

THE SOURCES AND LIMITS OF AUTHENTICITY
IN CONTEMPORARY ARCHITECTURE

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ABSTRACT

THE SOURCES AND LIMITS OF AUTHENTICITY IN CONTEMPORARY ARCHITECTURE

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Regulated by economic and political ambitions, the pursuit of authenticity has evolved into a practice, which is oriented towards formal novelty. This practice is cultivated by the *visual culture*, emerged in consequence of the developments in information and communication technologies and the capitalist system of operations. Especially in popular and professional culture, the formal characteristics of the architectural work has become the most effective determinant of its authenticity claim, rather than the essential ideas that constitute the design. In this study, the *intellectual framework* or the *conceptual background* of any architectural product is considered as one of the most prominent and comprehensive sources of its authentic nature.

Within academic culture, up until postmodern artistic production, the search for an *absolute origin*, a *beginning from ground zero* is considered to be essential for producing original artworks. The repercussions of consumer society and reproduction techniques has defined new ways of producing and evaluating art, hence provoking an intellectual inquiry on the concepts of copy, imitation and reproduction. The association of originality with the "origin" has started to

diminish since the beginning of 20th century, bringing it closer to the concept of authenticity, boundaries of which are discussed throughout this study.

Any architectural design element (idea, form, technique) can be associated with *antecedents* and *subsequences* to a certain extent. However, authenticity has often been discussed and evaluated solely by means of *retrospective analyses*, while the significance of the *future* and *potentialities* are often neglected. In a world that everything is a copy of another, this study concentrates upon the difference between *direct copying* and *critical referencing*, regarding the relationships established with the past. In future oriented discussions, the emphasis is put on the effects of the building after its realization upon the surrounding social/built environment, on architectural field and its potentiality to become a reference point for future works.

In this thesis, the structure of architectural authenticity is studied through a *complex network* defined as "system of references". This complex network is formed with multitude of relationships defined between various domains, events, forms, techniques and methods that are directly or indirectly relevant to architectural design. In order to enframe this extensive scope, the *sources* and *limits* of architectural authenticity is studied through *prominent domains* that have a significant influence on the discipline. Design considerations and priorities within these prominent domains can act as the *prominent constituent* of the building's authenticity, or may become a part of a non-hierarchical structure. It is both controversial and difficult to label an architectural product as original or authentic in its entirety, hence this study promotes fractional assessments on its specific architectural qualities. As a result, authenticity is not conceived as a *label to define or classify an architectural work*, but rather portrayed as *a tool of comprehending and criticizing its architectural characteristics*.

Keywords: Architecture, Authenticity, Originality, Reference, Imitation

ÖZ

ÇAĞDAŞ MİMARLIKTA ÖZGÜNLÜĞÜN KAYNAKLARI VE SINIRLARI

Dingil, Seçkin
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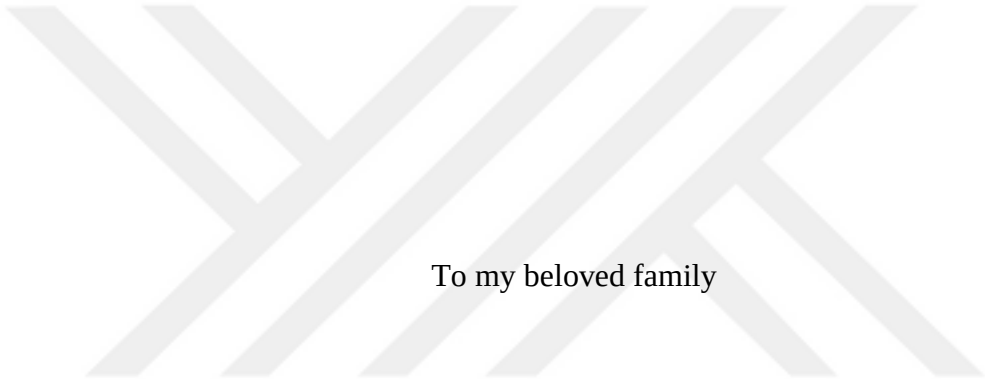
Günümüzde mimari özgünlük arayışı, çoğu zaman ekonomik ve politik amaçlar doğrultusunda, bilgi iletişim teknolojileri ve kapitalist düzenin ortaya koyduğu görsel kültürden beslenen, biçime odaklı bir pratiğe evrilmiştir. Özellikle popüler ve profesyonel kültürde, mimari eserin temelini oluşturan düşüncelerden ziyade, kısa süreler içerisinde etki yaratabilen biçimsel unsurları belirleyici olmaktadır. Bunun karşısında bu tezde, tasarımın *düşünsel kurgusu* veya *kavramsal arka planı* özgünlüğün en kapsamlı kaynaklarından biri olarak değerlendirilmektedir.

Akademik çevrelerde ise orijinallik postmodern sanat üretimine kadar *mutlak sıfır noktası* tanımlamayı hedefleyen bir arayış olarak görülmüştür. Tüketim toplumu ve yeniden üretim tekniklerinin etkileriyle sınırları esneyen sanat üretimi ve bunların kuramsal yorumları *kopya*, *taklit* ve *yeniden üretim* gibi teknikleri özgün ve orijinal üretimin bir parçası haline getirmeye başlamakla birlikte söz konusu kavramları sorgulamaya açmıştır. Orijinallik kavramı 20.yüzyılın başından bu yana salt "köken"e ilişkin olmaktan uzaklaşıp, zamanla kapsamı genişleyerek bu tezde sınırları tartışılan özgünlük kavramına yaklaşmaktadır.

Çoğu mimari tasarım ögesi (fikir, biçim, teknik) için belirli ölçülerde *öncüllerden* ve *ardıllardan* bahsedilebilir. Ancak özgünlük çoğunlukla geçmişe dönük bir analizle anlamlandırılmaya çalışılan bir nitelik olmuştur. Geleceğin ve olasılıkların önemi, özgünlük arayışında göz ardı edilmektedir. Her şeyin birbirinin kopyası olduğu çağdaş dünyada, geçmişle kurulan ilişkilerde *naif aktarımcılık* ile *eleştirel referans* arasındaki fark çalışmanın sorgu odaklarından biridir. Geleceği merkezine alan değerlendirmelerde ise, ürünün ortaya çıktıktan sonra yapılı/sosyal çevresine, mimari ortama olan etkisi ve gelecekteki çeşitli çalışmalara referans olma potansiyeli ön plana çıkarılmaktadır.

Bu tezde mimari özgünlüğün yapısı "referanslar sistemi" olarak adlandırılan bir *ilişkiler ağı* üzerinden çalışılmıştır. Bu *ilişkiler ağı* mimari tasarımı direkt veya dolaylı olarak ilgilendiren her türlü alanla, olayla, biçimle, teknikle ve yöntemle ile kurulan sayısız ve çeşitli ilişkilerle kurgulanır. Bu çeşitliliği çerçevelemek adına tezde özgün mimari üretimin *kaynakları* ve *sınırları*, mimari tasarımdaki etkinlikleri ölçüsünde belirlenmiş olan *baskın alanlar* üzerinden çalışılmıştır. Bu alanların kapsamındaki tasarım öncelikleri, yapının özgün karakterinin *baskın kurucu öğeleri* olarak çalışabileceği gibi, hiyerarşik olmayan bir yapının parçası da olabilirler. Bu çalışmada bir yapıya bütünüyle özgün veya orijinal etiketleri yapıştırmanın tartışmalı yanları vurgulanarak, yapının belli niteliklerine yönelik yapılacak kısmi değerlendirmeler desteklenmektedir. Sonuç olarak özgünlük, *mimari ürünleri tanımlamak için ortaya koyulan bir etiketten* ziyade, *onların mimari niteliklerini anlamının ve eleştirmenin bir aracı* olarak öne çıkarılmaktadır.

Anahtar Kelimeler: Mimarlık, Özgünlük, Orijinallik, Referans, Taklit



To my beloved family

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CHAPTER 1

INTRODUCTION

The concept of *originality*¹ has undergone radical changes after 20th century, regulated by the conditions of contemporary era, cultural transformations, advances in information and communication technologies and inevitably; intellectual tendencies in philosophy and art. There are various turning points, many of which can be regarded as the most significant milestone, in terms of its impact on the concept of originality. However, in this study, the phenomenon of *consumer society* and emergence of *reproduction techniques* are considered as two of most significant determinants for the conceptual shift in evaluation of originality. Because their influence is regarded as the most prominent and comprehensive among others, involving cultural and economic changes in society, the inflated market value around original products, methodological proliferation in artistic production, and especially incorporating a conceptual shift in the relationships an artwork constitutes with its *antecedents* and *subsequences*.

For an *object of design*, being *original*, *authentic*, *new* or *distinct* have affirmative connotations and widely accepted as an essential requirement. On the other hand, being *ordinary copy*, *repetition* or *imitation* are perceived as adverse characteristics that is not favorable for an object of design. These views are still universally acknowledged among popular culture and are also dominant among modernist understanding, especially before repercussions of consumer culture and

¹ Meanings of the terms *originality* and *authenticity* mostly overlap, yet also indicate particular distinctions in different discussion grounds. *Originality* is highly associated with “*the origin*”, and indicates “*a higher degree of distinction*”. However, in this thesis, the term *authenticity* gains a more comprehensive meaning, regardless of originality. (See section “2.4: Originality and Authenticity in Architecture” for an elaborate explanation.)

reproduction. *The act of creation* and the *genius of the artist* are glorified as the ultimate source of artistic originality, which requires creative interpretations from the artist. Achieving *novelty* is considered as the utmost priority, hence a rupture from the historical or previous forms of art is profoundly sought after. The search for an *absolute origin*, a *beginning from ground zero* is considered to be essential for producing original artworks.

One of the significant problems that this study aims to address is the perceived significance of establishing an absolute origin. In the light of multifaceted nature of today's everyday phenomena, every aspect of the world, disciplines, concepts and entities are intricately intertwined with each other. Therefore, the quest of defining an absolute origin becomes impossible, and loses its significance in originality discussions. There is no doubt that every design object is tied to previous works of art, former artist's perspectives, any existing phenomena or any kind of accumulated knowledge to a certain degree. Various components of a building and even the ways those components are assembled are influenced by the accumulated knowledge on design and construction throughout the history. Most of the time it is not possible to claim that an architectural design defines a *point zero* or an *unprecedented origin*. Every architectural design gives references to those before it, imitates them or borrows some kind of knowledge in various forms.² The focal point of the discussion then, should shift towards the nature/characteristics of that relation, rather than if there is one. However today, it is a common practice that previous forms of knowledge are being transferred directly, without any critical methods of referencing, which do not include an elaborate consideration of background meaning, conceptual framework, practices of re-evaluation and interpretation.

The circumstances that revolve around late capitalism and consumer culture transformed the artwork into commodity and in turn the commodity itself became

² Celal Abdi Güzer, "Mimarlıkta Gerçekle Taklidin Sınırları," *Mimarlık* 333 (2007).

image and spectacle. As the boundaries between art and everyday life are blurred, the differences between high art and kitsch, high culture and popular culture are also diminished. There are distinct figures in postmodern era such as Duchamp, Warhol and Levine, who utilize various methods as *repetition*, *appropriation*, *pastiche*, *irony* and *reproduction*. The distinctive works of these artists challenged the conceptions of copy, imitation, authenticity and originality, the artwork's relationship with *everyday objects* and *other artworks*, hence necessitating a re-evaluation of the mentioned conceptions. These effects of temporal conditions on artistic practices provided alternatives, expanded the possibilities and methods of producing original artworks.

On the other hand, intellectual state of society, capitalist means of operation and cultural transformations also cultivated a *visual culture*, which started to dominate the evaluation dynamics of any artwork in all popular, professional and academic spheres. The formal and visual aspects of architecture have become ever more powerful and prominent in constituting work's perceived authenticity. Along with individuals and architects, capitalist and authoritarian order have found numerous ways to exploit authentic character of artworks and places. An elaborate system operates openly to take advantage of original works, authentic places, history and culture of societies, concepts of sensitivity and popular movements. Consequently, the value of the narrative and the idea behind an architectural product, its conceptual framework are overshadowed by the visual culture, marking them as subordinate evaluation points.

When evaluation of originality is directed towards its *origin*, the focal point of the discussion is naturally constructed upon its affiliations with previous works of art. Nevertheless, by itself, the emphasis on the "past" is highly restrictive to portray the essence of originality and brings forth a *noteworthy problem*, where "potentiality", "opportunity" and "future" are neglected as significant considerations. Ideas of certain philosophers are presented below to further reveal the problems of *one-sided originality evaluation*.

Roland Barthes' inquiry on the role of the author and his/her impact on the literary work had a significant influence on *meaning* and *originality* discussions around an artwork. He claims that texts do not/should not possess a *particular message* or an *ultimate meaning*, produced by the author. The text is a "multi-dimensional space in which a variety of writings, none of them original, blend and clash"³ and the author only imitates already existing writings without being original. He claims there are multiplicity of meanings in a text, which are created by the act of *reading*, not *writing*. The concepts of *referencing* and *originality* is challenged, as it is claimed that every text incorporates others inevitably. *The creator* of the work is challenged, claiming that he/she does not/should not impose a particular meaning, as the work is constituted by a complex system of references which points towards its *destination*, not its *origin*. Jean Baudrillard and Gilles Deleuze separately question reality and conceptualize *simulacrum* in association with the conditions of postmodern world. Both conceptions of simulacrum of Baudrillard and Deleuze undermine the hierarchy between the *initial artwork* and its *subsequence*, between any artwork and its reproduction. It is claimed that every text defines a meaning scope, which stretches far beyond author's own intentions. This scope incorporates multiplicity of open-ended meanings, which cannot be incarcerated within an intrinsically consistent system of thoughts.⁴

The role of architect-subject is still perceived as the *mythical author*, who assigns an ultimate meaning to his/her work to be comprehended as is. However, there are two distinct points that should be reassessed in architectural terms. First, the meaning of an authentic architecture is not a pure product of the architect, but a multitude of meanings imposed by a variety of actors in design process, affected by conditions of its era and existing architectural elements from former works of architecture. Second, the eventual meaning of the work is not definitive, and is able

³ Roland Barthes, *The Death of the Author*, ed. Stephen Heath, *Image, Music, Text* (London: Fontana, 1977), 146.

⁴ Rifat Gökhan Koçyiğit, "Mimarlıkta Yersizleşme ve Yerin -Yeniden- Üretimi" (Mimar Sinan Fine Arts University, 2007), 204–8.

to be construed in multiple ways by other architects, users and public in general. In this study, apart from its past connections, the *opportunities* and *possibilities* an architectural work provides are considered essential to its authenticity claim.

It is argued that the nature of this authenticity is highly complex, which includes a “system of references”, constituted by a variety of *clear* or *vague*, *interconnected* or *independent design considerations*. Here, the word “reference” does not only correspond to the utilization of accumulated knowledge. It refers to the ways of “forming connections” in and between every aspect of design. Any design decision made within the design process contributes to this *system*, by forming variety of connections with other epistemes and other design decisions. For instance, a specific material selection may be highly influenced by or dependent on a technological innovation and in turn can affect other design considerations to a great extent. Similarly, the overall design understanding of the architect, his theoretical views, the perspectives of other actors who take part in project’s realization process also affects the authentic character by forming other sets of connections. Therefore, “system of references” refers to a *complex network*, which involves *every aspect of building’s existence*, including references to previous forms of knowledge, the contextual (physical, socio-economic, political) circumstances that surround the design problem, architect’s design approach and understanding, any kind of design consideration or priority, external influences, later evaluations and interpretations of the work and so on. It is argued that one or a group of the design considerations can be prioritized to such an extent that it acts as the *prominent constituent*, which regulates the whole design. In some cases, *the system* does not have a distinct hierarchy, where one consideration does not distinguish itself among others.

In Chapter 3, architectural authenticity is discussed through *prominent domains* that influence architectural design in general. In the first section (3.1: Socio-Economic Domain), the influences of socio-economic conditions after 20th century (late capitalism, consumer culture, visual culture, information and communication technologies, etc.) on contemporary world and the structure of society are

elaborated. The architectural repercussions of these influences are examined around the concept of authenticity. It is argued that on one hand these influences provide sources of authenticity, and on the other, define certain limitations on the perception of the concept. Second section (3.2: Technological Domain), focuses on the impacts of developments in building technologies on architectural authenticity discussion. While, the introduction of new materials, innovative ways of construction, critical design methodologies provide new opportunities for architects to pursue, they may also regulate the professional practice and trap it into a more determinate scope. In third section (3.3: Contextual Domain), the theoretical discussions on context are elaborated as a potential authenticity source or limit, as they provide deep insights about architects' perspective towards the issue of place, which is significant determinant in each building's authenticity claim. It is argued that specific contextual data may act as a source of authenticity and case studies are provided to exemplify different inputs' influence on building's unique character. Fourth section (3.4: Conceptual Domain) is about the role of concept development and conceptualization in producing authentic works. The issue is studied around two main paths; the power of concepts in regulating the architectural discipline, prominent design theories and approach in general; the significance of conceptualization in design process that cultivates the creative aspect of the architectural design.

Regarding above discussions, it must be emphasized that this study does not offer a specific research problem, but rather portrays a wide range of problems and issues to address, each of which are equivalently significant. These research problems are summarized below:

- Authenticity is often associated with being *novel*, *new* or *distinct*, defining an *absolute origin*, a *point zero*.
- Concepts such as *copy*, *imitation* and *repetition* are perceived as negative qualities, yet need to be re-visited in reference to different understandings in arts and philosophy.

- *Visual culture* has been an assertive factor in the evaluation process of architectural authenticity, emphasizing formal attributes and overshadowing the *conceptual framework* of architectural products.
- Capitalist and authoritarian order has developed certain methods to exploit authentic character of buildings and places by reproducing various social, historical, cultural, technological or conceptual aspects of their existence.
- Architects are still portrayed as *ultimate creators/mythical authors*, who have the utmost control over its creation, assigning a permanent, constant meaning. The *possibilities of later interpretations* of authentic works, *multiplicity of meanings* they possess do not hold a significant ground in authenticity discussions.
- Architectural authenticity is often evaluated through a mere *retrospective analysis*, concentrated on building's connection with the "past". The significance of the "present" and "future" is often neglected.
- The sources of architectural authenticity are infinite, as they may be found in every aspect of design. However, it is widely perceived as a mere formal search.
- The nature of architectural authenticity is highly complex regarding the *system of references* each project constitutes. Yet, the number of academic studies on this intricate nature is limited, which tries to reveal the characteristics of this system.
- The view that there is a *determinant range of true answers* to a specific architectural problem, plays a restrictive role in search of authenticity.

In light of these research problems, the aims of this study can be laid out along the following lines. This study aspires to reveal consequences of socio-cultural and economic changes in every aspect of life after 20th century on the concept of originality in philosophy, art and eventually, architecture. Its intent also involves drawing an outline for *sources of authenticity* in architecture, revealing and exemplifying the wide range of possibilities in producing authentic aspects for

architectural works. Moreover, it strives to provide a frame for the *limits of authenticity* set forth by the capitalist motives, *visual* and *formal* prominence or practices of direct copying, in order to reveal the *pseudo-authentic* attempts that govern the majority of architectural production in contemporary cities. At the end, the final goal is to make certain inferences to understand on what *terms* and *conditions* authenticity reveals itself as an *established quality* in an architectural work or as a *pseudo-quality* that is not engraved in its essence.

As it covers the sources and limits of architectural authenticity, which is associated with every design issue possible, the thesis inevitably inclined towards dealing with an extensive scope. It is evident that a master's thesis cannot cover every issue associated with architectural design. Therefore, in order to structure and limit the scope to a certain extent, architectural authenticity is studied through *prominent domains (socio-economy, technology, context, concept)*, which are determined according to the amount of influence they have on architecture discipline. The thesis also limits itself to the conceptualization of originality after 20th century, but it involves both Turkish and foreign architecture to examine its characteristic through diversified cases.

Methodologically, the subject is studied with a fragmented approach, by breaking it down to a multitude of discussions. Rather than focusing on a singular research problem and verging towards a singular aim, a collection of subjects that are interlaced with one another are studied around a *multitude of research problems* and a *multitude of research aims*, each of which are equally important and critical to the overall discussion. Study involves scrutiny of various concepts, which are essential to understand different aspects of architectural authenticity. It incorporates an ample amount of case studies that aims to concretize these concepts and to support this multifaceted analysis on originality and authenticity.

This study is conducted through three main phases; *conceptualization, formation of framework* and *assessment*. In the first phase (conceptualization), an extensive conceptual framework is provided, by which related concepts such as *originality*,

copy, imitation and mimesis are explained, in order to divulge and unravel the *architectural authenticity* conception that this thesis revolves around. The key concepts (*system of references, direct copying, critical referencing...*) deciphered from this inquiry are noted for further use in the following chapters. In second phase (formation of framework), *prominent domains (socio-economy, technology, context, concept)* are determined according to their influence on architecture discipline, their potentiality to demonstrate both sources and limits of authenticity, the affluence of content they provide to conduct a two-way analysis between *authenticity* and *pseudo-authenticity*. This two-way analysis involves on one hand, an elaborate study of how the boundaries of architectural design is expanded, opportunities and possibilities of authenticity are increased regarding that particular domain. On the other hand, it exposes the ways how certain developments and practices constrict this boundary. In the last phase (assessment), the information gathered from first two phases are superposed in order to reach certain inferences about the inherent nature of architectural authenticity. Each inference/finding is supported by the case studies that are provided in the first two phases.

The concept of *authenticity* and *originality* has been studied directly or indirectly in various doctoral and master's dissertations. Most of the dissertations on *authenticity* studies the concept in terms of preservation of historical value, which are excluded from this literature review. In his master's thesis "*A Research for the Co-existence of Abstraction-Representation to Bring Meaning and Authenticity to Contemporary Architecture*" Temel Ali Kahyaoğlu elaborates architectural authenticity in relation with *meaning*, Tadao Ando's design understanding and works⁵. In her master's thesis "*Timelessness vs Pseudo-originality in Architecture: A Phenomenological Discussion*", Bilge İldiri discusses originality with a

⁵ Temel Ali Kahyaoğlu, "A Research for the Co-Existence of Abstraction-Representation to Bring Meaning and Authenticity to Contemporary Architecture" (Middle East Technical University, 1994).

phenomenological understanding, relating it to the concept of timelessness.⁶ Ebru Kandilci studies *creativity* in terms of *originality*, *authenticity*, *novelty*, *contemporariness* and provides a critical investigation of national architecture awards as a case study, in her thesis “*An Analytical Study of Creativity in Architectural Design: Case Study of National Architectural Awards*”.⁷

The intersection set between this study and two of the previous dissertations is relatively larger considering the way concept of originality is analyzed. In “*The Issue of Originality in Architecture: Turkish Modernity in the Period of 1950-60*”, İlker Fatih Özorhon elaborates the concept of originality in art, philosophy and architecture. He analyzes characteristics of Turkish architecture and evaluates their authentic value around four architectural considerations; *spatial organization*, *form*, *material-technology*, and *contextual congruence* by examining every case’s *ordinary*, *innovative* and *creative* aspects.⁸ In a more recent study “*An Analytical Study on the Change of the Paradigm of Originality in Architecture*”, Gülşah Güleç scrutinizes architectural originality around conceptual paradigm shift after 20th century. She claims that the conception of originality in every era is correspondent to the prominence of miscellaneous concepts. She provides *concept maps* to emphasize this paradigm shift over decades.⁹

This study separates itself from the former ones, as the focal point of this thesis, is the *sources* and *limits* of architectural authenticity, which inevitably points towards a larger scope, because authenticity is directly or indirectly related with every issue that is linked with architecture discipline. The focal point of the thesis stands out as “*what constitute authentic aspects of an architectural work and how*”, “*What*

⁶ Bilge İldiri, “Timelessness vs Pseudo-Originality in Architecture: A Phenomenological Discussion” (Istanbul Technical University, 2007).

⁷ Ebru Kandilci, “An Analytical Study of Creativity in Architectural Design: Case Study of National Architectural Awards” (Izmir High Technology Institute, 1999).

⁸ Fatih İlker Özorhon, “Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği” (Istanbul Technical University, 2008).

⁹ Gülşah Güleç, “An Analytical Study on the Change of the Paradigm of Originality in Architecture” (Gazi University, 2017).

prevent that authentic character from being established” rather than “*how it is perceived*”, or “*how it is evolved* throughout history”. Of course, when dealing with an intricate and subjective concept, one must address above questions of “*how it is perceived*” and “*how it is evolved*”, because the answers to those also influence the definition of the concept. For this purpose, through a conceptual inquiry (Chapter 2) architectural authenticity is scrutinized under four prominent domains by clarifying the effects of miscellaneous phenomena on its *very existence* and *perception* (Chapter 3), in order to make inferences on the inherent nature of architectural authenticity (Chapter 4).





CHAPTER 2

THE CONCEPT OF ORIGINALITY IN PHILOSOPHY, ART AND ARCHITECTURE AFTER 20th CENTURY

Before starting to analyze the concept, the crucial difference between the characteristics of different types of knowledge must be emphasized in epistemological terms. While *objectivity* suggest that knowledge is neutral, constant and nonrelative, *subjectivity* suggest a different form of knowing, which is highly dependent of the subject's perception. *Subjective* knowledge is relative hence it cannot be the absolute truth that is valid universally. While it is possible to claim absolute truths in science, there is no absolute truth within fields such as philosophy and art, which deals with the meaning of concepts and system of ideas.¹⁰ Although architecture is claimed to be a discipline that is both art and science, the disciplinary knowledge produced by the *discursive* aspect of the discipline is almost always subjective and the concept of *originality* is one of those. It has undergone many transformations after its resurgence with Modernist thought. It is mostly discussed in art and philosophy, as for the former it is a quality to be sought to increase the value of the artistic product, and as for the latter it is simply another concept to be scrutinized in a world of concepts. In order to analyze the intricate nature of originality in architectural production, it is essential to study the evolution of the term in philosophy and art. Additionally, terms such as *copy*, *imitation* and *mimesis* are discussed in advance, as they will hold a significant ground within following *originality* discussions.

¹⁰ Michel Foucault, *The Order of Things* (Routledge, 2005),
<https://www.taylorfrancis.com/books/9781134499144>.

Another issue that has to be emphasized before starting the analysis is that the meaning of words highly resembles to a collection of tracing papers, which are aimed to depict one single object, yet produced in different times by different people in different conditions. In his book *Words and Buildings*, Adrian Forty states that:

Our problem, then, is to recover the past meanings of words so that we can interpret what those who uttered them intended to say. But this is no simple matter, for the history of language is not one of the straightforward replacement of one meaning by another, like a car manufacturer's model changes, but rather a process of accumulation as new meanings and inflections are added to existing words without necessarily displacing the old ones. To find the meaning of a word at any one time is to know the available possibilities: meanings cannot be identified the way one looks up a word up in a dictionary.¹¹

The meaning of words accumulates over time, may refer to distinct idiolects in distinct geographies even in the same era. Hence, the conception of these terms as monosemic would be a reductive approach considering their intricate nature.

2.1 Copy, Imitation and Mimesis

Despite the above warning from Adrian Forty, it is necessary to begin with a dictionary definition of *copy*. According to Chamber's Etymological Dictionary of The English Language it is defined as; one of a number, an imitation from an original pattern and manuscript for printing. *To copy* corresponds to the acts of *to imitate* and *to transcribe*. These definitions mainly keep their validity in today's dictionaries. Wadhera asserts that today copy has three main meanings; *imitation*,

¹¹ Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames & Hudson Inc., 2000).

transcription and *reproduction*. Although it is associated with *imitation* and *reproduction*, there are certain differences between these terms. Especially after the direct copying practices with mechanical reproduction techniques, the semantic relationship between these terms has been affected.¹² Today in various disciplines, *copy* is being defined by the adversity it constitutes with *originality*. It is associated with a *formal replication act* without any conceptual background, whereas the act of *imitation* is directed towards the essence.¹³ According to Walter Benjamin, the act of imitation is open to interpretation and intellectual activity.¹⁴ It contains an urge to seek resemblances, which guides us in analyzing the resemblances of present entities and their potentialities of being reproduced.¹⁵ Gabriel Tarde discusses *imitation* around the term “universal repetition”, which shape psychologic, biologic, and sociologic aspects of life. Progress can only be made by repetition of resemblances.¹⁶ These interpretations of the term *imitation* as opposed to *copy*, legitimizes and affirms *imitation* as a method of design. The methods related to *imitation* is being defined with their characteristics of *not being a copy*, as *copy* is a mere formal replica often reproduced with machines, hence cannot be associated with *creativity*. Therefore, *copy* is not only opposite of *original*, but also differ from terms such as; *imitation*, *inspiration*, *interpretation* and mostly correlated with being *fake* and/or *stolen*.¹⁷ Although there are studies (see Alkan

¹² Priya Wadhera, *Original Copies in Georges Perec and Andy Warhol* (Brill Rodopi, 2017); quoted in Sevinç Alkan Korkmaz, “Mimaride Özgün Kopya: Güncel Mimarlık Bağlamında Kopya Olgusunun Tartışılması” (Dokuz Eylül University, 2017), 12.

¹³ Ferhan Yürekli and Hülya Yürekli, “Taklit: Başka Bir Evrensellik Boyutu.,” *Arredamento Mimarlık* 02 (2002): 1–5; quoted in Gülşah Güleç, “An Analytical Study on the Change of the Paradigm of Originality in Architecture” (Gazi University, 2017).

¹⁴ Walter Benjamin and Knut Tarnowski, “Doctrine of the Similar,” *New German Critique*, no. 17 (1979): 65.

¹⁵ Neil Leach, “Walter Benjamin, Mimesis and the Dreamworld of Photography.,” in *Reconstructing Space: Architecture in Recent German Photography.*, ed. Martin Mack (AA Publications, 1999), 12–17; quoted in Güleç, “An Analytical Study on the Change of the Paradigm of Originality in Architecture.”

¹⁶ Gabriel Tarde, *The Laws of Imitation* (Henry Holt and Company, 1962).

¹⁷ Alkan Korkmaz, “Mimaride Özgün Kopya: Güncel Mimarlık Bağlamında Kopya Olgusunun Tartışılması,” 20.

Korkmaz's dissertation¹⁸) which correlates certain creative methods of design with the *act of copying*, in this thesis *copy* is discussed around its limited conception portrayed above.

Another concept that is highly related to the discussion of originality/authenticity is *mimesis*. Stephan Halliwell indicates that *mimesis* does not directly and only corresponds to *imitation*. Mimesis involves various meanings in different disciplinary fields and domains from visual resemblance and behavioral emulation/imitation to impersonation and metaphysical conformity.¹⁹ It is being redefined in different contexts in different eras with its extensive sphere of influence, hence below explanations are only given to provide an introductory framework of its conceptualization. For both Plato and Aristotle art and mimesis is concerned with the *representation* of the *real world* and *reality*. However, their interpretation of the term is significantly disparate. According to Plato, there is a world that contains the non-physical essences of all things, a world of Ideas or Forms, apart from the physical world that we can experience with our five senses. The physical world only exists as an *imitation* or *representation* of the *real* world of Ideas. All of the things surrounding us are *images* and *reflections* of their true nature. The *mimetic* world is constituted upon the authentic structure of Ideas, hence always remains as secondary and inferior. Hence, the world as mimesis and the art as mimesis is an illusion, a copy of the *real*. On the other hand, for Aristotle mimesis is a method of production with its own system of codes and aims. He believes that some branches of art (tragedy, comedy, painting, dance, music) are *mimetic*, which utilizes certain methods of imitation. Imitation and mimesis provide opportunities to do more than *directly copying* the real world. For Aristotle, art is imitating the reality with a subjective perspective and *representing* it worse or better than it already is. Mimesis is also depicted as a method of

¹⁸ Alkan Korkmaz, "Mimaride Özgün Kopya: Güncel Mimarlık Bağlamında Kopya Olgusunun Tartışılması."

¹⁹ Stephen Halliwell, *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. (Princeton - Oxford: Princeton University Press, 2002), 20–25.

learning and acquiring knowledge by Aristotle. The knowledge acquired by mimesis is valid, because it is perceived as a means of creating the non-existent, as much as a means of conveying knowledge.²⁰ Therefore, mimesis is *creative imitation*, as it seeks to grasp the intrinsic characteristics of the original. Although they are often used instead of one another in philosophy, Erzen indicates that imitation and mimesis are differentiated within art. Mimesis is defined as a substitution with the other, an impersonation and elimination of the boundaries between subject and object.²¹

The act of imitation is often condemned within the discipline of architecture, claiming that imitating is not ethically right, and an object created by imitation cannot be described as *original*. The earlier conceptions of originality, only embraced that of which constituted an origin itself, *a point-zero*, without any resemblance to other original entities. When perceived in this manner, only *archetypes* and first examples can define an original work in architecture, which negates the potentialities of certain methods of production such as; copy, imitation and reproduction.²² However, as above conceptualizations of imitation indicates a creative and imaginative process, the act of imitation is started to be legitimized among the discipline. As emphasized by Öymen Gür, imitation has always been the most traditional methods of art and architecture.²³ While the definition of originality has started to be expanded, the boundary between original and imitation has been dissolving since. There are various factors that contribute to this dissolution of the mentioned boundary; including mechanical reproduction techniques, capital forces, consumerism, information and communication technologies. One of the most significant shifts in conception of originality has occurred after the prominent influence of late capitalism in every aspect of life and

²⁰ Tansel Korkmaz, "Yaratıcı Bir Eylem Olarak Taklit: Bellekle İmgelem, Keşfetmekle Yaratmak, Silik Anılarla Bilinmezler Arasında Salınma," *Arredamento Mimarlık* 02 (2002): 1–13.

²¹ Jale Erzen, "Kopya?," *Arredamento Mimarlık* 02 (2002): 57–60.

²² Gülşah Güleç, "Her Şey Zaten Tasarlandı (Mı?)," *XXI* 153 (2016): 40–42.

²³ Şengül Öymen Gür, "Mimarlıkta Taklit: Eski Türkü-Yeni Aranjman," *Mimarlık* 333 (2007): 37–40.

constituted what Baudrillard defines as *consumer society*. It influenced how originality is defined and perceived today within each of the three different spheres; *popular culture*, *professional culture* and *academic culture*. Therefore, this study focuses on the conceptual shift in originality after the effects of consumer society came into operation.

2.2 Concept of Originality Before Consumer Society

Modernist aesthetics separates itself from modernisms rationality, progression and industrialization. Its most significant characteristic is the emphasis on autonomy of art, that it should not serve the society, politics or any other order. Modernism as an art movement is constituted around the discourse “*art for art’s sake*” claiming that art should not have pragmatic aspirations. Gautier claims that art and morality are two different domains and an art object cannot be evaluated in terms of its moral values. Art object is not a tool of progression or civilization.²⁴

Modernist art does not seek to imitate the *reality*, on the contrary, it seeks to represent it with a layer of mysteriousness. According to Baudelaire modernism is the destruction of natural and the resistance towards pragmatism, moralism and mimicry. It is the establishment of sovereignty of art and aesthetic nobility. Modern art intends to decipher the eternal and unchanging from the momentary, fragmented, accidental and ephemeral. It refuses the classical, establishes and legitimizes its own reality. He claims that direct representation of reality cannot be art. Art creates the image of *fiction*, *illusion* and *thought*, not the nature itself. It aims to achieve to the *novel*, through miserable and obnoxious aspects of life. This *novelty* is autonomous and a new domain of reality, which needs to renew itself

²⁴ Lev Kreft, “20. Yüzyılda Sanat ve Siyaset,” in *Sanat / Siyaset Kültür Çağında Sanat ve Kültürel Politika*, ed. Ali Artun (İstanbul: İletişim Yayınları, 2010), 187.

constantly.²⁵ Originality is sought within the deepest realms of representation, which can only be discovered by the art or the artist. Priority is attributed to artist's *subjectivity* rather than the objects *objectivity*, to *personal experience* rather than *material existence* (Figure 2.1).



Figure 2.1. Examples of Modern art; oriented towards the fiction, illusion and thought. Girl Before a Mirror – Pablo Picasso (left); Venice, The Pink Cloud – Paul Signac (middle); The Temptation of Saint Anthony – Salvador Dali (right).²⁶

At this point, it is also necessary to refer to the term “*creative destruction*” introduced separately by Nietzsche and Schumpeter. Modernist art can be analyzed around this term, as each sub-movement constitutes its own reality and rules, while disregarding the previous ones. The *novel* introduced by the recent movement, is always promoted as the new and only valid truth.²⁷

These characteristics of modernist art glorifies the *act of creation* and *the genius of the artist*, as the supreme source of artistic originality. The originality in art can only be achieved by the *creative interpretations* of the artist, in the form of theatrical representations. The utmost priority lies within the creation of the *novel*, hence originality of art is evaluated by its *novelty* and its *rupture* from the historical or previous forms of art. The acts of imitating, copying, mimicry and replicating

²⁵ Mezula Dragonetti, “Simülasyon Kuramı Çerçevesinde Günümüz Sanatında Yeniden Üretim Olgusu” (Dokuz Eylül University, 2012), 5–7.

²⁶ Retrieved from; <https://tr.pinterest.com> on 16.08.2021

²⁷ Hasan Bülent Kahraman, *Sanatsal Gerçeklikler, Olgular ve Öteleri...*, 3rd ed. (İstanbul: Agora Kitaplığı, 2005), 136.

have negative connotations in modern art, and are perceived as reductive methods of art production.

Another term to address is *avant-garde*, which is used to define artists or works that are *experimental*, *radical* or *unorthodox* in relation with the current understandings in art. Although the term *avant-garde* was initially applied to distinctive approaches to art making in the nineteenth and early twentieth centuries, it must be noted that it is applicable to all art that pushes the boundaries of ideas and creativity. Rosalind Krauss criticizes *avant-garde*, as she claims that it is also in a search for an absolute originality, similar to the modernist understanding. “More than a rejection or dissolution of the past, *avant-garde* originality is conceived as a literal origin, a beginning from ground zero, a birth.”²⁸ Modernist and *avant-garde* artists claim that the originality of their art rests upon its own essence or point zero, but in fact it is produced in reference to an existing cultural grid. According to Krauss the artistic production of modernism and *avant-garde* also involves repetition, copy and imitation to a certain extent, and constitute a system of reproductions without an original:

This is the perspective in which the modernist grid is, like the Rodin casts, logically multiple: a system of reproductions without an original. This is the perspective from which the real condition of one of the major vehicles of modernist aesthetic practice is seen to derive not from the valorized term of that couple which I invoked earlier—the doublet, originality/repetition—but from the discredited half of the pair, the one that opposes the multiple to the singular, the reproducible to the unique, the fraudulent to the authentic, the copy to the original. But this is the negative half of the set of terms that the critical practice of modernism seeks to repress, *has* repressed.²⁹

²⁸ Rosalind Krauss, “The Originality of the Avant-Garde: A Postmodernist Repetition,” *October* 18 (1981): 45–56, <https://www.jstor.org/stable/778410?origin=crossref>.

²⁹ Krauss, 45–56.

The originality conception offered by the avant-garde artists is deceptive; *a pseudo-originality*. While criticizing the pure, unique and original oriented art production of modernism, Krauss also affirms that an *original* artwork can be created with reproduction techniques.³⁰

Modern architecture has also been in pursuit of producing a new architecture, which is devoid of previous understandings of architectural design, historical styles, forms and references. The place and context of the building are perceived as completely empty territories, in other words *tabula rasa*, a concept which is adopted by modernist architects. Modern architecture has also sought the universal and *everlasting truth*. Modernist architects define the *true architecture*, as they assert certain and precise ways of practicing it. This reveals the deterministic aspect of the movement, because there are certain norms to be followed such as; functionality, rationality, universality. Therefore, similar to modernist art, originality in modern architecture means producing the *novel*, and a *rupture* from contextual data and historical styles. Architect has the utmost significance in the production of original architecture as the genius mind.

2.3 Concept of Originality After Consumer Society

The concept of originality and what is considered to be authentic, has been transforming since the term started to be discussed prominently with modern aesthetics. Although it is discussed as if there was a consensus upon the definitions of art and originality, even within modernist thought there are divergent sub-movements that approach the issue of originality in a distinct way. However, the most prominent paradigm shift came with the ascend of late capitalism, as it took over every aspect of contemporary life and started to regulate them with its own terms.

³⁰ Dragonetti, "Simülasyon Kuramı Çerçevesinde Günümüz Sanatında Yeniden Üretim Olgusu," 108–9.

Capitalist economy needs to produce new types of commodities constantly, by utilizing the technical opportunities provided by the industry. These commodities are produced via *culture industry*, converging two different domains; *culture* and *economy*. The nature of capitalist society has been changing especially after World War 2 with the advances in production systems and ICT (Information and Communication Technologies), and the convergence of culture and economy. What is considered to be production of objects in modernism, has transformed into the production of *signs* and *images* in postmodern culture. Baudrillard analyzes the structure of society in late capitalist era in reference to the operational relations of *consumption*, and defines it as *consumer society*.³¹ These circumstances transformed the artwork into commodity and also commodity into artwork. Huyssen clarifies this process as he asserts:

Just as art works become commodities and are enjoyed as such, the commodity itself in consumer society has become image, representation, spectacle. Use value has been replaced by packaging and advertising. The commodification of art ends up in aesthetization of the commodity.³²

As this reciprocal relationship blurred the boundaries between art and everyday life, postmodernist artist embraces what is left outside by modernism. Art no longer has its own autonomous domain. As a reaction to modernism's elitist understanding of art, differences between high art and kitsch, *high culture* and *popular culture* are diminished via utilization of cultural objects or former/historical styles of art. Postmodernist artists also utilize various methods as repetition, appropriation, pastiche, irony and reproduction by interiorizing concepts such as; discontinuity, difference, uncertainty, multiplicity, heterogeneity. David Harvey finds this fact as the most startling of postmodernism:

³¹ Jean Baudrillard, *The Consumer Society: Myths and Structures* (London: Sage, 2017).

³² Andreas Huyssen, *After The Great Divide: Modernism, Mass Culture and Postmodernism* (London: Macmillan Press, 1986), 21.

... The most startling fact about postmodernism is the total acceptance of the ephemerality, fragmentation, discontinuity, and the chaotic that formed the one half of Baudelaire's conception of modernity. But postmodernism responds to the fact of that in a very particular way. It does not try to transcend it, counteract it, or even to define the 'eternal and immutable' elements that might lie within it. Postmodernism swims, even wallows, in the fragmentary and the chaotic currents of change as if that is all there is.³³

There are two distinct figures, Marcel Duchamp and Andy Warhol, who has drastically changed the way an artwork is characterized and influenced the definition of the concepts; *copy*, *imitation* and *originality*. Duchamp presents the ready-made object as an artistic form, hence manifesting that an artwork can also exist on the conceptual plane. Readymade prioritizes the *idea* and *conceptual framework*, rather than the object itself. An ordinary everyday object is detached from its *use value* and undergo an aesthetic transformation (Figure 2.2). After Duchamp, as the *mere idea of the art* is able to become art, the modernist understanding of aesthetic value was diminished, which promotes the *illusionary*, *imaginary* and *fictional*.³⁴ The everyday object gained the opportunity to become an artwork, and the artists after Duchamp seized this opportunity to transform everything into art. This fact expanded the meaning of the term originality in art, as after then the original artwork does not necessarily possess a *formal novelty*. An artwork can present its *uniqueness* through its conceptual background as a mere *idea*.

³³ David Harvey, *The Condition of Postmodernity* (Cambridge, MA: Blackwell, 2000), 44.

³⁴ Dragonetti, "Simülasyon Kuramı Çerçevesinde Günümüz Sanatında Yeniden Üretim Olgusu," 69–71.



Figure 2.2. Readymades of Marcel Duchamp; Fontaine (left) and Bicycle wheel (right)³⁵

Warhol is the one who completely eliminated the barrier between *popular culture* and *art*. He challenges the autonomous aspect of the art and utilizes the existing popular images with mechanical reproduction techniques to produce his art. Although he is severely criticized by different theoreticians such as Baudrillard, Foster and Lacan, it is evident that he also provided a different perspective on copy, reproduction and originality. One of the most copied artworks *Scream*, is reproduced by Warhol with a technique that exaggeratively represents the optical effects of sound vibrations, which augments the intended effect of the scream (Figure 2.3). Benjamin believes that the secondary work, which is reproduced by the new technical facilities can also be original.³⁶ In this case, the technique that Warhol utilizes, differentiates the reproduced work, placing it to another unique plane. He also challenged the idea of handmade authentic artwork by reproducing Campbell's soup can utilizing the serigraphy method. The artwork constituted by a series of an everyday object proposes a different way of making art as opposed to creating a unique and particular artwork.³⁷

³⁵ Retrieved from; <https://www.moma.org> on 15.08.2021

³⁶ Walter Benjamin and Eiland Howard, *The Arcades Project* (Cambridge, MA: The Belknap Pr. of Harvard Univ. Pr., 2003).

³⁷ Dragonetti, "Simülasyon Kuramı Çerçevesinde Günümüz Sanatında Yeniden Üretim Olgusu," 114.



Figure 2.3. The Scream (After Munch) – Andy Warhol³⁸

Sherrie Levine is also among the renowned artists, who base their artwork on the previous works of other artists by means of *appropriation*. Levine questions the concepts of originality by photographing the works of Walker Evans, Edward Weston, Rodchenko, Mondrian and proposing these photographs as her own creation (Figure 2.4; left). Krauss comments on Levine's work as follows: "Now, insofar as Levine's work explicitly deconstructs the modernist notion of origin, her effort cannot be seen as an extension of modernism. It is, like the discourse of the copy, postmodernist."³⁹ Levine expresses that when she showed her friend her latest work, six photographs which are retakes of Edward Weston's photographs of his son, her friend implied that Levine's photographs made him want to see the originals. Levine's reply provides a significant insight to her own conception of art: "Originals also make you want to see that little boy, but when you see the boy, the art is gone" (Figure 2.4; right).⁴⁰

³⁸ Retrieved from; <https://www.christies.com> on 15.08.2021

³⁹ Krauss, "The Originality of the Avant-Garde: A Postmodernist Repetition," 47–66.

⁴⁰ Douglas Crimp, "The Photographic Activity of Postmodernism," *October* 15 (1980): 91–101, <https://www.jstor.org/stable/778455?origin=crossref>.



Figure 2.4. Sherrie Levine - After Walker Evans (left)⁴¹; After Edward Weston (right)⁴²

All of these, point out to an expanded version of artistic originality. It now includes and/or is challenged by previously condemned concepts and methods such as; *copy, imitation, reproduction, appropriation*. However, these artists never claimed that the concept of originality has to be revised according to new ways of making art. They didn't care for the concept at all and most of them claimed that originality and authenticity are constructs of modernism. Additionally, the concepts of *creativity* and *creator* are also transformed by postmodernist artist and twentieth century philosophers, as every form of appropriation, imitation and copying are legitimized.

In his seminal work *The Death of the Author*, Roland Barthes scrutinizes author's role and her impact on the literary work. He believes that *the author* is another myth of modernism, who “*nourishes* the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of antecedence to his work as a father to his child.”⁴³ In other words, he pours a part of himself into the writing, constructs the meaning himself. On the contrary, the *modern scriptor*⁴⁴ is born simultaneously with the text rather than preceding or exceeding it and every text is

⁴¹ Retrieved from; <http://www.fakultesanat.com> on 17.08.2021

⁴² Retrieved from; <http://minusplato.com> on 17.08.2021

⁴³ Barthes, *The Death of the Author*, 145.

⁴⁴ *Scriptor* is the term Barthes proposes as an alternative to “the Author”.

eternally written *here* and *now*. He claims that providing a text with an author is to impose a limit on that text, to furnish it a final signified, to close the writing. In his essay *What is an Author?* Foucault also detaches the author from its work and claims that his/her role must be analyzed with a different understanding than *the ultimate creator*: “In short, the subject (and its substitutes) must be stripped of its creative role and analyzed as a complex and variable function of discourse.”⁴⁵. Therefore, it can be claimed that he proposed another plane of discussion around the terms of authenticity and originality in literature.

Barthes indicates that a text is not a collection of words, which aims to convey a *particular message* or indicate an *ultimate meaning*, produced by the author. “It is a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.”⁴⁶ The author only imitates already existing writings without being original. His only power is to mix those writings, to counter ones with the others, without relying too much on a specific one. He believes that liberation of the writing can only be achieved by refusing to assign *a secret, an ultimate meaning*, created by the mythical author. Multiplicity of meanings are constituted by the act of reading, not by the act of writing. “The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination.” Julia Kristeva has a similar judgment with Barthes, as she asserts “Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another.”⁴⁷ She claims that the meaning of the text is constituted with an act of re-composition and identifies this state as “*intertextuality*”. If we are to apply a process of induction, it can be claimed that every artwork is *intertextual*. A fragmented system of

⁴⁵ Michel Foucault, “What Is an Author?,” in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald Bouchard (Ithaca, NY: Cornell University Press, 1977), 113–38.

⁴⁶ Barthes, *The Death of the Author*, 146.

⁴⁷ Julia Kristeva, “Word, Dialog and Novel,” in *The Kristeva Reader*, ed. Toril Moi (New York: Columbia University Press, 1986), 34–61.

references from a variety of existing sources constitutes a new artwork. The precedent works are ripped apart from their own contexts in order to generate different meanings in other contextual planes.

There are two distinct outcomes to infer from these philosophical inquiries of literature. First, the concepts of *referencing* and *originality* is challenged, as it is claimed that every text incorporates others inevitably. Second, the divine figure, the creator of the work is challenged, claiming that she does not/should not impose a particular meaning, as the work is constituted by a complex system of references which points towards its *destination*, not its *origin*.

Baudrillard claims that *reality* has undergone a drastic transformation as an inevitable result of consumerism and communication technologies. Today, people spend majority of their time with communication and information tools. He asserts that those electronic machines diminish the value of genuine face-to-face interactions and introduce a virtual world. He defines this recently emerged virtual culture as “*hyperreality*”, which is more real than reality itself and constituted upon principals that require a new perspectives and approaches.⁴⁸ The concept of *simulation* is attributed a great importance, as he claims that today every real process is substituted with its operational double:

By crossing into a space whose curvature is no longer that of the real, nor that of truth, the era of simulation is inaugurated by a liquidation of all referentials - worse: with their artificial resurrection in the systems of signs, a material more malleable than meaning, in that it lends itself to all systems of equivalences, to all binary oppositions, to all combinatory algebra. It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real, that is to say of an operation of deterring every real process via its operational double, a

⁴⁸ Jean Baudrillard, *Simulacra and Simulation*, ed. Sheila Faria Glaser (Ann Arbor, MI: The University of Michigan Press, 2020).

programmatic, metastable, perfectly descriptive machine that offers all the signs of the real and shortcircuits all its vicissitudes.⁴⁹

He claims that simulation is the most fundamental existence mode of postmodern world. Existence within postmodern world can only be maintained through simulations, within a world which has no origin or essence. Another significant term that Baudrillard discusses is “*simulacrum*”, which refers to the postmodern entities without an origin, or a point zero, which are copies of other copied entities. He concludes that today *simulacrum* replaced *reality*, *truth* transformed to *imagery* and *signs* and we are surrounded with endless *copies* whose *origin* cannot be traced. The supremacy of *simulacra* in postmodern culture is highly related to the loss of reality. We are no longer capable of distinguishing *image* from *reality*. Today, capitalism sells images rather than the actual objects, through different promotion grounds. It is the sign and the label that is being bought, rather than the features and quality of the product. Therefore, *representation* becomes more prominent than the *represented entity*, in semiotic terms *signifier* becomes more prominent than the *signified*.⁵⁰ As asserted by Baudrillard, postmodernism is an era of *reproduction*, *consumption* and *simulation*. In a late capitalist society that is surrounded with *signs*, the system of consumption is constituted upon reproduction, and there is nothing such as a new commodity. He takes a more critical approach as he claims, since there is nothing new, the only result of reproduction is *ordinariness* and *similarity*. Because there is no original in a world of simulacra, there is no difference between the copy and the original anymore.

Gilles Deleuze’s understanding of *simulacrum* is significantly disparate from Baudrillard’s. He claims *simulacrum* cannot be interpreted as a manner of existence that is only in relation with this era. It is not an event, nor a cultural phenomenon. It is also cannot be defined as a loss of reality. Simulacrum is a

⁴⁹ Baudrillard.

⁵⁰ Jean Baudrillard, *The Transparency of Evil: Essays on Extreme Phenomena*, ed. James Benedict (London: Verso, 2009).

manner of existence, which has always been valid within all aspects of life. It is not a false copy without any value. On the contrary, it suggests a positive power that refuses the common conceptions of *original* and *copy*, *model* and *reproduction*. Every entity is copied and proliferated by means of *differentiation*. Definitions such as; *an authentic event* and *an original object* are constructs of human cognition, illusions that are institutionalized at certain points of history. When we perceive time as an infinite continuum of events, it becomes evident that we cannot attribute originality to any entity. We tend to assume that there is an actual world prior to the simulation. However, Deleuze claims that the process of simulation is intrinsic. All beings and all events come into existence by processes of copy, imitation, simulation and reproduction. Therefore, Deleuze suggests a world of *simulacra*, in which the *actual reality* and *virtual unreality* are not drawn apart but refers to the same manner of existence. There is no such thing as an *original event*, every event is intrinsically different; not original, but a simulation. With each and every act, simulacra present “new” entities and “new” archetypes, which produces a perception of originality. To simplify, Deleuze’s conception of simulacrum is real and existence itself is a *simulation*, that is regulated by the processes of “*production*”, “*creation*” and “*differentiation*”.⁵¹

Both conceptions of *simulacrum* of Baudrillard and Deleuze undermine the hierarchy between the initial artwork and subsequent, between any artwork and its reproduction. Furthermore, this conception enables the possibility that the reproduced work may become more prominent than the original one. This is one of the fundamental arguments of Poststructuralist thought. They claim that every text defines a meaning scope, which stretches far beyond author’s own intentions. This scope incorporates multiplicity of open-ended meanings, which cannot be incarcerated within an intrinsically consistent system of thoughts.⁵² Therefore, an interpretation of the original text, may result in a more “original” text, which also

⁵¹ Koçyiğit, “Mimarlıkta Yersizleşme ve Yerin -Yeniden- Üretimi,” 204–8.

⁵² Koçyiğit, 207.

provides a multiplicity of open-ended meanings that are ready to be interpreted yet by others. The conventional understanding that the acts of *interpretation* and *imitation* are secondary to the act of *creation* is negated by the poststructuralists.

When pieced together, these philosophical inquiries point towards eclipse of boundaries between the terms and dichotomies; *copy-original*, *imitation-authentic* and *reality-simulation*.

2.4 Originality and Authenticity in Architecture

Tanyeli emphasizes the fact that originality discussions do not hold a significant ground in pre-modern era, because each epistemological domain defines a *normative system* before pre-modern world. Designer/artist acts via pre-defined design methods and thought systems, which relinquishes her from establishing a perspective from point zero in face of a new design task.⁵³ As the ideas of Enlightenment and Modern movement, have put strong emphasis on novelty, innovation, distinction and uniqueness, the pursuit of authenticity become a priority in both art and architecture. Similar to the other fields, in the most generic sense, originality in architecture refers to a pursuit of a *distinct meaning*, an *unusual form*, an *unconventional system*, a *different narrative*, which constitutes the unique identity of the artwork. According to Yürekli and Güney, the presence of intellectual inquiry in architectural production confirms that architecture cannot be portrayed as an unchanging, stationary entity. Architectural design is an intellectual act and realization of an authentic work is only possible by an extensive *intellectual inquiry* and interiorization of *critical thinking* methods.⁵⁴

⁵³ Uğur Tanyeli, "Modernizmin Sınırları ve Mimarlık," in *Modernizmin Serüveni* (İstanbul: Yapı Kredi Yayınları, 1997), 63–70.

⁵⁴ Hülya Yürekli and Dilay Güney, "Mimarlığın Tanımı Üzerine Bir Deneme," *İTÜ Dergisi* 3, no. 1 (2004): 41.

There are various interpretations on both architectural originality and authenticity made by different actors in different fields of study. According to Ali Cengizkan, architectural authenticity emerges as a means of producing novelty, standing against the ossification by repetition, against *status quo* by battering and transforming it. It must be conceived as both a *tool* and a sign of rupture.⁵⁵ Louis Kahn states that unfamiliarity is hidden in the design process, within “what space, material and structure wants to be” are pursued.⁵⁶ Han Tümertekin suggests a *purge of the memory*, not literally indeed, but which corresponds to an emancipation from the conventional ways of thinking and making architecture.⁵⁷ Bernard Tschumi claims that an architecture which provokes a scrutiny on existing *conceptual* or *formal boundaries* can be original.⁵⁸

Goff believes in both art and architecture, one cannot speak about an absolute originality. Every artistic and architectural production is influenced by various phenomena from the present or past. Originality is achieved by utilizing previous works of art, new methods by intuition, inspiration and imagination.⁵⁹ Güzer thinks along the same line as he states that most of the time it is not possible to claim an architectural design defines a *point zero* or an *unprecedented origin*. Every architectural design gives references to those before it, imitates them or borrows some kind of knowledge in various forms.⁶⁰

Today, it is widely acknowledged that original aspects of an architectural product are not necessarily emerge as an archetype, a point-zero. Various methods of imitation and reproduction are significant parts of creative design process. In a world that everything is a copy of another, the dichotomy between *original* and

⁵⁵ Ali Cengizkan, “Özgünlük ve Tekrarın Tekrarı: Konutta Yeni Gelişmeler ve Nesne Olarak Konut,” *Arredamento Mimarlık*, no. 100+65 (2004): 106.

⁵⁶ Ulrich Conrads, *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: The MIT Press, 1975), 170.

⁵⁷ Bülent Tanju, *Mimarlıkta Sıfır Noktasını Aramak* (İstanbul: Akın Nalça Yayınları, 2003), 1.

⁵⁸ Bernard Tschumi, *Architecture and Disjunction* (London: The MIT Press, 1996).

⁵⁹ Bruce Goff, *Originality and Architecture* (Japanese, 1968).

⁶⁰ Güzer, “Mimarlıkta Gerçekle Taklidin Sınırları.”

copy has been rendered irrelevant by certain philosophers. When perceived in this manner, Deleuze's ideas suggest that no architectural product can be identified as original, because every architectural product is differentiated by one another, imitates something else, and reproduced in reference to variety of phenomena.

In this thesis, two significant inferences are made regarding this complex state of modern entities, where the "new" is blended with the "existing".

- a) The characteristics of the relation with the existing works and thoughts must be evaluated elaborately. The difference between *direct copying* and *critical referencing* should be acknowledged.
- b) In addition to the affiliations with the "past", authenticity is strongly tied to the relations established with the "present" and prospective relations that will be formed in its "future".

Kenneth Frampton elaborates the difference between *direct copying practices* and *referencing as a critical act* via several architectural qualities such as; *tectonic form* and *tactile sensitivity*, opposed to *scenographic*.⁶¹ Creative design process involves methods of critical referencing, by which architect concentrates on the constituent ideas behind the visual form. She evaluates and interprets these ideas in reference with the specific context of the design problem at hand, causing their eventual transformation. Contrarily, the *direct references* do not prioritize the essential ideas behind the surface, hence condemned to remain as attached elements that cannot establish any continuity with building's tectonic existence.⁶²

Apart from the nature of referencing regarding an individual case, the combination of those references forms a *unique system*. Kristeva's concept of *intertextuality* can be borrowed to express the intricate nature of this system. Texts are mosaics of

⁶¹ Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Washington DC: Bay Press, 1983), 16–30.

⁶² Güzer, "Mimarlıkta Gerçekle Taklidin Sınırları."

quotations that are interpretations of one another, hence the meaning of the texts are constituted with an act of re-composition. Similarly in architecture, this practice of *collage* is another means of pursuing authenticity, where certain characteristics of precedent works are examined and utilized to generate different meanings in other contextual planes. The act of re-composition can either be practiced with a *critical understanding* that is oriented towards the meaning of each reference; or as a *direct copying process* that simply attaches the formal substance of reference onto the work at hand.

Authenticity of an architectural product is often evaluated by a retrospective analysis. However, there are some problems with an evaluation based solely upon the past. One must study the effects of “present” and “future” while evaluating the authentic prospects of architectural works. In a world where each phenomenon is interconnected with each other and every thought of the designer is somewhat in relation with the accumulated knowledge, the boundary between the *past* and the *present* has become ambiguous. However, the project’s existence defines certain the affiliations with the “present”, the conditions that surround it *at that instant*, which are relatively independent from the past. These affiliations both provide sources and impose limits on architectural authenticity. They include technological innovations of the time; some of the contextual conditions of the place (a particular landform, climate, current social tendencies...); some of the intellectual problem definitions, solution regarding these problems and conceptual inquiries based on the design task at hand or another comprehensive issue; the social and economic conditions that surround the project (client demands, user profile, influence of different actors...).

Therefore, the qualifications for *authenticity* should not only be sought within the affiliations an architectural product establishes with former works of art, architecture and philosophy, which suggests a relation with the “*past*”. It should also be evaluated based upon its expression of potentialities, its capability to be a source of further reference systems, its affiliations with *not-yet-existent*, which is

oriented towards the “*future*”. To interpret Barthes’ words; the *originality* of the work “...does not lie within its *origin*, but its *destination*.”

Every architectural product defines a *meaning scope* that possess certain *formal* and *conceptual boundaries*. This *meaning scope* is far more extensive than the architect initially sets forth. It is being interpreted by other subjects in infinite variations and possibilities. An *authentic work* establishes its own intricate system of references, which constitutes multitude of references for future works to utilize. This potentiality of being open to further interpretation is another aspect of *architectural authenticity* conception that is trying to be conveyed within this study.

The effects and repercussions that a building have upon its surroundings can contribute to its authenticity claim, as the power of influence to transform other aspects of city and life means that the work succeeds to etch its mark on the world, paving the way for further changes. On a different *future-related* note, an architectural work can be defined as “*iconic*” (work that possess symbolic value) or “*canonic*” (precedent work as a norm determinant) after its completion as a consequence of evaluations on different planes.⁶³ It is not possible to identify a work as iconic or canonic within its own dynamics. Iconic value is not only gained by the distinct formal characteristics, but also its place in *collective memory*, which usually outlines the evaluation scope of the general public and non-architects. In fact, it is inevitable that a subsequence of an iconic building which is engraved in collective memory, is perceived as a repetition of the previous. A canonic work on the other hand, is marked as a *precedent* by the actors in architectural field, which is established as an exemplary work in certain aspects.⁶⁴ Hence, the authenticity

⁶³ David Leatherbarrow, “What Goes Unnoticed: On the Canonical Quality of the PSFH Building,” in *Judging Architectural Value*, ed. William Saunders (London: University of Minnesota Press, 2001); quoted in Özorhon, “Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği,” 19.

⁶⁴ Özorhon, “Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği,” 19.

perception of the architectural work is highly influenced by the later evaluations exercised in different spheres.

Regarding above discussions, one can claim that the nature of architectural authenticity is deeply intricate. An architectural product inherently possesses a “system of references”, constituted by a variety of *clear* or *vague*, *interconnected* or *independent design considerations*. The word “reference” is not used to define only a relation with the previous buildings and ideas. It refers to the ways of “forming connections” in and between every aspect of design. Any design decision made within the design process and also any condition that is relatively external to the process contributes to this *system*, by forming variety of connections with other epistemes and other design decisions. Therefore, “system of references” refers to a *complex network*, which involves *every aspect of building’s existence*, including references to previous forms of knowledge, the contextual (physical, socio-economic, political) circumstances that surround the design problem, architect’s design approach and understanding, any kind of design consideration or priority, external influences, later evaluations and interpretations of the work. This complex network is unique to each architectural product and establishes the essence of its authenticity claim.

In this thesis, the term authenticity gains a more comprehensive meaning, regardless of originality. It is constituted by a multitude of references that associate the work with miscellaneous phenomena, defining a more complex and inclusive concept. Authenticity may operate within the *formal and conceptual boundaries* of accumulated knowledge. Hence, it may involve utilization of existing means of design, existing system of thoughts by interpreting former ideas and forms in different contextual planes, generating alternative sets of meanings out of those ideas. Originality on the other hand, is associated with establishing an origin. It presents a *severe rupture* from the existing ways of architectural production and stretches existing conceptual or formal boundaries. It should challenge existing conceptualizations or forms in such a manner that it paves the way for new

methods of design and construction, and/or opens up new discussions within world literature.



Figure 2.5. Dominus Winery – Herzog & de Meuron (left)⁶⁵; SM House – Han Tümertekin (right)⁶⁶

In order to clarify the distinction, case between of Herzog & de Meuron's Dominus Winery and Han Tümertekin's SM House is elaborated below. In Dominus Winery, the architects study and re-interpret a method masonry wall construction by extending the use range of gabion walls. They experimented with mock models in order to gather data for different building qualities such as; thermal efficiency of the walls, aesthetic appeal of gabion grids, maximum possible span etc. With this experiential and critical approach, they proposed a new system of enclosure which includes natural ventilation, natural lighting effects, hence suggesting a *tectonic novelty*. Therefore, it defines *an originality regarding the use of gabion walls*, which expands the formal/technical boundaries of the accumulated architectural knowledge. On the other hand, SM House strikes one with its formal and material resemblance with Dominus Winery. However, the utilization of stone is different as it is carried by a steel structural system, whereas in Dominus Winery gabion walls does the significant part of load carrying. Furthermore, SM House responds to its context, in terms of how it relates with the landscape, country road and critical viewports, how it responds to the demands of the client with a creative spatial

⁶⁵ Retrieved from; <https://www.houzz.ie> on 03.04.2021

⁶⁶ Retrieved from; <https://www.arkitektuel.com> on 03.04.2021

organization of open, semi-open and closed spaces. SM House presents *an authentic aspect regarding the use of gabion walls*, as it reinterprets the use of an existing material and construction system in its own context and produces its own system of references. However, since it does not suggest *a rupture* from existing means of practicing and theorizing architecture, this aspect of design cannot be considered as *original* according to the conventional definition of originality.

Similar to the vague and extinguishing discrepancy between *imitation* and *original*, the discrepancy between *original* and *authentic* is often ambiguous and difficult to identify. Even if originality is associated with the “origin” especially until the effects of consumer society, the transformations in modern world and philosophical inquiries presented above have expanded the scope of the concept, detaching it from the origin discussions and *bridging the gap between itself and the concept of authenticity*. On the other hand, the comprehensive and complex nature of authenticity is emphasized in this chapter. Architectural authenticity should not only be pursued and evaluated with the connections it establishes with the *past*. There are significant determinants and inputs in the *present* and *future*, that influence the authentic nature of any architectural work. The “system of references” each work possess is highly complex, and each of those references may be directed towards past, present or future, and may be associated with every issue of architectural design.

CHAPTER 3

THE SOURCES AND LIMITS OF ARCHITECTURAL AUTHENTICITY THROUGH PROMINENT DOMAINS

The issue of authenticity is interrelated with all aspects of architectural design. In order to define a precise scope, architectural authenticity discussion is framed around and studied through four *prominent domains*. These domains are determined according to the following criteria; their level of influence upon architecture discipline; the affluence of content they possess, which define various sources and limits for architectural authenticity to enable a multifaceted analysis between authenticity and pseudo-authenticity. The intention is to exhibit the issues that affect architectural authenticity in the most comprehensive and compact/efficient way possible at the same time.

Socio-economic domain includes discussions around cultural transformations, the state of today's societies, capitalist system of operations, globalization, definitions of modernity and contemporariness, the issues of social sensitivity and consciousness. These subjects are examined by means of their impact on architectural authenticity. *Technological domain* involves the developments in construction and material technologies, computer technology and their influence in architectural production. Various critical positionings towards technological advancements are elaborated under different approaches such as high-tech and computational design. *Contextual domain* includes theoretical debates on context and place, examination of various contextual data as a source of authenticity. *Conceptual domain* focuses on the of concept development and conceptualization in producing authentic works.

3.1 Socio-Economic Domain

Each era has a distinct combination of circumstances, that constitute its unique character, that is to say; its *spirit*. This unique character is formed by a variety of spheres such as; social conditions, economic order, political inclinations, technological advances etc. Inevitably, architecture is affected by each of those spheres that shapes the architectural design process to a great extent. The intellectual state of society, capitalist means of operation and cultural transformations provide many opportunities for authentic architectural production and at the same time set certain limits on how the concept is defined and perceived. In this section, some of these spheres are discussed in terms of their influence on the conception and perception of architectural authenticity.

3.1.1 Cultural Transformations: Dedifferentiation and Visual Culture

When perceived as “space making practice for all living beings”, inevitably architecture is influenced by the circumstances that surround those beings, personality of individuals and cultures of societies. The rapid growth and advances in science and technology, triggered a transformation process, which is discussed around the term modernization in social sciences.

Giddens defines three distinct effects of modernization on societies; discontinuity, decontextualization and reflexivity. Discontinuity refers to an inclination towards haphazard growth and development. The innovations are done within such short time intervals that they are ruptured from the history and culture. Decontextualization means that objects, cultures and relations no longer belong to a singular place. The point of emergence for any kind of entity (idea, form, object, etc.) does not constitute the fact that it belongs to that particular place. It can be displaced to anywhere in the world, and everything can be at anywhere at any time. Reflexivity refers to the loss of being natural, unmediated, spontaneous and an inclination towards self-awareness. Every entity is designed with a cognitive

process as a mediated project.⁶⁷ These effects transform modern societies, cultures and entities and eventually reflect on how authenticity is assessed and perceived in all popular, professional and academic spheres. Due to this haphazard growth and development in every aspect of life, innovations are often dispersed and utilized all over the world without any internalization process. Giddens's conceptualization of decontextualization is parallel with Harvey's "time-space compression" and their reflection on architectural authenticity discussions is elaborated below.

David Harvey also studied these transformations on cultural and economic systems of connections. He claims that a "time-space compression" is in motion, under the influence of the developments in communication and information technologies. Spatial and temporal distance are condensed or elided, hence more simultaneous events are fitted in the same timespan that a person or society can observe. Every society is informed with every event that is happening all around the world, therefore is affected by them. Cultures are not formed within and affected by their close surroundings alone. From architectural standpoint, the most significant reflection of time-space compression is that distant events may have more impact than closer ones to the architectural product. In these circumstances, architectural product alienates not only from its surroundings but also its time. Any architectural product; approach, theory, form or idea, that is produced in anywhere and in any time can be collected with others by an unrelated, contextless manner.⁶⁸ The phenomenon of time-space compression has different outcomes regarding the issue of architectural authenticity, depending on how the endless dissemination of information is put to use. It leads to *displacement* of any kind of entity, including images, forms, ideas and events. Architectural products or elements are displaced without an elaborate consideration of its background, whether it serves as a tool of economic and political objectives or as a mere formalist design act.

⁶⁷ Anthony Giddens, *The Conditions of Modernity* (Cambridge, MA: Polity Press Ltd., 1990).

⁶⁸ Harvey, *The Condition of Postmodernity*, 300–317.



Figure 3.1. Latting Observatory – William Naugle (left)⁶⁹, Eiffel Tower – Koechlin, Nougier, Eiffel (right)⁷⁰

Eiffel Tower was designed to commemorate the 100th anniversary of the French Revolution, as a part of 1889 World's Fair held in Paris. Koechlin and Nougier, the two lead engineers, overcame many difficulties including technical, social and political during the design and construction process of the tower. Gustave Eiffel openly acknowledged that Latting Observatory in New York City was an inspiration for the tower (Figure 3.1).⁷¹ While responding to prominent artists' critics, Eiffel stated: "My tower will be the tallest edifice ever erected by man. Will it not also be grandiose in its way? And why would something admirable in Egypt become hideous and ridiculous in Paris?"⁷² Although it was a subject of many controversies, it is a unique piece of work that created its own reference system and in turn became the most prominent structure that transformed Paris itself. It defined itself as the new center, hence all perceptual routes, city flows and circulation axis in the city are arranged by being in relation with Eiffel. Along its evolution to

⁶⁹ Retrieved from; <https://pixels.com> on 15.05.2021.

⁷⁰ Retrieved from; <https://ilkha.com> on 15.05.2021.

⁷¹ George H. Frost, "The New York 'Eiffel' Tower of 1853," *Engineering News and American Railway Journal* 22 (1889): 482.

⁷² Paul Souriau and Manon Souriau, *The Aesthetics of Movement* (University of Massachusetts Press, 1983), 100.

one of the greatest icons ever existed, it is constantly displaced and its replicas and imitations emerged all over the world for various purposes and reasons.



Figure 3.1. Replicas of Eiffel, Left to Right; Nagoya Tower⁷³, Tokio Tower⁷⁴, Vegas Eiffel⁷⁵, Shenzhen Eiffel⁷⁶

When information spreads with such a pace, reactions to certain events also increase dramatically all around the world. A once-regional problem is easily acknowledged by rest of the world, hence the intellectual endeavor to overcome that particular problem inflates, resulting in an abundance of creative ideas. Social awareness is increased globally by commissioning international design competitions, organizing seminars and lectures, utilizing extensive means of ICT. One of the examples for these regional problems is along the borders of Syria. Over 5.6 million people have fled Syria since the outbreak of war in 2011, seeking safety in Lebanon, Turkey, Jordan and beyond. As Turkey alone has accommodated a staggering number of more than 3.6 million Syrians over this period of time, population of Reyhanlı, a small Turkish town, doubled in last 8 years. In order to overcome the problems both Syrian refugees and the residents of Reyhanlı have, Middle East Foundation commissioned an international design competition, urging students and professionals to propose radical but applicable ideas for transitional

⁷³ Retrieved from; <https://en.wikipedia.org> 15.05.2021

⁷⁴ Retrieved from; <https://tr.wikipedia.org> 15.05.2021

⁷⁵ Retrieved from; <https://commons.wikimedia.org> on 15.05.2021

⁷⁶ Retrieved from; <https://tr.wikipedia.org> on 21.06.2021

shelters. The rapid dissemination of information augmented by ICT, also causes regional problems and social awareness issues to be acknowledged at a faster rate all around the world. When these issues reach more minds, the opportunities for production of authentic solutions increase, as it presents one of the favorable outcomes of the expeditious information flow in contemporary era.

Davidson claims that the *time of information* is excluded from the *time of experience* by media's accelerating velocity, and internet's virtual time and space. When those two were not separated, Gothic cathedrals with their high ceilings and religious spectacles were the dominant media. However, after the discovery of printing press and photography, information was started to be separated from the experience.⁷⁷ The most significant effect of this to architectural production is the demand that both places and buildings must be differentiated immediately by their image. Buildings and places are usually not given the opportunity to be exhaustively explained by long texts and to be critically evaluated with a comprehensive approach.⁷⁸ Striking momentary image of a place is more powerful than the system of thought and intricate relations that reflect their unique nature. The best architectural product is the one that can represent itself within seconds via mass media.⁷⁹ If there is no such *image* is present for that place, what is expected from architecture is to design and produce this image and to present it to modern subject. As image has supremacy over the narrative, written culture is threatened by visual and aesthetic culture. The social, economic and technologic aspects of globalization also cultivates this *visual culture*. The visual experiences became more important and determinant than physical experiences, which determines our conception of time and space. The technological concept of space and time replaces

⁷⁷ Cynthia C. Davidson, *Anytime* (Cambridge, MA: The MIT Press, 1999).

⁷⁸ Koçyiğit, "Mimarlıkta Yersizleşme ve Yer in -Yeniden- Üretimi."

⁷⁹ Micha Bandini, "Postmodernity, Architecture and Critical Practice," in *Mapping The Futures*, ed. Barry Curtis and John Bird (London: Routledge, 1993), 229–36.

the empirical ones.⁸⁰ The repercussions of visual culture can be felt on many planes of architectural design. It affects the perception of the larger public towards being technologically advanced, associating with context and history and relating to concepts of sensitivity, all of which are discussed throughout the thesis.

One of the results of this visual primacy is the increasing prominence of architectural visualization around the discipline. One cannot expect any discipline to reject any opportunities and technique that is presented by recent developments. However, architects utilized visualization techniques in such a way that it may diminish the discipline's credibility, and create false sense of authenticity. While discussing his works' aesthetic nature, Eric de Broche des Comves, the founder of one of the most popular visualization offices LUXIGON, mentions that enticement strategies play a significant role.⁸¹ He claims that architectural visuals are no different than a woman's portrait, where an ugly woman can be portrayed as beautiful. This statement confirms that they have no interest in being objective or honest when representing architecture. The quality of end-product is only restricted by the artist's imagination and technical skill, unbound by the dull constraints of reality such as; gravity, climate, sun path etc. The reality that is constructed by visuals, becomes more prominent than the actual project, as today many visuals are far more impressive. Majority of these visuals fail to convey the design ideas or the quality of space that is offered. The focal points are the movement of architectural form, façade and cladding materials, the dramatic atmosphere and if we are lucky building's relation with its surroundings. Durand asserts that proficiently devised scenes dazzle people (even the architects) and draw the attention from more significant matters.⁸² Environment gets manipulated, as slums and barrens near

⁸⁰ Paul Virilio, *Speed and Politics: An Essay on Dromology* (New York: Columbia University Press, 1986).

⁸¹ Reşad Şükrü Çoban, "Mimari Görselleştirme Pratiğine Eleştirel Bir Yaklaşım" (Istanbul Technical University, 2013), 32.

⁸² Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation," *Representations* 72 (October 1, 2000): 1–20.

luxurious housing projects are filled with attractive greenery. In certain cases, environmental elements are so commanding that if the architectural components are subtracted from the image, it stills remains as a spectacular image (Figure 3.2).⁸³



Figure 3.2. A product of MIR Visualization Company with (left) and without (right) the architectural object.⁸⁴

The potentialities of architectural visualization practices and representation in general are ever more divergent than any point in time. Diagrams have become another device in architectural design process as well as a representative tool. They become conciliators between the end-product and process; while playing a role in the design process and regulating it, they also represent the inherent ideas of the end product.⁸⁵ Some drawings of Archigram includes a combination of collages and texts, which is an effective representation of their design ideas.⁸⁶ When representation mediums are directed towards conveying the design idea, presenting the spatial quality of an architectural space or exhibiting a creative way to utilize a material or technique, they can both communicate and feed *authentic architecture production*. On the other hand, if they remain to be a sole representative of forms as a striking image, the best-case scenario is for them to become an *authentic visual*, which has very little to do with the architecture they portray. In order to encourage this approach and discourage the hyper-realistic style that shift the focal

⁸³ Çoban, "Mimari Görselleştirme Pratiğine Eleştirel Bir Yaklaşım."

⁸⁴ Çoban.

⁸⁵ Peter Eisenman, *Diagram Diaries* (New York: Universe, 1999).

⁸⁶ Kyle May, *CLOG: Rendering* (Brooklyn, NY: CLOG, 2020).

point of the architectural visual, some competition commissions forbid the use of realistic rendering style. Community Centers Competition⁸⁷ commissioned by Istanbul Planning Agency and Istanbul Metropolitan Municipality, demonstrates a similar approach and the end-results are promising. When deprived from the unnecessary urge of producing crisp realistic visuals, the entries incorporate variety of visualization techniques that is more focused on architectural qualities of the projects (Figure 3.3). It must be emphasized that this difference does not lie within the technique itself. While a hyper-realistic visual can also have its focal point on architectural/spatial qualities, a non-realistic image may also strive to accomplish a purely visual effect.



Figure 3.3. Kadıköy Hasanpaşa: Yaş Alanlar Kulübü ve Konaklama Birimi, 2nd Prize (left)⁸⁸; Eyüpsultan, Merkez: Aşevi ve Mahalle Evi, 1st Honorable Mention (right)⁸⁹

As it is argued in Chapter 2, the authenticity in architecture should not be limited with formal innovations, one of its priorities must be to provide new

⁸⁷ See official competition website for more information: <https://konkur.istanbul/sosyal/>

⁸⁸ Retrieved from; <https://www.arkitera.com> on 05.07.2021

⁸⁹ Retrieved from; <https://www.arkitera.com> on 05.07.2021

conceptualizations or present alternative perspectives to existing ones. This overwhelming dominance of visual culture consolidates stylistic approaches, drawing the attention back to formal novelty. This interpretation on the emergence of visual culture can be combined with Tekeli's thoughts referenced by Koçyiğit on disseminated images of architectural products and production of replicas. He believes that when the meanings of architectural products are attributed by architectural criticism and history, context is constituted by the "narrative". Those meanings serve a purpose when those narratives are conveyed and also comprehended by the other architects. When other architects do not interiorize those narratives, it becomes difficult to understand the importance of the buildings, whose images are dispersed among various magazines and journals. However, it is always assumed that they hold a major significance among the architectural discipline, as they are widely dispersed and are encountered frequently.⁹⁰

There forms a smokescreen which cultivates the mystification of those architectural products. The biggest controversy in architecture discipline; "*unconscious imitation*" is caused by this mystification. The brutal criticism is often directed towards the performer of imitation and her illiteracy. The solution is sought within intellectual thought and education system. The fact is, there will always be architects, contractors and users who are not "educated" or "intellectual" enough. There has never been an era, when all people are adequately "intellectual". Therefore, the problem does not solely lie with the people who performs the act of imitation, but with the dispersal of the images of architectural products, which overshadows the narratives behind those.⁹¹

⁹⁰ İlhan Tekeli, "İnsan Duyumlu Bir Zaman Yorumu Olarak Anytime ve Geleceğe Bakışa Getirdikleri," in *Anytime Konferans Bildirileri Kitabı*, ed. Cynthia C. Davidson (Ankara: Mimarlar Derneği Yayınları, 1999), 238; quoted in Koçyiğit, "Mimarlıkta Yersizleşme ve Yerin -Yeniden- Üretimi," 180.

⁹¹ Tekeli, "İnsan Duyumlu Bir Zaman Yorumu Olarak Anytime ve Geleceğe Bakışa Getirdikleri," 238; quoted in Koçyiğit, "Mimarlıkta Yersizleşme ve Yerin -Yeniden- Üretimi," 180–81.

3.1.2 Market Value: The Capitalist System of Operations

Similar to other professions architecture is also within the sphere of influence of late capitalism. Today, architectural production process is regulated by capital and political authorities as much as architects. Considering the fact that architectural product's value as a commodity has surpassed its other meanings within these economic circumstances, the influence of capital eclipsed the influence of other actors within architectural design process. Therefore today, architectural object is tightly coupled with global consumption mechanisms and can be identified as an element of *fashion* and *trademark*.

The market is evaluated exhaustively by certain economic models before each commodity is initially introduced. At this stage, the overall demand for every aspect of the commodity among consumers are being assessed. The process of design is being fed by these economic models, which guides it towards the popular forms, ideas and concepts. *Marketing* is a significant mechanism, which regulates the process of production of the commodities from its design until its sale. It starts with the evaluation of the market and includes *perception management* methods, utilizing communication tools, media, advertisement and promotion techniques. In other words, the desires and demands of the consumer is trying to be manipulated towards developing an appetite for the object of commodity by creating an image or a trademark. Featherstone claims that consumer culture materializes the lifestyle as a source of constituting an *identity*. Individuals display their identity through collection of commodities and experiences such as; house, car, clothing, participation in a certain type of holiday, entertainment/art/sports events etc.⁹² As home is one of the most significant signs of modern individual's constituted identity, this translates into architectural production as marketing of housing projects. Concepts such as minimalist, modern, flexible, sustainable etc. are utilized

⁹² Mike Featherstone, *Consumer Culture and Postmodernism* (London: Sage Publications, 2011).

to promote housing projects, along with phrases and slogans such as; distinct lifestyle, all-inclusive life, connect with nature, a modern life for the whole family.

Mainstream media also promotes popular concepts in a reductive manner, as they provide them the clicks and advertisement value. The visual trajectory of concepts and design approaches gains prominence over the intellectual background and system of thought that produced the concept. Eventually, modern buildings are presented as mere plain facades without ornaments, flexible designs are presented as mere operable wall and façade systems, sustainable buildings as buildings with green roofs and balconies with plants. As public demand rises up according to these visual images, pseudo-authentic attempts begin to emerge which aims to exploit popular concepts.

Another type of economic value generated by the media and market revolves around starchitects. The fame of the architect brings in an additional value to their work, which is independent from the actual economic or architectural value. Their name transforms into a commodity that gains value as a trademark. For instance, the stock certificates of Peter Eisenman's company in stock market worth way more than the actual capital value of the assets owned by the company. It is the name that generates the additional value. The advertisements of construction materials and housing projects often include starchitects as a method of promotion, as their inclusion provide more appeal and demand, hence more market value. This method of promotion was started to be practiced in early 1990s, as a housing project in Ulus was advertised as “designed by famous architect Behruz Çinici”.⁹³

⁹³ Uğur Tanyeli, *Yıkarak Yapmak: Anarşist Bir Mimarlık Kuramı İçin Altılık* (İstanbul: Metis Yayınları, 2017), 88–89.



Figure 3.4. Walt Disney Concert Hall – Frank Gehry (left)⁹⁴; Maslak 1453 – Ağaoğlu İnşaat (right)⁹⁵

In terms of architectural authenticity, there are several outcomes of this additional value generated by the stardom of architect. Some architects are tempted to copy signature formal characteristics of starchitect's works, either by their own volition or by being nudged by contractors or clients. Maslak 1453 by Ağaoğlu can be given as an example of the attempt to produce a pseudo-authentic value out of Gehry's iconic buildings (Figure 3.4). The additional economic value also overshadows the authentic characteristics of architectural products and complicates the evaluation of their actual authentic values. Lastly, in some cases the iconic formal expression usually takes away from diversity of architect's designs. The criticism is not oriented towards the instances, when it is a deliberate decision as a method and understanding of architectural design. *Repetition* is found valuable as a creative method of design, as a method of *perfecting* by different theoreticians and architects such as Deleuze, Rossi and Gehry.⁹⁶ However, the demand from the contractors, client or the public in certain cases, may cause starchitects to produce repetitive designs in terms of its formal expression, to provide the bought iconic image. In these cases, one may argue that a pseudo-authentic value is generated from the authentic product, even by the same architect himself (Figure 3.5).

⁹⁴ Retrieved from; <https://tr.pinterest.com> on 21.03.2021

⁹⁵ Retrieved from; <http://www.emlakglobal.com> on 22.03.2021

⁹⁶ Güleç, "An Analytical Study on the Change of the Paradigm of Originality in Architecture," 145.

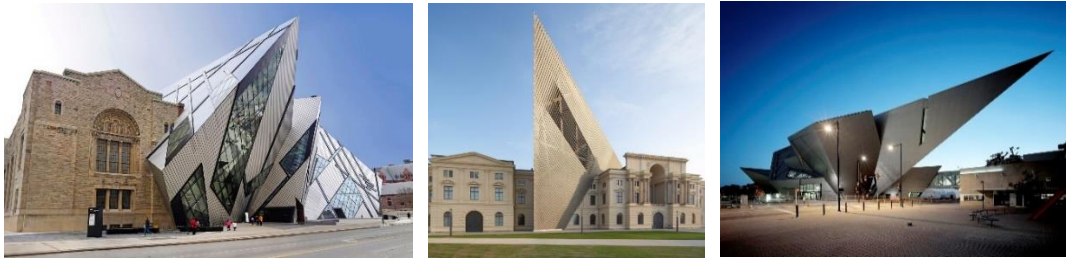


Figure 3.5. Royal Ontario Museum, Military History Museum, Denver Art Museum by Daniel Libeskind⁹⁷

3.1.3 Modernity, Modern Movement and Contemporariness

Designing in congruence with the conditions of the *time*, *being modern* or *contemporary* in other words, has always been among notable priorities in architecture discipline. This endeavor therefore, presents both sources and limitations authentic architectural production in contemporary scene. While it defines a comprehensive approach with a broad set of considerations that enhance the building's authenticity claim, it also defines a promotion ground that by certain forms, materials and systems, the building act as if reflects the spirit of its own times. Both the exploitation of *contemporariness* and the extensive marketing of various styles (modernist, minimalist etc.) can easily be observed among professional circles, which does not always respond to circumstances of our time but merely presents a pseudo image of contemporariness with various architectural elements that are attached to the building's skin (Figure 3.6).



⁹⁷ Retreived from; <https://libeskind.com> on 11.06.2021



Figure 3.6. Various architectural elements that reflect contemporary image.

The word “modern” has different connotations and it is used to convey different sets of meanings by the public, professionals and academics. It is important that these differences are underlined, before an analysis of its reflection on authenticity discussions. Its literal meaning indicates *a strong connection to present time, a congruity with present conditions of life and capitalization of current innovations*. In this section, the word *modern* is used in its above literal meaning. On the other hand, in the field of arts and architecture “modernity” refers to an era and an ensemble of particular socio-cultural norms and conditions that arose with the effect of the emerging ideas of Enlightenment, and the advent of industrialization. More specifically, it is associated with individual subjectivity, scientific explanation and rationalization, a decline in emphasis on religious worldviews, the emergence of bureaucracy, rapid urbanization, the rise of nation-states, accelerated financial exchange and communication, and the increased advance of science and technology. “Modern movement” can be defined as various reactions in different artistic, social, and cultural mediums to those radical changes in social and technological circumstances. Lastly, “modern architecture”, which is elaborately discussed in this section, is often associated with the utilization of innovative technologies of construction, prioritizing function, orthogonal layouts and a rejection of ornamentation.

Similar to the word “modern”, “contemporary” also has various meanings in various spheres. As they are synonyms in the wider context, its lexical meaning again refers to *belonging to the present time*. However, in arts and architecture, it indicates various attributes that separate itself from the previous movements and styles. Most of the definitions regarding the period and style of any artwork poses

certain problems, as the endeavor of categorization comes with its own difficulties. Nevertheless, in order to reduce the complexity of endless artistic understandings, they are tried to be placed in certain departments and periods, in regard to their formal, conceptual and stylistic similarities. The term “contemporary art” is used for the artworks produced after 1960s (this date varies within various sources), in order to separate them from the artworks that are usually defined as “modern”.⁹⁸ It is distinguished by the lack of a uniform, organizing principle or an ideology. Uçar believes that via contemporary art the concepts are being scrutinized through various perspectives, including the concept of reality and most importantly process of creation itself.⁹⁹

“Contemporary architecture” is marked with an unprecedented pluralism. No previous period had seen an equivalent diversity of architectural production, nor a comparable volume of building construction on such a wide scale. It is used as a comprehensive term, which includes many of the design understandings after 1960s, from Post-modernism to High-Tech. Contemporary architecture does not reflect qualities of a singular, pre-determined style, but possesses multitude of references towards different aspects of different movements. In its most basic sense, it stands out as “a general definition of architectural approaches, which are established on the *current*, yet constantly redefines itself through *past* and *future* references.” Here, the significant similarity between the two aspects of *contemporary architecture* and *authentic architecture* must be emphasized. First, for both one may speak of a “fragmented nature”, which is defined by a complex reference system. Second, their boundaries extend beyond their own time towards two separate directions; past and future.

Contemporary architecture therefore, is being discussed indirectly throughout the thesis, as the intricate nature of authenticity is being studied in reference to various

⁹⁸ Cuauhtémoc Medina, “Çağdaş Sanat: 11 Tez,” in *Çağdaş Sanat Nedir? Modernlik Sonrasında Sanat*, ed. Ali Artun and Nursu Örgü (İletişim Yayınları, 2013), 7–19.

⁹⁹ Alpaslan Uçar, *Çağdaş Sanatta Kimlik, Süreç ve Yaratıcılık* (Ankara: Nobel Yayınları, 2014), 22–24.

domains. As summarized above, for contemporary architecture, being congruent with the current times also stands out as an important consideration. However, the concept is not limited to this concern. One must conceive contemporariness without a determinate time interval, which does not refer merely to the *current* or *most recent* production.

Both *being modern* and *modern architecture (style)* are intrinsically complex, both of which involve various ideas on different domains of thought. In this section, *being modern (as in: belonging to its time)* will be discussed through *modern architecture (style)* as an exemplary system of thought, which claims to produce architectural products that has a congruity with present conditions of life. It has to be noted that modern architecture is not a single-voiced entity and involves different sub-movements and design approaches. Hence, the analysis that follows only aims to draw a broad outline that identifies the prevalent ideas constituting modern architecture.

3.1.3.1 Modern Architecture as a Contemporary Theory

With that in mind, it can be claimed that there are several intricate territories that modernist thought revolves around; *socio-cultural, technological, architectural* and *ethical*. With the emerging ideas of Enlightenment and the advent of industrialization, living conditions and perception of life for modern human underwent rapid transformations. The longstanding social norms were started to be disrupted. Heynen states that it was the beginning of a process that would lead to a genuinely humane society of emancipated men and women in which equal rights would go hand in hand with a high degree of personal freedom. It would mean new types of social exchanges are present in every type of buildings and especially the modern house. The new architecture would have to be consistent with the new conditions of that life:

...it is becoming increasingly clear that in its design and construction, housing too will have to undergo changes similar to those that led from the stage coach to the railways, from cars to airships, from the telegraph to the radio, or from the old craftsman's workshops to factories— a change that goes hand in hand with the transformation of the entire productive and economic life of former times into that of our own century.¹⁰⁰

One of the primary discourses of early modern architecture concerns the utilization of new technological developments within architectural field. Those developments provided various innovations in building technology in terms of construction systems, materials, and cost-efficiency. Most of the leading architects of the era argued that architectural quality is cultivated by architect's skill to utilize new techniques and materials such as, structural steel, reinforced concrete, glass and complementary electro-mechanical equipment. It was claimed that the utmost product of modern men's intelligence and creativity is the purely functional machine. The machine analogy demonstrates many leadings architect's approach towards incorporating technology into architecture, as Le Corbusier claims a house is a machine to live in, and the complexity of modern life can only be resolved by an efficient and impeccable mechanical order. Although it may be claimed that this extreme view reduces architecture to a purely functional tool which supplies certain exigencies of modern men, it also defines a highly distinct way of performing architecture. It challenged the conventional idea at that time regarding what is expected from spaces mankind occupy.

Apart from social and technological concerns, modern thought has developed certain architectural characteristics that is directly related with and inherent to architectural design. All kinds of ornamentation are rejected; instead, authenticity was required in the use of materials and honesty in formal expression that

¹⁰⁰ Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, MA: The MIT Press, 2000), 48.

constructional logic should be clearly recognizable.¹⁰¹ The conception and experience of space is a distinctive feature of modern architecture as Gideon propounds the idea of *Durchdringung*.

The term is used in different constellations. First and foremost it is used as a description of various spatial configurations: the penetrating of a fairly well-defined volume by an element of much smaller proportions; intermingling of spaces on various levels through the partial absence of floors, or of interior and exterior space through the use of transparent walls, as in a number of Le Corbusier's houses; the interpenetration of equivalent volumes so that the building is composed of various juxtaposed volumes that are interlocked in such a way that the borders between one and the other are no longer clearly defined, as in Gropius's Bauhaus. For Giedion, *Durchdringung* thus refers to an essential characteristic of the new architecture: its capacity to interrelate different aspects of space with one another.¹⁰²

Gideon claims that the most prominent characteristic of modern architecture is the new concept of space. This new concept of space could only be developed by the impact and aid of two major factors: material and construction technologies and the artistic discoveries of various movements such as cubism and futurism. These artistic discoveries paved the way for a new vision of space which is not based on perspective, that accentuated simultaneity, namely the depiction of an object from different viewpoint at the same time. This new architecture seemed to float above ground rather than being rooted in it, while different volumes interpenetrate each other. With its dematerializing qualities, generous use of glass made the boundary between interior and exterior spaces more indistinct, emphasizing the effect of

¹⁰¹ Miriam Gusevich, "Purity and Transgression: Reflections on the Architectural Avantgarde's Rejection of Kitsch," *Discourse* 10, no. 1 (1988): 90–115.

¹⁰² Heynen, *Architecture and Modernity: A Critique*, 34.

interpenetration and leading to an *unprecedented many-sidedness*, creating the sense of a movement in space.

There was also an ethical aspect of modern architecture. Some architects thought that architecture can become an interface, through which certain social, economic or political problems can be solved. The architects of *Das Neue Frankfurt* aimed to reflect the discoveries in avant-garde art and advances in the field of technology directly to the daily lives of a large portion of the population through architecture. They wanted to alleviate the housing needs of poor and the underprivileged. The activists of *Das Neue Frankfurt* believed that the new architecture had the power to spark the process of a more general reform of society. Although, today we know perfectly well that the hope was in vain, this endeavor created another point of reference for the authentic referential system of modern architecture.¹⁰³

All in all, in modern architecture, *being modern* was not only an image trying to be achieved by representative utilization of brand-new building technologies and materials. The congruity with present times is sought on multiple levels, including *social, technological, architectural, ethical* and *political*. The complexity of this referential system portrays the authentic nature of the movement, even if many of the views and ideas regulating it can be criticized extensively.

Kings Road House – Rudolph Schindler

With Kings Road House, Rudolph Schindler materializes a distinct idea of *modern living* by providing architectural solutions on different planes. He defines the house as “a cooperative dwelling for two young couples”¹⁰⁴, which is by itself a unique response to the changes on social life and family dynamics in modern era.

¹⁰³ Heynen, 43–48.

¹⁰⁴ August Ernst Sarnitz, “Rudolph M. Schindler - Theory and Design” (Massachusetts Institute of Technology, 1982), 121.

Considering the programmatic scheme of the house, the first striking feature is the rejection of traditional plan layout with separate functions as; bedroom, living-room, dining room, study-room. Instead, Schindler introduces a multi-functional room setting for each inhabitant, which he called “studios”¹⁰⁵. In a sense, the introduced layout questions the traditional role of each family member. Another significant achievement is that, the inquiry on the traditional conception of *individuality* and *collaboration*. By giving each inhabitant his/her own private *playground*, Schindler provided them with an unprecedented individual experience. The fact that kitchen is shared among two couples, proves that Schindler appreciated the value of collaboration in both practical and sentimental manner.

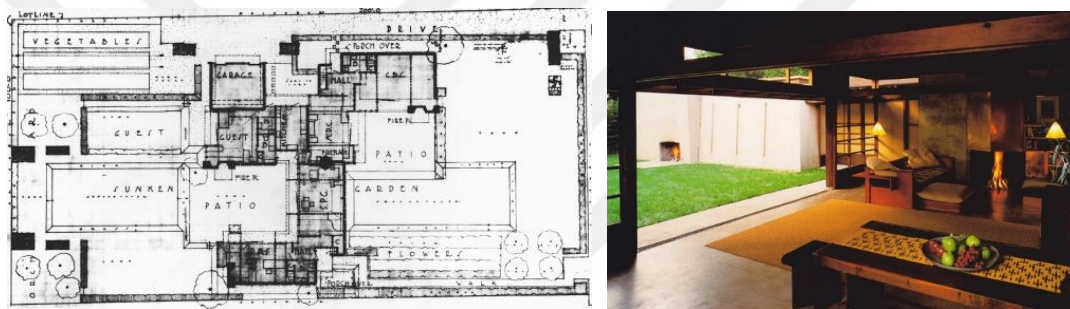


Figure 3.7. Presentation plan of the house (left)¹⁰⁶; An interior view from the small studio (right)¹⁰⁷

The house provides *flexibility* for its owners and emphasizes an alternative space conception, in which different functions and different physical spaces interpenetrate each other.¹⁰⁸ Multifunctional studios have two crossing beams in them, which divides the studio and provides a frame for movable panels. Hence, occupant have the freedom to alter the function and configuration of the space on demand. The semi-closed patios defined by the L-shaped arms of the house tweak the conventional relationship between interior and exterior. As there is almost no level difference between them, patios act as an extension of interior spaces. This

¹⁰⁵ Sarnitz, 121.

¹⁰⁶ Retrieved from; <http://www.mak.at/en> on 04.03.2021

¹⁰⁷ Retrieved from; <http://kingsroadhouse.blogspot.com.tr> on 04.03.2021

¹⁰⁸ Rudolph Michael Schindler, “Space Architecture,” *Dune Forum*, 1934, 44–46.

unity is also achieved with the treatment of patio facades; they involve a non-structural wooden skeleton frame, which is filled with glass or removable canvas panels. Hence, in both patios and studios, one feels in a vast room composed of both interior and exterior spaces (Figure 3.7). This continuity is further emphasized with sunken gardens following the patios in both sides. Studio, patio, and garden are visually and spatially connected by the utilization of transparent and removable partitions.

Kings Road House also has a distinctive lighting strategy, in which architect introduced overhangs right at the level of beams, and through horizontal clerestory windows were created between beam and roof level, daylight is reflected to the ceiling, therefore providing a more coherent distribution of lighting.



Figure 3.8. Exterior view from patio (left)¹⁰⁹; General exterior view (right)¹¹⁰

Schindler utilized new technologies and materials in structural system and construction process. The number of structural elements used, including reinforced-concrete walls and wooden posts, were tried to be minimized. Most interior partitions and patio walls are non-bearing movable panels, which ensures the continuity and flexibility of spaces. Exposed redwood covered roof is being carried by both reinforced concrete walls on one end and wooden posts on another. So, the efficiency and capacity of latest structural elements provided a rather free interior

¹⁰⁹ Retrieved from; <https://tr.pinterest.com> on 04.03.2021

¹¹⁰ Retrieved from; <https://www.archdaily.com> on 05.03.2021

space for inhabitant to work with. Architect introduces an innovative construction system called “slabtilt”, using prefabricated wall units, which had only been used by Irving Gill until that time. Basically, concrete is poured into the molds on the ground, in which wooden frames and reinforcements are present. There are vertical light slots between those wall units, which acts as division elements. Sarnitz emphasizes the importance of those divisions as:

But this division is also a reference to the building process of the whole house, indicating the structural system, using prefabricated concrete wall units. The three-inch light slots are part of the building process, required by the working tools. The façade therefore reflects not only an architectural design but also how the house was built.¹¹¹

There are studies that examine Japanese architecture’s influence on Schindler’s works, which claim that there are similarities between key aspects of Schindler House and the descriptions of traditional Japanese architecture given by Edward Morse in his book *Japanese Homes and their Surroundings*. Schindler establishes a low horizontal datum by means of beams, similar to the Japanese *nageshi*, acting as a lintel for the doors and large opening walls. On the exterior, he places translucent screens that can be removed, as can the *shôji* in Japan, and also allows the possibility of using removable panels aligned with the beams that cross the rooms, in the style of the *fusuma* (Figure 3.9). Consequently, spaces are conditioned by the structure, achieving great spatial fluidity. Moreover, Schindler projects a large overhang similar to the *noki* used in Japan. However, above it he designed a clerestory which increases illumination to achieve a level more suited to the

¹¹¹ Sarnitz, “Rudolph M. Schindler - Theory and Design,” 120.

contemporary lifestyle. He thereby creates a new interior-exterior connection that allows users to enjoy the temperate climate of California.¹¹²



Figure 3.9. The interior space modulated by the structure; translucent screens as shoji; style of fusuma – Traditional Japanese House (left); Kings Road House (right)¹¹³

Kings Road House possess authentic constituents as an example of the *being modern (as in: belonging to its time)*, because it reflects the spirit of its era and achieves congruency with this spirit in multiple levels. Schindler takes the new *social dynamics* in consideration and reflects his findings on the operational scheme of the house. New *materials* and *technologies* are utilized not for their representative character, but for their advantages in providing different spatial benefits. His conception of *space* is fed by the findings and experimentations of his times and is reflected on spatial arrangement of the house, accompanied by *flexible* solutions. Different architectural features such as *lighting strategy* and *structural expression* contribute to the unique nature of the building. Again, it is evident that in terms of being modern, *architectural authenticity* is achieved by multiple references from various points of design clashing with each other, either directly

¹¹² Jose Manuel Almodovar Melendo, Juan Ramon Jimenez Verdejo, and Ismael Dominguez Sanchez de la Blanca, "Similarities Between R.M. Schindler House and Descriptions of Traditional Japanese Architecture," *Journal of Asian Architecture and Building Engineering* 13, no. 1 (January 24, 2014): 48.

¹¹³ Melendo, Verdejo, and de la Blanca, 44.

related with architecture or originated from other disciplines and different aspects of life.

3.1.4 Globalization and Urban Transformation

In addition to the social and cultural consequences of contemporary circumstances, they also pose certain physical impacts on production of place and architecture. Global and capitalist systems of operation impose the promotion of similar commercial images, which leads to standardized urban images. Capital, especially in metropolises, dictates a severe state of neglect of contextual design considerations. Hence, places without any distinctive characteristic and identity are produced, that present similar features across the world. This dedifferentiation of places leads to placelessness and placeless architectural products that cannot from any relationship with their surroundings and context. The transformation of the place as the signifier of certain images gains validity over the place with local characteristics. What is expected from any place is not an authentic or distinctive nature, yet a globally familiar image. In various parts of the city, places with potential to make this transformation are identified and are sought to be made landmarks that generate profit for local and global businesses and even local government. Hence, it is not astounding to observe similar types and brands of shops, hotels, restaurants etc. with their similar types of images and architectures in every corner of the world.

On the other hand, there were some attempts to produce an architecture that resonates with the social and economic conditions of the time and reject the continued use of historical and decorative elements that has little or no relation with the building's functions. Even though there are endless sub-categories and various approaches within those, there is no point denying that certain architectural production attributed to modern architecture and international style had an important role in the loss of identity of modern cities.

For capitalism to survive and flourish as an economical system, it also needs to generate new types of demands. As new types of needs are generated, new building typologies also emerge to accommodate them. These new typologies spreading rapidly and dramatically changing the urban texture, especially in larger cities. Kuban indicates that skyscrapers, high-rises, office blocks, banks, hotels, holiday villages and new campuses are encouraged by the capital. These structures stand out with their grand masses and symbolic forms. He claims that especially in countries like Turkey, these structures that are produced by vulture capitalism, has an anti-aesthetic expression. Primitive capitalist acts, primordial consumerism, uncontrolled building activities and devouring of rural culture constitute new developing cities everywhere. While those new building typologies could have been produced with a critical perspective, the necessity of rapid growth and cost-efficiency concerns cause promotion of standard blueprints. In these types of “developing” cities, the process of cloning universal building types still dominates the majority of architectural production (Figure 3.10).¹¹⁴



Figure 3.10. 14th Venice Architecture Biennale, Rem Koolhaas: National architectures still recognizable (left); What remains of national styles today? How did we get here? (right)¹¹⁵

¹¹⁴ Doğan Kuban, “Küreselleşme ve Mimarlık,” *Arredamento Mimarlık* 129 (2000): 78–80.

¹¹⁵ Retrieved from; <https://www.archdaily.com> on 27.07.2021

3.1.5 Socio-economic Consciousness and Sustainability

Sustainability is a wide concept that refers to distinct issues in different domains on various levels. Even in the realm of architecture, it extends towards urban scale touching upon social, economic and environmental issues in wider contexts. Considering its wide range, the concept is discussed briefly and only in relation with architectural authenticity.

3.1.5.1 Social Sustainability

Each country and society encounter some extent of socio-economic problems. These may be consequences of overall wealth and development level of the country, regional poverty due to world's capitalist order, a rapid population increase due to migration/immigration, natural disasters (earthquake, flood, tsunami, etc.). Architecture, along with urban design, is one of the most forceful means to diminish the effects caused by these various adversities. An architectural work's (or an urban development's) authentic character can be constituted by creative and initiative solutions to those acute problems.

Since 1960s a range of architects have started to experiment with the idea of working with informal and incremental housing, combining it with formal design framework. John Turner was one of those architects who harnessed this desire to build. He developed a system called "site and services", in which the state provides the household plots along a street network to be allocated or sold. When viewed from a political and economic perspective, he believes that self-help, self-management and self-build are keys to housing reform and he claims "housing" is more a verb than a noun.¹¹⁶ He attributes a greater importance to the freedom offered by affordable housing, than the physical nature, form and appearance of the

¹¹⁶ John Turner and Robert Fichter, *Freedom to Build: Dweller Control of the Housing Process* (New York: Macmillan Press, 1972).

house.¹¹⁷ Another architect who saw the potentiality in productive capacities of residents was John Habraken, who developed alternatives to the mass-produced public housing projects of the day. He promotes a housing model with a serviced shell or support structure, where residents add the infill.¹¹⁸

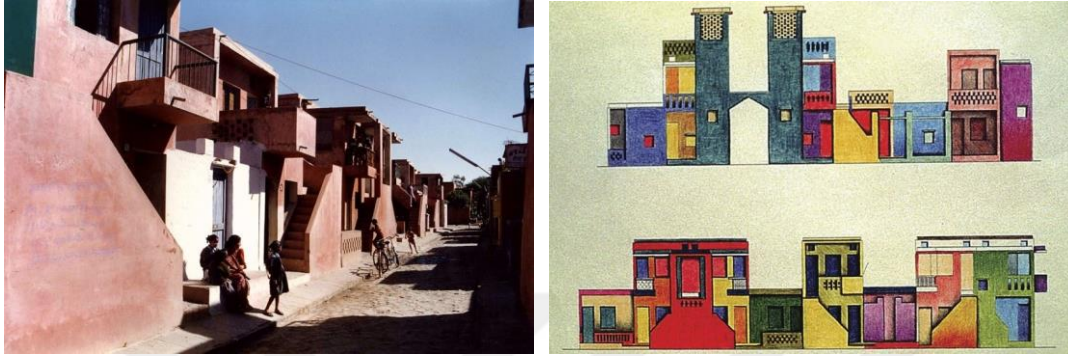


Figure 3.11. Arayana Housing – Balkrishna Doshi¹¹⁹

“Core plus” involves a range of approaches with a strategy that offer one more step than site and services, while providing a minimal architecture. Balkrishna Doshi’s Aranya in Indore, India is a high-density but low-rise township, in which every house site was constructed to the level of plinth foundations that involve a sanitary core of washroom and kitchen. This basic core is later extended informally by inhabitants. For the sake of illustrating different possible designs for the same plots, eighty demonstration houses were fully constructed. It is evident that a stronger guidance for the informal additions from inhabitants is provided by the core-plus approach. Even if Doshi imagined 2-3 storey houses and most of them turned out to be 4-5 storeys, this was considered a highly successful project and he was awarded with the 2018 Pritzker prize.¹²⁰

¹¹⁷ John Turner, *Housing by People* (London: Marion Boyars, 1976), 54–59.

¹¹⁸ John Habraken, *Supports: An Alternative to Mass Housing* (London: Architectural Press, 1972).

¹¹⁹ Retrieved from; <https://www.arkitektuel.com> on 04.07.2021

¹²⁰ David O’Brien, Sandra Carrasco, and Kim Dovey, “Incremental Housing: Harnessing Informality at Villa Verde,” *Archnet-IJAR: International Journal of Architectural Research* 14, no. 3 (May 28, 2020): 345–58.



Figure 3.12. Villa Verde Housing - ELEMENTAL¹²¹

In Villa Verde Housing, Elemental developed a complex design with higher standards enabled by both private and government subsidies. This project involves a resettlement of victims of a major earthquake in Chile, who are displaced from their own homes. The target beneficiaries of the project include these residents and corporate employees. As a public-private housing project with a post-disaster component, this project transforms the “half a good house” approach with a mere slum upgrading purpose into a more complex entity. A Chilean resource company, Arauco enabled houses of about 40 square meters each.¹²² A social policy of encouraging homeownership rather than rental cultivates the architectural strategy. The subsidy is used as a leg-up into the private housing market, hence residents may benefit from capital gains, which leads to an incentive for residents to invest in the house.¹²³

¹²¹ Retrieved from; <https://www.archdaily.com> on 06.07.2021

¹²² Alejandro Aravena and Andres Iacobelli, *Elemental: Incremental Housing and Participatory Design Manual* (Berlin: Hatje Cantz, 2016).

¹²³ Ariana Zilliacus, “Half A House Builds A Whole Community: Elemental’s Controversial Social Housing,” 2016, <https://www.archdaily.com/797779/half-a-house-builds-a-whole-community-elementals-controversial-social-housing>.



Figure 3.13. Villa Verde; Modifications to the houses.¹²⁴

The main construction frame is composed of the local housing material, lightweight timber, which offers earthquake endurance and is also suitable for incremental adaptation. The row house typology with shared walls is employed, involving standardized materials, plans and façades. Gable roofs provide each house a separate identity. O'Brien, Carrasco and Dovey assert that:

The urban design and the core architecture at Villa Verde were produced by a top-down process controlled by the architects that was then followed by a bottom-up phase of incremental additions under the control of the residents. To guide this informal phase Elemental prepared a booklet with technical specifications and a list of possible materials to be used for the basic enclosure of the “missing” half of the house.¹²⁵

The circumstances that surround these projects inevitably direct architects towards socio-economically sensitive design approaches. Nonetheless, critical way of handling the social issues, importance attributed to participation and economic beneficiaries for users, constitute these project's authentic character, along with various architectural and spatial qualities they present.

¹²⁴ O'Brien, Carrasco, and Dovey, “Incremental Housing: Harnessing Informality at Villa Verde,” 350.

¹²⁵ O'Brien, Carrasco, and Dovey, 348–49.

3.1.5.2 Ecological Sustainability

Ecological sustainability is another concept of sensitivity. It constitutes not only a new sensitivity but also a new fashion, as a result of its wide global and public acceptance. A design approach that is supposed to resist the mechanisms of consumer culture, instead operates with the tools and methods of late-capitalism. Once the labels of *sustainable*, *green* or *ecological* are attached, the authentic values of being *eco-friendly* and *sustainable* are prevented from being evaluated. Ecological architecture emerges as a rescue mission to be undertaken by all, which supposedly offers low carbon impact buildings. Certification systems such as LEED and BREEAM contributes to the commodification of these labels, as they evaluate ecological performances of the buildings by certain quantitative values. Therefore, the labels of *eco-friendly* and *nature-conscious* acts as another marketing strategy (Figure 3.14; left). Furthermore, this popularity and global acceptance of the concept, leads to its exploitation as a part of the legitimization processes, either by architects or authorities. For instance, the *eco-city* image of Ken Yeang's Küçükçekmece urban transformation project, legitimizes the acquisition of building permits on a natural fresh-water basin (Figure 3.14; right). The discourse of sustainability also ensures its canonization on its divine *rescue mission* and accuses other architectural design approaches of not having environmental awareness.¹²⁶

¹²⁶ Emine Seda Kayım, "Olağanlaştırılması Gereken Deneysel Bir Üretim Alanı: Türkiye'de Ekolojik Mimarlık," *Mimarist*, no. 32 (2009): 63–68.



Figure 3.14. Award programs as a means of legitimization (left); Küçükçekmece Urban Renewal Project, 1st Prize – Ken Yeang (right)¹²⁷

To elaborate this reductive understanding, McDonald explains sustainable design process, identifying each step with their logical order. He identifies four different levels in sustainable building design; products, tools, process, and mindset. The first level, products, focuses on what materials, products or technologies should be utilized in a sustainable building. Ostensible approaches that seek acceptance and distinction, often start from this level. The most energy efficient heating and lighting technologies, the greenest building materials and products are more than enough to satisfy architects, clients, authorities and end-users. Even governments and certain incentive programs focus solely on product level regarding quantitative values, efficiency statistics. However, the process should be in total reverse. First, mindset should be changed with respect to how design affects the processes used, then eventually it will alter the tools used, and finally it will reflect on the products which are utilized in a building.¹²⁸ When sustainable design is concerned, there must be an integrated approach, a holistic decision-making process, rather than a collection of fragmented solutions on products level.

¹²⁷ Retrieved from; <https://tr.pinterest.com> on 06.03.2021

¹²⁸ McDonald, "Sustainable Buildings: A Necessary Component of Sustainable Communities," in *Urban Sustainability: Reconnecting Space and Place* (Toronto: University of Toronto Press, 2012).



Figure 3.15. Bahriye Üçok Kintergarten – Dilekçi Architects¹²⁹

Dilekçi Architect's Bahriye Üçok Kindergarten represents a simple but a comprehensive sustainability approach that is in line with above description. The concept is developed in relation and cultivated reciprocally with the educational model of the kindergarten. The formal characteristics of masses and surfaces are designed with an extensive consideration of natural lighting, heating and ventilation principals. Skylights on roof allows light to penetrate from the north, providing homogenous natural lighting. While the roof design reduces the energy demand, it also produces it with properly placed photovoltaic panels. The prismatic movement on the façade reduces building's southern sunray exposure, along with the operable vertical louvers in front of each class. While answering the need of a greenhouse, the proposed winter garden also converts the scarce energy gain from the winter sun to a means of heating for basement floor spaces.¹³⁰ Ecological sustainability clearly sticks out as the authentic aspect of the building, as the holistic sustainability approach is observed through each design consideration, including the collection and utilization of rainwater, maximization of natural energy gain and minimization of energy loss, which are reflected upon various architectural elements and forms.

¹²⁹ Retrieved from; <http://www.dilekci.com> on 16.09.2021

¹³⁰ Arkiv, "Bahriye Üçok Anaokulu," accessed September 16, 2021, <http://www.arkiv.com.tr/proje/bahriye-ucok-anaokulu/7299>.

3.2 Technological Domain

The advances in technique have always affected architectural production since the first primitive shelter was built. It is evident that the accumulated know-how on construction transforms how we shape our environment and relate ourselves to it. This accumulated knowledge on technique has been increasing drastically, especially since Industrial Revolution. There are many types and levels of impact that any technical advance can cause to the production of built environments. In this section, the direct effects of structural innovation, new material and construction technologies and digital technologies are discussed in terms of their role in authentic architectural production, both as a source and limit.

Industrial Revolution and mechanistic world view that it brought upon the modern thought constitute the first significant influence on the building technologies within the time-scope of this thesis. Most of the leading architects of the era argued that architectural quality is cultivated by architect's skill to utilize new techniques and materials such as, structural steel, reinforced concrete, glass and complementary electro-mechanical equipment.¹³¹ It was claimed that the utmost product of modern men's intelligence and creativity is the purely functional machine. The machine analogy demonstrates many leading architect's approach towards incorporating technology into architecture, as Le Corbusier claims a house is a machine to live in, and the complexity of modern life can only be resolved by an efficient and impeccable mechanical order. The influence of technology can be observed within many sub-movements of modern architecture such as; Futurism, De Stijl and Constructivism. Similarly, after modernism, technological advances have facilitated the formation of various grounds that proliferate architectural design methods and expand formal and conceptual boundaries of contemporary architecture.

¹³¹ Kenneth Frampton, "The Mutual Limits of Architecture and Science," *The Architecture of Science*, 1999, 353–73.

3.2.1 High-Tech

The shifting social needs and rapid increase in population, along with the Modernist agenda of responding to social, political and economic problems gave birth to Utopian views in architecture. Japanese Metabolism has emerged in 1960s with an understanding that architecture should be flexible enough to able to respond to the everchanging needs of modern world, with renewable building systems and expandable structures. *Megastructures* are one of the products of these theories, which involve detachable modules offering flexibility and opportunities to expand.¹³² Demountable elements are utilized in buildings such as; Nagakin Tower (entire pods), Takara Beutilon (steel structure), Herman Miller Factory (façade cladding) in order to provide structural, functional and environmental flexibility (Figure 3.16).



Figure 3.16 Demountable elements as flexible solutions; Nagakin Tower (left); Takara Beutilon (middle); Herman Miller Factory (right).¹³³

Around 1970s, High-Tech architecture has emerged, influenced by the endless scientific discoveries from space travel to sci-fi, Archigram, Fuller's and Otto's structural experimentations, Louis Kahn's *served* and *servant* spaces, Cedric

¹³² Uğur Tanyeli, "Ütopyaçılar Mimarlık," in *Eczacıbaşı Sanat Ansiklopedisi: Cilt 3* (İstanbul: Yem Yayınevi, 1997).

¹³³ Retrieved from; <https://tr.pinterest.com> on 23.03.2021

Price's ideas on conventional notions of performance and participation. Also known as Structural Expressionism, it suggests essentially a similar approach with the modernists towards the issue of importing technological advances into architecture. High-Tech reflects the essence of *zeitgeist*, and the architect's responsibility is to utilize all these high technologies developed across various fields within architecture and to keep up with the technical developments. The buildings of the new era must be flexible, demountable, transportable and mass produced similar to the high technology industrial products such as cars, phones, planes and computers. Architecture is also a branch of industrial technology. The typical modernist idea "Machine Aesthetics" is also adopted by High-Tech architects, by which aesthetic demand is satisfied by an honest image that reflects the perfection of mechanical and technological order. The structure and mechanical-electrical services are often not concealed to emphasize the above effect. Buildings of Rogers and Piano becomes prominent with how they express the technical systems and elements. According to Rogers originality in architecture requires utilization of pure construction materials, experimental use of new technologies, and creating sculpturesque composition.¹³⁴

Despite what such a technical approach suggests, High-Tech architects don't concern themselves with efficiency in general. Davies elaborates this fact as follows:

The typical High-Tech building symbolizes and represents technology rather than simply using it in the most efficient way possible. It may be cheaper and quicker to build a load-bearing brick wall, but the High-Tech architect will always prefer the steel frame and the lightweight metal panel because this is a technique more in tune with the spirit of the age. In this endeavor, symbolism and representation have an important part to play. The

¹³⁴ Richard Rogers, "Gelecek Daha Yeni Başlıyor," Translated by Sema Soygeniş. *Mimarlık* 246 (1992): 55–57.

motifs of High-Tech - exposed steel structure, visible air conditioning ducts, plug-in service pods, and so on - are almost never the most economical solutions. There is nearly always a cheaper, more practical alternative.¹³⁵

Therefore, *symbolism* and *representation* are two significant considerations regarding the authentic nature of High-Tech approach. It is evident that high technology of the age is the very source and reason why the approach is emerged at the first place.

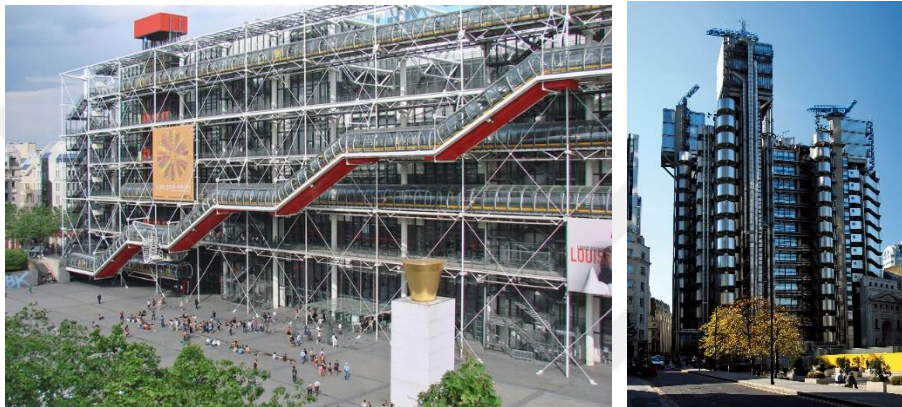


Figure 3.17. Centre Pompidou – Rogers & Piano (left); Lloyd's Building – Foster + Partners (right)¹³⁶

A certain space or building should not be designed to accommodate a certain activity or function. The spaces architect creates should be flexible as much as possible, in order to correspond to the shifting needs and demands of inhabitants, which constitutes the term “omniplatz”. Davies explains the concept:

What we are providing, say the High-Tech architects, is not an enclosure – a room or a hall or a spatial sequence - but a serviced zone. It might be internal or external. The possible uses of this zone are maximized by providing facilities of various kinds - air, heat, light, power, and something to fix partitions to on a regular grid. The most obvious example of this is the

¹³⁵ Colin Davies, “High Tech Architecture,” *Choice Reviews Online* 26, no. 09 (1989).

¹³⁶ Retrieved from; <https://www.archdaily.com> on 12.04.2021

building that, more than any other, gave the High-Tech style its momentum through the 1970s, the Centre Pompidou. As with Lloyd's, there is a contrast between a simple, abstract, rectangular floor plan and a complex, technically expressive exterior. This, however, is a multifunctional building with art galleries, museum, library, theatre, concert hall, and restaurant. Still, the basic elements of the interior, including the massive longspan trusses, remain the same, whatever the function. Space cannot be committed to a single function because the whole design is committed to the idea of flexibility.¹³⁷

High-Tech takes flexibility a step further and suggests the main construction elements; structural system, exterior walls, roofing system, etc. should be also demountable. Although it is not efficient for the structural elements to be demountable in practice with current technical resources, the idea represents how they approach to the issue of flexibility. Therefore, *flexibility* also becomes prominent as a concept which reflects the authentic nature of the approach.

High-Tech is a progressive design approach which emulates the power of high technology with striking representations and symbols. It reinterprets certain design concepts and ideas centralized by previous design theories and provides new conceptualizations. The idea of honest expression of structure is still relevant to architectural design and is being utilized in various appropriate contexts. Its boundaries are not limited with technology, but extends towards other areas of architectural design.

On the other hand, there is a mutualistic relationship between the mainstream architecture and media, where each of them cultivates the other to reinforce certain forms' and concepts' popularity. When specific forms and visual images gain popularity among the field, they are started to be reproduced without the

¹³⁷ Davies, "High Tech Architecture."

intellectual background which realized that form in the first place. *Professional culture* often pursues this reproduction with various motivations. Capital oriented ambitions are one of the main reasons of this reproduction, by which the naïve state of the public is being exploited. There are also various key-words and catch phrases that are being utilized by the professionals to draw public's attention such as; smart buildings, operable facades, responsive facades, interactive facades, optimized buildings. Some of the technological developments are being utilized as tools of marketing and promotion, just to become another label in the advertising board or architectural press cuttings. They are also promoted as life quality upgrades to pursue by mainstream media (Figure 3.18).



Figure 3.18. Promotion of life quality upgrades; Smart Home article in Time Magazine (left)¹³⁸; Smart Home article in a website¹³⁹.

The false image of High-Tech is very common in professional field. According to Balamir, innovative architectural languages created by high technologies and conservative languages that try to create high class imagery are two distinct types of approaches towards technological utilization. Interestingly, the former approach can be as image oriented as the latter. The extent of building technologies in Turkey is limited with tunnel formwork and façade systems. A deceptive imagery of innovation is established with brand new facade systems attached to building

¹³⁸ Retrieved from; <https://www.amazon.com> on 16.04.2021

¹³⁹ Retrieved from; <https://www.homify.com.tr> on 16.04.2021

surface.¹⁴⁰ The criticism on architecture milieu of Turkey is in fact applicable to all developing countries and also first-world countries to a certain extent. New materials and techniques are utilized with the main consideration being the value they bring to the advertisement or the overall appeal they have on larger public. However, the assessment of authenticity is not always straightforward and the distinction between formal and conceptual attempts are not always clear-cut regarding utilization of new technologies. (Figure 3.19)



Figure 3.19. New-tech facade (left)¹⁴¹; Operable façade (middle)¹⁴²; Interactive facade (right)¹⁴³

The over valuation of imagery causes surface design to gain extreme significance and even surpass the importance of actual architectural qualities a building possesses. Beholder evaluates the authenticity of the building by the first impression of the overall image and the surface of the building. Hence, surface architecture has claimed an important place in 21st century again.¹⁴⁴ Ornamentation is one of the most common practices, which presents additions to the building surface that does not reflect anything conceptual or intrinsic about the design. Its purpose is to satisfy the visual hunger of the beholder and impress at the first sight,

¹⁴⁰ Aydan Balamir, "Zorunlu Özgün Üretimden Pasif Montaja ve Cilâlı Kaporta Mimarisi," *Yapı 09* (2002): 122–26.

¹⁴¹ Retrieved from; <http://www.tensaform.com> on 17.04.2021

¹⁴² Retrieved from; <https://tr.pinterest.com> on 17.04.2021

¹⁴³ Retrieved from; <https://tr.pinterest.com> on 16.04.2021

¹⁴⁴ David Leatherbarrow and Mohsen Mostafavi, *Surface Architecture* (Cambridge, MA: The MIT Press, 2002).

most of which are designed with new building and computational techniques in today's professional field (Figure 3.20).



Figure 3.20. Ornamentation in contemporary architecture.¹⁴⁵

3.2.2 Structural Innovation

Structural innovation is another source of architectural authenticity. Studies in modern science, space technologies, advances in industrial and digital production provides opportunities for architects and engineers to push the boundaries of existing structural and technical limits. Fuller perfected the geodesic dome in Montreal Biosphere by exhaustive studies on structural integrity, material efficiency and modularity. The complex shell envelope and structure of Sydney Opera House was only made possible by space technologies and extensive multi-disciplinary work.

¹⁴⁵ Retrieved from; <https://tr.pinterest.com> on 18.04.2021



Figure 3.21. Montreal Biosphere – Buckminster Fuller (left)¹⁴⁶; Sydney Opera House – Jørn Utzon (right)¹⁴⁷

30 St Mary Axe gets its lateral stability from the exoskeletal frame that braces the structure through triangulation connected to the reinforced concrete central core. Alvaro Siza managed to span 50x70 meters with an 20cm concrete slab in Portuguese National Pavilion owing to the extensive research on chemical compound of concrete. Similarly, Opera House incorporates the first 200 meters concrete console, achieved by virtue of both scientific studies and Santiago Calatrava's structural design.

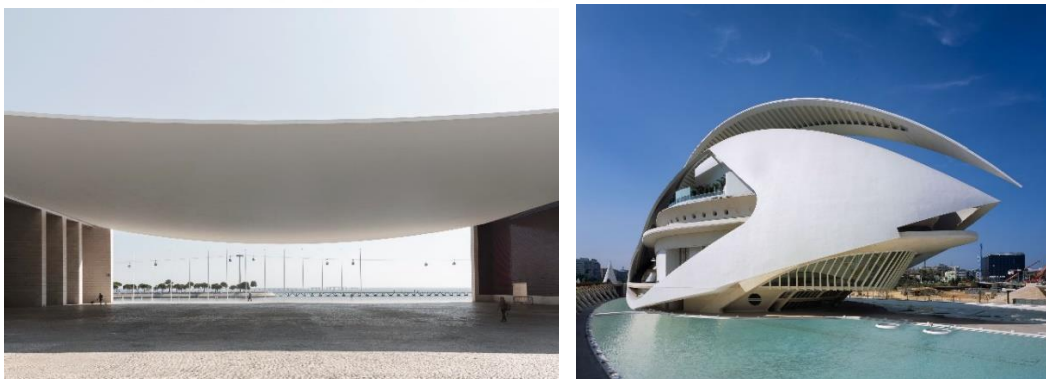


Figure 3.22. Portuguese National Pavilion – Alvaro Siza (left)¹⁴⁸; Opera House – Santiago Calatrava (right)¹⁴⁹

¹⁴⁶ Retrieved from; <https://www.azuremagazine.com/> on 18.07.2021

¹⁴⁷ Retrieved from; <https://medium.com/> on 18.07.2021

¹⁴⁸ Retrieved from; <https://divisare.com> on 17.07.2021

¹⁴⁹ Retrieved from; <https://calatrava.com> on 17.07.2021

Despite their innovative approach regarding structure and material technology that strikes the eye first, the authentic nature of these buildings is in fact intricate and is related to many aspects of architectural design. 30 St Mary Axe claims to be the first environmental skyscraper, as it incorporates a highly advanced environmental strategy. The amount of natural lighting and ventilation is maximized by its aerodynamic form. In order to naturally ventilate the office interiors and minimize the need for mechanical cooling and heating, fresh air is drawn up through the spiraling light-wells. These light-wells and the overall form of the building increase the benefit from natural daylight, reduce the use of artificial lighting and provide vistas even one is further away from the façade. Strong visual connection between floor and an intentional focus for public office spaces are provided with the balconies on the edge of each light-well. The diagrid steel structure at the outer edge makes the flexible column-free interior spaces possible.¹⁵⁰



Figure 3.23. Glass Pavilion – Bruno Taut (left)¹⁵¹, The Gherkin – Foster + Partners (middle)¹⁵², Bangkok Pearl Hotel – Palmer & Turner Architects (right)¹⁵³

In terms of its authentic nature, it must be stated that formal resemblances to previous works of architecture is not relevant (Figure 3.23; left), as its form is determined by an exhaustive study related to above mentioned environmental

¹⁵⁰ Jonathan Massey, "Risk Design," *Grey Room* 54 (2014): 6–33.

¹⁵¹ Retrieved from; <http://architectuul.com/> on 21.07.2021

¹⁵² Retrieved from; <https://medium.com/> on 21.07.2021

¹⁵³ Retrieved from; <https://en.phorio.com/> on 22.07.2021

considerations (Figure 3.24).¹⁵⁴ There are various design considerations and decisions that shape its unique character. Structural and spatial decisions reciprocally affect each other combined with an environmental approach, which at the end turns in a *formless* landmark against surrounding urban texture. On the other hand, we are able to notice formal copies of even such a *formless* building on mere capital-oriented incentives (Figure 3.23; right).

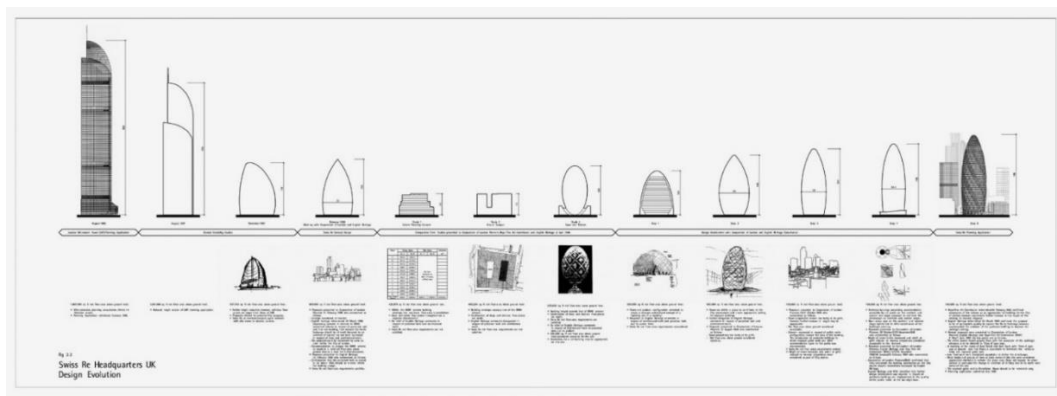


Figure 3.24. Design Evolution and Formal Studies - the Gherkin¹⁵⁵

3.2.3 Materiality

Experimentations with and innovations in building materials can be another source of authenticity in architecture. Designers experiment with existing materials by using different methods in order to create a desired effect or to achieve a certain spatial quality. Similarly, the innovations in material technologies and scientific research encourage designers to explore new materials.

St. Mark's Church is a proper example where the material -which is often seen as simple and basic- is utilized in an unusual way. Sigurd Lewerentz's interpretation of brickwork includes the alteration of mortar thickness, a deviation from standard bricklaying process, placement and separation of bricks. Dematerialization of brick

¹⁵⁴ Massey, "Risk Design," 6–33.

¹⁵⁵ Massey, 6–33.

is achieved through material itself, by subjecting crafting techniques to modest shifts and small-scale changes rather than a distinct fragmentation of forms or an excessive shift from Euclidian geometries. He only used full standard bricks with no cutting or special shaping, which enables expressive and tectonic possibilities not available in standard bricklaying practice.¹⁵⁶ He worked with a 1:20 scale brick drawings and rejected the use of plumb and level in construction: “the effect is of a surface in which bricks appear to be embedded in a matrix of mortar rather than laid up in bonded coursework of conventional joints.”¹⁵⁷ This transformation of brick walls from regularity and flatness to irregular weaves and undulating surfaces resulted in a degree of fluidity in material quality. The enclosing and spatially compressive character of brick walls are lost to such an extent that “the limits of the space and the density of its material presence begin to fluctuate and loosen their grip on the interior.”¹⁵⁸



Figure 3.25 St Marc Church - Sigurd Lewerentz; brickwork on different facades¹⁵⁹

Robert Collage Murat Karamancı Student Center by Ahmet Alataş was converted from an existing steel-structured, membrane-covered gym space of the same school. Architect’s most important concern was to merge the building with the

¹⁵⁶ Michael Tawa, “Recuperative Architectonics,” in *Materiality and Architecture*, ed. Sandra Karina Löschke (New York, NY: Routledge, 2016), 236–53.

¹⁵⁷ St John Wilson, “The Sacred Buildings and the Sacred Sites,” *Essential Architecture* 45–46 (1997): 64–87.

¹⁵⁸ Tawa, “Recuperative Architectonics,” 236–53.

¹⁵⁹ Retrieved from; <https://www.archdaily.com> on 23.03.2021

existing qualities of the site, as the building is located in a dense green habitat. Most of the design decisions are regulated by those two inputs; existing structure and existing nature. The current location of all trees in the site were maintained, including the ones that are on the building's footprint, making it penetrated by the trees.¹⁶⁰ The building is perceived as a translucent curtain, due to the transparent and light materiality of the building, involving glass, rehabilitated steel-structure and the double-skin barrel-vault roof cover with polycarbonate and strained metal sheets.



Figure 3.26. Murat Karamancı Student Center – Ahmet Alataş; merging with nature.¹⁶¹

Neutelings Riedijk Architects developed a glass façade for the Netherlands Institute for Sound and Vision, which is comprised of colored, high-relief glass panels that reflects selected 748 unique images from television archives. A production process includes CNC-milling, ceramic paste coating and oven-heating of 820°C, at the end of which the images are burnt into the glass panels. Image-panels allows the transmission of ephemeral light and creates a unique experience from both interior and exterior.¹⁶² In Sofitel Vienna Stephansdom, Jean Nouvel works with different degrees of opacity, transparency and translucency, which is

¹⁶⁰ Architizer, "Robert College Murat Karamancı Student Center," accessed September 15, 2021, <https://architizer.com/projects/robert-college-murat-karamanci-student-center/>.

¹⁶¹ Retrieved from; <https://architizer.com/> on 15.09.2021

¹⁶² Thomas Schröpher, *Material Design: Informing Architecture by Materiality* (Basel: Birkhäuser, 2011), 176–78.

enabled by a set of sophisticated jointing technologies. The bulk of armature that carries the cladding is pushed to its minimal limits, hence the lower section of the tower appears to have no structure and no visible means of support. Likewise, the largely transparent void and the reflectivity of surfaces that appropriate a faded blue sky into the material tectonics of the building combine in an act of architectonic prestidigitation. The substantial mass of the opaque upper tower loses all signs of solidity and weight, and absorbs itself or fades into a depthless, pervasive circumambient sphere.¹⁶³

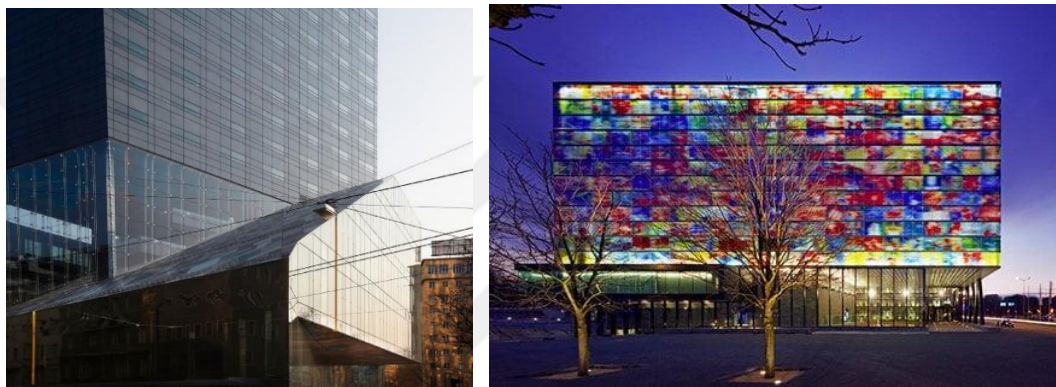


Figure 3.27. Sofitel Vienna Stephansdom – Jean Nouvel (left)¹⁶⁴; Netherlands Institute for Sound and Vision - Neutelings Riedijk Architects (right)¹⁶⁵

Even if the materiality of these buildings can strike as the leading feature that form their first impression, their authentic nature needs a more exhaustive study for a comprehensive understanding. If we take Dominus Winery, one can observe a variety of design decisions and considerations that effect the final product as a unique architectural piece. One of the main concerns of the architects was to integrate the building with the landscape and have minimal impact on the surroundings. This goal is achieved by several different decisions regarding orientation, mass organization, structure and material selection. The overall language of the building represents a contemporary stance with the utilization of

¹⁶³ Tawa, "Recuperative Architectonics," 236–53.

¹⁶⁴ Retrieved from; <https://www.archdaily.com> on 18.03.2021

¹⁶⁵ Retrieved from; <https://archello.com/> on 25.03.2021

modern construction techniques, materials and the mass organization. Unlike traditional masonry walls, smaller stones were placed at the bottom and larger ones at the top in accordance to the lighting needs of the spaces, and ventilation requirements. Since the largest stones were permeable to light and ventilation, they composed the walls of covered outdoor areas, tank room and offices. The tightly packed smaller grade of stones was used at the more sensitive areas such as the cask cellar and warehouse, where a stronger barrier for temperature changes and light were needed.¹⁶⁶ Architects started to experiment with mock models in order to gather data for different building qualities such as; thermal efficiency of the walls, aesthetic appeal of gabion grids, maximum possible span etc. Also considering the utilization of steel structural elements, architects had an innovative approach regarding the tectonic of the building. On the other hand, when examined more closely, especially to use of masonry walls suggests a vague reference to the stone barns common in Napa Valley.¹⁶⁷

Formal and artistic considerations were also in architect's agenda. As much as building's form is regulated by the intention of blending with the nature, is also has a monumental effect. The exterior wall system is also contributed to the experiential quality of the building, as natural light comes into the rooms during the day and artificial light seeps through the stones at night. Furthermore, from within, the building evokes the atmosphere of old European wine cellars in an unorthodox way. Stone walls provide a similar cavernous experience of cellars that are below the ground. The experience of the degustation room is also noteworthy, which visually opens up to the rows of barrels in storage room. No natural light can penetrate the storage room, where the wines age. The visual effect is quite significant when the room is illuminated by a series of light bulbs hovering over

¹⁶⁶ Annette Lucuyer, "Steel, Stone and Sky," *Architectural Review* 205, no. 1220 (1998): 44.

¹⁶⁷ David Choi, Madeline Le, and Wilson Lee, "The Dominus Winery: A Case Study of an Alternate Masonry System" (Cambridge, MA, 2000).

rows of wine barrels. The contrast between this dark core and naturally illuminated periphery of the building is extremely dramatic.¹⁶⁸



Figure 3.28. Dominus Winery interiors; Ground floor corridor (left); Basement cask cellar (right)

In terms of precedency, gabion walls have already been utilized in civil engineering, road building, military applications and landscaping (Figure 3.29; left). The physical resemblance to any architectural element or previous buildings is not significant in regards to authenticity, as the whole work of architecture constitutes its own complex system of references. The array of design considerations, innovative, experiential and critical approach towards construction and materials contribute to the *authentic aspects* of the building. On the other hand, when the images of the project is disseminated through media, the architectural language and the material selection of the building stands out as the representative of its authenticity. Eventually, it leads to an increase in the utilized materials and techniques among the architectural field, some of which cannot push beyond defining a formal copy of the original work, for others it may act as a genuine source of inspiration depending on how the technique and material are reinterpreted (Figure 3.30).

¹⁶⁸ Choi, Le, and Lee.



Figure 3.29. Former uses of Gabion Wall as retaining (left); Dominus Winery – Herzog & de Meuron (right)



Figure 3.30. Prevalent use of Gabion Walls

3.2.4 Computer-Aided Design and Manufacturing

There are many reflections of developments in computer technology on architecture. The increase in personal computer usage after 1980s, paved the way for variety of innovations in many fields as well as architecture. CAD (computer-aided design) and CAM (computer-aided manufacturing) programs were developed by leading software companies, which changed the concept of designing, representation and manufacturing in architecture.¹⁶⁹ Along with BIM (building information modelling) these new tools enabled a direct connection between the representation of the product and the construction. The virtual model of the building is not only produced to represent, but to be the centerpiece of cognitive process of architectural design. Computational design techniques shifted the attention from the *end-product* to *process*, which embarks on unpredictability and

¹⁶⁹ Branko Kolarevic, *Architecture in the Digital Age: Design and Manufacturing* (London: Taylor & Francis, 2003).

accidentality. This shift paved the way for another set of conceptualizations, distinct design theories and authentic approaches. Several different terms are emerged for different approaches, which are often used for one-another, because of their overlapping scopes. The mostly used terms for defining different approaches are; *parametric design*, *generative design*, *performance-based design*, *algorithmic design* and *evolutionary design*.¹⁷⁰

Parametric design is a design process based on algorithmic thinking that uses parameters and rules to constrain them.¹⁷¹ It is an approach that describes a design symbolically based on the use of parameters. An architectural element such as wall, instead of designing walls using exact positions, lengths, heights, and thicknesses, these properties are replaced by symbolic parameters that have specific domains. The result is a symbolic representation of a set of walls.¹⁷² *Generative design* on the other hand, is a design process that refers to evolutionary techniques, algorithmic or ruled-based processes in both creation and production processes of multiple and complex design solutions. Chaszar and Joyce point out that “Generative digital design methods and tools are used to overcome these limitations and thus afford designers more freedom by harnessing computational power to address issues of speed and accuracy, as well as complexity.”¹⁷³ It enhances inventiveness as it proliferates “the number of design variations” and “the range of variations”, which include “happy accidents”¹⁷⁴, which refers to unpredictable results that positively influence the design process. *Performance-*

¹⁷⁰ Inês Caetano, Luís Santos, and António Leitão, “Computational Design in Architecture: Defining Parametric, Generative, and Algorithmic Design,” *Frontiers of Architectural Research* 9, no. 2 (2020): 287–300.

¹⁷¹ Wassim Jabi, *Parametric Design for Architecture* (London: Laurence King Publishing Ltd, 2013); Wassim Jabi et al., “Enhancing Parametric Design through Non-Manifold Topology,” *Design Studies* 52 (September 2017): 96–114, <https://linkinghub.elsevier.com/retrieve/pii/S0142694X17300285>.

¹⁷² Caetano, Santos, and Leitão, “Computational Design in Architecture: Defining Parametric, Generative, and Algorithmic Design.”

¹⁷³ Andre Chaszar and Sam Conrad Joyce, “Generating Freedom: Questions of Flexibility in Digital Design and Architectural Computation,” *International Journal of Architectural Computing* 14, no. 2 (2016): 167–68.

¹⁷⁴ Chaszar and Joyce, 167–68.

based design is defined in the final reports of the PeBBu Thematic Network as follows; “A performance-based design is a building design that is based on a set of dedicated performance requirements and that can be evaluated on the basis of performance indicators.”¹⁷⁵ In the same report, the performance-based design process is defined as, “a process in which performance requirements are translated and integrated into a building design”.¹⁷⁶

It is evident that through computational design, many design methods and understandings have evolved. Especially after 1980s, the extensive use of computers and its computing capabilities have provided ample sources for authentic designs in both formal and conceptual terms. The architectural design process is being enhanced by the methods computational approaches introduce, either making it more efficient or expanding its conceptual boundaries. Architects become empowered by these methods to investigate further complex solutions, develop advanced fabrication techniques, and put different design processes in action.

Hanzhou Olympic Sport Center is an example for the parametric approach, as the design team employed computational scripts to achieve specific goals (Figure 3.31; left). Using less steel, modeling energy performance and creating flexibility was several of the intentions that the studio had. By combining the steel and concrete part of the structure a composite system was created to work in unison. Parametric method of design enabled the design team to play with various inputs such as the number of rows of seat, their distance from the field and sightline standards.¹⁷⁷ All of these were tested in a short amount of time, by courtesy of the adopted computational design method.

¹⁷⁵ Dik Spekkink, “Performance Based Design of Buildings” (Rotterdam, 2005), 31.

¹⁷⁶ Spekkink, 31.

¹⁷⁷ ArchDaily, “Hangzhou Olympic Sports Center / NBBJ,” 2020, <https://www.archdaily.com/940104/hangzhou-olympic-sports-center-nbbj>.

Copenhagen Elephant House is a performance-based design realized by Foster + Partners (Figure 3.31; right). The geometric complexity of the early physical models led to the involvement of the Specialist Modelling Group and the use of the computer to digitally sketch 3D CAD models. Rapid prototyping closed the digital design loop by bringing the design decision making process back to a physical representation of the building. A toroidal geometry solution was chosen for its formal properties, flat panel quadrilateral glazing solution, and arc-based structure. This structural and glazing strategy was explored with a computer-programming-based parametric model. This parametric system was developed by an architectural designer working with the team. It allowed for the rapid generation of many different options and the exploration of different designs. The solar shading strategy was driven by environmental performance criteria. Algorithmic design principles were used to create series of parametric tools that generated a complex shading pattern based on natural leaf forms.¹⁷⁸



Figure 3.31. Hangzhou Olympic Sport Center - NBBJ Architects (left)¹⁷⁹; Copenhagen Elephant House – Foster + Partners (right)¹⁸⁰

¹⁷⁸ Brady Peters, “Copenhagen Elephant House a Case Study of Digital Design Processes,” in *ACADIA 08: Silicon + Skin: Biological Processes and Computation: Proceedings of the 28th Annual Conference of the Association for Computer Aided Design in Architecture*, 2008, 134–41.

¹⁷⁹ Retrieved from; <https://worldarchitecture.org/> on 18.05.2021

¹⁸⁰ Retrieved from; <https://divisare.com/> on 29.06.2021

The development in computer technologies becomes a major source for these authentic approaches and design methods to emerge. Those methods introduced new ways to practice and theorize architecture. Concepts such as; generative, parametric, optimization are approached with a different perspective. The relationship between the design process and the end-product put under scrutiny. Parallel to their contribution to the design phase, computer technologies also enriched production methods, where it became possible to produce more complex and integrated forms. Consequently, these approaches enrich the architectural design knowledge, and reveal new territories for architects to explore.

Each era is marked by an increase in studies on specific fields of research and the computational design studies are undoubtedly prevalent in 21st century academic field. This overwhelming prevalence occurs in consequence of a *recency bias*¹⁸¹, in which a particular recent event is attributed greater importance than necessary to the historical ones. There are detrimental effects of this conditioning. Although it is not meant by the forerunners of computational design, the excessive study on these topics constitutes a discourse on how to practice and theorize architecture, especially to the members of architectural community who does not adopt a critical cognitive approach to historical and recent disciplinary information. A significant market value is also generated around the spectacular forms of computational design, which also increases the production of such forms in professional field without any conceptual development (Figure 3.32).

¹⁸¹ Recency bias is a cognitive bias that favors recent events over historic ones, attributing a greater importance to the most recent event.



Figure 3.32. Prevalent use of computational design methods.¹⁸²

3.3 Contextual Domain

Context holds a significant ground in architectural authenticity discussions, because it administers miscellaneous sources and limits regarding physical, social and historical data that surrounds the building. As architecture is a place-bound practice and exists within a certain physical and social context, every meaning created by the architectural product is reproduced by the relationship it forms with that particular place. This nature of architectural product renders its direct imitation impossible. Again, this nature, urges it to become distinct and authentic.¹⁸³

As a natural response to the socio-economic circumstances that is discussed in Section 3.1, including dedifferentiation of cultures and places, placelessness, globalization and forces of capitalism, the value of place and context had started to be reevaluated, especially after the second half of 20th century. These reevaluations have different impacts on the perception of architectural authenticity among the public, professionals and the academy.

As discussed within Chapter 2, the authenticity of an architectural product should not be evaluated with its relation with the *past* and its references towards the *already-existing*. Authenticity is also a question of *future*; hence *possibility and potentiality*. The discussions and theories around place address significant

¹⁸² Retrieved from; <https://tr.pinterest.com> on 22.06.2021

¹⁸³ Güzer, "Mimarlıkta Gerçekle Taklidin Sınırları."

problematics concerning above temporal and contextual discussion. The crucial role of existing physical and social context around the building and architect's response to those various inputs have always been the center of discussions. In other words, architect's position on *past*, *present* and *future* has a significant role in forming his/her design approach, which solidifies the necessity to incorporate context in authenticity discussions.

3.3.1 Context as a Means of Differentiation

The process of dedifferentiation of cultures and places, triggered certain reactions in different spheres, including more traditional approaches which aspire to bring back local, cultural and historical values. First, in terms of *popular culture*, modern people have been started to search for a place of refuge from the intimidating and drastic changes of modernization. Second, the capital along with the *professional culture* aims to take advantage from this naïve state of the public and commodify the image of culture and history. Third, within *academic culture*, some historicist repercussions are emerged in reaction to the globalization and standardization of cultures and architectural forms. All of these conditions affect how authenticity is perceived by different groups of people.

Rapid and drastic changes in every aspect of life present the threatening nature of modernization process. Although, modernization process provides various kinds of opportunities and means, it also emphasizes an ephemerality that diminishes the sense of security in modern people. Harvey explains this course as he asserts:

The greater the ephemerality, the more pressing the need to discover or manufacture some kind of eternal truth that might lie therein. The religious revival that has become much stronger since the late sixties, and the search for authenticity and authority in politics (with all of its accoutrements of nationalism and localism and of admiration for those charismatic and 'protean' individuals with their Nietzschean 'will to power') are cases in

point. The revival of interest in basic institutions (such as the family and community), and the search for historical roots are all signs of a search for more secure moorings and longer-lasting values in a shifting world.¹⁸⁴

The feeling of losing their culture's identity, reveals a conservative attitude among societies which includes a yearning for past, an endeavor of reclaiming traditional forms and values. This psychological state of modern human prepares the ground for the commodification of historical and cultural images, as they form a high demand on products that represent those images. Therefore, within more conservative spheres of *popular culture*, the authenticity of an architectural product is evaluated by its ability to represent traditional images in a straightforward manner. Furthermore, these traditional images and forms are promoted by certain political actors to gain support from conservative members of the society (Figure 3.33).

¹⁸⁴ Harvey, *The Condition of Postmodernity*, 292.



Figure 3.33. Direct representation of traditional imagery: Presidential Compound – Ankara (top)¹⁸⁵; Kemerköşk Houses - İstanbul (left)¹⁸⁶; Kahramanmaraş Courthouse (middle)¹⁸⁷; Antalya Courthouse (right)¹⁸⁸.

Apart from these sociological impacts of modernization, the late capitalism itself also reveals certain characteristics that leads to the commodification of places. “Flexible accumulation”, a concept introduced by Harvey, suggests that fixed investments are no longer profitable. There are rapid shifts in the patterning of all production and consummation processes. The capital always seeks new places and new opportunities to invest within this chaotic environment, and one of its targets is the place that has a potential to be commodified by the help of above-mentioned socio-psychological state of societies. He claims that the collapse of spatial barriers does not mean that the significance of space is decreasing. Heightened competition under conditions of crisis has coerced capitalists into paying much closer attention

¹⁸⁵ Retrieved from; <https://www.dw.com> on 26.04.2021

¹⁸⁶ Retrieved from; <http://www.countryevleri.com/> on 26.04.2021

¹⁸⁷ Retrieved from; <https://www.e-adliye.net> on 27.04.2021

¹⁸⁸ Retrieved from; <https://www.hurriyet.com.tr> on 27.04.2021

to relative locational advantages. On one hand, there are direct economic advantages in what different places contain in the way of labor supplies, resources, infrastructures, and the like become of increased significance. On the other hand, there are differences of local and historical images between places, waiting to be promoted in sake of profit.¹⁸⁹ Another reason of the increasing importance in local distinctiveness is the resurgence of locally oriented culture and politics especially around campaigns for the conservation of the built and physical environment.¹⁹⁰

Local ruling elites can, for example, implement strategies of local labour control, of skill enhancement, of infrastructural provision, of tax policy, state regulation, and so on, in order to attract development within their particular space. The qualities of place stand thereby to be emphasized in the midst of the increasing abstractions of space. The active production of places with special qualities becomes an important stake in spatial competition between localities, cities, regions, and nations. Corporatist forms of governance can flourish in such spaces, and themselves take on entrepreneurial roles in the production of favorable business climates and other special qualities.¹⁹¹

As Harvey emphasizes, local rulers and capitalist actors also facilitate the commodification of places by trying to create a forced identity, or to reproduce the historical characteristics with superficial stylistic means. The success of contextual relationship with the place is evaluated by a readily-comprehended, momentary image that is easily attributed to the history of that place, even within a short span of time of a television commercial. This value cultivates and is being cultivated by the authenticity perception of *popular culture* in a reciprocal way (Figure 3.34).

¹⁸⁹ Harvey, *The Condition of Postmodernity*, 294.

¹⁹⁰ John Urry, *Consuming Places* (London: Routledge, 1995), 153.

¹⁹¹ Harvey, *The Condition of Postmodernity*, 296.



Figure 3.34. Reproduction of identities: Bosphorus City – İstanbul (left)¹⁹²; Labris Hotel – Cunda Island (middle)¹⁹³; Viento Hotel – Alaçatı, İzmir (right)¹⁹⁴

When the region has no unique characteristic, authentic images, forms and identities around the world are imported in order to make that particular place an attraction. Accompanied with the forces of global capital, the emphasis on locality and history in Postmodern culture augment the production of such placeless environments. The end-result of displacement of identities can be defined as simulations that constitute places as an eclectic collage (Figure 3.35).¹⁹⁵



Figure 3.35. Displacement of identities; Viaport Venezia – İstanbul (left); Las Vegas (right)

Las Vegas was regarded as non-city and as an outgrowth of a strip by Venturi, Brown and Izenour. They claim that this architecture constituted by style and signs represent an anti-space, which repress the space and generate architecture of communication. The replicas of authentic architecture as commercial and pseudo

¹⁹² Retrieved from; <https://www.bosphoruscity.net> on 07.07.2021

¹⁹³ Retrieved from; <https://otellabris.com.tr/> on 07.07.2021

¹⁹⁴ Retrieved from; <http://www.vientoalacati.com/> on 07.07.2021

¹⁹⁵ Dürrin Süer and Yasemin Yılmaz Sayar, “Küresel Sermayenin Yeni Tüketim Mekânları Lüks Konut Siteleri,” in *Çağdas Mimarlık Sorunları Dizisi 3: Mimarlık ve Tüketim* (İstanbul: Boyut Yayın Grubu, 2002).

production draw more attention than the original work itself.¹⁹⁶ Displacement of identities are also prevalent especially in housing and hotel projects that require a certain appeal among public for economic reasons (Figure 3.36).



Figure 3.36. Displacement of identities; Hotels in Antalya, Turkey¹⁹⁷

3.3.2 Contextual Discussions as a Source of Authenticity

Before 19th century, it was impossible to come across any architectural discussions regarding place, underlining the idea of ‘belonging’ to a place or identifying ‘belonging’ in relation to place. This idea of belonging and local architecture has emerged in different masks. At first, the place issue was constructed upon races and nations. Schultze-Naumburg’s Heitmatstil was a product of this kind of an inclination, which can be translated as Homeland Style. It suggested a nationalist approach that revolved around ‘Blut und Boden’ (blood and land), and dismissed any architectural morphology other than bounded tightly with their homeland, culture and race. A milder version of this can be exemplified with Sedad Hakkı Eldem, who promoted an architecture that belongs to Turkish nation in Turkish

¹⁹⁶ Robert Venturi, Dennis Scott Brown, and Steven Izenour, *Learning From Las Vegas: The Forgotten Symbolism of Architectural Form*, 2nd ed. (Cambridge, MA: The MIT Press, 1972).

¹⁹⁷ Emine Yıldız Kuyrukçu and Zafer Kuyrukçu, “Mimarlıkta Yer(Sizliğ)in Antalya’daki Turizm Yapıları Üzerinden İncelenmesi,” *Mimaran* (Konya, 2015), 27–33.

lands. After 1960s race-place and nation-place is substituted with a more culturalist understanding.¹⁹⁸

Reactions to the globalization came in the form of certain contextual approaches within Postmodernism, including the theories of Venturi, Brown, Rossi, Rowe and Koetter. One of these prominent approaches is crystallized in Robert Venturi's seminal work *Complexity and Contradiction in Architecture*.¹⁹⁹ It promotes copious use of symbolic and historical elements; complexity, ambiguity and contradiction rather than clarity, certainty and assertiveness; multiple meanings rather than clear messages. Inspired from Pop-art and collage works, he referenced multiple themes including local characteristics, commercial values, significant art and architecture, so that the end-product incorporates multiple meanings. He suggests an inclusive approach *both/and* rather than modernisms exclusive approach *either/or*. He studied and adopted Gestalt theory by emphasizing that summation of individual meanings of different elements may not represent the total product's meaning as a whole.²⁰⁰



Figure 3.37. Vanna Venturi House – Robert Venturi (left)²⁰¹; Portland Building – Michael Graves (right)²⁰²

¹⁹⁸ Tanyeli, *Yıkarak Yapmak: Anarşist Bir Mimarlık Kuramı İçin Altılık*, 268–72.

¹⁹⁹ Robert Venturi, *Complexity and Contradiction in Architecture* (New York, NY: The Museum of Modern Art, 1977).

²⁰⁰ Neslihan Dostoğlu, “Modern Sonrası Mimarlık Anlayışları,” *Mimarlık* 263 (1995): 46–50.

²⁰¹ Retrieved from; <https://www.archdaily.com/> on 23.10.2020

²⁰² Retrieved from; <https://www.bloomberg.com/> on 23.10.2020

Contextual discussions took another direction when socio-cultural relations within the city started to be scrutinized. These views are concentrated upon the *meanings* which transform the *urban spaces* to *urban places*. Kevin Lynch studied the orientation within the city via five urban elements (paths, edges, districts, nodes and landmarks). Jane Jacobs defined the life on a particular place as *urban romance* presented it with the method of city montage. Similarly, Spiro Kostof emphasized the continuity of city life by conceptualizing *city process*, as a new way of association with the city (Figure 3.38).²⁰³

Aldo Rossi introduces the concept *locus* in *Architecture of the City*, which expresses any relationship between place and event, city and architecture, context and monument. He claims that one must consider and evaluate *locus* in order to achieve any kind of authenticity.²⁰⁴ Colin Rowe argues that urban design is more of a collage rather than a drawing, as he claims that different elements of the city should convene in a harmonious entity. Rowe's contextual approach highlights the streets and squares as human-scaled public spaces. In order to question the relation between the built areas and open spaces within the city, he utilizes figure-ground maps as a didactic tool (Figure 3.38). This promotes the idea of evaluating buildings with their surroundings and urban context, rather than perceiving them as an object on their own.²⁰⁵ According to Rowe and Koetter contextualism does not follow context, it records the changes in the context. A contextual project becomes a reconciliation index, which is a mediator between the existing conditions and inevitable changes.²⁰⁶

²⁰³ Gülşah Güleç, "Modern Kentte Sokağın Evrimi," *Mimarist* 36 (2010): 50–51.

²⁰⁴ Aldo Rossi, "Monuments; Summary of the Critique of the Concept of Context," in *The Architecture of the City* (Cambridge, MA: The MIT Press, 1984), 126.

²⁰⁵ Colin Rowe and Fred Koetter, *Collage City* (Cambridge, MA: The MIT Press, 1984).

²⁰⁶ Sandy Isenstadt, "Contested Contexts," in *Site Matters*, ed. Carol Burns and Andrea Kahn (New York: Routledge, 2005), 23.

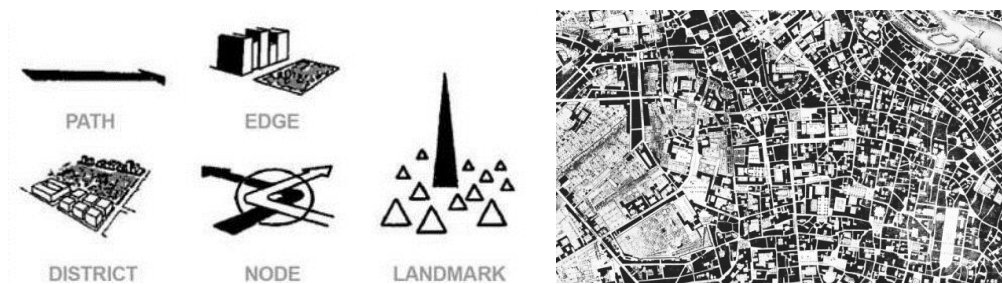


Figure 3.38. Five urban elements of Kevin Lynch (left)²⁰⁷; Figure-ground studies of Colin Rowe (right)²⁰⁸

Rowe's students Stuart Cohen and Thomas Schumacher stress that context cannot be perceived as a mere reference to physical attributes and accentuated the socio-cultural aspect of context. Cohen discusses contextualism through two contrast concepts; *inclusivism* and *exclusivism*. He associates exclusivism with modernism, inclusivism with contextualism, as he claims that inclusivism is represented with Venturi's work.²⁰⁹ Schumacher criticizes the reductive evolution of the term context, by which the physical aspects of existing built environment are merely taken as visual references. He offers another perspective with the concept of *differentiated buildings*. These buildings are congruent with its era, that synthesizes *the ideal* and *the environmental* by deforming the existing conditions.²¹⁰

By inheriting historical and traditional vocabulary, some works of certain groups contributed to the narrower understanding of context, in which the resurrection of historical forms, personal memories, and iconography were promoted. Consequently, the term context perceived as a rather simplistic design approach, which promoted constituting referential systems of style, materials or scale to the surrounding buildings, or fitting in existing urban texture. However, this reduction

²⁰⁷ Kevin Lynch, *Image of the City* (Cambridge, MA: The MIT Press, 1960).

²⁰⁸ Rowe and Koetter, *Collage City*.

²⁰⁹ Stuart Cohen, "Physical Context/Cultural Context: Including It All," in *Oppositions Reader: Selected Readings From a Journal For Ideas and Criticism*, ed. Michael Hays (New York: Princeton Architectural Press, 1998).

²¹⁰ Thomas Schumacher, "Introduction, Contextualism: Urban Ideals + Deformations," in *Theorizing a New Agenda For Architecture, An Anthology of Architectural Theory*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 294–95.

may negate the multi-dimensional virtue of the term, which has a more convoluted and elaborate character. The selection of exhibited works in the first *Venice Architecture Biennale: The Presence of the Past*, and the theme of the biennale criticized by many theoreticians such as Kenneth Frampton, and Jürgen Habermas. According to them the historicist and eclectic characteristics of those selections played a significant role in narrowing the multi-layered, complex and intricate context debate.²¹¹

Tanyeli is highly critical of the following idea: “Every specific place should have its specific architectural language, which has to be revitalized and one should remain faithful to”. For regionalist approaches, the determinant constituents of a place are its climate, history and the culture, along with all inputs regarding physical and cultural context. The central argument of those is that architects do not have the right to design a building, which does not belong to its time and place.²¹² There is nothing wrong to design with an elaborate consideration of climate, culture or history. But the first problem occurs when they are imposed as a must for the design act, and the second occurs when restrictions are drawn on the displacement of images, morphologies and ideas, which is inevitable in contemporary circumstances. Instead of perceiving them as absolute evil, these new modern conditions should be perceived as an opportunity of liberation. If we abandon praising the singular time-space context, it would be easier to designate new theoretical routes for architecture to move on.

In addition, the discourses of place within academic culture often utilize ‘memory’ and ‘historicity’ to legitimize their ideas. The most crucial problem of rendering a memory or historicity to a place is attributing an intrinsic historical value embedded in a place. However, history is not intrinsic to a place, it is produced by societies, by individuals, i.e., by subjects, not by objects or architectural works.

²¹¹ Esin Kömez Dağlıoğlu, “Reclaiming Context: Architectural Theory, Pedagogy and Practice since 1950” (Delft University of Technology, 2017), 25–31.

²¹² Tanyeli, *Yıkarak Yapmak: Anarşist Bir Mimarlık Kuramı İçin Altılık*, 261–77.

Rendering the place as a constant, a strict determinant of who we are and of our memories is claiming that subjects (people and society) are passive and objects (place) are active, which is not at all the case. It constructs an antidemocratic and totalitarian belief of imposing a certain history, identity or essential, and forcing everybody else to do so, henceforth imprisoning architecture as a mere ideological tool.²¹³

In response to the reductive transformation of the term context that especially accentuated by the first Venice Architecture Biennale: The Presence of the Past, alternative approaches are developed regarding buildings place and its relation with it. One of them is Critical Regionalism, which asserts that physical and cultural attributes and history of a place are still valid architectural design inputs, yet they should be analyzed and responded with the acknowledgement of the conditions brought about by modernization. Contextual design inputs are utilized not only to produce distinct qualities for places, but also it is an ethical stance towards globalization's adverse impacts. Tzonis and Lefaivre was highly critical towards 1950's regionalism and its liberal, totalitarian, commercial or racist ambitions and objectives and claimed that a place-sensitive approach can be established while making use of modern techniques and opportunities. They defined a self-examination strategy in reference to Frankfurt School's perspective of criticism, which means defying the existing status of the world and the worldview which lies behind it. A building can be deemed successful, if it is *self-reflective* and *self-referential*.²¹⁴ Critical regionalism also holds a significant ground as a reaction towards dispersal of differences between places all around the world. Frampton asserts that a regional *arriere-garde* approach must both free itself from the shackles of technology and the risk of nostalgic historicism. Only an alternative *arriere-garde* approach can achieve to constitute a place and culture, which can

²¹³ Tanyeli, 261–77.

²¹⁴ Liane Lefaivre and Alexander Tzonis, "Why Critical Regionalism Today," *Architecture and Urbanism* 236 (1990): 22–33.

provide a distinct identity. However, according to Frampton, Critical Regionalism does not predicate a regionalism that takes shape from the cultural and social aspect of the region. It aims to constitute new regional currents of thought which aim to represent and serve. Moreover, by definition, it resides upon society's political awareness. The source of regional culture is a decentralist sentiment, an ambition of political, cultural and economic independence.²¹⁵

Post-structuralism is a school of thought which deals with manifold fields such as; linguistics, sociology, anthropology, psychology, semiology etc., rather than being a mere philosophical movement.²¹⁶ In fact, one of the significant propositions of post-structuralism is that there are no strict boundaries between disciplines anymore and the priority of the academy should be developing various interdisciplinary, multidisciplinary approaches and discourses that can reflect the chaotic nature of post-modern era. Post-structuralism bases its main arguments on two specific criticisms towards structuralism. First, no structure or system can be autonomous or self-sufficient, unlike in refusal of structuralist thought. Second, the dichotomies that constitute structuralist systems has been started to lose their validity, hence one should be freed from this binary view of issues, and new conceptualizations should be developed which can convey the intricate nature of today's systems.²¹⁷

These views are imported to the field of architecture with the help of Jacques Derrida's conceptualization of *deconstruction*. He claims that an Heideggerian understanding of *dwelling*, implies a feeling of belonging, an urge to be protected from danger and harm. This reflects a contradiction with the state of modern world.

²¹⁵ Frampton, K., (1983). "Towards a Critical Regionalism: Six Points For an Architecture of Resistance"; Compiled by: Foster, H., (1991). The Anti-Aesthetic: Essays on Postmodern Culture, 7. Edition, Bay Press, Seattle.

²¹⁶ Koçyiğit, R. G. (2007). Mimarlıkta Yersizleşme ve Yerin -Yeniden- Üretimi (Doctoral thesis). Turkey / Mimar Sinan Fine Arts University. Pp.117

²¹⁷ Sarup Madan; Post-Yapısalcılık ve Postmodernizm, Çev. A. B. Güçlü, ARK Bilim ve Sanat Yayınları,1997, Ankara, s:13-26

Because, modernization is about the rupture of the modern subject from home and the process of liberation from such ties.

Congruent with Derrida's views, Eisenman claims that since 15th century architectural field is regulated with three fundamental *fictions*. First, *traditional architecture* has always strived to possess a meaning or represent an idea. This meaning can be function, context, origin or aesthetics. Second, the strive for an ideal essence and origin, led to a strive for an ideal end, therefore architecture founded itself upon several canons such as; rationale, hierarchy, order, integrity etc. Last, traditional architecture has always sought certain principals, which can ensure the truthfulness, timelessness and universality. Despite the common perception, modern architecture also presents such features and falls into this category with its endeavor of representing the truth, chasing the ideal ends and a search for the universal. Therefore, Eisenmann defines all above approaches as *classical architecture*, which utilizes a pseudo-reality to legitimize above canons. Architecture should also be dislocated and discipline should make the transition to post-Hegel era, like science and philosophy. This architecture intentionally disturbs modern subject, denies him/her from the feeling of *security* and *belonging*.²¹⁸ He defines his architecture as *architecture of between*, where the architectural product is created with juxtaposition of at least two texts.²¹⁹ In order to produce unclassical, dislocated architecture, it should be freed from external values such as meaning, function, context or truth. He realized his understanding of deconstruction in a series of housing projects by challenging the norms of function and privacy.

Deleuze and Guattari scrutinize the social structures in modern era and assert that capitalism deals with the individual, hence it aims to dispense of every existing social group such as family, school, religion etc. It founded upon the dispersal of

²¹⁸ Peter Eisenman, "The End of the Classical: The End of the Beginning, the End of the End," in *Architecture Theory since 1968*, ed. Michael Hays (Cambridge, MA: The MIT Press, 1998), 522–38.

²¹⁹ Peter Eisenman, "Architecture as a Second Language: The Text of Between," in *Restructuring Architectural Theory*, ed. Marco Diani and Catherine Ingraham (Illinois: Northwestern University Press, 1989).

preexisting social territories and codes. However, capitalism also need some sort of group consciousness to flourish in order to subsist within the contemporary world. Therefore, to a certain extent, it allows *re-territorialization* of new types of political, social or economic groupings. While all the existing cultures are being deterritorialized, simultaneously new ones are being reterritorialized in sake of capitalist interests. In architectural terms, this social restructuring with the influence of capitalism, altered the way social context is approached and should be approached. The social structures around a place, cannot be explained with previous state of social groupings.²²⁰

Deleuze refuses to explain existence with tangible *objects* and *bodies*. He states that according to stoic philosophers, there are two basic existence spheres as the *bodies* and *events*. Bodies are tangible objects which exists at the present moment. Events on the other hand, does not have a material existence, but concern the happenings on the surface of bodies. The occurrences which reflect transitions of bodies from one status to another, cannot solely be explained by bodies. Every occurrence is in an everlasting becoming. This philosophical approach which prioritizes *becoming* rather than *body*, opens up new horizons for conceptualizations of place and context. It is invalid or at least insufficient to regulate architectural design according to the physical inputs of that particular place. It hinders the observation of the prevalent.

Morales criticizes all Heideggerian discourses, as he claims that they accelerate the dissolution of place notions such as *identity* and *belonging*, let alone preserving them. The adopted place conceptions are hand in hand with time conceptions within those discourses. Historical values challenge time, artefacts and monuments refuse to be forgotten and collect unforgettable memories. Place is a struggle to freeze the time by which societies find their identities and preserve their cultures.

²²⁰ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983).

Today's societies and today's life cannot be explained with such conceptions of culture. One must face that a culture cannot be defined through historical rituals in relation to a place or formal urban characteristics. The only reality tied to culture is "event". The source of any event in any place is based upon global reality. It emerges and disappears in an instant. Its repercussions exceed the boundaries of the original place of its occurrence, and arises in variety of places. The new conception of culture is not only related to the history of a particular place. Hence, an architectural approach which is directed towards the existing conditions and history of a place is inadequate to portray the context of the place as a whole. He believes the concept of place cannot be defined only with historical phenomenon or the existing built environment. According to this view, place is only realized by momentary event of this chaotic world, which can be seen as a blunt refusal of contextualism. One must comprehend the nature of these events and utilize them as the origin point of the architectural design act.²²¹

Deleuze and Guattari's conceptualization of *rhizome* reveals the insufficiencies of cartesian conception of the things and indicates that time and space cannot be comprehended in relation to a singular, particular system. The origin of any event cannot be limited and identified with a certain place or with a certain time. History cannot be comprehended with an integral structure, in contrast to what modern thought proposes. Hence, no idea can have an absolute territory. The ideas of Deleuze and Guattari can be identified as an example of post-structuralist thought, practiced by others like Foucault, Derrida and Baudrillard. They assert that knowledge cannot be constructed solely upon experience as phenomenology dictates, or upon systematical structures as structuralism claims. In light of these ideas, it can be argued that post-structuralist thought challenges the philosophical traditions and commonly accepted truths, and opposes the consensus. Deleuze perceives this unstable and intricate state of knowledge as an opportunity of

²²¹ Ignasi de Solà-Morales, "Place: Permanence or Production?," in *Differences: Topographies of Contemporary Architecture*, ed. Sarah Thompson (Cambridge, MA: The MIT Press, 1997), 93–107.

liberation. The fact that there is no absolute origin for any idea or knowledge bestows humanity the opportunity to experiment, create and innovate.²²²

An authentic design approach regarding context, must acknowledge the changing nature of social, cultural and economic circumstances. Contextual design considerations haven't lost their validity, yet the concept of place and contextual inputs need to be dealt with a revised understanding. All the forces that regulate social and physical aspects that bring contemporary places into existence are far more multilayered than pre-modern times. The *plurality of place* has to be acknowledged, and the issue of *displacement* should be studied exhaustively.

3.3.3 Contextual Data as a Source of Authenticity

As summarized above, architects' position towards the context has always been a significant point of discussion. The authenticity of any architectural product almost always cannot be evaluated by a comprehensive design approach or theory that is internalized through the design process. Therefore, in addition to these comprehensive theories, contextual inputs can act as a source of architectural authenticity on their own. These design considerations include physical ones; climate, topography, pedestrian & vehicle access, orientation, local materials and construction methods, characteristics of existing built environment, characteristics of existing natural environment, as well as social ones; local culture, history, political conditions, economics. However, the means of use and reaction to above design considerations are particular and unique to each design problem. According to their own thought system and/or unique conditions of a particular project, architects choose to prioritize a selection of above considerations. *Each or a group of* these considerations may become a constituent factor of a building's authenticity

²²² Claire Colebrook, *Gilles Deleuze* (London: Routledge, 2002).

claim. In this section, the constituent role of contextual data in buildings' authenticity claim is discussed through distinct cases.

Environmental considerations and natural characteristics of the site have always been architects' priorities, especially in contextual approaches. Alvaro Siza is one of these architects, who places a significant emphasis on these characteristics. His architecture can be defined as an intellectual design process that aims to derive a geometry from the organic compound of existing topography, geography, and adjacent environment by establishing a relationship between architectural object – space – nature.²²³ His Ocean Swimming Pools project in Leça da Palmeira demonstrates this understanding, which establishes a delicate harmony with the adjacent rocky formation (Figure 3.39; left). According to Peter Testa, these pools function as three-dimensional openings that organize the transition from the land towards the sea.²²⁴

The geographical conditions and topography are two of the most significant constituents of traditional space in Eastern culture and architecture. Tanyeli states that Tadao Ando's crystalloid masses resting on the site is a product of *Shinto*²²⁵ sensitivity. In Naoshima Contemporary Art Museum, Ando considers topography as a direct design input rather than a mere land that building is erected upon (Figure 3.39; right). Site, landscape, topography and art museum are being perceived as a whole, as building also provides several vistas towards the ocean strengthening the affinity between artificial and natural.²²⁶

²²³ İbrahim Bakır, "Alvaro Siza Mimarlığının Yer ile Kurduğu İlişki Bağlamında İncelenmesi" (Yıldız Technical University, 2019), 39–41.

²²⁴ Bakır, 39–41.

²²⁵ Shinto is a religion which originated in Japan. Classified as an East Asian religion by scholars of religion, its practitioners often regard it as Japan's indigenous religion and as a nature religion.

²²⁶ Tadao Ando, *Tadao Ando 1983-1992* (Madrid: El Croquis Editorial, 1993).

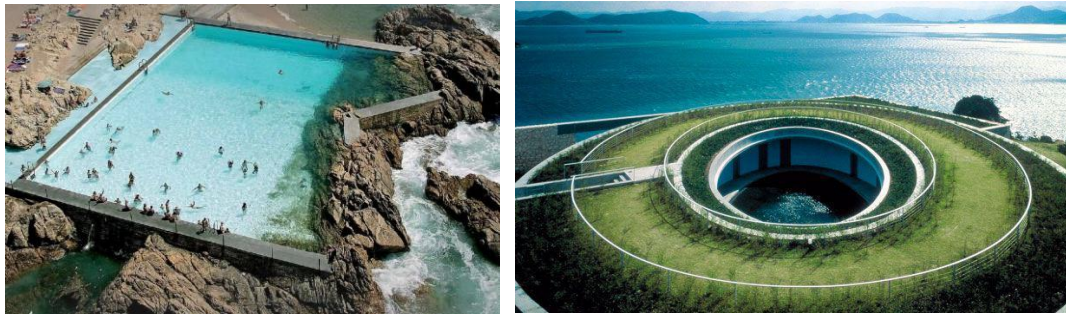


Figure 3.39. Ocean Swimming Pools – Alvaro Siza (left)²²⁷; Naoshima Contemporary Art Museum – Tadao Ando (right)²²⁸

A building may also express itself upon the site as the primary element, as opposed to the effort of blending in with the nature. While responding to the various characteristics of natural environment, Mario Botta's houses do not spread along the contours of a given site, but rather "build the site" by establishing themselves as primary forms, set against the topography and the sky.²²⁹ Riva San Vital house rises as a distinct mass, similar to the ancient constructions which rise above the trees like vestiges of human markings are characteristic of this region. Each opening on the façade corresponds to a specific view; the lake, church of Melano, the meadows, the woods, and the old access road (Figure 3.40; left).

Environmental performance and climate can also be the primary considerations that shape building's authentic nature. Aravena's formal and material decisions in University of Chile Innovation Center, originates from the urge to negate the greenhouse effect that is seen in most of the glass towers nearby (Figure 3.40; right). They have recessed glasses to prevent direct sun radiation and cut-out the mass to provide cross ventilation. These decisions also respond the client's request

²²⁷ Retrieved from; <https://www.archdaily.com> on 30.06.2021

²²⁸ Retrieved from; <https://www.archdaily.com> on 28.06.2021

²²⁹ Kenneth Frampton, "Prospects for a Critical Regionalism," in *Modern Architecture: A Critical History* (New York: Thames & Hudson Inc., 1992), 314–27.

of a “contemporary look”, and the functional aim to increase social spaces in the building by reversing the typical office space floor plan.²³⁰



Figure 3.40. Riva San Vital House – Mario Botta (left)²³¹; UC Innovation Center – Alejandro Aravena (right)²³²

Rafael Moneo is known for its designs that are products of careful reading of the place, time, culture and context. For him, structure plays a key role in project development, as do the rhythms of the built environment. Moneo forms a more generic relationship with the cultural past, as he focuses on Roman construction techniques rather than ornamentation and Roman orders. It was “conceived as an echo chamber of local history which also resonated with more distant sources and archaeological remains in the region”²³³.

Schwartz describes the building as:

The walls were made using Roman construction techniques. The brick skins were built first and used as shuttering (formwork) for the concrete infill. Moneo believed this would be the most respectful way of coexisting with

²³⁰ ArchDaily, “Innovation Center UC - Anacleto Angelini / Alejandro Aravena | ELEMENTAL,” 2014, <https://www.archdaily.com/549152/innovation-center-uc-anacleto-angelini-alejandro-aravena-elemental>.

²³¹ Retrieved from; <https://tr.pinterest.com> on 18.07.2021

²³² Retrieved from; <https://www.archdaily.com> on 21.07.2021

²³³ William J.R. Curtis, *Modern Architecture since 1900* (New York: Phaidon Press Inc., 2006), 629.

what had been built before. Moneo's construction techniques were not entirely ancient though (Figure 3.41). Unlike traditional Roman construction, in the Museum of Roman Art the bricks were laid with no visible mortar. As opposed to the heavy mortar joints found in Roman brickwork, this technique provided a minimalist and contemporary quality. The museum is very "Roman" in its materiality and construction, but not Classical in the least with its contemporary detailing.²³⁴

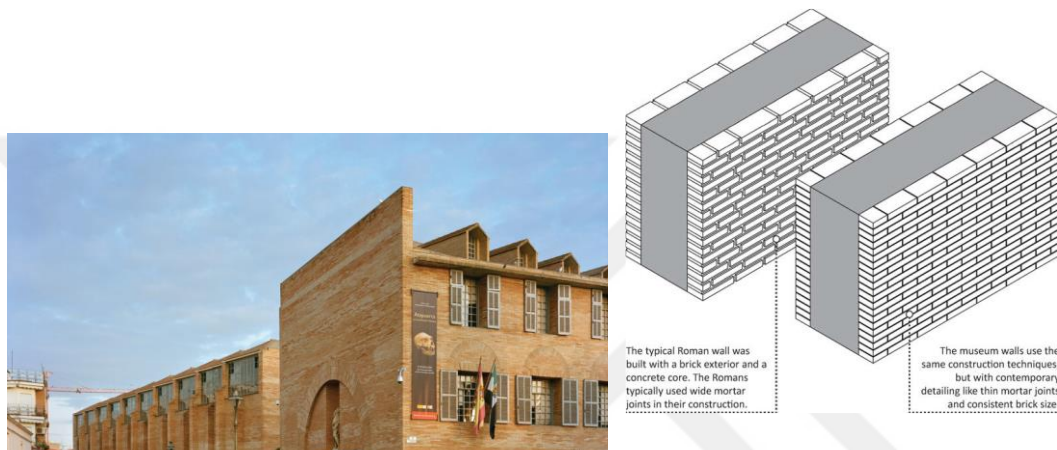


Figure 3.41. Museum of Roman Art – Rafael Moneo (left)²³⁵; traditional roman construction and Moneo's interpretation (right)²³⁶.

Extensive use of local materials and construction techniques can also act as a constituent design approach, which establishes building's authentic nature as a primary aspect. Turgut Cansever emphasizes the value of past construction experiences while producing effective solutions to the design problem at hand. One must acknowledge that local construction techniques have been practiced and developed over the course of history for that particular region. His prominent decision to utilize local stones and masonry construction in Demir Holiday Resort

²³⁴ Chad Schwartz, *Introducing Architectural Tectonics: Exploring the Intersection of Design and Construction* (New York: Routledge, 2017), 263–76.

²³⁵ Schwartz, 264.

²³⁶ Schwartz, 273.

is due to this thought, which paves the way for a climate-sensitive design also in harmony with Bodrum's built environment.²³⁷

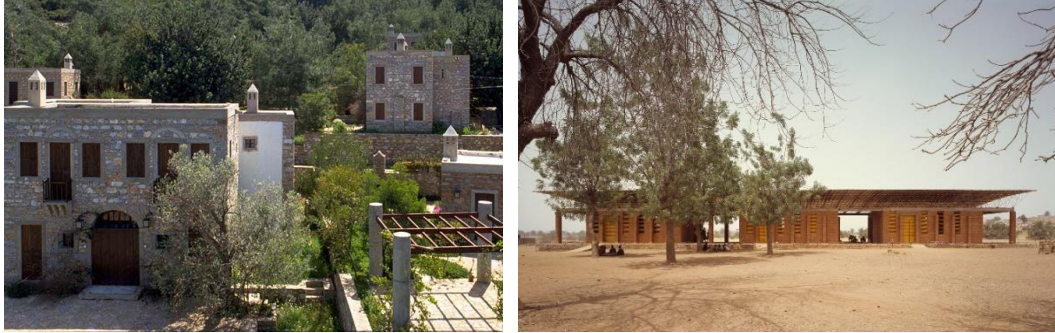


Figure 3.42. Demir Holiday Resort – Turgut Cansever (left)²³⁸; Gando Primary School - Diébédo Francis Kéré (right)²³⁹

In some cases, the authenticity of a project is primarily defined by its socially-sensitive approach, which relates to the cultural habits or needs of its people. French architect Diébédo Francis Kéré leaves his mark to his home village Gando with a school building completed in 2001. Apart from the local material selection and a thorough consideration of the climatic conditions, Kéré prioritizes the social mechanisms of the school and the village. He introduced a vegetable garden that teaches students the most common commercial activity in the village, as well as providing a food source to the school. Similar to the other villages there are no toilets and cesspits in Gando and open fields are used as toilets. These wastes dissolve in the soil, rainwater, groundwater and rivers causing health problems. Kéré aims to engrain in this habit to the students by introducing toilets with the school building, which will eventually be passed upon their children. The fact that the villagers contributed to the construction process of the school is not only an economic benefit but also a social bond between students, parents and the teachers. Kéré believes that a sincere donation to Africa should not involve food or

²³⁷ Ufuk Demirgüç, "Mimarlıkta Eleştirel Bölgeselcilik ve Turgut Cansever" (Istanbul Technical University, 2006), 28–40.

²³⁸ Retrieved from; <https://tr.pinterest.com/> on 24.06.2021

²³⁹ Retrieved from; <https://www.archdaily.com> on 25.06.2021

funds which last short term, but a social structuring attempt which paves the way for a positive long-term change for the community.²⁴⁰

Another prominent approach is to seek congruence with the characteristics of the existing built environment of the region. Alvar Aalto's Säynätsalo Town Hall is a distinct example that elements of classicism, local architecture and modernity all blended into each other. It has a "humanized" monumental stance, which is constituted by both material selection and mass organization. One can suggest multiple reference points for Säynätsalo Town Hall, from the characteristics of local Finnish buildings to mass and space organization of traditional European court-and-tower model of a civic center (Figure 3.43). Although Stockholm, Hilversum and Säynätsalo Town Halls have formal resemblances that include the use of bricks, courtyards and asymmetrical towers, all three buildings have different approaches in terms of material use and structure.²⁴¹ While Stockholm Town Hall incorporates structural masonry construction, other two makes use of reinforced concrete, steel and wood elements. Aalto utilizes concealed lintels around larger openings, which would not be possible in a traditional masonry structure.



Figure 3.43. Urban texture in Finland & Antecedent European Town Halls. Left to right: Erottaja Fire Station; von Heideken German Church; Stockholm Town Hall; Hilversum Town Hall.²⁴²

²⁴⁰ İlker Ertuğrul, "2000lerde İstanbul'da Geçekleştirilen Konut Projelerinin Mimarlıkta Bölgeselcilik Bağlamında Değerlendirilmesi" (Mimar Sinan Fine Arts University, 2011), 52–56.

²⁴¹ Edward R. Ford, *The Details of Modern Architecture Volume:2* (Cambridge, MA: The MIT Press, 2003), 123–43.

²⁴² Retrieved from; <https://www.wikipedia.org> on 04.07.2021



Figure 3.44. SÄYNÄTSALO Town Hall (1949) – Alvar Aalto, Finland²⁴³

There are two separate buildings in the complex: the rectangular library block and U-shaped government building. The central courtyard between these two masses is filled with soil and elevated one story above the surrounding landscape, while these two masses act as a retaining wall.²⁴⁴ Two contrasting experiences are created by this difference between surrounding landscape and courtyard. From courtyard the facades of the surrounding office spaces and library are one story, yet from outside the building is observed as two-story tall facade with monolithic and unornamented brick.²⁴⁵ The courtyard does not only serve as an open circulation space, but also as a public plaza for the benefit of entire town, as the entrances of the civic offices and the public library face the courtyard. The extensive glazing along the two facades around the courtyard increase the sense of public accessibility. The permeable nature of the courtyard and surrounding interior establishes a strong contrast with the most prominent feature of the town hall: the council chamber.²⁴⁶

²⁴³ Retrieved from; <https://www.archdaily.com> on 04.07.2021

²⁴⁴ Michael Trencher, *The Alvar Aalto Guide* (New York: Princeton Architectural Press, 1996), 155.

²⁴⁵ Trencher, 155–56.

²⁴⁶ Marc Treib, “Aalto’s Nature,” in *Alvar Aalto: Between Humanism and Materialism*, ed. Peter Reed (New York: Museum of Modern Art, 1998), 60.

The resemblances to the existing forms, schemes and space organizations do not affect authenticity claim of Säynätsalo Town Hall. As Aalto manages to construct a complex array of references and responds to a wide array of design considerations, the building distinctly separates itself from its antecedents. It defines a reference point for future works in terms of how he scales down the urban imagery to the context of this forest village.²⁴⁷

Galician Center of Contemporary Art is another building that despite its first striking locally sensitive image, the overall quality of the design stretches beyond its stance regarding the historical context. Siza states that the commission's first concern was the possible dominance of this new arts center over the historical architecture, especially the adjacent convent of San Domingos de Bonaval (Figure 3.45).²⁴⁸ In light of this concern, Siza's main aim was to find the balance between the past and the present, by designing an arts center that establishes its own presence without disrupting its surroundings. For that purpose, by utilizing the surrounding topography and building elements he associates the building with the street on one side and with the garden of the convent on the other side. Siza restored the grounds and gardens of the Convent of Santo Domingo de Bonoval, creating a public park that extends towards the new center's terrace. Although they are independent from each other, art center, park and the historical convent constitute a continuous architectural, artistic and landscaping ensemble.²⁴⁹

²⁴⁷ Malcolm Quantrill, *Alvar Aalto: A Critical Study* (New York: New Amsterdam Books, 1983), 234.

²⁴⁸ Bakır, "Alvaro Siza Mimarlığının Yer ile Kurduğu İlişki Bağlamında İncelenmesi," 47.

²⁴⁹ Alejandro Lapunzina, *Architecture of Spain* (London: Greenwood Press, 2005), 73–75.



Figure 3.45. Historical buildings of Galicia. Convent of San Domingos de Bonoval (left)²⁵⁰; A typical Galician granary (middle)²⁵¹; A traditional Galician house (left)²⁵².

Local materials are utilized extensively especially at the exterior. Lapunzina elaborates Siza's granite choice as follows:

The façade is uniformly clad with granite panels applied over a metallic substructure. The choice of granite, a material that predominates throughout Galicia, seems obvious for historical and contextual reasons, but the way in which it was detailed unequivocally establishes a temporal distinction with neighboring structures, in particular with the Convent of Santo Domingo de Bonaval. In spite of using a material usually perceived as heavy, massive and definitely grounded, art center's exterior was designed to provoke ambiguous perceptions. In effect, the folded planes and pleats of the exterior enclosure, often suspended off the ground for unusually long distances or supported by intermediary steel supports the fragmentation of pure form, and the numerous areas carved out of the building's virtual volume put in evidence the use of granite as skin-enclosure rather than as an integral structural system.²⁵³

²⁵⁰ Retrieved from; <https://en.wikipedia.org> on 13.07.2021

²⁵¹ Retrieved from; <https://tr.pinterest.com> on 17.07.2021

²⁵² Retrieved from; <http://www.galiciaguide.com> on 17.07.2021

²⁵³ Lapunzina, *Architecture of Spain*, 74.

Siza portrayed an astonishingly bright interior in contrast with the apparent opacity of the exterior by covering floors, stair, ledges and many other surfaces in public areas in Greek marble, along with smoothly plastered and bright white interior walls. Extensive use of openings, skylights and cracks on walls and roofs generate luminous spaces that is favorable to display and observe works of art. Lapunzina expresses that: “The sculptural effect of the folding walls and ceilings appear as artistic manifestations in their own right, and establish a dialog between the expressive qualities of the exterior container and what it contains, the architecture and art work, respectively.”²⁵⁴



Figure 3.46. Galician Center of Contemporary Art – Alvaro Siza (left); Granite cladding suspended off ground and large horizontal openings (right)²⁵⁵.

Siza’s robust evaluation of local characteristics including local texture, typical ratios, characteristics of cold Atlantic sunlight and the contrast between the darker exterior and bright interior is acknowledged by many critics.²⁵⁶ Although the contextual approach can be defined as the *constituent design element*, building’s claim of authenticity does not solely originate from its visual harmony with its

²⁵⁴ Lapunzina, 73–75.

²⁵⁵ Retrieved from; <https://www.archdaily.com> on 15.07.2021

²⁵⁶ Bakır, “Alvaro Siza Mimarlığının Yer ile Kurduğu İlişki Bağlamında İncelenmesi,” 48.

surroundings, but also from the composition all of above design considerations that create its own unique system.

Yeşilova Höyüğü Visitor Center National Architecture Competition (2010)

When undertaking a design task in a historical environment, one does not necessarily make a proposal that is in complete congruence with the existing context. Even if these contextual data are considered and studied elaborately, the adopted approach may be to preserve existing historical values and elements, or reinterpretation of the historical vocabulary/contextual inputs, or a establishing a complete contrast with them. There is no one true answer regarding a specific architectural design problem. Two distinct approaches which seem in contrast with each other in terms of their response to the contextual data, may separately lead to two different authentic architectural products. In order to exemplify this, two distinct competition proposals submitted for the same design task are presented below.

Yeşilova Höyüğü Visitor Center competition assigns a design task within a prehistorical settlement area that goes 8.500 years back. The building would serve as a visitor center, an *excavation house*, a museum for the archeological excavation site. Therefore, the task possesses various contextual data including the archeologic remains, discovered and deduced architectural forms and materials, the fact that the mound harbored various settlements from Roman Age, Bronze Age, Chalcolithic Period and Neolithic Period, and finally the fact that it acts as a home to an excavation site.²⁵⁷ Among such a rich reference pool, the winning proposal and 3rd prize winner have significantly disparate approaches that leads to two distinct designs.

²⁵⁷ “Kazı Alarları: Yeşilova Höyüğü,” accessed August 12, 2021, <https://www.yesilova.ege.edu.tr/genel-bilgi.html>.

With the winning proposal, Studio Başbuğ & SCRA aim to define a transitional frontier along the excavation site between B.C 6.500 and present day with its linear form, placement on site and material selection. The tension created by the location and program is maintained and emphasized by the architects. A strong contrast is defined between the past and present by an overall industrial feel; involving the simplification of pitched roof form, utilization of steel structure, textured reinforced concrete cladding and semi-transparent pyrophyllite glass cladding.²⁵⁸ By these choices, the aim was to attribute a distinctive character to the building.



Figure 3.47. Yeşilova Höyüğü Visitor Center; Exterior view (left); placement of the mass on site to define a transitional frontier (right)²⁵⁹

3rd prize winner proposal by BBMD on the other hand, centralizes the programmatic and contextual conditions of the project by conceptualizing certain terms and forms from archeology. Architects state that design process has started with the archeological images that are formed in their minds. Following this associative process, a symbolic value is attributed to the complex by forming periodic/semantic relationships between archeological terminology and architectural vocabulary.²⁶⁰ When approaching to the complex, visitors perceive only a fractured barrow (mound) and megaliths (menhir) aligned in front of the

²⁵⁸ SCRA, “Yeşilova Höyüğü Ziyaretçi Merkezi ve Kazı Evi,” accessed August 12, 2021, <http://scra.com.tr/kayitlar/kayit/250>.

²⁵⁹ Retrieved from; <https://www.arkitera.com> on 10.08.2021

²⁶⁰ BBMD, “3. Ödül, Bornova Belediyesi Yeşilova Höyüğü Ziyaretçi Merkezi Mimari Proje Yarışması,” accessed August 13, 2021, <https://www.arkitera.com/proje/3-odul-bornova-belediyesi-yesilova-hoyugu-ziyaretci-merkezi-mimari-proje-yarismasi/>.

barrow. Building masses are located under the roof slabs, which create the perception of the mentioned barrows. This proposal utilizes the contextual data to a great extent in order to establish a symbolic reference with the past and archeological forms. Hence, both of these projects define distinct authentic approaches regarding context, which are directed towards the same architectural design task.

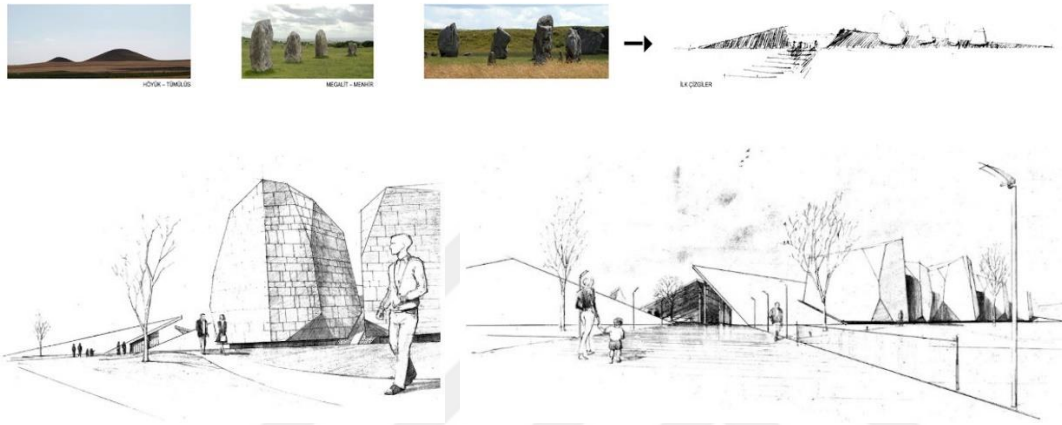


Figure 3.48. Yeşilova Höyüğü Visitor Center Competition 3rd prize winner; Symbolic referencing to archeological forms (top); monolithic masses as menhirs (left); roof slabs and hidden masses as mounds (right)²⁶¹

3.4 Conceptual Domain

From what has been discussed until this point, an evident inference was made several times that architectural authenticity should not only be sought within formal terms. The act of conceptualization plays a significant role, including the production of new concepts or interpretation of the existing ones, whether it be relatively within the limits of architectural discipline or by diving into the realms of other disciplines. It is a process, which requires a highly critical approach and an extensive knowledge around the concepts that are being studied. Each of these concepts, design approaches and movements have a complex background that

²⁶¹ Retrieved from; <https://www.arkitera.com> on 12.08.2021

constructs an intricate referential system including various disciplines and epistemes. An attempt towards learning from or creating through these intricate referential systems, requires a thorough understanding which necessitates their detailed analysis, deconstruction and an eventual reconstruction. As Deleuze and Guattari point out, there are no simple concepts:

Every concept has components and is defined by them. It therefore has a combination (chiffre). It is a multiplicity, although not every multiplicity is conceptual. There is no concept with only one component...Neither is there a concept possessing every component, since this would be chaos pure and simple. Even so-called universals as ultimate concepts must escape the chaos by circumscribing a universe that explains them (contemplation, reflection, communication). Every concept has an irregular contour defined by the sum of its components, which is why, from Plato to Bergson, we find the idea of the concept being a matter of articulation, of cutting and cross-cutting. The concept is a whole because it totalizes its components, but it is a fragmentary whole. Only on this condition can it escape the mental chaos constantly threatening it, stalking it, trying to reabsorb it.²⁶²

Concept development and conceptualizations can be associated with each and every issue, that is directly or indirectly related with the architectural design problem. Hence, the significant contribution of concepts on authentic architectural production can also be observed in previous chapters that cover other domains. They are essential tools, with which architectural design process is regulated, and in turn find themselves also being transformed and evolved along the design process.

²⁶² Gilles Deleuze and Felix Guattari, *What Is Philosophy?* (New York: Columbia University Press, 1994), 16.

3.4.1 Concept as a Regulating Force

In the process of time, both the meaning and prominence of concepts are subject to change. On one hand, their meanings change over time, in fact even at the same point in time, they are used to refer to various meanings and phenomena. On the other hand, their frequency of utilization and perceived significance change in relation with the socio-cultural, economic and architectural agenda of the particular era. These shifts reciprocally affect and are affected by intellectual movements and architectural design priorities.

There are several studies that aim to reveal the impact of concepts on architectural movements, design approaches, theories and architectural practice in certain time-spans in general. Charles Jencks defines thirty variables in order to classify the prominent architectural movements, while drawing attention to the complexity of the situation by illustrating certain overlaps, contradictions and differences among movements. He emphasizes that listing all these notions is almost impossible, hence the chart is reductive like any other diagram (Figure 3.49).²⁶³

²⁶³ Charles Jencks, *The New Moderns: From Late-To Neo-Modernism* (New York: Rizzoli Publications, 1990), 66–67.

MODERN (1920-60)	LATE-MODERN (1960-)	POST-MODERN (1960-)
IDEOLOGICAL		
1 one international style, or 'no style'	unconscious style	double-coding of style
2 utopian and idealist	pragmatic	'popular' and pluralist
3 deterministic form, functional	loose-fit	semiotic form
4 <i>Zeitgeist</i>	late-capitalist	traditions and choice
5 artist as prophet/healer	suppressed artist	artist/client
6 elitist/ 'for everyman'	elitist professional	elitist and participative
7 wholistic, comprehensive redevelopment	wholistic	piecemeal
8 architect as saviour/doctor	architect provides service	architect as representative and activist
STYLISTIC		
9 'straightforwardness'	supersensualism/Slick-Tech/High-Tech	hybrid expression
10 simplicity	complex simplicity – oxymoron, ambiguous reference	complexity
11 isotropic space (Chicago frame, Domino)	extreme isotropic space (open office planning, 'shed space'), redundancy, and flatness	variable space with surprises
12 abstract form	sculptural form, hyperbole, enigmatic form	conventional and abstract form
13 purist	extreme repetition and purist	eclectic
14 inarticulate 'dumb box'	extreme articulation	semiotic articulation
15 machine aesthetic, straightforward logic, circulation, mechanical, technology, and structure	second machine aesthetic, extreme logic, circulation, mechanical, technology, and structure	variable mixed aesthetic depending on context; expression of content and semantic appropriateness toward function
16 anti-ornament	structure and construction as ornament	pro-organic and applied ornament
17 anti-representational	represent logic, circulation, mechanical, technology, and structure, frozen movement	pro-representation
18 anti-metaphor	anti-metaphor	pro-metaphor
19 anti-historical memory	anti-historical	pro-historical reference
20 anti-humour	unintended humour, malapropism	pro-humour
21 anti-symbolic	unintended symbolic	pro-symbolic
DESIGN IDEAS		
22 city in park	'monuments' in park	contextual urbanism and rehabilitation
23 functional separation	functions within a 'shed'	functional mixing
24 'skin and bones'	slick skin with Op effects, wet-look distortion, sfumato	'Mannerist and Baroque'
25 <i>Gesamtkunstwerk</i>	reductive, elliptical gridism, 'irrational grid'	all rhetorical means
26 'volume not mass'	enclosed skin volumes, mass denied; 'all-over form' – synecdoche	skew space and extensions
27 slab, point block	extruded building, linearity	street building
28 transparency	literal transparency	ambiguity
29 asymmetry and 'regularity'	tends to symmetry and formal rotation, mirroring, and series	tends to asymmetrical symmetry (Queen Anne Revival)
30 harmonious integration	packaged harmony, forced harmonisation	collage/collision

Figure 3.49. Classifying Movements According to Thirty Variables – Charles Jencks²⁶⁴

Asu Beşgen studies concepts of 20th century aesthetic theories through 20th century architecture theories by exposing the relationship between the two. She utilizes the methods of conceptualization and conceptual analysis, in order to criticize 20th century architecture, as she emphasizes the shift between different concepts and the change of meaning. She claims that before movements (-isms), there are concepts. They exist beneath every architectural product; overshadowing -isms, preceding and succeeding the movements by incorporating irregular changes (Figure 3.50).²⁶⁵

²⁶⁴ Jencks, 67.

²⁶⁵ Asu Beşgen Gençosmanoğlu, "Estetik ve Mimarlıkta Kavram, Kavramsal Analiz, Kavramlaştırma / 1980 Sonrası Mimarlık Ürünleri Üzerine Örneklemeler" (Karadeniz Technical University, 2001), 199–202.

ESTETİK		MİMARLIK		
		MODERNİZM	POSTMODERNİZM	DEKONSTRÜKTİVİZM
Öze Ulaşma	►	Öze Ulaşma	Öze Ulaşma	Öze Ulaşma
Anlamsallık	►	Anlama Karşıtlık	Simgesel Anlamsallık	Anlamsızlık
Çokanlamlılık	►	Anlama Karşıtlık	Çokanlamlılık	Değişen Anlamsallık/ Belirsiz Anlamsallık
Tarihsellik	►	Tarihe Karşıtlık	Tarihsellik	Tarihsizlik
Tarihe Karşıtlık	►	Tarihe Karşıtlık	Tarihsellik	Tarihsizlik
Çözümleyicilik	►	Çözümleyicilik	Çözümleyicilik	Çözümleyicilik
Simgesellik	►	Simgeye Karşıtlık	Simgesellik	Simgeye Karşıtlık
Bütünsellik	►	Bütünsellik/ Mekansal Bütünlük	Rastlantısal/ Kalabalıklık	Parçalılık/ Bozgunculuk
Soyutlayıcılık	►	Soyutlayıcılık	Taklit	Uydurma
Eşzamanlılık	►	Zamansızlık	Zaman	Zamansızlık/Eşzamanlılık
Evrensellik	►	Evrensellik	Yerellik	Yersizlik/Yabancılaşma
Yararlılık	►	Yararlılık	Yarar Dışı Biçimler	Nedensizlik
Nedensizlik	►	Nedenlilik	Nedensizlik	Nedensizlik
Bağlamcılık	►	Bağlama Karşıtlık	Bağlamcılık	Bağlama Karşıtlık
Süreklilik	►	Süreklilik	Süreksizlik/Kırılma	Süreksizlik/Kırılma
Birlik	►	Birlik	Çelişki	Çelişki/Belirsizlik
Yenilik	►	Tekdüzelik/Aynılık	Farklılık/Çeşitlilik	Farklılık
İfadecilik	►	İfadecilik/Biçimcilik	İfadecilik/Biçimcilik	İfadecilik/Biçimcilik

Figure 3.50. Conceptual Relationship of Aesthetics and Architecture – Asu Beşgen²⁶⁶

Gülşah Güleç elaborates the role of concepts and conceptualizations in her doctoral thesis regarding originality in architecture. She argues that the idea of architectural originality is changing along with the practical and theoretical agenda of the time. The pursuit of originality causes a *paradigm shift*, which is regulated by the changes in the meanings and prominence of concepts. Güleç indicates that rendering a concept with several meanings or expressing a meaning with several concepts causes discrepancies and ambiguities in architectural discourse. But again, this very nature cultivates and refines architectural discourse. In order to demonstrate this paradigm shift, she studies certainty and prominence levels of concepts; certainty indicating when the concept entered architectural terminology,

²⁶⁶ Beşgen Gençosmanoğlu, 199.

prominence indicating the level of dominance of the concept in certain periods (Figure 3.51).²⁶⁷

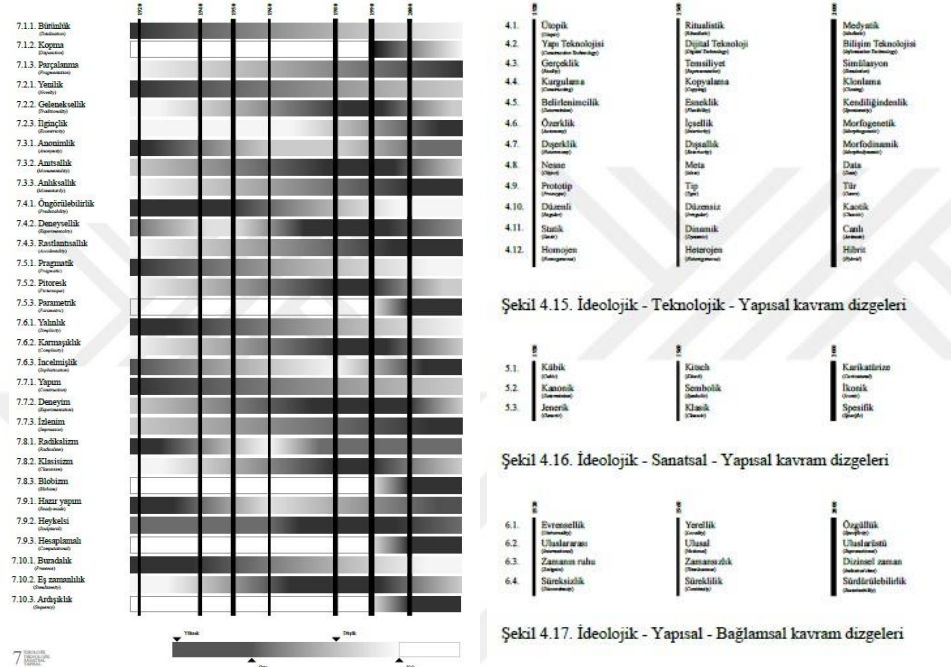


Figure 3.51. Certainty/Prominence Levels of Concepts and Concept Maps – Gülşah Güleç²⁶⁸

All of these studies emphasize the fact that concepts play a significant role in production of theories, design approaches and intellectual movements. The agenda of architectural discipline goes through transformations, as concepts (originated from socio-cultural environment, philosophy, art, science, etc.) are being produced, reproduced, interpreted or reinterpreted. This *paradigm shift* presents both sources and limits in terms of authenticity. The production and interpretation of concepts and the act of conceptualization enrich practical and theoretical language of architecture, increasing the opportunities to produce authentic works. *Proliferation* and *variety* in the number and meaning of concepts open up new horizons for

²⁶⁷ Güleç, "An Analytical Study on the Change of the Paradigm of Originality in Architecture," 218–20.

²⁶⁸ For further tables and concept maps please see: Güleç, "An Analytical Study on the Change of the Paradigm of Originality in Architecture."

architecture to move on. However, the prominence of certain concepts and movements may also regulate the architectural practice towards certain directions; on one hand, altering the *perception of authenticity* and restricting the architectural production around a certain understanding, on the other hand creating opportunities for economically or politically driven forces to exploit these popular concepts in sake of personal gain.

3.4.2 Concept as a Source of Authenticity

Conceptualization is a thought process in every creative act, which can define a starting point, a prominent idea, hence regulating the design process. It is the first step of imagery and creative act, as it constitutes the abstract aspect of the consequent physical product.²⁶⁹ The extent of the concepts can be determined in accordance with the architectural design problems at hand, as well as a different problem defined by the architect himself/herself (which mostly reflects his/her general approach towards certain issues).²⁷⁰

Beşgen elaborates the role of conceptualization as follows: The solutions to the design problems reveal themselves as formal manifestations, but in fact, problems as a whole, define the *content* of design. In other words, content can be rendered as the design problem, whereas the final form is the manifestation of the solution. In that sense, the act of conceptualization involves the identification of the *content/essence* (design problems) and the process of *formalization* (problem solution) throughout the design process.²⁷¹ It is a process that crystallizes an idea around the *content/essence* into a whole architectural entity.

²⁶⁹ Beşgen Gençosmanoğlu, “Estetik ve Mimarlıkta Kavram, Kavramsal Analiz, Kavramlaştırma / 1980 Sonrası Mimarlık Ürünleri Üzerine Örneklemeler,” 68.

²⁷⁰ Tükan Uluş Uraz, *Tasarlama Düşünme Biçimlendirme* (İstanbul: ITU Faculty of Architecture, 1993).

²⁷¹ Beşgen Gençosmanoğlu, “Estetik ve Mimarlıkta Kavram, Kavramsal Analiz, Kavramlaştırma / 1980 Sonrası Mimarlık Ürünleri Üzerine Örneklemeler,” 69.

As conceptualizations can be associated with every architectural design issue, they are also a significant part of the authenticity claim of the examples within preceding domains. However, in this section, several cases are presented, within which conceptualizations act as the *prominent constituent* of their authentic nature.

Parc de la Villette – Bernard Tschumi

Tschumi and the design team introduce, develop and reinterpret a variety of concepts during the design process of Parc de la Villette, all of which constitute an evolution ground for the project, regulating the design and being subjected to change along the way. These concepts include; *abstract mediation, superimposition, cinegram, deconstruction, non-sense/no-meaning, madness and disjunction.*

He defines four methods that an architect may follow, when confronted with an urbanistic problem; a composition, a complement, a palimpsest and an abstract mediation. He describes his approach, abstract mediation as “a search for an intermediary-an abstract system to mediate between the site (as well as all given constraints) and some other concept, beyond city or program (a mediation)”²⁷² The park proposes a distinct conceptual framework that is cultivated by the recent developments in philosophy, art and literature. It involves multiple combinations and substitutions where one part could replace another or similarly one program can replace another. By this way, the overall characteristics of the park can maintain itself, even if the circumstantial rationale of state or institutional politics choose to pursue different scenarios. In other words, the main objective of the project can be described as “finding an organizing structure that could exist independent of use, a structure without center or hierarchy, a structure that would

²⁷² Tschumi, *Architecture and Disjunction*, 192.

negate the simplistic assumption of a causal relationship between a program and the resulting architecture.”²⁷³



Figure 3.52. Follies as points of events (left); Dissociated and confrontational elements (right)²⁷⁴

He utilized *the grid* as an organizing tool, which suggests a disjunction between the architectural signifier (space) and its programmatic signified (function). The grid also offered a variety of dynamic oppositions:

We had to design a park: the grid was antinature. We had to fulfill a number of functions: the grid was antifunctional. We had to be realists: the grid was abstract. We had to respect the local context: the grid was anticontextual. We had to be sensitive to site boundaries: the grid was infinite. We had to take into account political and economic indetermination: the grid was determinate. We had to acknowledge garden precedents: the grid had no origin, it opened onto an endless recession into prior images and earlier signs.²⁷⁵

The projects components include; *the point grid of Follies* (the “system of points”), “*the system of lines*” and “*the system of surfaces*”. All of these components constitute an autonomous system. When superimposed on another, formation of any *composition* becomes impossible, also prohibiting formation of any hierarchy

²⁷³ Tschumi, 193.

²⁷⁴ Retrieved from; <https://www.archdaily.com> on 28.07.2021

²⁷⁵ Tschumi, *Architecture and Disjunction*, 195.

between these components. Instability and programmatic *madness* are achieved by disrupting the coherence, adopting the principal of heterogeneity with presence of multiple dissociated and confrontational elements such as; folies, experimental gardens, cinematic promenade. By the introducing this *superimposition* of three autonomous systems, Tschumi *deconstructed* the traditional rules of composition, hierarchy and order that is present in the majority of large-scale urban projects to build a complex architectural organization.

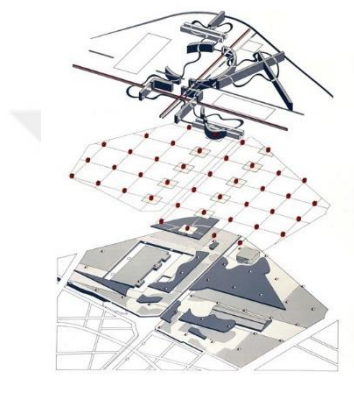


Figure 3.53. Superimposed systems of points, lines and surfaces.²⁷⁶

La Villette aims to define an architecture that means nothing, as today the term park no longer refers to a fixed absolute:

The Park's three autonomous and superimposed systems and the endless combinatory possibilities of the Folies give way to a multiplicity of impressions. Each observer will project his own interpretation, resulting in an account that will again be interpreted (according to psychoanalytic, sociological, or other methodologies) and so on. In consequence, there is no absolute truth to the architectural project, for whatever meaning it may have

²⁷⁶ Retrieved from; <https://www.archdaily.com> on 28.07.2021

is a function of interpretation: it is not resident in the object or in the object's materials.²⁷⁷

It is evident that the significance of conceptual framework of Parc de la Villette, surpasses its other architectural values as a physical urban park. The thorough conceptualization regulates the design, as it is also explicitly reflected on the overall configuration and the final product. It is the *prominent constituent* of Park's authenticity claim.

French National Library (Competition Entry) – Rem Koolhaas

The competition entry of Rem Koolhaas to French National Library can be considered as a materialization of his key concept *Bigness*. The library presents itself as an independent performance that do not belong to any “*urban tissue*”, but rather holds a position which “competes with city”.²⁷⁸ He elaborates the concept as he states:

Bigness no longer needs the city; it competes with city; it represents the city; it preempts the city; or better still, it *is* the city. If urbanism generates potential and architectural exploits it, bigness enlists the generosity of urbanism against the meanness of architecture. Bigness = urbanism vs. architecture²⁷⁹

Bigness also implies a programmatic chaos, which is constructed upon the extensive programmatic needs that is no longer a part of the city, but rather city *itself*. When considered as this, the concept of Bigness defies and *breaks* any rules belonging to conventional means of architectural design, and such as; scale,

²⁷⁷ Tschumi, *Architecture and Disjunction*, 203.

²⁷⁸ Gülru Mutlu, “Bibliothèque Nationale de France, Paris: The Interpretation of Architectural Space as Void” (Middle East Technical University, 2001), 45.

²⁷⁹ Rem Koolhaas and Bruce Mau, *Small, Medium, Large, Extra-Large : Office for Metropolitan Architecture*, ed. Jennifer Sigler (New York: The Monacelli Press, 1998), 515.

proportion, composition and tradition. Koolhaas sees Bigness also as “a new beginning”, which has the ability to mend “what it breaks”. The most significant break is stated as: “Bigness is no longer part of any urban tissue. It exists; at most, it coexists. Its subtext is *fuck context*.”²⁸⁰

Koolhaas criticizes “the contemporary doctrines that question the possibility of the Whole and the Real as viable categories and resign themselves to architecture’s supposedly inevitable *disassembly* and *dissolution*”.²⁸¹ He introduces two defense lines against this *disassembly* and *dissolution* of architecture: *dismantlement* and *disappearance*, which are materialized in French National Library. He explodes the extensive program, which results in the emergence of very large spaces, as separate spaces having opposite formations in origin: Solid and Void (Figure 3.54). Mutlu describes the resulting system and its fragments as follows:

These opposite formations of space actually generate a “system” and construct the final configuration of design. The explosion inherits exactly the process of destroying, dissolving, and disintegrating the whole into autonomous fragments. The final product, after such an explosion, can well be considered as what Koolhaas defines “compatible fractals of uniqueness, each a pretext for further disintegration of the whole: a paroxysm of fragmentation that turns the particular into a system.”²⁸²

²⁸⁰ Koolhaas and Mau, 502.

²⁸¹ Koolhaas and Mau, 503–4.

²⁸² Mutlu, “Bibliothèque Nationale de France, Paris: The Interpretation of Architectural Space as Void,” 48.

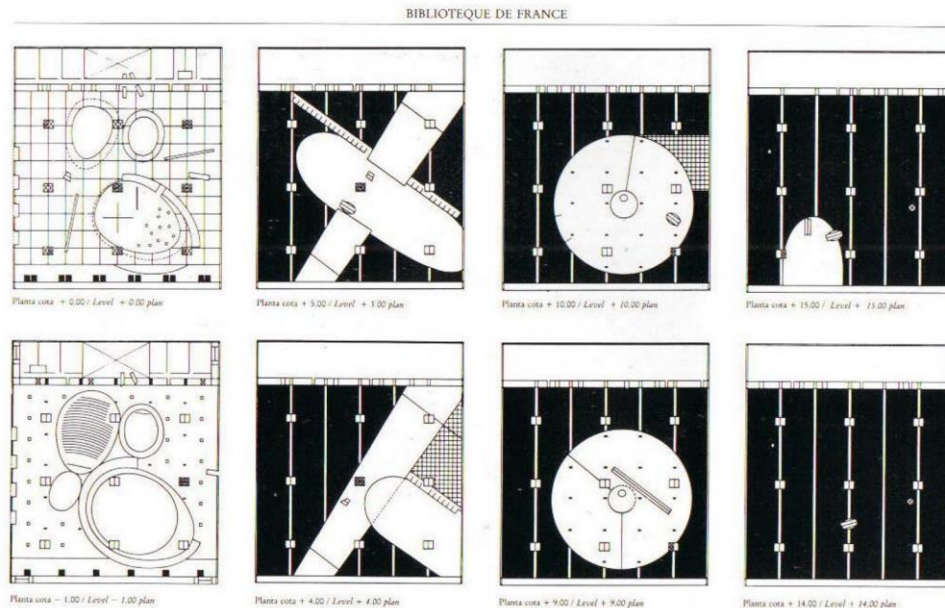


Figure 3.54. Plans of French National Library, apparent composition of solid and void.²⁸³

On one side of this opposite formations, solid, there is the storage, which occupies nearly 75 percent of the library program. Therefore, the final form of the building is originated by the solid; a perfect cube. The cube consists of “a series of regular and repetitive floors”²⁸⁴, which is abstracted to a solid storage of memory.²⁸⁵ On the other side, there are public spaces, which appears “as the absence of the building, as a kind of refusal to build”. These are voids carved out of solid and described by Koolhaas as “multiple embryos”, each having a differentiated “technological plecenta”.²⁸⁶ These two opposing formations take reciprocal forms, as solid is rendered as a regular space and voids are irregular. He states that voids does not have to be built, hence separate libraries can be shaped freely, independent

²⁸³ Retrieved from; <https://in.pinterest.com/> on 02.08.2021

²⁸⁴ Koolhaas and Mau, *Small, Medium, Large, Extra-Large : Office for Metropolitan Architecture*, 616.

²⁸⁵ Mutlu, “Bibliothèque Nationale de France, Paris: The Interpretation of Architectural Space as Void,” 57.

²⁸⁶ Koolhaas and Mau, *Small, Medium, Large, Extra-Large : Office for Metropolitan Architecture*, 616.

of each other, of external boundary, of conventional difficulties of architecture, even gravity.

The extensive program of library includes five different libraries to contain all the material available in all of them. Therefore, library has a “chaotic” formulation and it is composed of disintegrated elements. The extended program of such a big library is the main reason for the above-mentioned fragmentation of the cube. Furthermore, the voids (public space) are also divided into five different fragments regarding various functional requirements of five different libraries. As Mutlu indicates: “Such an explosion on the composition establishes a scenery of *dismantlement* and *phony disorder*, [to] put each activity in its place”, and verifies a programmatic hybridization as a consequence of Bigness.”²⁸⁷

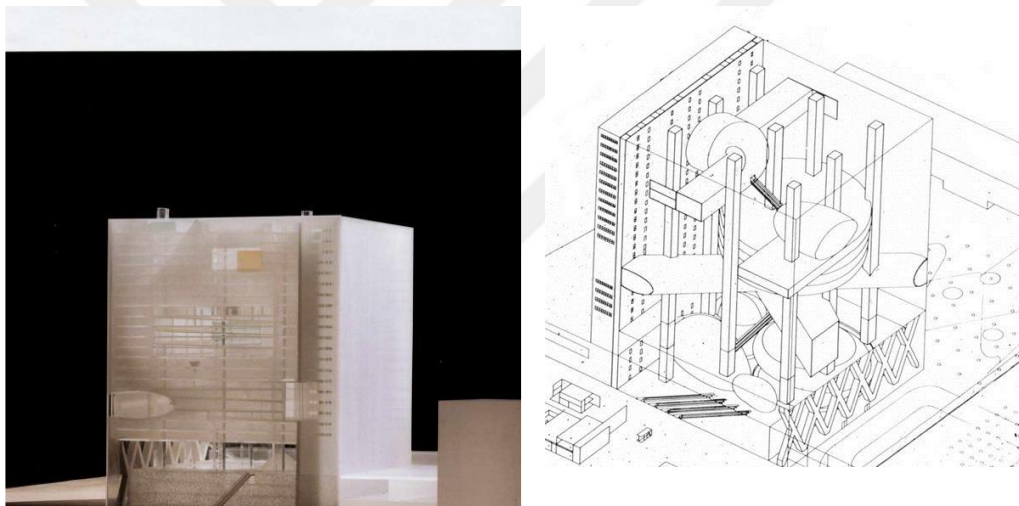


Figure 3.55. The overall mass and transparent envelope (left); Diagram of building (city) elements, voids (public spaces) and intervals (glass elevators) (right)²⁸⁸

The only circulation elements that make any visitor entrance possible are glass elevators that vertically slice through the whole building. These transparent cores intersect each fragment of library’s chaotic assembly. A hole occurs where these cores intersect the periphery of the void, through which the void becomes

²⁸⁷ Mutlu, “Bibliotheque Nationale de France, Paris: The Interpretation of Architectural Space as Void,” 68.

²⁸⁸ Retrieved from; <https://tr.pinterest.com> on 02.08.2021

accessible. These vertical circulation elements have a metaphorical meaning as well as a literal function. They vertically define a mechanical path, reaching to different voids. These paths are a reference to the paths of the city. They are announced by electronic billboards and directs visitors to certain locations, similar to networks in the city. Koolhaas elaborates this as; “on the elevator shafts, electronic billboards announce different libraries. With fragments of text, titles, names, songs descending in a continuous movement, the entire building seems supported by signs in perpetual countdown to take off”²⁸⁹ If Bigness is conceived as a city in the city, then the glass elevators act as stimuli that realize the references of the city, similar to the electronic billboards, to the library.²⁹⁰

All in all, Koolhaas renders Bigness as the city itself and conceives French National Library as a simulation of it. This complex conceptual framework of the proposal, which involves Koolhaas’ thorough investigation of contemporary cities and the concepts derived from these studies, presents itself as the utmost value, constituting project’s authenticity claim.

²⁸⁹ Koolhaas and Mau, *Small, Medium, Large, Extra-Large : Office for Metropolitan Architecture*, 613.

²⁹⁰ Mutlu, “Bibliothèque Nationale de France, Paris: The Interpretation of Architectural Space as Void,” 77.

CHAPTER 4

FINDINGS & CONCLUSION

4.1 Findings

Any type of original work does not necessarily constitute a *point-zero*, introduce an *absolute novelty* or suggest a *distinct rupture* from previous works, opposite of which acclaimed by Modernist thought. There are a few key points to interpret from Barthes' and Kristeva's following thoughts on authorship and text elaborated in Chapter 2. Any text is "a tissue of quotations drawn from the innumerable centres of culture"; "constructed as a mosaic of quotations"; "the absorption and transformation of another". In other words, it inevitably incorporates other texts from various sources. The meaning of the text is constituted with an act of re-composition, which Kristeva defines as *intertextuality*. However, the modern scriptor should not try and impose an *absolute meaning* to the text, as it naturally nurtures a *multiplicity of meanings* which is created by the act of reading, not the act of writing.

Both Baudrillard's and Deleuze's conceptualizations of *simulacrum* negates the hierarchy between the original artwork and its subsequent. While Baudrillard deduces that there is nothing "new", Deleuze suggests that everything is inherently "new", as each *simulacra* presents "new" entities and "new" archetypes. His conception of *simulacrum* cultivates the fundamental argument of Poststructuralism that a meaning scope is defined by every text, which naturally extends beyond author's own intentions. That meaning scope incorporates infinite amounts of open-ended meanings, which are ready to be interpreted by the readers and other artists. *Interpretation* and *imitation* are no longer conceived as secondary acts when compared to the act of *creation*.

Each architectural product defines a *meaning scope*, which includes an intricate *system of reference*. Any authentic architecture establishes its unique “*system of references*”. This system is comprised of miscellaneous references (design considerations), that are projected from and have repercussions on an extensive collection of phenomena. References and their combinations have endless possibilities, which are discussed throughout the study under prominent domains. To exemplify, they may include; a response to a unique site condition, re-interpretation of an existing building material, critical utilization of a new technology, re-conceptualization of an already prominent concept, etc. This *meaning scope* is far more extensive than the architect initially sets forth. It can be interpreted in infinite ways by others.

4.1.1 The Limits of Antecedency and Subsequency

As Kristeva suggests the meaning of text (artwork) is constituted with an act of re-composition. The components of precedent works can be ripped apart from their own contexts in order to generate other unique systems in other contextual planes. Güzer elaborates this idea around building’s relationship with its place as he claims every meaning created by the architectural product is reproduced by the relationship it forms with that particular place. Hence, its direct imitation becomes impossible and *canalizes* the building towards being distinct and authentic. Güzer’s thoughts on place can be taken to another plane and it can be claimed that the argument is valid for each and every condition that surrounds the project, not only place. It refers to a broader understanding of *context*, which includes conditions such as function, subject, various actors involved in design and realization stages, client, budget, approach of design team etc. Therefore, even if the ultimate goal is to produce a *copy* of another building, the result will not be the same considering the deviational circumstances that surrounds the project. However, the essence of Kristeva’s and Güzer’s thoughts is that an interpretation of an existing idea around

new conditions and contexts have every potentiality to transform into another *authentic approach*, hence another *authentic aspect*.

Philosophical inquiries suggest that an *authentic aspect* of any architectural work does not necessarily constitute an *archetype*, a *point-zero*. Creative design process may involve various methods of *inspiration*, *imitation* and *reproduction*. Every architectural product is differentiated by one another, imitates something else, and reproduced in reference to variety of phenomena. However, in this study, it is advocated that these ideas do not negate the significance of architectural authenticity by claiming that it is a *fiction* and the distinction between the *authentic* and *imitation* is completely disappeared. The way of referencing is attributed a great importance and the difference between *referencing as a critical act* and *direct copying procedure* is highlighted throughout the study.

Furthermore, this thesis introduces further layers to the discussion in addition to the *past*. It is claimed that there are some problems with an evaluation based solely upon a *retrospective analysis*. Architectural authenticity should not only be evaluated according to the work's affiliations with former works of art, architecture, philosophy or any source of inspiration, which defines a relation with the "past". Its evaluation should also involve the *possibilities* and *opportunities* it presents, its capability to be a source of further reference systems, its affiliations with *not-yet-existent*, which is oriented towards the "future". At the end, it does not matter whether the work is produced by means of *copy*, *imitation* and *reproduction*, or if it constitutes a *point-zero*, an *ultimate origin*, as long as *referencing* is practiced as a *critical act*. The *originality* of the work does not solely lie within its *origin*, but also its *destination*. An *authentic work* establishes its own intricate system of references, which constitutes other distinct sets of references for future works to utilize. This potentiality of being open to further interpretation is the essence of *architectural authenticity* conception that is trying to be conveyed within this study. This does not mean *past* cannot be utilized as a source of authenticity, in fact past is acknowledged as a significant source throughout the thesis. This study simply exhibits a critic towards the assessment of *past* in

authenticity discussions. An authentic work may resemble previous works 99% formally and/or conceptually, but it can still constitute an authentic entity if it defines a unique system out of that 1%. Hence the question is not “*How much does it resemble to previous works?*”, but rather “*What is the method of referencing?*” and “*How does it differentiate itself to establish new reference points for future works?*”.

Table 4.1. Antecedents and subsequences of examined cases.

Antecedents	Examined Case	Subsequences
 *Acknowledged inspiration source by the designers.	 *Eiffel Tower	 *Copies and derivatives of Eiffel.
 *Traditional Japanese House	 *Kings Road House	 *Contemporary interpretations of <i>shoji</i> and <i>fusuma</i>.

Table 4.1 (continued)

 *A formal antecedent.	 *30 St. Mary Axe	 *A formal subsequence.
 *Previous European Town Halls.	 * Săynätsalo Town Hall.	 *Contemporary European Town Halls.
 *Existing urban character of Galicia	 *Galician Center of Contemporary Art	 *Contemporary buildings in Galicia.

Above table should not be perceived as a mere analysis of formal resemblances. While formal copies only imitate the external image of the authentic works, other subsequent buildings may have influenced by any other aspect of its design, which includes all of the design considerations that may not have a clear formal

manifestation. It is crucial to emphasize that to delineate a building as an *antecedent* or a *subsequence* of another is most of the time impossible, as discussed above, buildings have a complex system of references that disperse over endless phenomena.

4.1.2 Visual Prominence

All through the respective discoveries of printing press, photography and internet which augment media's accelerating velocity, information has been separated from *experience*. The immediate image of any artwork has become more powerful than the system of thought and intricate relations that constitute their essence. The social, economic and technologic aspects of globalization also cultivated this *visual culture*, as it gained supremacy over *narrative*.

The consequences of this supremacy are felt in different domains of architectural design. Buildings and places are no longer given the opportunity to be exhaustively explained by sufficient narratives and are no longer critically evaluated. The ultimate value of an architectural work has transformed into its ability to represent itself within seconds via mass media.

When the focal point shifts from *the content* to *the skin*, superficial utilization of new technologies, exploitation of local and historical values, exploitation of popular concepts become a factor in contemporary architectural production. These approaches lead to *pseudo-authentic* architecture that imitate the authentic nature of any architectural design consideration. However, the distinction is not always clear cut between *authenticity* and *pseudo-authenticity*, even if the architectural product has undergone a thorough evaluation and criticism.

Table 4.2. The prominence of visual culture over the architectural discipline.

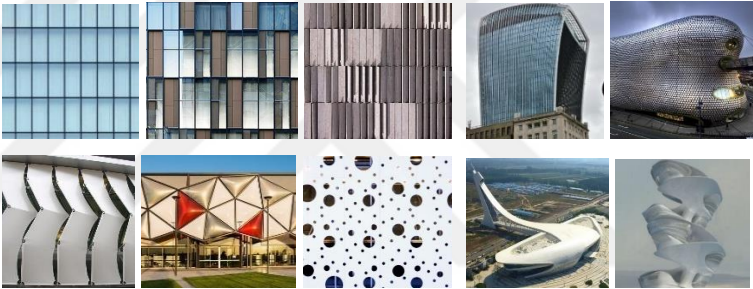
Architectural Visualizations	 *Misleading and distracting visualizations.
Formal Copies Formal Replicas	 *Copies and replicas of renowned architecture.
Contemporary Image High-tech Image	 *Curtain walls, various facade systems. *Non-Euclidean Forms  *Folding facades, simple masses. *Smart Homes, Smart Cities

Table 4.2 (continued)

Historical Image Regional Tissue	 *Copies of historical images.  *Formal attempts at preserving regional tissue and reproducing local attractions.
Various Concepts: Sustainability Flexibility Interactivity	 *Green facades *Operable facades *Interactive facades

4.1.3 Prominent Constituents and Design Priorities

Architectural authenticity is associated with every aspect of architectural design, as it may find its sources and limits in each and every design consideration prioritized by the architect. This authentic nature may also be nourished by an external condition that has nothing to do with that particular design problem. Therefore, architectural authenticity was tried to be exemplified around prominent domains that has significant impact of architectural design and can present both sources of and limitations for authenticity.

The unique reference system that constitutes the authentic nature of architectural work incorporates various design considerations and priorities, which are either emerged in relation with the unique context of the project and/or with architect's (or any other actor's) own priorities. One or a group of these design considerations

can act as the *prominent constituent(s)* of the work's authenticity, which may also regulate the design as the constitutional piece of the hierarchy. For other instances, it is more difficult or impossible to observe such hierarchy, but a more balanced system of references is present, where any of the architectural qualities do not stand out, and *system itself* emerges as the *prominent constituent*.

In Chapter 3, building examples are provided, whose authentic nature is mostly cultivated by the design considerations that are related to that particular domain. However, the level of *prominence* and *dominance* of these *prominent constituents* are not always easily evaluated and an elaborate criticism of those intricate systems would stretch this study's scope.

Table 4.3. Prominent constituents and design priorities.

Socio-Economic Domain	Social Sustainability	 *See section 3.1.5
	Ecological Sustainability	 *See section 3.1.5
	Modernity & Contemporariness	 *See section 3.1.3

Table 4.3 (continued)

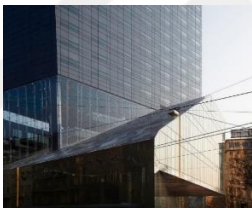
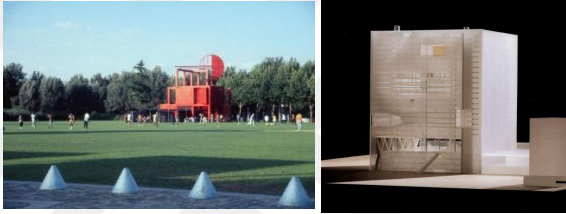
Technological Domain	Structural Innovation	    *See section 3.2.2
	Materiality	     *See section 3.2.3
	Computational Design	  *See section 3.2.4

Table 4.3 (continued)

Contextual Domain	Natural Constraints: Topography, climate, landscape, points of vista, etc.	     *See section 3.3.3
	Local Construction Techniques	  *See section 3.3.3
	Social Context	 *See section 3.3.3

Table 4.3 (continued)

	Regional Tissue	 *See section 3.3.3
Conceptual Domain	Philosophical inquiry, concept development, conceptualization.	 *See section 3.4.2

4.1.4 The Role of Conceptualization

Apart from the direct solution to certain architectural design problems, authenticity of a work can be cultivated by or derived from a conceptual approach, which include introducing new ways of thinking, developing new design approaches and methods, generating new concepts or interpreting the existing ones. These can be related with any domain and design consideration, which can be a part of the specific design task or a comprehensive issue independent of the task. Each of these philosophical inquiries fertilize the act of architectural design in various extents, from being a *minor contributor* to establishing itself as the *prominent constituent*.

Table 4.4. The role of conceptualization across various domains.

Socio-economic Domain	 *Kings Road House	*Space Architecture *Individuality / Collaboration *Studio *Rejection of traditional house layout and functional order *Interior / Exterior
Technological Domain	 *Centre Pompidou	*Honest expression of structure & utilities *Symbolism *Omniplatz *Deviation from historical context
Contextual Domain	 *Vanna Venturi House	*Complexity & Contradiction *Both/and as opposed to Either/or *Multiple meanings *Collage *Gestalt theory (whole-component)
Conceptual Domain	 *Parc de la Villette	*Abstract Mediation *Superimposition *Deconstruction *No-meaning *Madness *Disjunction

4.1.5 Employment of Various Fields and Disciplines

The authentic components of a work do not always originate from within disciplinary boundaries of architecture. Their possibility of existence can be highly

dependent on the advances, innovations or studies in other disciplinary fields. The influence of external sources of authenticity can be roughly divided into three categories as follows:

- a) They can act as a *source of inspiration*, by which methods, techniques, forms or thoughts are reinterpreted into architectural design.
- b) They can act as an *enabling resource*, that advances in other fields make the specific architectural design decision/act/consideration possible.
- c) They can be a *part of the process*, when the whole design process is pursued with an interdisciplinary approach.

Table 4.5. Employment of various fields and disciplines.

Type of Employment	Architect/Building & Method	Reference Field/Discipline
a) Source of inspiration	*Herzog & de Meuron: <i>stacking effect</i>	Art
	*Modernist architects: <i>simultaneity of space</i> <i>interpenetration of space</i> <i>movement in space</i>	Technology & Modern Art
	*Bernard Tschumi: <i>deconstruction, disjunction</i>	Philosophy (Jacques Derrida)
	*Peter Eisenman: <i>repetition, folding</i>	Philosophy (Gilles Deleuze)
b) Enabling resource	*Eiffel Tower: <i>utilization of iron in construction</i>	Material Technology
	*Sydney Opera House: <i>utilization of reinforced concrete in shell construction</i>	Space Technology

Table 4.5 (continued)

	*Hangzhou Olympic Sport Center: <i>computational design methods</i>	Computer Technology
	*Netherlands Institute for Sound and Vision: <i>complex production process of glass panels</i>	Material Technology
c) Interdisciplinary design process	*Copenhagen Elephant House <i>performance-based design</i>	Computer Technology Material Technology

4.1.6 Post-truth and Authenticity

Up until 1960s, the concept of *truth* is regulated by a Kantian understanding, which correlates the term mostly with *knowledge* and *objective truth*, rather than a matter of *opinion* or *thought*. Marx suggested abandoning the ideological positions in the process of seeking the truth, because he believed that truth must be constructed by *reason/intelligence* without the curse of *subjectivity*. Along these lines, modern architects were in search for the *ultimate meaning* or the *ultimate truth*, that holds the perfect answer for any architectural problem at hand. However, in a world where *multiplicity* and the *multitude* are valid, blurriness of the multifaceted truth suddenly appeared in all fields. As truth lost its universal character, the endeavor to seek an ultimate or one-dimensional truth became outdated.²⁹¹ Michael Speaks elaborates this new state of truth as: “Philosophical, political and scientific truth have fragmented into proliferating swarms of “little” truths appearing and

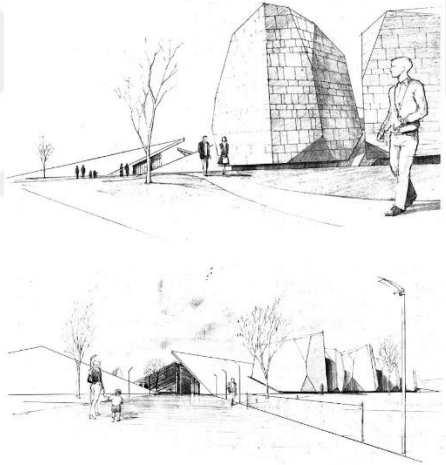
²⁹¹ Rabia Çiğdem Çavdar, “Ideology, Subject, Architecture: The Transformation of Architectural Theory and the Architect-Subject in the 21st Century” (Middle East Technical University, 2018), 133–41.

disappearing so fast that ascertaining whether they are really true is impractical if not altogether possible.”²⁹²

The dissolution of the ultimate truth expresses certain conditions and provides insight on the current nature of architectural authenticity. There is not one particular way to design a building in the face of a specific architectural problem. Even if the context of the problem and the circumstances that surrounds it are fixed, they are interpreted and processed distinctively by different architects. The meaning attributed to those circumstances and the problem definition may diverge to such an extent that two completely opposite approaches can be developed in regard to a specific problem, which are separately *authentic*. Therefore, in post-truth era, architectural authenticity is not associated with the *truth* or *falsehood*. An endless number of *fragmentated truths* may define different paths for architects to pursue. The critical issue is not *which* approach is adopted, *which* ideas regulate the design or *which* methods are utilized, but rather *how* and *on what terms & conditions* they are processed. In other words, the established system of references for any *authentic* work is unique on its own terms, independent of the *content (meaning)* of the work or the *particular approach* and *mindset* of the designer towards any architectural problem.

²⁹² Krista Sykes, ed., “Design Intelligence, Part 1: Introduction,” in *Constructing a New Agenda, Architectural Theory 1993-2009*, (New York: Princeton Architectural Press, 2010), 209.

Table 4.6. Two distinct approaches on the same design task.

	Yeşilova Höyüğü Visitor Center National Architecture Competition	
1 st Prize Winner – Studio Başbuğ & SCRA		*Transitory frontier & defining boundary *Tension/contrast between past and present *Industrial feel
3 rd Prize Winner – BBMD Bingöl Barka Architecture		*Symbolic value *Perpetuity between past and present *Interpretation of archeological terminology & forms

4.2 Conclusion

In this thesis, authenticity is conceptualized around its meaning that is close to “unique” and “distinctive” as opposed to being “ordinary”; rather than being “real” or “true” as opposed to being “fake” or “false”. When conceived as a question of *reality* or *truth*, when one is set to inspect the *genuineness* or an artwork, being authentic precedes being original. One must ensure the authenticity of the original

in order to pursue other inquiries. However, authenticity as discussed within this study, succeeds discussions of originality and is significantly more comprehensive than being original. In other words, this thesis does not discuss the *authenticity of the original*, but rather discusses *authenticity as an architectural quality, regardless of originality*.

This study presents authenticity *as a critical tool* of comprehending an architectural work's design process and its various constituents. It evolves from being *an adjective* in order to label and define an architectural work, into *a verb* that is *instrumentalized* to analyze and understand its unique nature. The more an architect utilizes authenticity as a critical tool of analysis, the more she proliferates her accumulated knowledge on diverse ways of producing different architectural qualities. For the creative act of authentic architectural design (on the designer's end) these points emerge as the two of significant prerequisites: designer's extensive awareness on the accumulated disciplinary knowledge; designer's capability of adopting critical thought, act and design methods.

However, as emphasized throughout the thesis, authentic production is not bound only to the architect's design approach. There are plethora of conditions and factors that affect the authentic aspect of any architectural work, from its perception up to external influences. In this study, all of these influences are defined as "sources" and "limits" of authenticity. While sources refer to various phenomena that provide diverse opportunities and possibilities of authentic production and positively impact establishment of an architectural work's unique character and authentic aspects, limits, contrarily, refer to those conditions that prohibit or negatively impact the formation of this unique character and production of pseudo-authentic value. The concluding remarks on the sources and limits of architectural authenticity is as follows:

- The most radical changes in the conceptualization of originality after 20th century are induced by the impacts of *consumer society* and emergence of *reproduction techniques*.

- The concept of authenticity has different meanings and perceptions in all *popular, professional and academic culture*, which proliferates its discussion planes and transforms it to a more intricate subject matter.
- On the popular and professional spheres, the pursuit of authenticity has evolved into a practice oriented towards *formal novelty*, cultivated by the prominence of *visual culture*.
- Distinct characteristics of places and architectural works define a *market value* and are exploited for the sake of economic and political ambitions. This practice has been promoting emergence of architectural products with pseudo-authentic architectural features, without any conceptual background.
- The reproduction of the authentic emerges in different means and forms. In certain cases, demands from various actors or the public may cause architects to produce repetitive designs in terms of its formal expression, to provide the bought iconic image. Hence, the boundary between *the authentic* and *the typological* becomes blurred, making the pseudo-authentic difficult to identify.
- The conventional conception of originality is associated with establishing an origin. It must present a *severe rupture* from the existing ways of artistic/architectural production and stretch existing conceptual or formal boundaries.
- On the academic and intellectual spheres, once-essential pursuit of establishing *a point zero* has been rendered less important; transformed and brought originality closer to the concept of authenticity.
- Authenticity may operate within the formal and conceptual boundaries of accumulated knowledge. Hence, it may involve utilization of *existing means of design, existing system of thoughts* by interpreting former ideas and forms in different contextual planes, generating alternative sets of meanings out of those ideas.

- Various methods of *interpretation* such as; *repetition*, *appropriation*, *pastiche*, *irony* and *reproduction* are parts of authentic artistic production. Interpretation and imitation are no longer conceived as secondary acts when compared to the act of creation.
- Authenticity is constituted by a "*system of references*" that links the work with miscellaneous phenomena. It stands out as a complex entity which is associated with every aspect of building's existence.
- Architectural authenticity should not only be evaluated according to the work's affiliations with former works of art, architecture, philosophy or any source of inspiration, which defines a relation with the "past". Its evaluation should also involve the *possibilities* and *opportunities* it presents, its capability to be a source of further reference systems, its affiliations with *not-yet-existent*, which is oriented towards the "future".
- It does not matter whether the architectural work is produced by means of copy, imitation and reproduction, or if it constitutes a point-zero, an ultimate origin, as long as referencing is *practiced as a critical act*.
- The originality of the work does not solely lie within its *origin*, but also its *destination*. An authentic work establishes its own intricate system of references for future works to utilize, which possess certain meanings to be proliferated into a multiplicity of meanings by the act of contemplation/experiencing/observing/studying.
- The unique reference system that constitutes the authentic nature of architectural work incorporates various design considerations and priorities, which are either emerged in relation with the unique context of the project and/or with architect's (or any other actor's) own priorities.
- It is controversial to label an architectural product as original or authentic in its entirety, hence this study promotes *fractional assessments* on building's specific architectural qualities.
- Each of the design considerations or priorities may act as a *constituent* of the work's authenticity. While in some cases a singular constituent become

prominent and regulate the design, in others a more balanced system of references reflect itself as a non-hierarchical order.

- Authentic aspects of an architectural product do not always originate from within disciplinary boundaries of architecture. Their possibility of existence can be highly dependent on the advances, innovations or studies in other disciplinary fields.
- *Conceptualization* stands out as a comprehensive source of authentic architectural production, as it offers distinctive design approaches on various planes of architectural design.
- Architectural authenticity is not associated with the *truth* or *falsehood*. An endless number of fragmentated truths may define different paths for architects to pursue. The established system of references for any authentic work is unique on its own terms, independent of the *content* (meaning) of the work or the *particular approach* and *mindset* of the designer towards any architectural problem.
- Authenticity is a *critical tool* that helps any critical mind to understand an architectural work's design process and its various constituents.

It is important to include an assessment of authentic architectural production in Turkey. In every geography, it is possible to find architectural works that possess original or authentic aspects. However, most of the conceptual and formal novelties have been developed by *mainstream architecture*, which mostly involves the architectural production of the West. These novelties act as a regulating force and have significant impacts on Turkey and other developing countries. Original and authentic architectural production in Turkey is rare and when achieved it is often overshadowed by the agenda of mainstream architecture. There are several reasons behind this fact. First, professionals who work on Turkish architectural field rarely take part in theoretical studies, write or talk about conceptual background of their

works.²⁹³ Turkish architecture have not yet succeeded to form close bonds with art and philosophy, as much as Western architecture. Second reason is the lack of technology research and innovation in our country. New technologies pave the way for authentic production on multiple planes, not merely formal, but enrich possibilities of creative solutions in every aspect of architectural design. Third, there are various actors who are involved in the design and construction process. In Turkey, most of the time contractors regulate the entire building production process, leaving a narrow space of operation for the architects.²⁹⁴ In these capital-oriented conditions, architects cannot embrace and interiorize their designs by investing more time, energy and concentration on them. In spite of the adversities, there are architects who adopt a critical approach towards architectural design and produce works with authentic aspects on various levels, some of which are examined throughout the thesis. The hope for Turkish architectural scene lies within the proliferation of this critical mindset among architects, investments in art and philosophy in architectural education, professional field and academy, and investments in research-development in different fields of science and technology, because it does not seem that capital-oriented motives will leave our country (and world) any time soon.

The study is concluded with a *metacriticism*, by which the authenticity claim of this thesis is analyzed through the exact authenticity conception that it tries to convey. The aim of this last piece of practice is both to emphasize the intended contribution of the thesis to the Turkish academic literature and to solidify the authenticity conception laid out by this study.

While conducting an exhaustive study on the nature of architectural authenticity, the thesis may seem to jump between relatively unrelated issues, seem to make random decisions and provide unrelated case studies. As indicated before, any

²⁹³ Uğur Tanyeli, "Çağdaş Mimarlık Akımları ve Türkiye Mimarlığı," *Mimarlık* 239 (1990): 63–66.

²⁹⁴ Celal Abdi Güzer, "Derin Sularda Yüzmek," *XXI* 142 (2015): 1–18.

authentic work/product/entity establishes a “system of references” by associating itself with a variety of fields/issues/phenomena. The authenticity claim of the thesis lies within the endeavor of composing a narrative with references from a variety of domains and topics, as authenticity is inherently a multifaceted issue. While certain aspects of the thesis may emerge as authentic, others may remain ordinary. The same dynamics can be observed when discussing any building’s authentic nature. For a building, the *prominent constituent* of its authentic nature may be its sensitivity towards the historical and urban texture. However, certain relatively unrelated aspects may also contribute to building’s authenticity argument (such as; a geometric solution to the pedestrian approach or a technical solution to the excessive building radiation), while some other qualities remain indistinct and ordinary.

In such a setting, the thesis applies a method of determining certain priorities, similar to the architect’s effort when challenged with a design problem. Through a singular design task, the architect does not aim to respond or have a say in each and every issue that is related with architectural design in general. She prioritizes certain design considerations according to the context of the design task and her overall worldview. Likewise, this study prioritizes certain domains and issues in reference with their prominence upon the field, rather than trying to elaborate each and every issue tied with architectural authenticity (which suggests an excessively extended scope for a master’s thesis). On the other hand, it still adopts a fragmented approach of dealing with the concept. A variety of topics and domains that seem disparate and unrelated are subjected to the act of re-composition under the concept of architectural authenticity. In other words, the subject is studied through diverse issues that relate with each other on different planes of discussion. When perceived in this manner, it reflects a *contemporary stance* towards studying a concept, by shattering the issue into thousand pieces and viewing it from various angles. The ultimate goal of this kind of a study method is not to reach a conclusive definition of architectural authenticity, but to make the concept be inquired from numerous perspectives.

It is emphasized several times by now that authenticity of any work must be evaluated through both retrospective and prospective analyses. This thesis remains in a theoretically critical position while giving references and borrowing ideas from previous works of architecture, philosophy and literature. Distinct ideas from various fields of study and various domains of architectural design are synthesized and re-composed together in a different context in order to form a unique text.

The study establishes a comprehensive ground, examining the diverse aspects of the concept of authenticity. It defines a starting point for later sub-studies, which may try to scrutinize the concept even further in different domains. As it is argued in previous sections that the authenticity claim of a building gets stronger with its potential effects on other architectural works of the future, authenticity of this study should be evaluated on its potentiality to be a source of further studies. It is my hope that this thesis strengthens its own authenticity claim by becoming a reference point for future academic works, on an issue that is not studied extensively and does not have a rich academic background in Turkish literature. It must be stressed once again that constituting a reference point does not necessitate a continuation of the ideas proposed within this study in an affirmative manner. It should not be forgotten that a system of ideas may become a source for a completely contradictory set of ideas to gain its authentic validation. Even if the ideas presented here are *controversial*, the fact that it promotes different aspects of architectural authenticity, solidifies text's own authenticity claim. Authentic value should be assessed through *distinction* and *diversity*, rather than *truth*. Therefore, the authenticity of the study should not be evaluated in regard to the *truth of the ideas* that it propounds, but rather the *diversity of the miscellaneous planes of authenticity discussions* that it tries to open up and promote.

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