lends virtuality to real buildings, keeps them indigestible, forever fresh.¹⁷⁶

In a strong relationship with global architecture, global cities also have emerged as outcomes of the global flow of money, information and people. Since the 20th century, global cities brought the discussion of homogenization and disappearance

¹⁷⁴ Derakhshani, “Appropriating, Reclaiming and Inventing Identity Through Architecture,” 31.

¹⁷⁵ Rem Koolhaas and Bruce Mau, *Small, Medium, Large, Extra Large* (New York City, NY: Monacelli Press, 1998), 367.

¹⁷⁶ Koolhaas and Mau, 367.

of local values in architecture. Globalization of the cities and their architecture is one of the key transformative effects for the understanding of locality in the previous and the present era. Global cities and their problem of homogenization caused to a search of distinction from others. In a world where similar forms are being constructed, similar materials are being used, similar functions are accepted; the global cities of the world try to be differentiated from others by having icons which are designed for themselves. One of the things that transform objects into icons is the label of their designers in the contemporary architectural scene. Iconic buildings which are designed by star architects working internationally create more authentic images in a homogenized built environment. Presence of star architects in urban pattern of a city adds a prestigious value as well. Global system and the global cities brought architectural practices that are working internationally. These practices are strongly connected with the flow of money and besides the economic aspects, some of them try to build their approaches according to each different context's own conditions and some of them apply their typical approaches to different contexts without a consideration of local values.

Besides the star architects working internationally, there is another aspect of global architecture, global restrictions for local architectural practices or their will to follow the global architectural values. Today, materials, construction techniques, design tools and demanding styles impose a design approach for architects and sometimes architects try to stay in the specified frame in order to be contemporary. A big amount of the architectural production of today is still being designed by local architects of a region but the many buildings designed by them are the examples of a global approach. As a conclusion, it is possible to observe two distinct but related positions as outcome of globalization. One is global architects and their local architectures and other one is local architects and their global architectures.

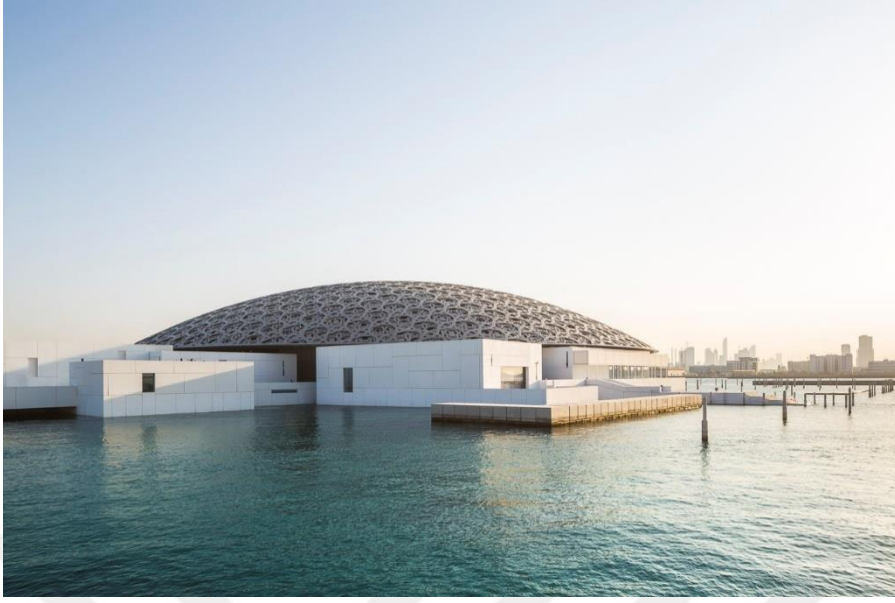


Figure 3.4. Louvre Abu Dhabi by Ateliers Jean Nouvel as an example of global architects and their local architectures. (Source: <https://www.archdaily.com/883157/louvre-abu-dhabi-atelier-jean-nouvel>)



Figure 3.5. Söğütözü District, Ankara as an example of local architects and their global architectures. (Source: <http://www.arkiv.com.tr/proje/next-level-ankara/3881>)

3.4 Significance of Ecological Sensitivity in Architectural Production

Recent ecological crises on Earth have increased the requirement of the consideration of environmental inputs in architectural design and construction processes. Criteria such as relationship with climate, energy consumption, material usage have started to be considered in terms of the efficiency of buildings in the sustainability discourse. Today, environmental attitude of a building is considered as a key part in terms of its evaluation as local. Hence, the key components of this recent ecological sensitivity in architecture needs to be considered in architectural design and construction processes. Moreover, the comprehensive consideration of the environmental impacts of buildings has become a mandatory criterion in architecture rather than optional since the environmental crises are on the rise due to the climate change.

Ecological sensitivity and the concept of sustainability in architecture have become standard components in today's understanding of locality. Sustainability can be considered as a key concept that refers to consideration of environmental impact of architecture. In recent years, ecological problems on Earth have increased the importance of minimizing the impact of production industries on the environment. Topics such as increasing the usage of renewable energy sources, preventing the pollution of the environment from hazardous materials, reducing the consumption of fossil fuels, minimizing the energy consumption and carbon footprint, recycling waste materials have become significant measures in every sector of production.

It is possible to notice the reflections of this current agenda in the architectural production and urbanization. Moreover, the necessity and dominance of ecological sensitivity is increasing day by day and is becoming a significant part of the discourse established by architects. Ecological and environmental sensitivity has always been a part of architectural production since Vitruvius¹⁷⁷, but differently from the past, it

¹⁷⁷ Vitruvius Pollio, *The Ten Books on Architecture*.

is now taking much more attention and it is being measured through data and computational methods in order to be applied into the design and construction processes.

The tendency to consideration of sustainability in architecture brings a design-consciousness towards the environment starting from the first stages of architectural design to the maintenance of the built projects. The environmental impact of buildings and the measurement of this impact are significant inputs to interpret buildings' relationship with their places; in this sense, a part of consideration of a building as local depends on its ecological behavior to the environment.

On the other side, even there is a wide ground of environmental discourse in architecture, a comprehensive consideration of this subject in built projects somehow remains limited. Instead of relating with place through consideration of a large set of environmental data, this relationship is often reduced to eclectic usage of certain elements such as green roof and wall, solar panels, sun breakers and greenery in upper levels. These elements and many more sustainability-related technologies can constitute a part of an environmental design approach, but their few and singular usage is insufficient to cope with the ongoing ecological crises. Moreover, some of them are often used as showcase elements to create an image of sustainability. This sustainability image is used as a beneficial marketing object for various actors of the building industry. However, a comprehensive approach on the sustainability in architecture should cover large set of inputs and phases, starting with taking into account the distance at which materials are brought to the site, up to points such as the energy consumption when the building is in use.

3.5 Effects of Technological Transformations on the Understanding of Locality in Architecture

Technological developments are other main actors that transform the dynamics of production in contemporary architecture. Technical developments have always transformed architecture along the history, but it has gained an acceleration with the industrial revolution from the 18th century and this transformation has entered to a new dimension since the late 20th century. Digitalization of the architectural design process with design software and advanced construction techniques have been transforming the domain of architecture both in theory and practice. Moreover, these developments have created an altered framework to evaluate the relationship between buildings and their contexts.

The technological turn in the world brought an intense generation of innovations in various fields from engineering to medical. The reflections of this turn also have been affecting architectural production in many dimensions. However, when these reflections are compared with other fields, it is possible to observe a more limited impact in architecture. This impact can be seen predominantly in architectural design software, construction techniques, material technologies or sustainability technologies. However, the improvement of them and their application to production takes more time in comparison with other fields since there are many actors to realize an architectural design and it requires large budgets and craftsmanship.

The technological turn in architecture have brought design and construction innovations and they are used as beneficial tools by the various actors of architectural production. On the other hand, these innovations have potential to cause to the issue of formal typology through the buildings designed within the limitations of technological tools. These technologies allow to create exceptional forms but the multiplication of a unique form to various contexts brings the criticism about the ignorance of the contextual determinants and consideration of locality.

Advanced construction techniques and software have allowed to create exceptional forms in architecture and these exceptional high-tech buildings have started to spread to many parts of the world with labels of star architects. This situation has caused to the problem of the same typologies in different contexts. Another dimension of the relationship between technological developments and architecture is the standardized construction techniques that allow to build large-scale projects. These techniques are used for mass production projects such as social housing, office buildings or infrastructure projects that have economic constraints. In a similar way with the utilization of advanced technologies, the mass production techniques also define a restricted building typology in variable contexts. Such a typology repetition has also been criticized for neglecting the necessities of different contexts and local values under the impacts of technical and economic limitations.

CHAPTER 4

A CASE STUDY: MAPPING THE LIMITS OF LOCALITY THROUGH CONTEMPORARY ARCHITECTURE IN TURKEY IN THE 21ST CENTURY

This case study holds a significant position within the scope of the thesis in terms of concluding the theoretical discussions in the previous chapters with an open-ended conclusion on which different interpretations can be made; and in terms of realizing the concrete counterparts of all these mentioned discussions and transformations and reading them through the built examples of contemporary architecture. Before explaining the methodology of the case study through its phases, it is necessary to highlight some points about the nature, process and results of the study in order to better understand it. Firstly, this case study adopts a critical evaluation process in its core. The data set about the buildings, which is taken as a basis in the evaluation process, consists of the data collected through various digital and printed media tools, some of which have an objective quality such as images and numerical data, and some of them are obtained from the individual evaluation of other authors in their texts; as well as the data that has the potential to contain subjective qualities, obtained by experiencing and observing some of the selected buildings. Afterwards, the processing, evaluation and interpretation of all these data is carried out in a critical and subjective way, open to different interpretations. Therefore, the conclusions and interpretations put forward a result of this case study can be diversified, differentiated and even continued by being built on it.

Another significant point about the case study is the aim and the scale of it. Within the scope of this case study, the aim is not to evaluate and to make inferences about

singular buildings; rather, in the contemporary architectural context, to see and interpret the densities of various concepts related with the understanding of locality, which are discussed within the theoretical framework of the study. In other words, the aim is about to realize the density variations between the concepts related with the understanding of locality in contemporary architecture; to comprehend that how the concept of locality is tackled in a large set of buildings as a representation of contemporary architecture; to analyze and illustrate the understanding of locality in the contemporary architecture. At this point, it is required to obtain a comprehensive set of information, a density mapping of concepts, through the evaluation of a large number of buildings. Therefore, singular buildings and their evaluation do not directly constitute the aim of the study, but they take part as mediums to create the necessary set of information which will be interpreted in order to achieve the aim of the study.

4.1 Methodology of the Case Study

There are 3 fundamental phases that constitute the methodology of this case study. After the first phase is completed, they follow a sequence in which each one is built on the previous one. The first phase is the selection of the buildings that will be evaluated in the second phase. The buildings for the case study are selected according to some significant feature they have in terms of this study. One of the features is their state of quality in the contemporary architectural scene. The fact that the selected buildings are contemporary architectural examples with a certain qualification is important in terms of the validity of the information set that was achieved at the end of the case study and the validity of the interpretations made in line with this information set. This set demonstrates that how the discussions in the previous chapters are handled in contemporary architectural production. For this reason, certain criteria were taken into consideration during the selection of the buildings examined.

The building set was constituted by selecting among buildings achieved through architectural competitions; buildings that won national and international prestigious architectural awards such as *Aga Khan Award*, *The National Architecture Award of The Chamber of Architects of Turkey* after they were built; buildings on which articles and critiques have been written in academic publications and reputable publications such as *XXI*, *Mimarlık*, *The Architectural Review*, which are accessible in print and digitally; buildings published on websites such as *Archdaily*, *Dezeen*, *Arkiv* that publish in the fields of architecture and design and include projects of a certain quality; and buildings included in selections such as *Architecture Yearbook of Arkitera Architecture Center*. The fact that some of the selected buildings have been awarded with the mentioned awards and some of them have been published or reviewed on mentioned reputable platforms signifies that these buildings are above a certain level of quality in contemporary architectural production; and that they are buildings that were highlighted with a significant value attributed to them in national and international architectural scene.

Another feature considered for the selection of buildings is the date they were built. The time span of the study is limited with the 21st century, as it is aimed to understand the physical impact of all the debates and transformations mentioned in the previous chapters in the recent age's built environment. Hence the buildings were selected amongst whose construction is completed after 2000 and intensely after 2010. The examples represent the understanding of a particular period; they illustrate the conditions of their time, how the previous debates and ongoing transformations in and periphery of architecture shape the understanding of locality in the contemporary architecture of the 21st century. Another significant matter about the selected examples is their relevance with the subject of this study. In the 2nd chapter of the study, various theories, debates, approaches that address the concept of locality are mentioned; and in the 3rd chapter, some transformations that effect the understanding of locality in architecture in the present age are mentioned. It is aimed in the selection of buildings that they refer to the mentioned subjects in these chapters, that they allow us to investigate these subjects on them with their discourse, contextual

references, form, construction techniques, material etc. For instance, some of them significantly refer to the characteristics of the context while some of them show features of generic typologies; some of them were designed by globally working architects with the claim of being local, while some were designed in an international style by local architects. Each of them touches upon some or many subjects discussed within the scope of the study.

Some other specifications considered in the selection are types of buildings and their locations. It is an important point that the set of buildings should diversify in order to achieve more comprehensive results in the case study. Hence, selected buildings show a variety in terms of their types. The building set consists of different types such as cultural, retail, mixed-use, housing, educational, religious, transportation. Another aspect considered in the selection is buildings' location. The study is limited with the contemporary architecture in Turkey after 2000, however the selected examples have relevance with a broader context, a relevance that allows to understand the dynamics of global architectural culture. These buildings were selected by scanning various sources highlighting examples of contemporary architecture on a global scale, and buildings that received awards that have a reputation in the international architectural scene. Hence, they are buildings that are related with the up-to-date debates and transformations taking place in both the national and international context. In addition, it is intended to select buildings scattered in different locations throughout Turkey in order to enrich the building set with different contexts and to achieve a more comprehensive set of information. However, despite this intention, there are concentrations in major cities such as Istanbul and Ankara as an expected outcome of the population density and intensive architectural production in these cities.

The second phase of the case study is the evaluation of the selected buildings. In this phase, the criteria set for evaluation of the buildings was determined based on the content of the 2nd and 3rd chapters of the study. These chapters include various topics including past and present debates, theories, transformations about understanding the concept of locality. All these topics are about different dimensions of locality in

architecture; while some of them highlight particular priorities about the issue of being local such as ecological concerns, some of them explain the changing meaning of the concept of locality. Furthermore, these topics refer to some issues which we can consider as the criteria for dealing with the concept of locality, which we can evaluate the buildings according to.

The criteria derive from various topics, and they create clusters according to their content (e.g., type/typology, material, construction techniques). Each cluster of criteria and each criterion in more detail, focuses on a limited aspect of the issue of locality. However, when all the criteria from different topics come together, we achieve a large set of values attributed to the concept of locality. In this way, the evaluation process is carried out with more comprehensive set of inputs.

The second phase includes 3 different charts. The first chart illustrates the relationship between the titles in chapters 2 and 3 and the criteria-criteria clusters. In this chart, each criterion was connected to several titles that refer to it or whose content are somehow related to it. This chart helps to establish a quantitative relationship between the criteria and titles. Here, it is possible to see which titles generate more or less criteria, and which criteria are mentioned more in the theoretical part of the thesis and derive from more sources.

The second chart is a matrix chart that illustrates the density of representation of each criterion in each building. The evaluation of the buildings was based on a critical attitude as mentioned before. Here, the required data set to evaluate the buildings was derived from articles, critiques, reviews, description texts of architects, drawings, photographs from various sources and from individual experiencing of some of the buildings. According to this set, buildings were assessed in a 5-stage scale which consists of powerful representation, significant representation, intermediate representation, minor representation and non-representation.

The third chart is a derivative form of the second. While in the second chart, each building and each criterion are matched, and the density of each match was signified; the third chart focuses on the density of each criterion without buildings. Here, the

total density of each criterion was achieved by adding up that criterion's assessment in 5-stage scale for the entire buildings. This chart is a density mapping of various concepts(criteria) related with the understanding of locality. It enables a large-scale reading of the results of the evaluation process; it allows us to see, understand and interpret the weight of each concept in contemporary architectural production of Turkey. Thus, it completes the second phase of the case study and necessary information set to be able to interpret. It connects us to the next phase of the case study.

The third phase of the case study is the reading and interpretation of the results achieved through the evaluation phase. This is the phase in which information is produced as a result of the discussions throughout the theoretical part of the thesis and the evaluation of the buildings in the case study. In this phase, it is explained that which concepts are more intensely considered, and which are less in contemporary architecture, by relating with the theoretical discussions made in the previous chapters. Based on the intensities of the concepts, a reading is carried out on the understanding of locality in contemporary architecture and on a general view of contemporary architecture.

4.2 Selection of the Buildings

Table 4.1 Selected Buildings for The Case Study

	Building Name	Architect	Location
	Amanruya Bodrum	Emine Ögün & Mehmet Ögün Mimarlık	Muğla
	Type	Year	Awards
	Hotel	2012	TSMD Building Award
Figure 4.1 Amanruya Bodrum Source: http://www.arkiv.com.tr/proje/amanruya-oteli/7281			
	Building Name	Architect	Location
	Arter Museum	Grimshaw Architects	İstanbul
	Type	Year	Awards
	Cultural	2019	Project obtained as a result of architectural competition
Figure 4.2 Arter Museum Source: https://www.archdaily.com/943460/arter-museum-grimshaw			
	Building Name	Architect	Location
	Asma Bahçeler Residences	M+D Mimarlık	İzmir
	Type	Year	Awards
	Housing	2017	
Figure 4.3 Asmabahçeler Residences Source: https://www.archdaily.com/943460/arter-museum-grimshaw			
	Building Name	Architect	Location
	B2 House	Mimarlar ve Han Tümetekin	Çanakkale
	Type	Year	Awards
	Housing	2001	Aga Khan Award for Architecture
Figure 4.4 B2 House Source: https://www.akdn.org/architecture/project/b2-house			

Table 4.1 (continued)

	Building Name Bilkent Erzurum Lower School		Architect FXFOWLE	Location Erzurum
	Type Educational		Year 2014	Awards

Figure 4.5 Bilkent Erzurum Lower School
 Source: <https://www.archdaily.com/770496/bilkent-erzurum-lower-school-fxfowle>

	Building Name Bodrum Houses		Architect Richard Meier & Partners	Location Muğla
	Type Housing		Year 2012	Awards

Figure 4.6 Bodrum Houses
 Source: <https://www.archdaily.com/293293/bodrum-houses-richard-meier>

	Building Name Central Bank of Turkey Bursa Branch		Architect Yalın Architectural Design + Denge Architecture	Location Bursa
	Type Governmental	Year 2011	Awards Project obtained as a result of architectural competition + The National Architecture Award of The Chamber of Architects of Turkey	

Figure 4.7 Central Bank of Turkey Bursa Branch
 Source: <https://yalin-mimarlik.com/en/projeler/merkez-bankasi>

	Building Name Diyarbakır Yenışehir Municipality Building		Architect Uygur Architects	Location Diyarbakır
	Type Governmental	Year 2016	Awards Project obtained as a result of architectural competition + The National Architecture Award of The Chamber of Architects of Turkey	

Figure 4.8 Diyarbakır Yenışehir Municipality Building
 Source: <http://www.arkiv.com.tr/proje/diyarbakir-yenisehir-belediye-binasi/6335>

Table 4.1 (continued)

	Building Name		Architect	Location
	Doğan Holding Headquarters		NSMH	İstanbul
	Type	Year	Awards	
	Office	2011		

Figure 4.9 Doğan Holding Headquarters
Source: http://www.nsmh.com/proje_detay.asp?lang=tr&ID=12

	Building Name		Architect	Location
	Forum Bornova Shopping Center		T&T Design + ERA Architects	İzmir
	Type	Year	Awards	
	Retail	2006		

Figure 4.10 Forum Bornova Shopping Center
Source: <https://www.era-arch.com/detail/120&Forum-Bornova-Shopping-Center>

	Building Name		Architect	Location
	Göbeklitepe Visitor Center		Kreatif Architects	Şanlıurfa
	Type	Year	Awards	
	Cultural	2018		

Figure 4.11 Göbeklitepe Visitor Center
Source: <https://kreatifmimarlik.com/en/gobeklitepe-ziyaretci-merkezi-acildi/>

	Building Name		Architect	Location
	Gökçeada High School Campus		PAB Architects	Çanakkale
	Type	Year	Awards	
	Educational	2019	Project obtained as a result of architectural competition + The National Architecture Award of The Chamber of Architects of Turkey	

Figure 4.12 Gökçeada High School Campus
Source: <https://www.archdaily.com/932443/gokceada-high-school-campus-pab-architects>

Table 4.1 (continued)

	Building Name Hacettepe University Museum and Center for Biodiversity	Architect Erkal Architects	Location Ankara
	Type Research Center, Cultural	Year 2018	Awards
Figure 4.13 Hacettepe University Museum and Center for Biodiversity Source: https://www.archdaily.com/909531/hacettepe-university-museum-and-center-for-biodiversity-erkal-architects			
	Building Name İpekyol Textile Factory	Architect EAA	Location Edime
	Type Industrial	Year 2006	Awards Aga Khan Award for Architecture
Figure 4.14 İpekyol Textile Factory Source: https://emrearolat.com/project/ipekyol-textile-factory/			
	Building Name Istanbul Museum of Painting and Sculpture	Architect EAA	Location İstanbul
	Type Cultural	Year 2019	Awards
Figure 4.15 Istanbul Museum of Painting and Sculpture Source: https://emrearolat.com/project/istanbul-museum-of-painting-and-sculpture/			
	Building Name İyziPark Office Complex	Architect Ahmet Alataş Workshop	Location İstanbul
	Type Office	Year 2018	Awards
Figure 4.16 İyziPark Office Complex Source: https://www.arkitera.com/proje/iyzipark/			

Table 4.1 (continued)

	Building Name	Architect	Location
	Kayseri Chamber of Commerce	A2 Tasarım	Kayseri
	Type	Year	Awards
	Office	2017	Project obtained as a result of architectural competition

Figure 4.17 Kayseri Chamber of Commerce

Source: <http://www.arkiv.com.tr/proje/kayseri-ticaret-odasi-kto-hizmet-binasi/8052>

	Building Name	Architect	Location
	Lüleburgaz Bus Station	Collective Architects + Rasa Studio	Kırklareli
	Type	Year	Awards
	Transportation	2016	Project obtained as a result of architectural competition

Figure 4.18 Lüleburgaz Bus Station

Source: <https://divisare.com/projects/319818-collective-architects-luleburgaz-bus-station>

	Building Name	Architect	Location
	Maxx Royal Kemer	Baraka Architects	Antalya
	Type	Year	Awards
	Hotel	2014	

Figure 4.19 Maxx Royal Kemer

Source: <https://www.archdaily.com/566775/maxx-royal-kemer-hotel-baraka-architects>

	Building Name	Architect	Location
	Mersin Culture and Congress Center	CAGAW	Mersin
	Type	Year	Awards
	Cultural	2008	

Figure 4.20 Mersin Culture and Congress Center

Source: <https://www.arkiv.com.tr/proje/mersin-kultur-ve-kongre-merkezi/1479>

Table 4.1 (continued)

	Building Name		Architect	Location
	Museum of Troy		Yalın Architectural Design	Çanakkale
	Type	Year	Awards	
	Cultural	2018	Project obtained as a result of architectural competition + The National Architecture Award of The Chamber of Architects of Turkey	

Figure 4.21 Museum of Troy

Source: <https://www.archdaily.com/911479/museum-of-troy-yalin-architectural-design>

	Building Name		Architect	Location
	ODTÜ Teknokent Innovation Center		FREA	Ankara
	Type	Year	Awards	
	Research Center, Office	2019	Project obtained as a result of invited architectural compet.	

Figure 4.22 ODTÜ Teknokent Innovation Center

Source: <https://www.arkiv.com.tr/proje/odtu-teknokent-bilim-yapisi/11059>

	Building Name		Architect	Location
	Odunpazarı Modern Museum		Kengo Kuma & Associates	Eskişehir
	Type	Year	Awards	
	Cultural	2019		

Figure 4.23 Odunpazarı Modern Museum

Source: <https://www.archdaily.com/924542/odunpazari-modern-art-museum-kengo-kuma-and-associates>

	Building Name		Architect	Location
	ODÜ Emin Çetinceviz Central Library		ACE Architecture	Ordu
	Type	Year	Awards	
	Educational	2018		

Figure 4.24 ODÜ Emin Çetinceviz Central Library

Source: <http://www.arkiv.com.tr/proje/odu-emin-cetinceviz-merkez-kutuphanesi/10257>

Table 4.1 (continued)

	Building Name	Architect	Location
	Samsun Golf Club	CAA. Studio	Samsun
	Type	Year	Awards
	Sports	2016	

Figure 4.25 Samsun Golf Club

Source: <https://www.archdaily.com/914311/samsun-golf-club-catstudio>

	Building Name	Architect	Location
	Sancaklar Mosque	EAA	İstanbul
	Type	Year	Awards
	Religious	2013	The National Architecture Award of The Chamber of Architects of Turkey

Figure 4.26 Sancaklar Mosque

Source: <https://emrearolat.com/project/sancaklar-mosque/>

	Building Name	Architect	Location
	TAC-SEV New Campus	Erginoğlu&Çalışlar	Mersin
	Type	Year	Awards
	Educational	2014	The National Architecture Award of The Chamber of Architects of Turkey

Figure 4.27 TAC-SEV New Campus

Source: <https://www.arkitera.com/proje/tac-sev-yeni-kampusu/>

	Building Name	Architect	Location
	The Museum Hotel Antakya	EAA	Hatay
	Type	Year	Awards
	Hotel, Cultural	2019	

Figure 4.28 The Museum Hotel Antakya

Source: <https://emrearolat.com/project/the-museum-hotel-antakya/>

Table 4.1 (continued)

	Building Name		Architect	Location
	Turkish Contractor's Association Headquarters		Avcı Architects	Ankara
	Type	Year	Awards	
	Office	2013	Project obtained as a result of architectural competition + TSMD Building Award	

Figure 4.29 Turkish Contractor's Association Headquarters

Source: <https://avciarchitects.com/tr/proje/tmb-merkez-binasi/>

	Building Name		Architect	Location
	Voyage Torba		Baraka Architects	Muğla
	Type	Year	Awards	
	Hotel	2020		

Figure 4.30 Voyage Torba

Source: <https://www.archdaily.com/957650/voyage-torba-hotel-baraka-architects>

	Building Name		Architect	Location
	Yaşamkent Mosque		A Tasarım Mimarlık	Ankara
	Type	Year	Awards	
	Religious	2015		

Figure 4.31 Yaşamkent Mosque

Source: <https://www.archdaily.com/901933/yasamkent-mosque-a-tasarim-mimarlik-plus-ali-osman-ozturk>

	Building Name		Architect	Location
	Zorlu Center		EAA + Tabanlıoğlu Architects	İstanbul
	Type	Year	Awards	
	Mixed-Use	2014	Project obtained as a result of invited architectural compet.	

Figure 4.32 Zorlu Center

Source: <https://emrearolat.com/project/zorlu-center-mixed-use-complex/>

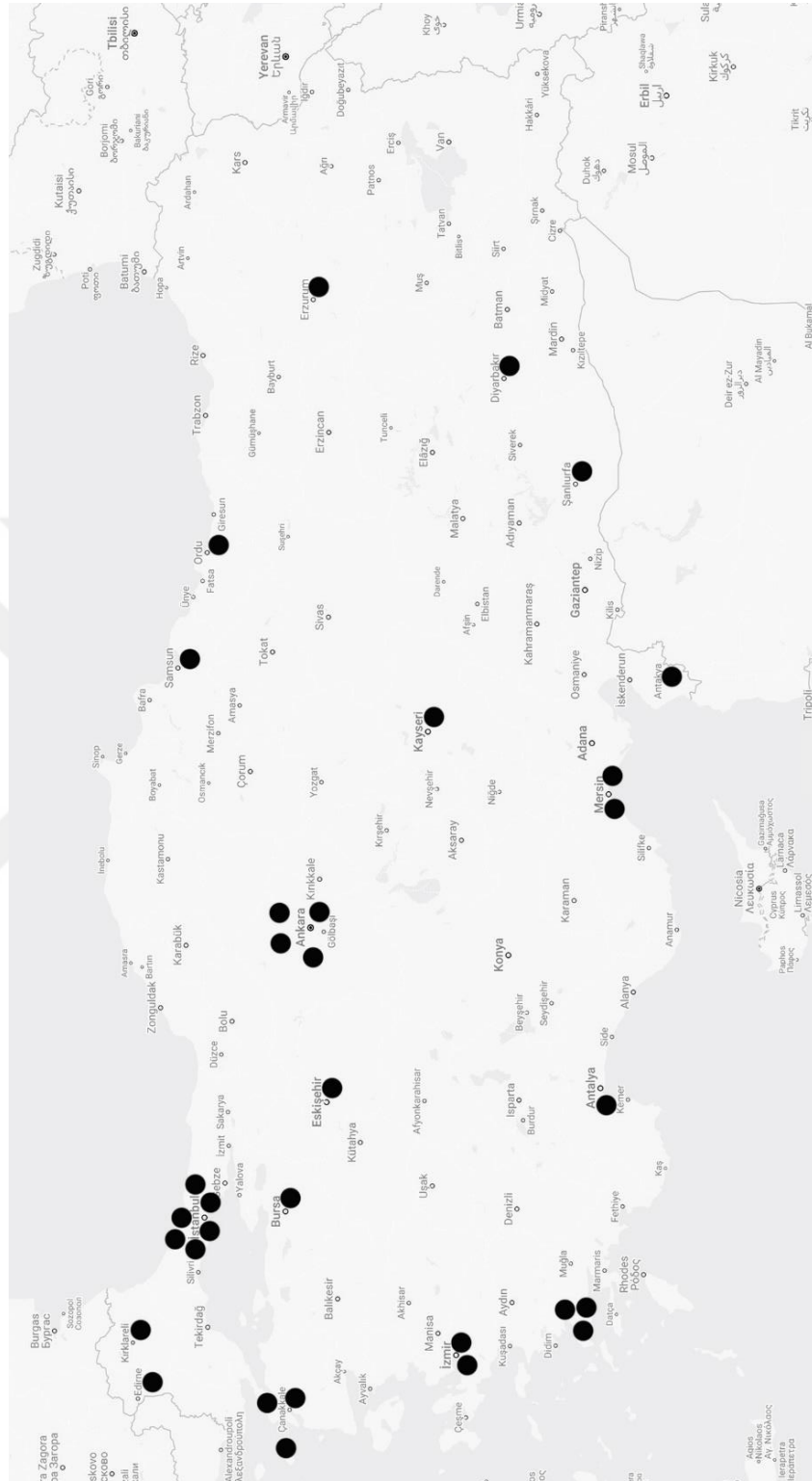


Figure 4.33. Geographical Distribution of the Selected Buildings in Turkey
(Source: Prepared by the author on Google Maps image)

4.3 Mapping Locality via Evaluation of the Contemporary Architecture in Turkey



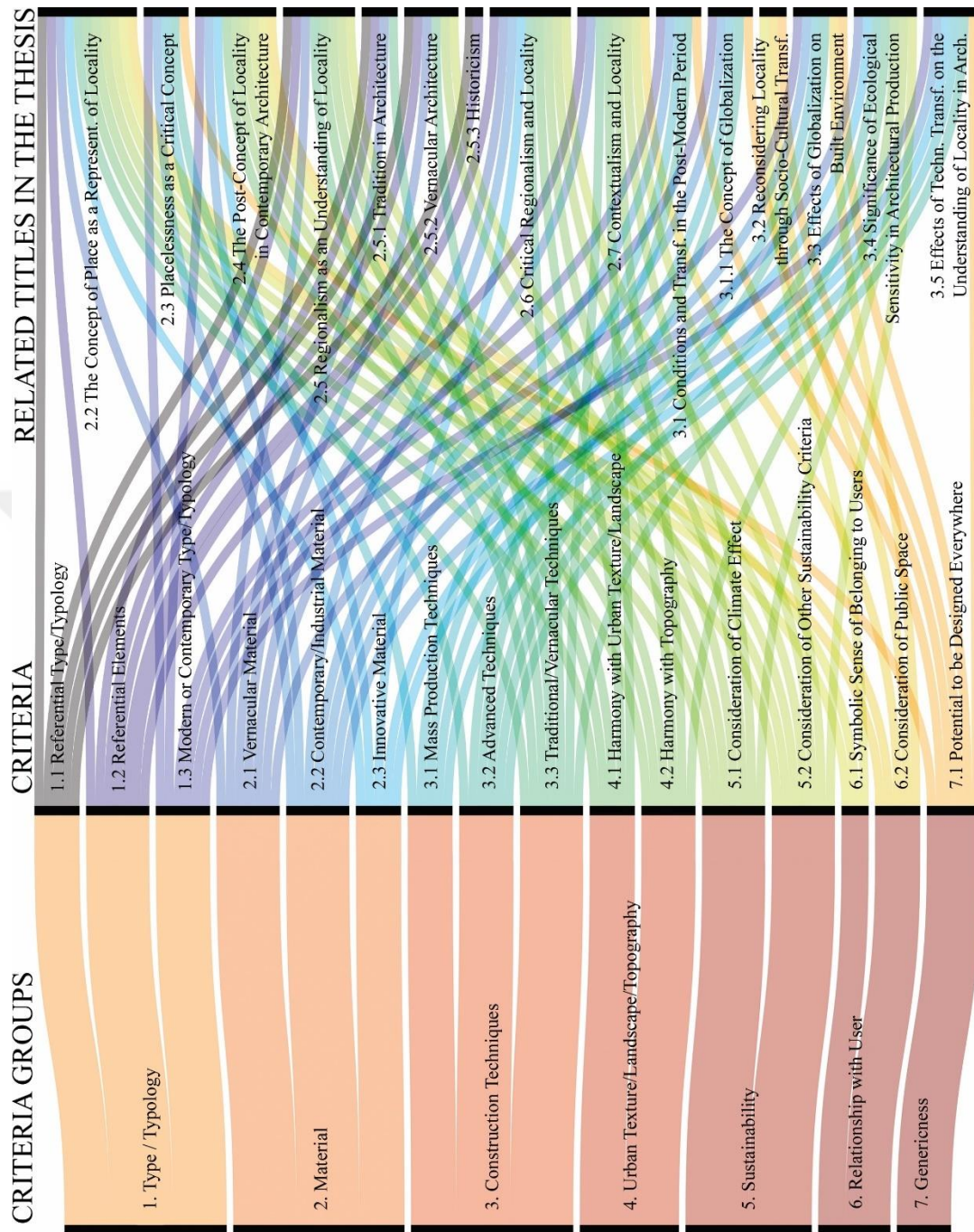


Figure 4.34. The Diagram of Connection between Criteria Groups, Criteria and Related Titles (Source: Prepared by the author using the cited source - Mauri, M. et al. (2017). RAWGraphs: A Visualisation Platform to Create Open Outputs. In Proceedings of the 12th Biannual Conference on Italian SIGCHI Chapter (p. 28:1–28:5). New York, NY, USA: ACM.)

Table 4.2 Evaluation of the Selected Buildings

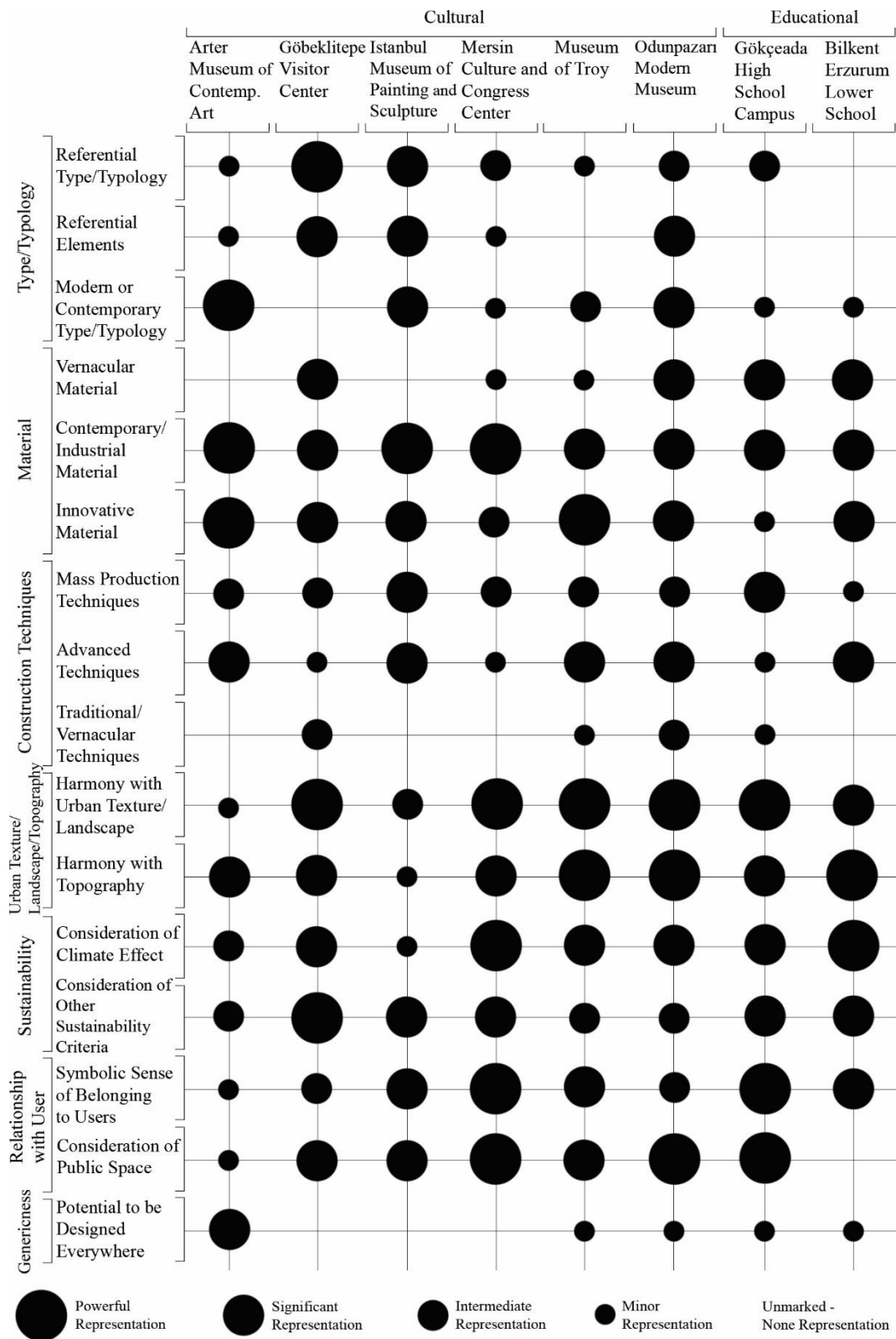


Table 4.2 (continued)

		Educational		Governmental		Hotel			
		ODÜ Emin Çetinceviz Central Library	TAC-SEV New Campus	Central Bank of Turkey of Bursa Branch	Diyarbakır Yenişehir Municip. Building	Amanruya Bodrum	Maxx Royal Kemer	Voyage Torba	The Museum Hotel Antakya
Type/Typology	Referential Type/Typology		●		●	●		●	
	Referential Elements	●	●			●		●	●
	Modern or Contemporary Type/Typology	●		●	●		●		
Material	Vernacular Material	●	●	●	●	●	●	●	●
	Contemporary/Industrial Material	●	●	●	●	●	●	●	●
	Innovative Material	●	●	●	●	●	●	●	●
Construction Techniques	Mass Production Techniques	●	●	●	●		●	●	●
	Advanced Techniques	●	●		●				●
	Traditional/Vernacular Techniques		●			●	●	●	
Urban Texture/ Landscape/Topography	Harmony with Urban Texture/ Landscape	●	●	●	●	●	●	●	●
	Harmony with Topography	●	●	●	●	●	●	●	●
Sustainability	Consideration of Climate Effect	●	●	●	●	●	●	●	●
	Consideration of Other Sustainability Criteria	●	●	●	●	●	●	●	●
Relationship with User	Symbolic Sense of Belonging to Users	●	●	●	●	●	●	●	●
	Consideration of Public Space	●			●				●
Genericness	Potential to be Designed Everywhere	●		●	●				

Powerful Representation

Significant Representation

Intermediate Representation

Minor Representation

Unmarked - None Representation

Table 4.2 (continued)

		Housing			Industrial	Mixed-Use	Office		
		Asma Bahçeler Residences	B2 House	Bodrum Houses	Ipekyol Textile Factory	Zorlu Center	Doğan Holding Headquart.	İyziPark Office Complex	Kayseri Chamber of Commerce
Type/Typology	Referential Type/Typology								
	Referential Elements						●		
	Modern or Contemporary Type/Typology			●	●	●	●	●	●
Material	Vernacular Material	●	●	●		●			
	Contemporary/Industrial Material	●	●	●	●	●	●	●	●
	Innovative Material	●	●	●	●	●	●	●	●
Construction Techniques	Mass Production Techniques	●		●	●	●	●		●
	Advanced Techniques	●			●	●	●	●	●
	Traditional/Vernacular Techniques	●	●	●					
Urban Texture/Landscape/Topography	Harmony with Urban Texture/Landscape	●	●	●	●	●	●	●	●
	Harmony with Topography	●	●	●	●	●	●	●	●
Sustainability	Consideration of Climate Effect	●	●	●	●	●	●	●	●
	Consideration of Other Sustainability Criteria	●	●	●	●	●	●	●	●
Relationship with User	Symbolic Sense of Belonging to Users	●	●	●	●	●	●	●	●
	Consideration of Public Space					●			●
Genericness	Potential to be Designed Everywhere			●	●	●	●	●	●

 Powerful Representation
  Significant Representation
  Intermediate Representation
  Minor Representation
 Unmarked - None Representation

Table 4.2 (continued)

		Office	Religious		Research Center		Retail	Sports	Transportat.
		Turkish Contractor's Associaton Headquart.	Sancaklar Mosque	Yaşamkent Mosque	Hacettepe Uni. Muse. and Center for Biodiv.	ODTÜ Teknokent Innovation Center	Forum Bornova Shopping Center	Samsun Golf Club	Lüleburgaz Bus Station
Type/Typology	Referential Type/Typology			●	●	●	●		
	Referential Elements		●	●			●		
Material	Modern or Contemporary Type/Typology	●			●	●			●
	Vernacular Material	●	●		●		●	●	
	Contemporary/Industrial Material	●	●	●	●	●	●	●	●
	Innovative Material	●	●	●	●	●	●	●	●
Construction Techniques	Mass Production Techniques	●		●	●	●	●	●	●
	Advanced Techniques	●	●	●	●	●			●
	Traditional/Vernacular Techniques	●	●				●	●	
Urban Texture/Landscape/Topography	Harmony with Urban Texture/Landscape	●	●	●	●	●	●	●	●
	Harmony with Topography	●	●	●	●	●	●		●
Sustainability	Consideration of Climate Effect	●	●	●	●	●	●	●	●
	Consideration of Other Sustainability Criteria	●	●	●	●	●	●	●	●
Relationship with User	Symbolic Sense of Belonging to Users	●	●	●	●	●	●	●	●
	Consideration of Public Space	●	●	●	●	●	●	●	●
Genericness	Potential to be Designed Everywhere	●		●	●	●		●	●

 Powerful Representation
  Significant Representation
  Intermediate Representation
  Minor Representation
 Unmarked - None Representation

Table 4.3 Representation of the Total Density of Each Criterion in Bubble and Bar Diagrams

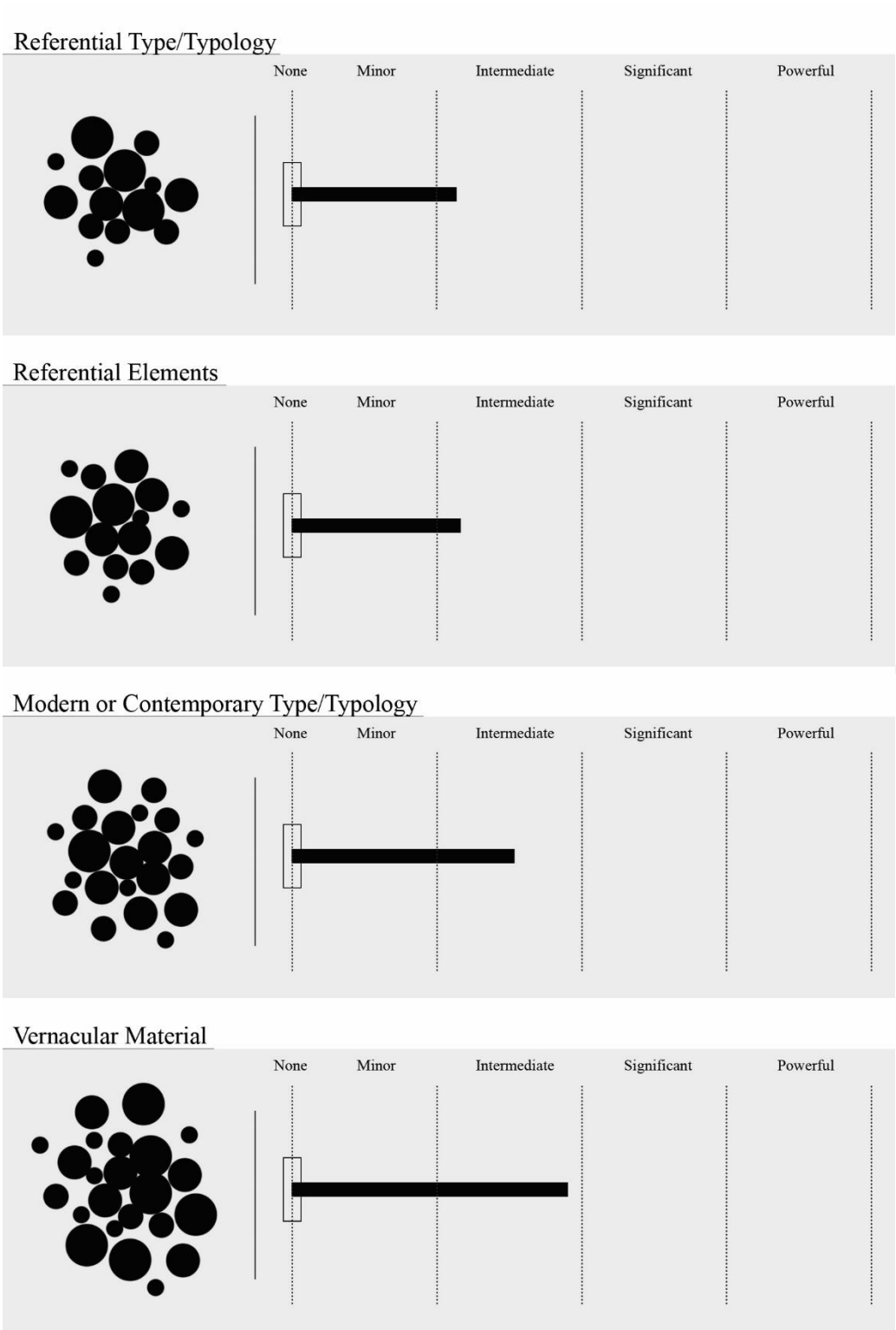


Table 4.3 (continued)

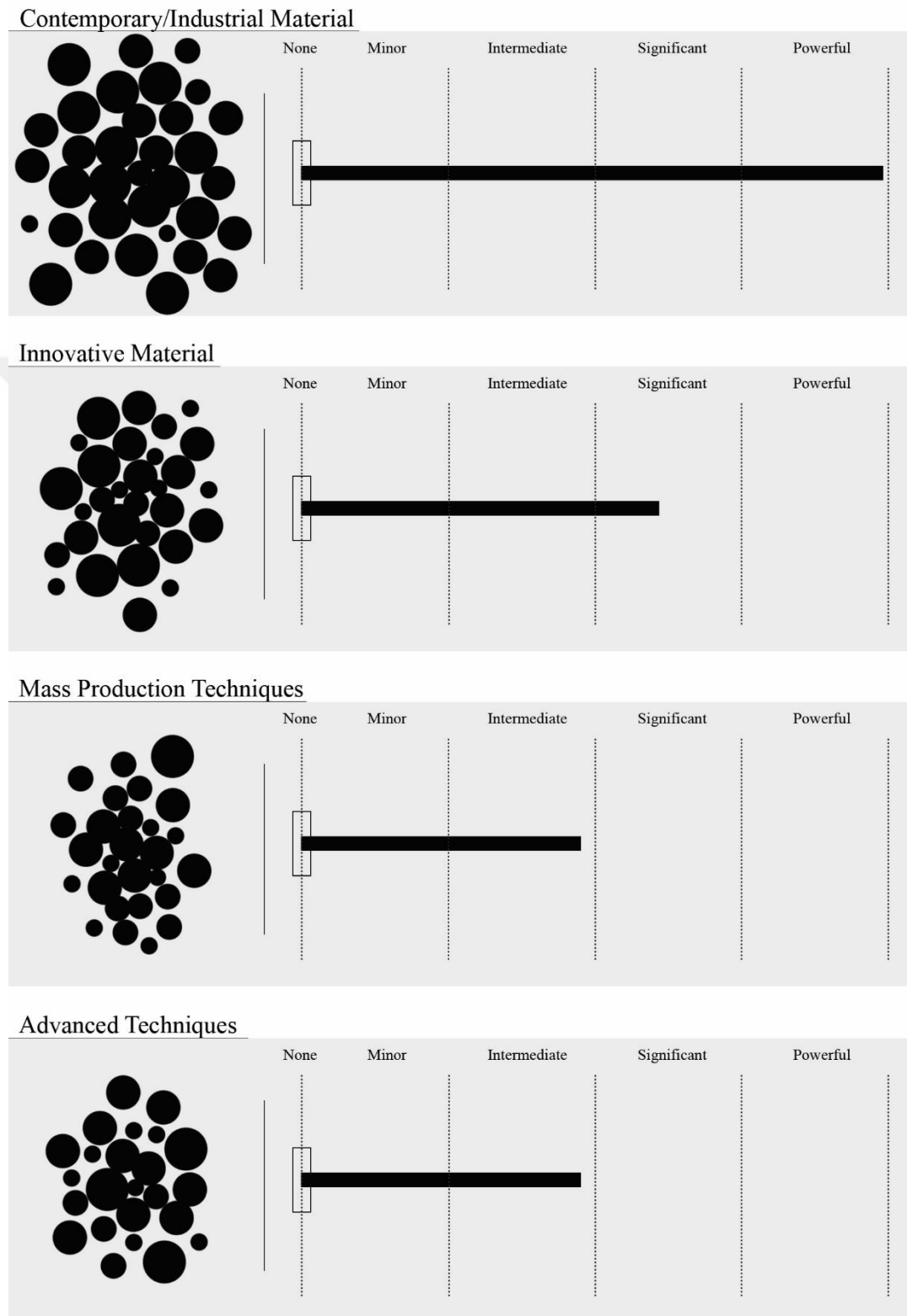


Table 4.3 (continued)

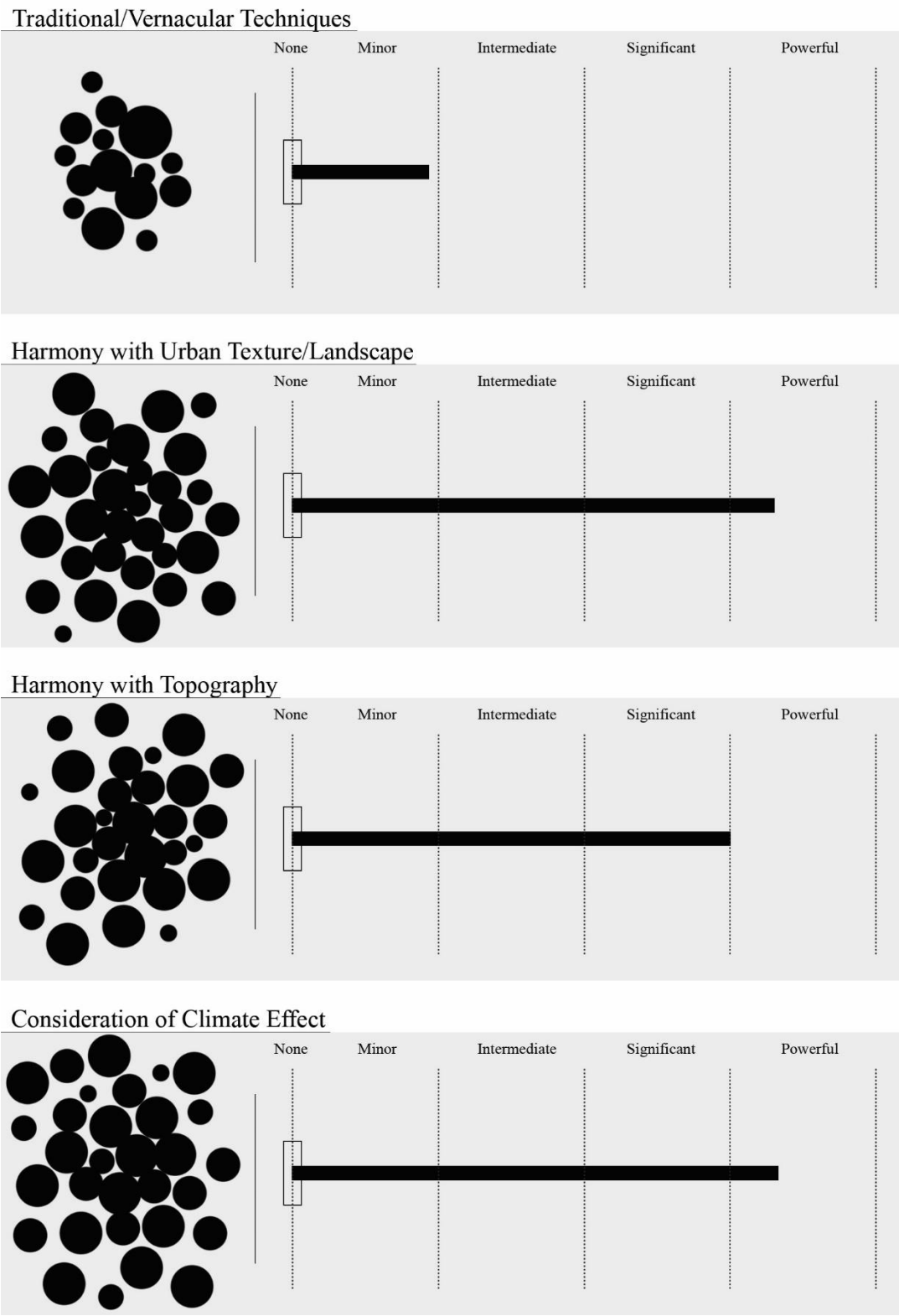
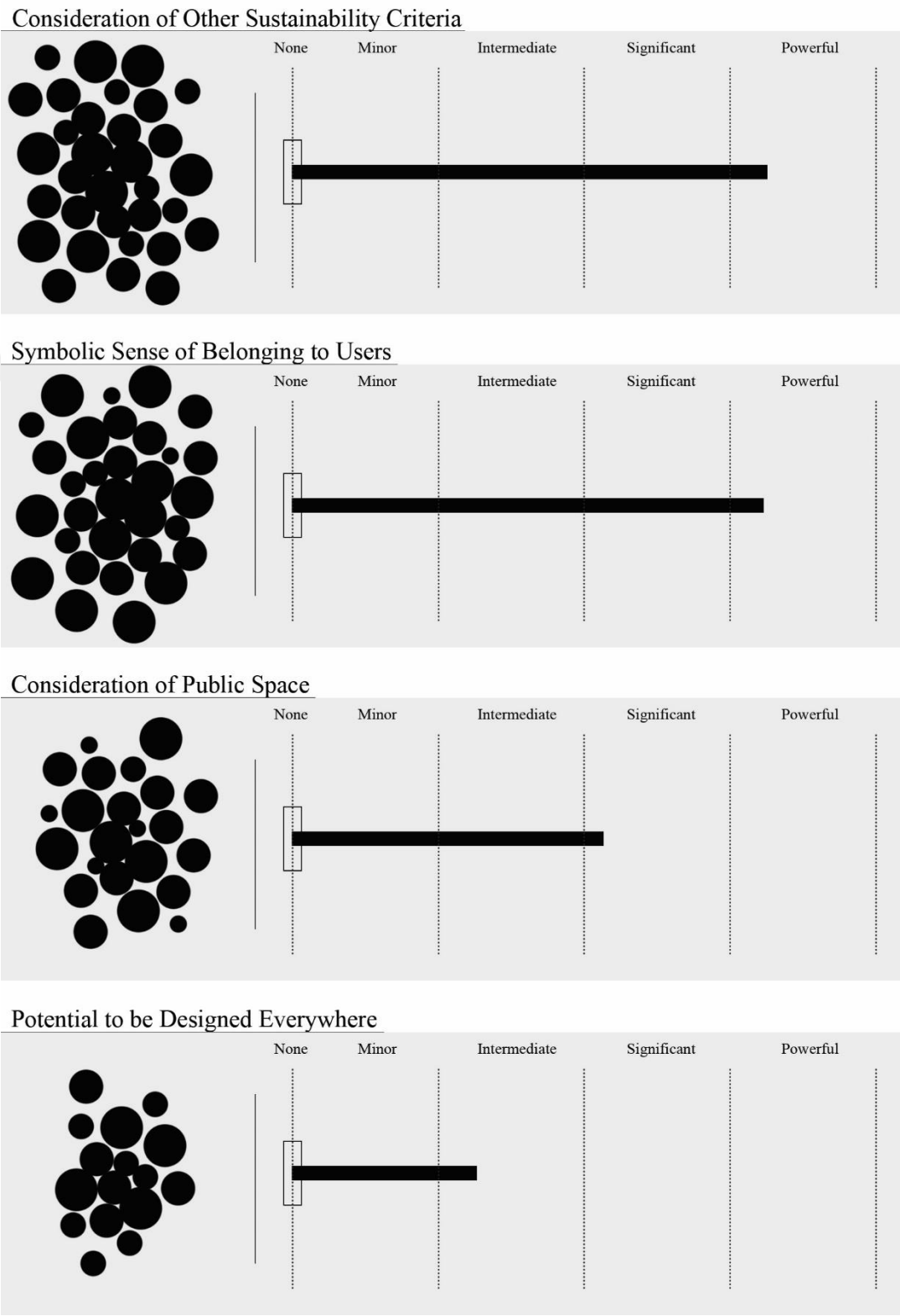


Table 4.3 (continued)



4.4 Reading the Results of the Case Study

The case study was conducted through the evaluation of 32 buildings according to criteria set that was constituted in relation with the conceptual framework of the thesis. Therefore, gathered information set as the result of the case study is significant in terms of relating the theoretical discussions in Chapter 2 and 3 to a concrete reality. The criteria set consists of 7 groups that refer to particular subjects related with the concept of locality in architectural design, and these groups include 16 criteria that signifies different representations of the understanding of locality.

The first criteria group is Type/Typology which includes criteria of Referential Type/Typology, Referential Elements and Modern or Contemporary Type/Typology. Here, criteria about references mean traditional elements and type/typologies as well as other references that buildings refer to related with their program or place. For instance, Museum and Biodiversity Center in Hacettepe University take geometric references from biological structures in relation with the building program.¹⁷⁸ The third criterion, Modern or Contemporary Type/Typology signifies the representation of typological schemes can be seen in various program types such as offices, schools, hotels. Apart from this case study, it is possible to realize that there is a dominant multiplication of typologies regardless of their contexts for such building programs. In the case study, two criteria about references obtained weak intermediate representation in total. In a few specific buildings, traditional elements or typologies are dominantly used; and in some examples, formal references to geographical features of the site and program of the building are used. However, the total representation of these references remains limited. The third criterion Modern or Contemporary Type/Typologies is represented a little bit more densely than the criteria about references. Even the selected buildings are distinctive

¹⁷⁸ “Hacettepe University- Museum and Center For Biodiversity / Erkal Architects | ArchDaily,” accessed September 4, 2021, <https://www.archdaily.com/909531/hacettepe-university-museum-and-center-for-biodiversity-erkal-architects>.

examples, architects of some of these buildings use typological schemes due to building programs that are difficult to interpret, technical difficulties, client requests and given specific regulations by the government or the competition jury. However, it is possible to say that these kinds of typologies do not have a dominant representation in selected buildings in comparison with other criteria.

The second group of criteria is about materials. In this group, the powerful dominance of the Contemporary/Industrial Material criterion is noticeable as an expected conclusion since all the selected examples were built after 2000 and they are contemporary examples with many of their features. Other criterion, Innovative Material is represented in a significant level. In some of the buildings, specific materials are used such as 3D convex and concave rhomboid-shaped façade panels in Arter Museum and corten steel façade panel in Museum of Troy. These kinds of specially developed materials are considered as innovative. Other criterion, Vernacular Materials also have a considerable representation. Materials such as rammed earth, stone, wood, brick are used in order to relate with place's characteristics or to create a particular image for the building. In most cases, these materials are used as façade cladding or floor covering materials, while reinforced concrete and steel materials are used for the structural system.

In the third group, Construction Techniques, Mass Production Techniques are used in many buildings despite these buildings are not mass production buildings in order to decrease the construction costs and reduce the construction time. However, these techniques are not dominantly used. In most cases, a hybrid construction system is used that combines mass production techniques with advanced or traditional techniques. Advanced techniques with steel structural systems, post-tensioning or pre-tensioning concrete systems are also used in a considerable level since many of the selected buildings have cantilevers or parts that cover long spans. The traditional systems are rarely used as construction systems in the building set. They are only represented in some minor parts through wood structural systems or masonry techniques that are used in non-loadbearing walls and claddings.

In the fourth group, Harmony with Urban Texture/Landscape is one of the powerfully represented criteria. In contemporary architecture, urban texture and landscape are considered as major elements of context; and during design process, they contribute to form the project and the main decisions in terms of the relationship of the building with its environment. The Harmony with Topography is also significantly considered in the building set. In various buildings, character of the topography is the main contextual element that the building is established on. Hence, these two criteria are considered as major parts of a contextualist approach.

The criteria under the group of sustainability have a powerful representation among the selected buildings. Subjects such as relationship with the climate, using natural materials and harmony with the nature have always been considered in architecture and building practice. But as an outcome of growing ecological crises in recent years, sensitivity about these criteria has increased, and special technologies and design methods have been developed in architecture and building industry. Today, the ecological sensitivity is a mandatory aspect in contemporary architecture.

In the fifth group, the criterion that evaluates Symbolic Sense of Belonging to Users also have a powerful representation. The main reason behind this representation level is that the selected buildings are coming forward as distinctive examples in total built environment and they have a specific concern about the relationship with their place and society. Therefore, they establish a significant relationship with the users through creating a sense of place for them. The total representation of the criterion of Consideration of Public Space may not show an accurate picture for the locality since there are private buildings in the list. It is a better method to evaluate this criterion in the own context of each building. However, it is possible to realize in public and semi-private buildings that the diversity of public spaces are considerable. In many public buildings, secondary public spaces are designed besides the main function, and in the chart, the presence of these supplementary public spaces are evaluated for the public buildings.

The last group, Genericness and related criterion of Potential to be Designed Everywhere have a weak intermediate representation in total since the selected buildings consider the characteristics of their places and were formed according to these characteristics. However, among the selected buildings, there are still various examples that take a generic attitude towards their contexts. They contain a generic attitude because of some qualities of them such as having typological schemas, dominance of generic materials and not relating with urban texture, landscape or topography which were evaluated through the other criteria in chart.

The case study tries to understand the conceptual limits of locality demonstrated in different contemporary examples in Turkey. The concept of locality has plural domains and alternative representation tools in architectural design. Throughout the case study, it is observed that some of these representations establish a strong conceptual background which is directly influential on design process whereas in some cases, the sense of locality is either neglected or accidental. In a similar way, the study represents that locality establishes a powerful reference for a unique design which resists the alienating effects of globalization.



CHAPTER 5

CONCLUSION

This thesis investigates the altered concept of locality in architecture in the context of 21st century. This altered concept is an outcome of a variety of inputs consist of architectural theories, movements, debates and present changes such as globalization, socio-cultural transformations, technological developments and ecological transformations. Based on this alteration, this study claims that the understanding the concept of locality has a resilience under the changing determinants; and it is aimed to show the resilience of locality and its transformability under these changing determinants.

The research develops a framework for the understanding of locality in the present conditions. Since locality is a complex and multi-input concept, it is not possible to define a precise definition for this understanding. Its understanding varies between different times, geographies and societies. However, this study aims to establish an open-ended model to read and evaluate the contemporary architectural production that can be edited and updated according to the changes in the inputs of the understanding of locality. It examines the issue from an academic standpoint through significant topics related with locality and a set of buildings that have relevance with the discussed topics during the thesis.

Based on the information obtained from this thesis, understanding of locality can be considered as a synthesis of various inputs that effect it. It consists of a series of alternative meanings which gains and loses meanings throughout time. It is possible to observe some emerging concepts and themes that intersect with the field of architecture and that effects the understanding of locality in recent periods; in a similar way some determinants of the locality concept lose their significance within contextual transformations. The theoretical discussions and the conducted case study

of this thesis tries to reveal the mentioned alterations and transformations of some concepts and themes related with the understanding of locality.

An altered understanding of locality is utilized to revalidation of past such as tradition and a renewed concept of historicism in architecture. As mentioned before, there are positional differences about the understanding of locality between geographies and significance of determinants. Today, in many parts of the world, references to history in architecture is considered as a practical method of establishing local values where buildings are being associated with formal and eclectic references to the past. However, this thesis investigates this approach from a large perspective, and it is possible to observe minor references to traditional and historical elements in the examined building set; and such an inference can be made that, references to tradition and history do not have a significant impact in contemporary architecture.

Another significant input that is related with the concept of locality is the debate on the sense of placelessness and homogenization in architecture caused by globalization and technological transformations. There is a widespread acceptance that these transformations have a negative impact on locality. Cases such as the multiplication of the similar typologies in different geographies and using technological and economic benefits do not only limit the significance of context but also creates an obstacle towards creativity. In a similar way, an artificial language as an outcome of advanced digital tools and mass-production techniques cause to a homogenization in the built environment. From a more general perspective, the effects of globalization in every field replace the variety and uniqueness of built environment with the standardization and homogenization. On the other hand, it is also possible to think that these transformations create new potentials and bring new tools to the interpret the context. The technological tools can be utilized in the search of new interpretations and alternative attempts instead of standardizing and limiting. The effects of globalization can also be seen as potential mediators for the formation of new cultures and localities through hybridization rather than homogenization.

Understanding of locality have always been considered in relation with the concept of place. The discourses based on these two concepts refer to each other since locality describes a relationship with place. Moreover, the alterations in the understanding of locality can also be associated with the ongoing transformations in the meaning of place. The concept of place has also been transforming into a resilient nature, it is open to new understandings and interpretations such as digital places in the rapidly changing context of the present era dominated by socio-cultural, ecological and technological transformations.

In the recent years, the concept of locality has gained some new meanings depending on the major transformations taking place in the periphery of architecture. Ecological sensitivity has always been a part of architectural production but with the rising environmental crises, consideration of this sensitivity has begun to hold a significant position in architectural design and building industry. Different from the past, it is now taking much more attention and it is being measured through data and computational methods in order to be applied into the design and construction processes. Therefore, it is possible to say that the environmental impact of buildings and the measurement of this impact are significant inputs to interpret buildings' relationship with their places.

At the end of this study, it is also essential to mention the changing nature of the understanding of locality in the 21st century. The concept of locality in a global sense, loses its references to a significant geographical origin and in a way, it is not limited with static locations within the plurality references and re-creation of global culture. Altered understanding of localities include the meanings of mobility, transformability and reproducibility in the age of information and communication technologies. The new conditions create situations such as the movement of localities, the multiplication of a locality and settlement of the each to different locations, the transformation of a locality by interacting with others. Moreover, localities may be short-lived and temporary in the express sharing and interaction environment. Therefore, it is possible to observe an alternative understanding of locality that does not tightly bound to a specific geographical location. Independent

from bodily experience of the geographical location, an artificial perception of locality emerges through the interaction environment created by media technologies.

The case study of this thesis is focused on a selected set of buildings that are above a certain level of quality in contemporary architectural production. They were chosen among buildings that are published in reputable platforms and awarded with prestigious awards. Therefore, they represent a privileged segment of the total architectural production. On the other hand, rest of the total built environment does not show the same behaviors as the selected building set. In total picture, the effects of economic constraints, strict building regulations, multiplication of typologies, homogenization and standardization brought by globalization are observable as the main determinants. Hence, the sensitivity of locality does not occupy a priority position in rapidly growing and transforming cities and the total built environment of Turkey.

The results gathered at the end of this study do not directly represent the understanding of locality in the total built environment. They rather constitute a framework that can give references for the formation of larger scales in the built environment. The inferences from this study constitute a basis and give clues for the formation of a more sustainable built environment and buildings that have sensitivity for their contexts instead of rapid and brutal construction and urbanization activities.

In addition, the contemporary architecture in Turkey is a result of an intensive mass production activity which is integrated to the international context and affected by the dynamics of globalization. Majority of the projects built in 21st century consists of infrastructure projects, typological residential, office and mixed-use buildings, shopping centers, and government buildings under the effects of economic and technical constraints, global culture or neo-historicist approaches. Hence, contextual sensitivities and the consideration of local values in contemporary architecture does not represent a significant dominance and remains limited in total architectural production. On the other hand, different from the total production, the examined

building set includes a sensitivity about the consideration of locality, as can be seen in the case study.

It is possible to make some inferences about the limited consideration of locality in the total built environment of Turkey. The first inference associated with the subject is the general tendency to build from scratch. It is generally preferred to demolish the existing buildings for the changing needs and functions instead of refunctioning and reusing the existing ones. Besides considering locality while designing new buildings, it is also valuable to conserve the already existing local values that represent history, culture and tradition. The radical changes caused by the distraction of the existing built environment and their replacement with a global architecture not only cause to the lack of a significant sense of locality but also erase the traces of cultural, traditional and historical representations in built environment. At this point, it is necessary to underline the conservation of the existing and transforming it according to the altered conditions through methods as adaptive reuse.

The second inference is the state of neglect of locality by the typological buildings that spread to the world as a result of the globalization. Typologies such as residential and office blocks, transportation facilities, shopping centers prioritize the needs of their templates, they aim to fulfil the technical requirements and they generally follow generic design principles that can be adapted to different geographies. This typological reproduction causes a reductionist approach which becomes an obstacle for alternative contextual research. The third inference is about the scale of these typological buildings. As the scale of buildings grow, budget and technical requirements become dominant determinants rather than local sensitivities in order to complete the construction of this kind of buildings and to operate them efficiently. Hence, the relationship with the place and a comprehensive consideration of the context are often neglected in this kind of big scale buildings.

All these discussions throughout the thesis show the resilient nature of locality as a complex and multi-input concept, an open ground for a more sensitive approach in design. The conclusion of this study can be considered as a modular and open-ended

discussion on which different interpretations can be made. The case studies and the model utilized in this study can be a source for further studies, contributions and alternative approaches to the understanding of locality. In this sense, it is possible to evolve and expand the scope of this study through the multi-input structure of the understanding of locality.



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