

On Reading Architecture

Some Criteria for Evaluating the Theory of Regionalism

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DECLARATION

This thesis has been composed by myself
and is my own original work.

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Abstract

Popular ideas advocated in architectural texts often cause terminological and conceptual confusions for architects and mislead them through their polemical language. In this respect the literature on Regionalism in architecture is not an exception. The disaffection with the international nature of contemporary architecture has thrust the regionalist point of view to the fore and this thesis attempts to evaluate the status and validity, as well as the sources of this point of view. The thesis aims to analyse a variety of concepts embraced by the broad notion of Regionalism and further explore related items such as *Regionality* and *Universality* in works of architecture, not with a view to justify the theory of Regionalism, but rather to demystify and evaluate critically their meanings and significance in architecture at a fundamental level that transcends usual discussions of them.

Examination of historical and contemporary perspectives on Regionalism suggest the theory implied by this notion to be *specious* where diverse ideologies and theories are grouped under a convenient name in an attempt to achieve legitimacy. It consists of imaginary areas of conflicts resulting from false oppositions between, for example, Regional and Universal and the solutions which are being proposed – to overcome these conflicts – are consequently superficial. It is posited, however, as a critical, dialectical, cultural theory; as such it hinders even when it seems to contribute to the architectural discourse. Despite its sophistry, the problem of Regionalism is epistemological relating to some misunderstandings that obscure fundamental issues in reading and understanding of cultural works, i.e. architecture, where *ideas* (universal) and *images* (regional), or the *purpose* and *means*, of architecture are confused due to formalist thinking and a restrictive perception of culture.

This thesis attempted to establish *a common ground for reading* architecture in terms of *Universals*, i.e. ideas – the common mythical-poetical product of man concerned with shared moral-practical knowledge in works of architecture – and *Regionals*, i.e. particular images – local manifestations of ideas in particular circumstances – referring to Plato and Aristotle, Vico, Cassirer, and Panofsky who contributed to the clarification of the dialectical relationship between universals and particulars, such as, between ideas and images, or purpose and means, by establishing an *open-ended critical inquiry* as a base for cultural studies in art and architecture in particular.

Understanding Universal within the Regional can be claimed as the process of *reading* architecture where one intellectually participates in the coming into existence of regionals and goes gradually beyond the particular manifestations of architectural works in order to unfold poetical-mythical thought of man as well as to disclose the intellectual and spiritual circumstances under which those particular works have been created. Formalism emerges from the idealisation of regional images, mistaking them for universal ideas and has been a tendency in Regionalists' reading of architecture.

The intellectual dispositions that characterise Regionalism is not new. Theories that have developed in the nineteenth century Romanticism - where an expression of opposition between reason and emotion has been manifested as an area of conflict that had to be solved by revaluation of historical and cultural aspects of life in the alternative social theories - has marked a historical background for today's theory of Regionalism. The impact of this attitude and its essentially formalist character - which has been inherited through the neo-Platonism and Empiricism of earlier centuries - has persisted during the development of Positivism where the opposition between *culture* and *civilisation* has been interpreted variously in the revivalist and nationalist architectural movements of different countries including Turkey.

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Chapter One

On Reading Architecture: Some Criteria for Evaluating the Theory of Regionalism

1-Introduction

1-1- Discussion of the problem in general: Roles of architectural texts in architecture

In the relationship between *texts* and *works* of architecture there lies the source of many conceptual and practical problems. By *texts* in this context, we mean ideas and opinions, debated in the literature concerned with architecture while by *works* we refer to practical examples of architecture in general.

Contemporary architectural *texts* demonstrate various perspectives and opinions, directly or indirectly addressed to architects in practice. Through the process of evaluating these writings, architects are expected to benefit from them in their subsequent works. This process can only work for the benefit of architects and their works if the suggested ideas and opinions in the pertinent literature do not distort the perception of architecture by reducing it to some fixed schemas or verbal categories establishing ill-defined ground in their frameworks. In such cases there is always a risk of misleading architects with irrelevant solutions which may obscure the understanding of the nature of architecture in a wider perspective.

Popular ideas advocated in the architectural texts often cause terminological and conceptual confusions for architects and mislead them through their polemical language. Indeed, problems in works of architecture occur not only because of the unskillful interpretation of architects but also as a result of the existing intellectual matrix which gives birth to current architectural thoughts.

In order to evaluate this situation and to avoid the misunderstandings introduced by those texts, and perhaps more importantly to get a clear view about the nature of the problem and its source, a focus must be given to the intellectual dispositions presented in these texts which can not be approached and evaluated critically without prior theoretical analysis concerning fundamental issues in architecture.

This thesis is an attempt to scrutinise the relationship between *texts* and *works* in architecture as this is represented in the current literature concerned with Regionalism (1). It aims to provide a theoretical ground in order to evaluate intellectual positions and their sources as well as the validity of the theory of Regionalism in the field of architecture.

1-2- Discussion of the problem in particular; Regionalism as a remedy in architecture:

A common tendency among contemporary architectural texts is to explain the unpopularity of recent architecture, i.e. Modern architecture, as being due mainly to a lack of respect for the past or for the integrity of local tradition (2). The complex relationship between past and present, or old and new, and the relationship between modern and traditional, or universal and regional, has often been defined as an *area of conflict* in these texts which attempt to clarify and to solve the problems of architecture in modern times. In advocating the restoration of continuity between past and present, many contemporary writers categorise a variety of attitudes and apply different labels such as Post-Modernism, neo-Rationalism, neo-Classicism, Historicism or Regionalism (3). Taking these arguments *en masse*, one notices not so much the differences between their approaches as the conceptual similarities implicit in their different perspectives focusing on various concepts, notions, references (e.g. focusing on classical architecture, local or vernacular architecture or historical forms). It is not surprising to see a continuous effort to formulate theories like Regionalism which seek to establish some methods – not necessarily formulas in a mathematical sense but some practical tactics, principles or check-lists etc. – for the rehabilitation of the new or modernization of traditional architecture to achieve an authentic new solution for contemporary architecture

The issue of Regionalism in architecture with a capital *R* as being distinct from what we will call *regional* architecture, was first introduced to the field of architecture using a term from the political and social sciences at the beginning of this century, and has been developed through the geographical, anthropological theories of Patrick Geddes and the critical writings of Lewis Mumford (4). It has become a concrete concept through the developing criticism of Modernism since the forties which rose to a peak in the sixties. It consequently emerges as a theory in architecture in the last two decades.

In a recent call for *new* (1989) or *neo* (1990) Regionalism the definition and strategies of this theory have been further elaborated (5). The advocacy of Regionalism has been dominated by anthropological, culturalist and phenomenological view-points in addition to the earlier emphasis on local geographical climatic premises. Amongst the most important advocates of Regionalism since the early eighties, are Abel, Attoe, Bechhoefer, Boddy, Buchanan, Curtis, Doshi, Dostoglu, Fida Ali, Frampton, Jain, Nyberg and Seif, Ozkan, Pallasmaa, Powell, Rapoport, Rudolph, Speck, Stern, Taylor, Tzonis, who have all contributed to the world-wide dissemination of this theory and its applications in many countries (6). Foremost amongst these are Frampton who has developed his theory of *Critical Regionalism* through several definitive articles, Curtis who has lent distinction in his book *Modern Architecture* and define *Authentic Regionalism*, Rapoport who proposed Regionalism as a method of control for achieving regionally sensitive environment, Abel who sought the strategical development of Regionalism, and Nyberg and Seif who attempted to developed Regionalism theoretically. The examples of the buildings that are given in advocates' writings vary from residential to resort houses, from institutional to religious buildings and from low-rise to high rise buildings, or from old buildings to new buildings. These buildings and their formal qualities are appreciated because of their appropriateness in responding not only to the material, climatic or geographical conditions (technical aspects) but also to local historical and cultural values.

Appearing in a variety of forms such as Authentic, Ideal, Sensitive, Interpretative, Healthy, Modernist or Critical Regionalism, and in both so-called developed and developing countries, the Regionalist doctrine is based on the *idea of return* to cultural essence, to origin, to self, to nature etc. where it is generally suggested that local cultural values can be used as a source of reference in a self-conscious way.

Among the various definitions of Regionalism we also find that Regionalism is presented as an architecture of *resistance* (7). It resists the domination of Modernism, Universalism or Internationalism, Scienticism or civilisation, which are used in the literature of Regionalism interchangeably in order to define the nature of contemporary architecture. In order for an architecture to be Regionalist its features have to be distinguished from those of modern buildings. However, some advocates of Regionalism do not give up Modernism totally; instead, as has often been the case in the so-called Third World countries' context, they seek to exploit modern

technology (8). Furthermore, Regionalism, as Curtis defines it in his definition of Modern Regionalism, or Regionalist Modernism, may even be developed within Modernism itself (9).

Some of its proponents argue that the architecture of Regionalism is *restorative* (10). It invests today's architecture with the flavour of local architecture of the past while enabling people to re-possess the lost identity of their traditional environment. Although Regionalism is rooted in 'mystiques of local culture' (11), the architecture of Regionalism as a product of a self-conscious approach is accepted as being totally different from what we call vernacular and regional architecture (12). Moreover, because of its concern with cultural values and their symbolic meanings, Regionalism has an ontological character (13). Unlike the universal *spaces* offered by Modernism, Regionalism promises culturally sensitive, meaningful, symbolic *places* for people (14). Finally, Regionalism is regarded a mythical discourse and the life of this discourse depends upon how successfully its myth is developed and popularised with the works of Regionalist architects (15). Therefore, because of its resistive, restorative, self-conscious, mythical, ontological, cultural, critical dimensions, Regionalism is proposed as an authentic theory and a remedy to solve virtually many problems in architecture.

One may be quick to seize on this apparently simple idea. It is difficult for architects and architectural students to disagree with most of the above quite convincing premises especially when they are offered by writers of considerable authority. Yet, these statements may leave the reader uncertain about the originality of the above arguments since most of them have long been a subject matter in various architectural theses developed in the history of architecture. Is Regionalism different from the other theories, movements and *-isms* that it criticises, or is it only its hopeful and encouraging label that distinguishes it from the other movements or theories? Or is it just another thing that architects have re-invented for themselves in order to legitimate certain attitudes in architecture? No movement comparable to Regionalism has been defined, interpreted and challenged in so many different ways as a critique of Modernism while sharing similar view points developed within the Modern Movement in architecture. In the literature that creates the myth of Regionalism it has been associated with several other concepts, such as Functionalism (when referring to Wright's architecture), Organicism (when referring to Alvar Aalto's architecture), Nationalism (in the Turkish context and in the context

of most of the developing countries), Romanticism (associated with revivalism), and neo-Rationalism (when it is described as a self-conscious rational style).

Problems arise when Regionalism itself becomes the goal, or the main purpose and reason for achieving an authentic architecture. In fact, in such an idealising process there is always a risk of misrepresenting essential reason, such as human reason – what Aristotle describes as moral-practical reason – in art and architecture by confusing and obscuring it with superficial reasons.

1-2-1-Terminological and conceptual misunderstandings in Regionalism; Confusion of ideas and images or universal and regional in architecture:

How one perceives or approaches a problem is usually related to how one suggests a solution for it. Likewise, how the problem of architecture and the meanings of notions such as Modern, Regional and Universal are perceived and understood in the Regionalist arguments, is reflected in how they are interpreted in alternative solutions. From the literature about Regionalism, as well as from the examples of buildings given in the related texts, it can be seen that, in Regionalism, architecture and its problems are perceived at the level of appearances or particular images. This holds true even when Regionalism claims to be concerned with aspects of culture in a deeper sense.

There is a tendency in Regionalism, to label and assess works of architecture as being Universal or Modern or Regional referring to some similar or dissimilar features of buildings and to present this situation as the source of conflict in architecture. The role of Regionalism is, then, to resolve this conflict of dissimilarities by rejecting the features of modern architecture. But, in an attempt to describe the way to achieve this goal the advocates' arguments remain vague and contradictory. Rejecting superficial formalism, or the Avant-Gardists' stylistic approaches to architecture (such as Post-Modernism) the advocates of Regionalism propose a transformation of the essence of local culture in a deeper sense. However, they tend to avoid the question of whether it is possible to transform the essence of culture into architectural forms. They seem to expect that the origin of tradition may be easily discovered and identified with particular elements or forms of buildings. Is it possible to identify such unadulterated features in any local culture which have been modified and developed by various cross-cultural influences? If so, how can one define the limit or boundary of a local culture? There are possibilities, here, for all sorts of

terminological ambiguities. Moreover, with an interest in historical, traditional cultural values, Regionalists incorporate the issue of symbolism and the problem of meaning into their arguments. By doing so, they dwell on ontological premises of architecture without even establishing a theoretical ground. Instead, advocates of Regionalism recommended a vague methodology of abstraction, as if culture provided a formal agenda for architecture. For example, the term critical is used in order to indicate how Regionalism differs from vernacular architecture, as a self-conscious approach to architecture seeking to recover the original essence of vernacular architecture. Ironically, however, Regionalist architecture commonly employs elements of the vernacular architecture stripped from their original context. The ends of all these formalist attempts may well result in the kitsch that the Regionalists tried to avoid.

Various terminological ambiguities of Regionalism have resulted from conceptual misunderstandings concerning the status and nature of architecture and its relation with the cultural world. This is apparent from Regionalists' attempt at reading cultural works, and works of architecture in particular, where they treat culture as an agenda of forms, customs, building traditions, which are susceptible to architectural transformations. In such a perception, culture is approached as a system external to architecture.

1-2-2- Problem of *reading* of cultural works and works of architecture:

Relying on pictorial, functional, symbolic features of different local building traditions, and regarding their visual differences as the cultural evidence of the theory of Regionalism, reflects a restrictive and deterministic perception of culture. The intention of Regionalism is to protect or conserve the variety of regions and confirm different cultural identities among different countries or nations. What is missed in this perception is that culture should be conceived as what Cassirer calls an all embracing medium (where diverse cultural forms meet) (16). More than the differences in its particular manifestations, culture must be recognised, first of all, as a product of the intellectual as well as spiritual realms of man in a process of becoming (17). In this becoming or realisation process, man reveals his ideas about his life which can not be perceived visually as the tangible images of buildings. These ideas rather belong to a universe of intelligibles which may lend themselves as particular images of ideas in different regional situations. The important thing in this dialectical process is that particular images (manifestations of culture) must not be

confused or mistaken for the ideas (such as intentions, purposes in works of culture) in a reductionist sense, where the purpose of cultural works (e.g. architecture) is confused with the means (of these works). This differentiation calls for an awareness of the different level of perceptions in reading any work of culture or architecture which is missed in Regionalist essays. It seems that, in their attempt to read architectural works, Regionalists confuse and conflate two different levels of perception: perception of purposes, reasoning or underlying ideas (which belong to the intellectual universe of man) and their tangible manifestations or images (particular forms of buildings) by mistaking, for example, the immediate appearances or images of buildings for underlying ideas (purpose of architecture). This underlines a formalist attitude in architecture where the content of a work of architecture is mystified with the fixed meaning of particular images in a dogmatic sense (dogmatic sensationalism in Cassirerian terms, or neo-Platonic idealism in Panofsky's term).

A careful discrimination between ideas and images, to understand their intimate relationship is essential in order to avoid terminological and conceptual misunderstandings concerning what is really *regional* or particular and what is really *universal* in the reading of any work of architecture.

1-3- The argumentation of the thesis:

1-3-1- What is meant when we speak of reading a work of architecture; Nature, purpose and means of architecture:

Regionalism can be interpreted as a *specious* theory in architecture where diverse ideas and ideologies are grouped under a convenient name in order to seek legitimacy. The problem begins when the theory and its ideals are established in an incoherent framework (an epistemological problem) where several terminological and conceptual misunderstandings are introduced. This consists of an imaginary area of conflicts which result from false oppositions, such as between *Regional* and *Universal*, and the solutions which are being proposed are consequently superficial (a methodological problem). In order to surmount this problem we do not need an alternative idea (or another -ism); a shift in the conceptual or understanding level is required in order to elucidate the more basic strategies concerning the reading and understanding of architecture as an art embodied in the cultural world.

If Regionalism is to be a legitimate theme for a discourse on architecture and if it is promoted a way of understanding and reading works of architecture before achieving authentic Regionalist architecture, we may ask first of all, what the nature of this discourse must be and how we should read a work of architecture. What is meant when we speak of reading a work of architecture? will be the starting point to clarify the nature of a discourse on architecture.

Starting from the definition of the *nature* and *means* of architecture as an art, a survey on the relationship between *man* and *culture* and *art* can help to clarify several misunderstandings in architecture. The present study starts with the Platonian and particularly Aristotelian definition of art i.e. where art is defined as more than *techne* and concerns '...a capacity to make, involving a true course of reasoning' (18). The meaning of this *true course of reasoning* needs further investigation through an examination of the creation of architecture as a part of a process of culture (19).

Vico (1725-1740), Cassirer (1874-1945) and Panofsky (1892-1968) progressively contribute the refinement of human-cultural science and elucidate the epistemological primacy of the cultural world while establishing an *open-ended critical inquiry* as a common ground for reading cultural works (20). It can be claimed that Architecture as art is embedded in culture and, unlike nature, it must be perceived as a human contribution to the world, in a process of becoming (21). During this process man as an intellectual as well as a moral being progresses and unfolds himself and reflects his own image of the world (his understanding of the meaning of life) to the universe, to the cultural world, while art and architecture are the means of this unfolding process. During this self-reflective and self-understanding process (Vico's *verum and factum* formula) (22) of culture, man as artist or architect tends to betray his ideas about his life as the content of his works which essentially emanates from his moral-practical knowledge of life related to his human well-being (Aristotle's *phronesis* and Vico's *prudence*) (23).

According to Aristotle's theory of poetry this betrays also the mimetic character of art (24). Man as artist, imitates nothing but his own ideas about his life in his works. Art and architecture in this sense, come into existence to reveal these ideas and the meaning of life through their particular forms.

1-3-2- Reading works of architecture in terms of *Universals* and *Regionals* in the cultural world:

Since architecture as art comes into being by giving order, through forms, to the cultural world which reflects human life itself (the mirror image of human life reflecting man's ideas) understanding and reading works of art and architecture means grasping this reality of the intimate relationship between man, his life, the cultural world and art. This is not just a simple generalisation, but more precisely, it means that a work of art or architecture is to be understood not simply by means of its immediate formal figurative expression (at the level of particulars, of appearance) but through its content or reasoning or ideas (at the level of universals). This indicates an understanding of *universals* and *particulars* in the cultural world as explained above.

Within this context it can be claimed that Universality of works of architecture can not be restrictively understood from the common features of buildings or from technological similarities in their construction, but it must be understood from the reasoning, intentions, thoughts or ideas underlying the realisation of these works, especially when they are understood to be part of a process of culture. Universality in works of art or architecture, then, is related to nature and the content of human ideas that are revealed during the realisation of culture or art and architecture. By universality of the nature and content of ideas, here, is meant a shared reasoning such as, as Aristotle calls it moral-practical reasoning in works of art while the content of ideas refers to the meanings that are given to life which are essentially ethical.

While ideas proceed always at the intellectual level, they are intangible and can not be visually perceived like objects. However, they are externalised through what Cassirer calls *Symbolic Universals*, in other words through the mythical-poetical imaginative thoughts of man by means of which ideas reveal themselves into *Symbolic Forms* (like language, myths, art) (26).

Accordingly, architecture as art is a *Symbolic Form* and it symbolise essentially the poetical-mythical thought of man. However, the Symbolic Forms manifest themselves in the sensible regional images that are shaped variously in different time and places. The Regionality of a piece of work of architecture, in that sense, must be understood as the local manifestations of mythical-poetical thoughts of man which are realised variously in different regional circumstances. The means of this

manifestation are nothing but the elements of arts such as architectural built elements (Regional Form) that have been achieved through the interpretations and re-interpretations of building traditions.

Understanding the Universal within the Regional Forms can be claimed as the *process of reading* architecture where one intellectually participates in the coming into existence of regionals and goes gradually beyond the manifestations of architecture in order to unfold poetical-mythical thought of man as well as to disclose the intellectual and spiritual circumstances under which those particular works have been created (Vico's understanding of culture in a metaphorical sense, Cassirer's understanding of the inner significance of cultural world, and Panofsky's iconographical reading in a deeper sense).

The problem occurs when particular, regional images of architecture are mistaken for ideas themselves. In such a situation, the purpose and content of architecture is dominated by the limited content (of immediate expression of form) of particular regional images; this leads inevitably to *formalism*. Regionalism is that prescribed idea by which the content of architecture is obscured and bounded with its idealised meaning in a formalist sense. It is argued in this study that formalism - confusion of ideas and images - results from ambiguity in the understanding of nature and the relationship between human ideas (modified by moral-practical knowing of life) and particular manifestations of these ideas in the realisation of culture, art or architecture.

1-3-3- Sources of Regionalism:

The intellectual disposition that characterises the Regionalist attitude is not new. Theories that developed in nineteenth century Romanticism have provided a historical background for today's theory of Regionalism. Theories developed in this period were directed at solving problems that had arisen from the conflict between rationalism and intuition or feeling. Further, the expression of opposition between modern and traditional, universal and regional were modified in the positivist tradition emphasising the opposition between *culture* and *civilisation*. This expression found resonance in various revivalist and nationalist attitudes in the history of architecture through which Culture has often been approached restrictively by means of its manifestations, betraying a formalist tendency in architecture. It must be noted that formalist tendency that developed in nineteenth century Romanticism had its origin in earlier centuries' conceptions of art or architecture.

The sources of persistent ambiguities concerning the nature of art or architecture and the reasoning behind it as well as the sources of the confusion of ideas and the images of works in art can be traced back to the late antiquity and the development of neo-Platonism. Plotinus who first associated the origin of artistic creation with the creation of nature in the late antiquity and his philosophy of neo-Platonism became influential in Medieval and Italian Renaissance Humanism, where, as Vico clearly explained in his book *Scienza Nuova*, human reason was often wrongly associated with the reason underlying divine creation, or nature.

Ambiguities concerning the nature and status of human-cultural studies in art or architecture continued during the development of Positivism, where architecture and its problems were approached in a similar way to problems in Natural Science or Experimental Science. What is missing in this is an understanding that, unlike Natural or Experimental Sciences, in cultural studies like art or architecture there can not be an absolute method to achieve true knowledge. Yet one can try to achieve the right thing to do by the help of continuous interpretative, critical understanding referring to man's moral practical knowledge of life.

1-4- Structure of the thesis:

In the first chapter, following a discussion of problems identified from the architectural texts in general, and in the theory of Regionalism in particular, it is pointed out that various terminological ambiguities (e.g. the supposed conflict between regional and universal) presented in this theory derive from conceptual misunderstandings concerning fundamental issues in architecture. The problem occurs in the Regionalists' attempts at reading works of architecture, where, the level of ideas (universal) is confused with the level of appearances (particulars) (or the confusion of the purpose of architecture with its means). In this chapter, also, reference is made to the nature and status of architecture as art and the intimate relationship between man, culture and art in order to better understand the meanings and significance of Regional and Universal in every work of art or architecture.

Chapter Two examines the current discussions on Regionalism in detail in order to derive and evaluate critically the conceptual, theoretical, methodological and strategical underpinning of Regionalism. It analyses terminological and conceptual ambiguities concerning the issues of Regionality and Universality of works of architecture. In this chapter a *selected* critical texts that are concerned with

Regionalism are analysed and their insufficient and unclear theoretical stances are brought out before structuring the theoretical framework of this thesis.

In Chapter Three an attempt is made to clarify the meanings of Regionality and Universality of works of architecture by disclosing different level of understandings and reading of architectural works. Starting from a definition of architecture, its intimate connection with culture is analysed. *A common ground for reading architecture in terms of universals and regionals*, i.e. particular images is established referring to Plato and Aristotle, Vico, Cassirer, and Panofsky, who contributed to the clarification of the dialectical relation between these universals and particulars, ideas and images, establishing an *open-ended critical inquiry* as a base for cultural studies in art and architecture in particular. It is pointed out that Universality in works of architecture must not be understood restrictively from the similarities in the appearances of buildings but must be understood from the intentions, ideas, and reasonings in their realisation. An inquiry is made to clarify the Universal status of culture as well as art or architecture regarding to Universal nature and status of ideas and reasoning in the realisation of both culture and architecture. Regionality of works of architecture, on the other hand, must be understood as the particular manifestation of ideas in different circumstances.

Chapter Four attempts to explore the source of the intellectual foundations of Regionalism. It is pointed out that Regionalism has its sources in nineteenth century Romanticism (its expression of opposition) as well as in Positivism (split of culture and civilisation). In this chapter it is also argued that the formalist tendency which has arisen from the restrictive perception of culture (with a confusion of ideas and images) was inherited from earlier centuries (from neo-Platonism, from Empiricism to Positivism) and persisted while confusing the purpose of architecture with its means in reading works of architecture. This can be observed in some revivalist, nationalist, and later in Regionalist attitudes in architecture.

In Chapter Five the historical development of the theory of Regionalism is analysed in the particular context of the history of architectural thought in Turkey. It is argued that Regionalism in Turkey has its source in the development of the idea of Nationalism, Modernism and Civilisation which were developed and formulated through an intentional contact with Western countries starting from the late eighteenth century. The expression of opposition between culture and civilisation as adopted from Comte and Durkheim's sociological studies underlines the intellectual

foundation of Regionalism. Reference is made to critics' and architects' evaluations of the impacts of contemporary architectural attitudes in Turkish architecture and then the validity of the theory of Regionalism is assessed.

The final chapter summarises the demystification of the theory of Regionalism and points out the significance and educative purpose of evaluations of the architectural texts. It is emphasised in this chapter that critical analysis of architectural texts are significant when the conceptual dispositions that underlie these texts as well as their sources are disclosed.

Chapter Two

2- Analysis of the current discussions on Regionalism:

This chapter aims to examine the on-going discussions on Regionalism in detail and to analyse its theoretical, historical, as well as strategical and practical accounts. This analytical evaluative process is, also, directed at understanding the intellectual dispositions that underline terminological and conceptual explanations.

Before proceeding to discuss recent arguments on Regionalism and its multitude of premises it will be helpful to give a brief explanation of the etymological root of the term *region* which has long been used in various contexts in different fields.

2-1- From the notion of *region* to Regionalism:

The root of the word *region* comes from the Latin verb *regere* which means to rule or to govern or to control territories in political sense (1). This notion, still applied to political science, has also become an important notion in other fields such as economics, geography, anthropology and sociology throughout the development of Social Science.

In Geography the term *Region* refers to any area of the earth's surface which is distinct from other areas that surround it (2). When Geography deals with *natural regions*, the distinctiveness is associated with the climate, vegetation and soil conditions (natural landscape) of certain geographical areas. However, since the concept of *Cultural Landscape* is used in Human Geography, cultural aspects of different groups of people have been used to define this distinctiveness for regions (3). The notion of *Region* has gradually become a central issue during the development of Social Science especially since around 1970. In Anthropology, for example, various cultural aspects of regions from customs, myths, legends to patterns of behaviour (including building patterns of different areas) have been studied in order to point out the variety, richness, but essentially distinctive nature of cultural tradition.

According to Rapoport there is no difference between the notion of *Region* and *Regionalism* since for him the application of the former has created the latter in

modern times. Relying on the cultural anthropological definition of *Region*, he supports the current theory of Regionalism and states that,

'All disciplines seem to agree that regions (and hence Regionalism) involve *diversity at the areal level* and hence *distinctiveness*.. ... In effect, regions are useful concepts because the world is not uniform: they help to describe, understand, and control place-to-place differences. .. Regionalism, thus involves two ingredients: the intellectual concept of *region* and the concrete manifestations of distinctive areas differing in the attributes that characterise them'.(4)

Rapoport reset the definition of region as follows,

'A region is any portion of the earth's surface that stands apart from the others in terms of that set of perceptible characteristics (in all sensory modalities) that produce a cultural landscape with a distinct character or ambience' (5)

An interest in Social Scientific studies in architecture and architectural criticism has developed in the second part of this century. In their analysis of the relationship between architecture and culture, architects often take the anthropological definition of *culture* as well as *Region* as granted and perceive different building styles and patterns as being a source of reference or cultural agenda which can be used in some way or another in designing buildings. In architecture, therefore, the term *Regionalism* is used to indicate, first of all, a kind of *distinctive* formal quality resulting from cultural dissimilarities of regions. However, among the various architectural writings the definition and the limit of regions remains vague. It is used sometimes to identify the distribution of racial or ethnic groups in a society, or the geographical or climatic features of an area, or the political or religious boundaries of different countries (6).

The idea of distinctiveness is often strengthened by an expression of opposition. Regionalism presented as opposed to Universalism and Modernism. For Rapoport, the distinctiveness of any region is related to the meaning of tradition, as opposed to Modernism. In order to emphasise the opposition between Modernism and tradition he claims that each region's traditional culture is deeply rooted in its specific geographical place (7).

The meaning of region and its relevance to cultural and architectural works suffers from a certain degree of ambiguity. All geographical regions may have different, distinctive qualities in their cultural manifestations. Different traditions of buildings and customs are examples of them. Yet, what is the condition of *being regional* or in what sense are different traditions regional? Are they really totally different from

each other? Are there any similarities or shared aspects or knowledge among the cultures of different regions? Why do we understand the very quality of the regionally different cultures even though we do not share the same traditional experiences with these regions? It is impossible to support a theory or idea of Regionalism without a prior understanding of the term *regional* as well as *universal* and their relevance to works of architecture.

Since architectural Regionalism has been closely connected with the pervasive notions of *culture* and *Region* it becomes most difficult for Regionalist advocates to define the strategy and status of Regionalism without dispute. There is always a risk that Regionalist advocates may misrepresent the nature and status of culture through oversimplification while focusing on the dissimilarities of different region's building traditions.

2-2- Regionalism in architecture:

While we are hardly able to find a textbook on Regionalism in architecture which gives a systematic explanation or a conceptual framework (e.g. what regional, universal or modern traditions are), a great many articles have been written in the analytic, pragmatic or historical sense, from geographical, anthropological and phenomenological viewpoints. Although at first glance, the arguments in most of these articles appear to have very dissimilar concerns, in fact they have a common focus – namely on the need for, an authentic theory of Regionalism in architecture in an attempt to overcome recent architectural problems. We can find also various adjectives like Ideal, Sensitive, Healthy, Modernist, Interpretative, Authentic, Critical, to describe Regionalism in different advocates' writings. Reading collectively, what is noticeable in a collection of these articles is that they are all concerned with similar questions to achieve a legitimacy. Almost all the articles in the texts deal with the questions of:

- Why do we need Regionalism? (the purpose/status of Regionalism)
- How we justify Regionalism? (making the myth of Regionalism)
- How can we achieve Regionalism? (implicit or explicit methodologies)

Among the various definitions of Regionalism, we can find;

'Regionalism, ... upholds individual and local architectonic features against more abstract and universal ones' (Tzonis 1981) (8)

'Regionalism is the self-conscious continuation, or re-attainment, of this formal and symbolic identity.' .. '...a convincing Regionalism would chose

carefully from the possibilities of Modernism and tradition and create a hybrid forms for both lifestyle and setting..' (Buchanan 1983, 1984) (9)

'To speak of Regionalism is to speak of tradition, adaptation, innovation and invention Opposite Regionalism as a concept is universalism..' (Stern 1984) (10)

'The main critical movement as a reaction specifically to internationalism or implicitly to Modernism, is Regionalism' (Ozkan 1985) (11)

'The study of Regionalism in environmental design concerns the properties of cultural landscapes of regions rather than buildings' (Rapoport 1990) (12)

'Regionalism,...is firmly rooted in the tangible realities of its situation - the history, the climate, geography, the human values, the economy, the traditions, the technology, the cultural life of its place ...' (Speck 1987) (13)

'Regionalism, in my view, constitutes the potential, interstitial middle ground between these two irreconcilable *Post-Modern* positions (Neo-Avant-Gardists and Neo-Historicists). It is as critical of the one as it is of the other and while it may as a theoretical position be as full of *aporias* as the other two, it does nonetheless offer a critical basis from which to evolve a contemporary architecture of resistance – that is, a culture of dissent free from fashionable stylistic conventions, an architecture of place rather than space, and a way of building sensitive to the vicissitudes of time and climate. Above all, it is a concept of the environment where the body as a whole is seen as being essential to the manner in which it is experienced' (Frampton, 1987) (14)

'Regionalism is often called into service for political or religious purposes' (Rudolph 1985) (15)

'When we talk about Regionalism as a source of inspiration, we must make the distinction between Regionalism as an ideology opposed to Universalism' (Habib 1989) (16)

'Regionalism is committed to finding unique responses to particular places, cultures and climates. .. At its best Regionalism penetrates to the generating principles and symbolic substructures of the past then transforms these into forms that are right for the changing social order of the present. .. The hope is to produce buildings of a certain timeless character which fuse old and new, regional and universal' (Curtis 1986) (17)

The immediate impression given by the above definitions is that Regionalism is supposed to give a response not only to the ecological needs (i.e. climate, topography) of man, but also to his cultural and spiritual (i.e. sense of place) needs while encompassing distinct viewpoints in order to achieve an authentic architecture. On the surface these definitions seem clear. One may appreciate local built forms by studying regional architecture. Yet, posing an idea or theory like Regionalism, such that it has a deliberate purpose or aim achieved by imitating features of these forms as a model (either its physical appearances or the principles that are supposed to

underlie these forms) leads to a simplifying tendency which obscures the understanding of the nature of local architecture as art in itself.

2-3- Difficulties with the terms Modernism, Universalism, Culture, Civilisation, Tradition:

Modernism, Universalism, Civilisation, Culture, Tradition are the key concepts used in forming a theoretical ground and a critical status for Regionalism in Regionalists' writings. Modernism which has long been a central critical issue in many architectural writings since the early Post-Modern period is subject to a critical reevaluation in Regionalists arguments where historical, cultural, political, technological viewpoints overlap (18). One of the conflicting issues in the texts concerning to Regionalism in relation to Modernism is whether Modernism has a negative influence or it gives a positive inspiration for Regionalism. For example, for some (e.g. Pallasmaa 1988, Rapoport 1990, Seif 1990) the rise of *Modernism* has caused the loss or destruction of the traditional aspects of the built environment replacing it with the idea of *Universalism*. Regionalism is then brought back in and is recommended as a sensitive *de novo*. For some others, on the other hand, (e.g. Curtis 1986, Stern 1987, Speck 1987) Regionalism is a local manifestation of Modernism that gives inspiration to architects of specific regions.

Among most of the arguments concerning Regionalism there has been a general tendency to condemn the negative aspects of Modernism in the international scene. Generally, it is believed that Modern architecture exhibits a lack of concern for the local, or vernacular, or regional characteristics of each place in new architecture. In the Regionalists' texts, polemics against Modernism in architecture usually put stress on international similarities in appearance, in the technologies or the materials used in new buildings that are built in different parts of the world. The notions of Universalism, Internationalism or civilisation are usually associated with Modernism without discrimination, appearing as a counter-conception to Regionalism.

For example Rapoport, in his cultural anthropological study on Region and Regionalism describes Modernism has a negative impact on regional tradition. After his enormous efforts to analyse regional cultures of the world, Rapoport has recently developed by moving from an argument regarding regional culture to the idea of Regionalism.(19). He starts from the geographical and anthropological definition of *region* and *regional* and underlines the significance of distinctiveness of cultural

traditions in different geographical areas. In order to point out the opposition between these regional differences and Modernism he claims that,

'....distinctiveness (of regions) is related to tradition and opposed to and by modernism; in that sense regional is traditional, hence often rural rather than urban, local as opposed to cosmopolitan or international, peripheral as opposed to *of the center*' (20).

In Rapoport's claim distinctiveness of regions and traditions as opposed to Modernism refers to visual, verbal and non-verbal customs of different regional groups of people. From this point of view different features of building patterns are seen to be considered as the evidence and the validity of Regionalism in architecture. Here, culture or architecture is approached mainly from their manifestations rather than the ideas underlying them.

Curtis, as an open defender of Modernism in architecture, rejects the idea of using Regionalism as an opposing concept to Modernism. Instead, he sees it as being incorporated with the tendency of Modernism which appears in varieties of interpretations in different regions. For him it is the modernist tradition which gives inspiration to the architecture of regions. He calls this *Modern Regionalism* or *Regionalist Modernism*. He tries to give weight to his argument by referring to examples of modern masters' works (e.g. works of Baragan, Neutra) as well as referring to modernist and regionalist trends in the so-called developing and Islamic countries. Curtis, however, does not explain what he means by Modern and Modernism conceptually, but he touches on a very important point while describing regional conditions and their relation to universal ideas. He is clear when he defines the particularity of any regional architecture as the local processing of a more common idea which may be shared universally. By so saying, he does not suggest a polarity between the two (21). Yet his argument remains limited, at the level of appearances, because of his continuous attempt to identify similarities of features of those buildings (analogies) or abstract principles which he thinks represent Modernism or Regionalism, among various buildings of different architects.

Frampton, as a leading spokesman of Regionalism, opens his debate on the subject by pointing out the negative role of Modernism in the consumer society. He is not only critical of market-oriented Modern architecture but also of the stylistic neo-Avant Gardist's (neo-classicist, neo-rationalist, historicist) approaches to the problem of Modernism. In order to emphasise the distinctive status and purpose of Regionalism among the other Post-Modern approaches, he stresses the critical cultural viewpoints

pertaining to Regionalism, and criticises Modernism in which, for him, the factor of cultural differentiation is eliminated within the global values of the universal.

In his article *Ten Points in Critical Regionalism*, Frampton questions the meaning of, and the role of, the idea of *Modernity* and a movement of Modernism. He claims in his criticism of today's Modernism that a paradoxical situation that confronts us is due to the continuity of the modern tradition with its technological power (22). Frampton's critical argument concerning negative aspects of Internationalism and widespread Modernism is not original and peculiar to Regionalist theories, because such an argument has been debated since the early days of Modernism. In order to clarify his critique of Modernism and provide a secure ground to his theory, Frampton further identifies two meanings of Modernism. He claims that he agrees with Habermas' argument on the discourse on Modernism and made a distinction between the ideologies of modern intellectuals and the current modernists (23). His reference to Habermas' account of the Discourse on Modernism is cursory because he does not explain properly what he considers to be the relevance of this discourse and its criticism to his (Frampton) theory of Critical Regionalism. His focus on the Critical Theory of the Frankfurt School, has been skilfully contrived in order to legitimate Critical Regionalism. However one should expect from a Regionalist argument a proper definition of the idea of Modernity, distinguishing its various manifestations by unfolding the intellectual dispositions in the history of ideas on Modernity, as Habermas did while philosophising about Modernity.

2-3-1- Regionalists' reference to Habermas' *Discourse of Modernism* and Ricoeur's notion of *Universal Civilisation*:

Habermas, in his paper entitled *Modernity – An Incomplete Project* and his book *The Philosophical Discourse of Modernity*, points out that understanding the idea of Modernity requires, first of all, an awareness and proper historical knowledge about cultural developments since antiquity to the present time (24). Habermas clarifies the difference between the idea of Modernity and its manifestations in the particular and practical situation of human innovations. He pointed out also that the idea of Modernity must not be confused with its manifestations in any critical attempt directed to this idea.

For Habermas, to limit the meaning of the idea of Modernity to the particular attitudes of a certain period, for example, the technological developments that took

place in the Renaissance, is too narrow a perception (25). Likewise to criticise the impacts of technological developments in cultural studies and to consider this as the criticism of Modernism may mislead and obscure to understand the proper meaning of the idea of Modernity. For Habermas a proper criticism of Modernism is possible only when one discloses the underlying intellectual dispositions that created this idea and thus transcend mere manifestations of Modernism.

Habermas characterises today's different conservative positions (such as the anti-modernism of young-conservatives, pre-modernism of old-conservatives and post-modernism of neo-conservatives) as only apparently critically directed at Modernism. In the same way the Regionalists' critical discussion of Modernism falls into the same error as the neo-conservatives i.e. they are criticising the manifestations of Modernism rather than understanding the historical intellectual dispositions which have helped the formulation of the idea of Modernism. Frampton in his article entitled *Ten Points on an Architecture of Regionalism* that he wrote immediately after Habermas' declaration of Modernism as Incomplete Project in 1980, tries to elude criticism by stating that he agrees with Habermas but not explaining why and how (26).

Habermas' epistemological clarification in his discussion of Modernity (concerning to status of the idea of Modernity and its manifestations) is essential for a proper understanding about the relationship between ideas and their images (and universal and regional) in cultural works and works of architecture. Though Habermas' philosophical argument is a central issue to understand, for example, what is really regional or universal in a work of architecture, Frampton does not appear to appreciate this issue nor investigate the proper meanings and relationship between Universal ideas and Regional images in works of architecture in his theory.

The term Universalism has often been used synonymously to Modernism within discussions of Regionalism remain vague. Frampton, in order to clarify the meaning of Universality, refers to Riceour's famous article *Universal Civilisation and National Cultures* where Riceour raises the problem of identity that he thinks so-called Third World countries have met during their modernisation process (27). The question that was posed by Riceour is how to become Modern and return to cultural sources recalls the positivist split of *culture* and *civilisation*. It presupposes that while civilisation (associated with technological developments) is shared by all people culture is expected to be peculiar to a region defined by a geographical or

national boundary. Ricoeur's argument has a wide significance because of his concern with the meaning of the idea of Universal and its particular manifestations which are often confused to each other. Ricoeur, first, tries to clarify the meaning of the condition of *being universal* by distinguishing it from its *means* while unfolding the question of what is meant when we say, for example, *Universal Civilisation*. Ricoeur explains we must not be hasty in assuming that the modern technology and its widespread applications in cultural works indicates the Universality of these works. According to Ricoeur the notion of being universal is first of all related to the unifying character of mankind (28) in other words, related to the shared intellectual products of men, such as, ideas or culture. According to Ricoeur we can speak of, the universality of civilisation in terms of the universality of and science and culture. Yet the *coming into being* of the universals may be manifested in many ways and means. Different forms and interpretations of art, different technological developments can be given as the examples of these *means*.

Like Habermas', Ricoeur's claim is important in order to better understand the relationship between the issue of Universality and its particular manifestations in cultural works including architecture. While Universality in architecture refers to shared aspects concerning ideas, reasoning, or purpose in the coming into existence of these works, the particularity or, what we may call, regionality of works of architecture, indicates the local processing of these Universals in different conditions.

If we return to Frampton's argument of Universal civilisation and technology, we can say that Frampton too hastily identifies Universal civilisation with technological civilisation (29). It seems that while criticising Modernism and Universal civilisation and pointing out the technological developments in his argument he does not consider Ricoeur's differentiation about the condition of *being* Universal and the *means* of Universality .

Frampton reveals his understanding of the idea of Universality by giving more concrete examples from various buildings. He claims that Jørn Utzon's church at Bagsvaerd in Copenhagen illustrates an example how Universal civilisation has married with regional culture (30) (Fig. 1). He states that,

'The scope for achieving a self-conscious synthesis between universal civilisation and regional culture may be seen specifically illustrated by Jorn Utzon's Bagsvaerd Church, built near Copenhagen in 1976, a work whose complex meaning stems directly from a revealed conjunction between, on the one hand, the *rationality* of normative technique and, on the other, the *arationality* of idiosyncratic form' (31).

Frampton explains his understanding of the idea of Rationality (conflating it with the idea of universality) in the following passage.

'Such a building system, comprising an *in situ* concrete frame with prefabricated concrete in-fill elements, has indeed been applied countless times all over the developed world. However, the universality of this productive method – which includes, in this instance, patent glazing on the roof – is abruptly mediated when one passes from the optimal modular skin of the exterior to the far less optimal reinforced concrete shell vault spanning the nave' (32).

Here, Frampton identifies the issue of Universality of a work of architecture with some built elements in other words with particular manifestations in a formalist manner.

Implicit in this formalist perception there lies a restrictive perception of culture where the universal significance of culture is disregarded when culture is perceived merely from its particular manifestations. Akarsu in her paper entitled *Technological Development and Universal Culture* reminds us of the meaning of world culture and the meaning of civilisation in a wider sense (33). She describes civilisation as the totality of religious, moral, aesthetic, technological and scientific social phenomena common to all sects of all people in order to indicate the significance of *world culture* rather than a limited meaning of the concept of civilisation. For her, there should not exist any paradoxes between these two since all particular manifestations of culture contribute to the formation of Universal Civilisation or World Culture. We can not limit the meaning of culture referring to distinctiveness of customs of specific geographical, political regions and we can not limit the living nature of culture with the boundaries of any nation. There are always regional and local interpretations forming the tiles of the complete mosaic. Similarly we can not claim that the root of any culture is bounded within specific geographical locations. A restrictive or provincial understanding of culture may obscure the significance of local culture and its essentially Universal character. As far as the problem of *cultural identity* is concerned (which has been a central point of Regionalism in the so-called Third World countries' context), one must examine the political dominance of Western societies over the so-called Third World countries through which the notion of *National Culture* and its disengagement from the whole culture has come into use (34).

The other notion which has often been ill-defined in the literature of Regionalism is *tradition*. While legitimating his theory Frampton deliberately separated vernacular architecture from Regionalist architecture, which he sees as essentially a self-conscious attempt at the re-humanisation of the new environment (35). He also asserts that a self-conscious Regionalist attempt may help the continuation of the traditions of a region through the fusion of past and present. It appears from Frampton's words that he distinguishes two different meanings of tradition in architecture; vernacular tradition in which is an unconscious product of craftsmen and the newer traditions that would be achieved through Regionalist architecture. The former meaning of tradition has been defined by Regionalists as a form of continuation between past and present through which past or vernacular built forms are simply handed down. This implies this process is mechanical, unrelated to human consciousness. What is ignored in this quite convincing statement is that the life of art or the life of tradition depends upon constant re-establishment which can *only* be achieved through human interpretations and re-interpretation of these works in different particular (regional) periods and circumstances. This interpretation, far from being unconscious is very much related to an awareness about, for example, reasoning, ideas (universals) in the establishment of these traditional works. To perceive local, vernacular architecture as an unconscious product is not only patronising these works but also denying its universal significance while discounting human reasoning in its coming into being.

Since architecture as art is embodied in culture, all works of architecture come into being as the particular, regional manifestations of culture. Vernacular built forms are as regional as the buildings that are named variously as modern, classical, historical etc. Every work of art or architecture can be good or bad, wrong or right, beautiful or not depending upon how architecture and its problems are approached and perceived. What must be remembered is that the qualities of any local, vernacular, regional built forms arise from underlying ideas, or universals, that is to say from the reasoning and purposes in their realisations or coming into being in responds to particular situations.

2-4- Establishing a myth for Regionalism:

In order to achieve an authentic solution Regionalist advocates advise us to read not only the local vernacular built forms but also the works of master architects and discern those principles, abstract rules, etc. which may then be used to produce Regionalist architecture.

A great effort is made in the literature on Regionalism to examine and interpret master architects' works in order to discover which features they think reflect a Regionalist attitude of these architects. The persistence of visual similarities between those architects' works and older local forms is supposed to be the evidence of a coherent way of transformation from the old to the new architecture. For example, the architectural works of Richard Neutra, Eileen Grey, Alvar Aalto, Pierre Chareau, Jorn Utzon, Luis Barragan, H. Harris, and Mario Botta, Sedad Eldem have long been examined and appreciated as examples of authentic Regionalist architecture (36). The works of these architects are appreciated as being deeply rooted in their local culture while reflecting their cultural identity. Speck defines Aalto's architecture as being deeply rooted in Finnish culture and Gaudi's in Catalonia and Barragan's in Mexican culture (37). Curtis gives quite a large number of examples of historic and contemporary buildings and points out the similarity of features among different buildings to show how they are regionally rooted in their own culture (38). Also, Powell appreciated Geoffrey Bawa's architecture as being rooted in southern Asian culture (39). Pallasmaa defines Aalto's architecture as the earliest example of Regionalist architecture (40). Furthermore, some contemporary architectural works have commonly been categorised as the true representatives of Regionalism. These examples stretch from America and Europe to developing or third world countries, and from small scale buildings, e.g. residential buildings, to large scale buildings, or from institutional buildings to religious buildings (41) (Fig 2-27). Many journals and academic studies and architectural competitions (e.g. Aga Khan Awards) have helped the dissemination of this idea and practical interpretations of it.

Actually, examining and trying to understand the values of various local and historical works of architecture is different from labelling them as Regionalist and creating a myth for it in order to achieve legitimacy. It seems that in order to solve architectural problems today's architects require deliberately created myths like Regionalism. It is not surprising to see, for example, Frampton advise a self-consciously created myth for the survival of Regionalism (42). In his paper entitled *Ten Points on the Architecture of Regionalism* he asserted that Regionalism has mythical institutional, pedagogical and cultural status (43). In order to clarify the status of Regionalism, Frampton explains two important factors when he considers the *idea of Region* from an institutional stand-point. These factors are *discourse* and *client*. By discourse he means *schools* of a local culture that indicates for him the '...critical importance of the architectural school as a pedagogical *and* cultural

institution' (44). Furthermore, Frampton suggests that '...critically resistant *regions* like *schools* have to be created. They are, in this sense, necessary myths, as any self-consciously created culture must be. Far from being merely an illusion, a myth can become a critical and creative force' (45). By these words Frampton implies that Regionalism is the name of a self-consciously established mythical discourse on local culture that is essentially pedagogical in architecture. Frampton further exemplifies the way of establishing the *myth of Regionalism*. He proposes, for example, that '..innumerable examples of consciously evoked subcultures may be drawn from the distant and recent past, from the recent Ticinese School of Mario Botta *et al.* to the chain of Palladian architecture of the Veneto region; from....' (46).

Here, as a reminder it is helpful to point out the nature of *myth* and its relevance to architecture. Myth simply can be defined as a story-telling or narration. It is not uncommon for architectural critics to mention a mythical dimension in architecture from different viewpoints. A content of myth in architecture has sometimes been defined as *myth of origin* as, for example, in the account of the Laugier's primitive hut or, sometimes, as it has been described by Frampton a theory like Regionalism provides a context for a myth of architecture. In both cases the aim is to justify a certain knowledge or belief as it is described in a particular myth as the content and purpose of architecture. It has to be pointed out that mythification of knowledge or idea in the above sense does not explain the relevance of myth to architecture properly. As described Cassirer, myth is essentially *a form of creative thought and intuition* and all cultural products as well as art and architecture in that sense a product of mythical activity (open to interpretation) of man (47). That is why talking about the mythical poetical nature of architecture is different from talking about the limited meaning of this notion that is implied in Frampton's use of the term myth. In the second case there is always a risk of narrowing purpose of works of architecture by using myth in this dogmatic sense.

Can a superficially created myth, such as, the myth of Regionalism be assumed to be a theoretical base, a purpose, a content for architecture or a reasoning for making architecture in Regionalist literature? It could be said from the above that contemporary architects are grasping for another myth rather than the worn-out myth of Modernism to solve the problems of architecture today. Such an approach to architecture, far from being critical and creative, tends to limit the content and purpose of architecture by obscuring the wider nature of architecture as a creative

endeavour and a product of mythical thought in Cassirer's sense rather than an activity in need of myth maker in the lesser sense as is supposed by Regionalists.

2-4-1- Explicit or implicit methodologies for Regionalism: from a method of abstraction to the Critical theory:

The advocates of Regionalism recommend practical methods or tactics, in order to overcome this conflict they perceive in the relationship between Modern and Traditional and Universal and Regional. They believe that the principles which are implicit or explicit in these methods may motivate architects in practice during the re-interpretation of regionally sensitive environments. The literature on Regionalism has an ample source of assumptions made by supporters, in which principles of the way of achieving healthy, authentic solutions are sometimes explained, but more often merely implied.

Rapoport, being a scholar who approaches the idea of Regionalism from a view point of human landscape, structures his method of approach to Regionalism following the general principles of anthropology. In his approach, Rapoport identifies two different kinds of environmental regional attributes; *etic* and *emic* characters of regions. By *etic* he means analytic landscape (man-made) characteristics which relate the formal visible qualities of culture. With *emic* he means the perceived characters which are not visually obvious but are essentially concerned with life style and the actions of people (48). He gives emphasis on to *emic* attributes while describing Regionalism as a part of environmental perception and cognition (49). As far as the possibility of using of these attributes in new environments is concerned, Rapoport claims that designers can learn from regional-built forms instead of rejecting or copying them. Rapoport avoids suggesting formulas or methods for designers or architects while supporting the theory of Regionalism. He insists that 'the study of Regionalism in environmental design concerns the properties of cultural landscape of regions rather than buildings' (50). According to Rapoport,

'The design of specifics will rarely help retain or strengthen important attributes. After all, as we have seen, cultural landscapes are never, or hardly ever, *designed*. A more fruitful approach seems to be to understand the ordering principles, the rule systems that produce frameworks that allow many independent design decisions to cohere and the critical attributes to emerge. The goal may be to *design* regulations, codes, or controls that lead to the desired or appropriate attributes and thus preserve and strengthen the existing cultural landscapes of regions' (51)

Rapoport is clear when he points out the difficulty or even impossibility of adapting or transferring *etic* and especially *emic* qualities of regional cultures in designing new environments because he makes us understand that these qualities are not theoretically distinguished from each other resulting in confusion (52). He foresees the inevitability of stylistic approaches in any architectural transformational activity from *emics* to architectural forms. In fact, Rapoport's differentiation of *etics* and *emics*, relates to the difference between images and ideas (particular and universal aspects) the confusion of which has resulted in formalist tendencies as explained above. However so, instead of further articulating possible misconceptions concerning images and ideas that might have resulted from the mistaking of *etics* for *emics* in any stylistic approach for seeking Regionalism (especially for architects) Rapoport does not continue this line of thinking. The rest of the article is concerned with supporting the idea of Regionalism as a matter of social, political strategy.

Rapoport thinks of Regionalism mainly in terms of a *resisting project*. The project is to prevent the disappearance of culturally distinctive areas as a result of the impact of world-wide modernisation. Though he refrains from proposing design principles to architects he recommends some practical mechanisms *to control* social institutions that may be influential on architectural activities of societies. He believes there should be a control mechanism on the development of national policies of tourism because, for him, the interest of Regionalism and tourism tend to coincide in many respect (53). By this claim he addresses his argument indirectly to architects whose main problem, for him, is not only that they do not pay attention to qualities of regional or traditional cultural-built environments but also there is a lack of control mechanisms or policies that ought to be applied to their works. Moreover, for Rapoport, Regionalism has to be supported in Developing countries where such an idea, for him, is significant in terms of meaning, identity and defensive structuring of these nations (54). According to Rapoport 'regional attributes, including those of architecture, have meaning and can become important for symbolic and political purposes' (55). Although Rapoport is against any clear-cut stylistic approaches in adopting and transforming traditional cultural forms to modern ones, he can not escape from the problem of instrumentalism in a positivist sense. His motion that architects should be controlled through the political systems of countries would inevitably lead architects justify whatever styles they may use in terms of the rules of Regionalism as laid down by national policy.

While Rapoport's politicisation of Regionalism would lead to the control of architectural applications, Curtis, a historian and critic, recommends some practical tactics directly to architects to achieve what he calls Authentic Regionalism. According to Curtis 'Regionalism penetrates to the generating principles and symbolic substructures of the past then transforms these into forms that are right for the changing social order of the present' (56). Like Rapoport, Curtis is critical of merely copying the past and local cultural buildings in a stylistic sense. But unlike Rapoport, for Curtis Regionalism is directly concerned with the actual material forms of buildings and their design. For him Regionalism is actively *restorative* enabling architects to build regionally sensitive buildings today. Curtis' contribution to architectural Regionalism is methodological (57).

Curtis attempts to legitimate the theory of Regionalism by drawing attention to the importance of tradition. He asserts that various local building elements have been handed down historically making for different traditions in architecture. Among these traditions Modernism plays a significant role in the formulation of Regionalism. For Curtis, it is the traditions of Modernism that has been enriched, and regionalised in time (58). He confirms this idea by giving reference to historical and local building forms and making analogies between old and new or modern and traditional buildings in a formalist descriptive way.

In order to warn architects not to produce stylistic clichés in their works (while adopting past and local values into their design) Curtis recommends how to read a piece of work of architecture and claims that,

'Beyond the particular, the regionalist tries to see the type, the general rule, originating principle. The rural vernacular offers numerous lessons in the best ways for dealing with the extremes of climate but these can be translated into quite different building functions and modern technologies. Monuments are read not just for their superficialities of style, but for their deeper lessons of order. (59)

Curtis depicts his opinion for the disclosure of the originating principles behind past or local built forms in his other article entitled *Contemporary Transformations of Modern Architecture* where he states that,

'To speak of inheriting and extending a tradition does not mean copying what has gone before, and it certainly does not imply a single-line trajectory of earlier period styles. It rather means absorbing the principles behind earlier solutions and transforming them into new vocabularies suitable to changed conditions' (60)

For him earlier architectural forms must be transformed with rigorous principles behind them in the context of new problems (61). In order to explain the nature of these principles, he proposes a method of *abstraction* by means of which transformation of precedent is possible (62).

Curtis seems in his discussions to argue for a kind of abstraction to transform the originating ideas behind buildings into more concrete visible architectural forms. However, he does not explain how it is possible to abstract the originating ideas which are themselves abstract in any work of architecture. In such a case there is always possibility of mistaking images of buildings for ideas in a reductionist formalist sense.

Buchanan and Tzonis also use the notion of abstraction (as a kind of methodology) for architectural transformations in order to achieve a Regionalist architecture (63). Buchanan finds some resemblance between *Regionalism* and *neo-Rationalism* and claims, referring to Rossi that, '...neo-Rationalism with its typological condensation of local history and by tying into or extending contextual pattern can be effective Regionalism' (64). A year later, Buchanan criticised typological aims of neo-Rationalism and pointed out some methodological distinctions between neo-Rationalists and Regionalists approaches to architecture. However he did not explain this distinction.

A more concrete example of abstraction for Regionalist transformations takes place in Myers' description where he explains how he renders regional local elements such as arcades, courtyards, materials in terms of today's aesthetics in his project (during a competition where a regionalist intention is demanded) (65). Myers describes his process for achieving a regionalist solution as follows,

'Arcades are historical elements, the tower is an historical element, the dome is possibly. The challenge for us is how we bring those and give them new interpretation....We want to add a bit of the 20th century and introduce a bit of steel...where you get the contrast between masonry and steel; the spirit of using some materials and yet the idea of the agora' (66).

Frampton avoids many of the problems outlined above in the discussion of these aforementioned writers on Regionalism in architecture. Frampton develops his theory of *Critical Regionalism* throughout his six polemical articles that have been published since 1983 on Regionalism where he continuously lists various (view) *points* and fits them into his theory in order to reinforce and legitimise the status of *Critical Regionalism* in architecture. In 1983, Frampton's article entitled *Towards a*

Critical Regionalism introduced *Six Points for an Architecture of Resistance* (67). In a symposium on *New Regionalism* in 1987 Frampton introduced some other *points* in architecture in his paper entitled *Ten Points on an Architecture of Regionalism; A Provisional Polemic*. In his more recent article entitled *Place Form and Cultural Identity* Frampton declared five points for an architecture of resistance (68).

Frampton, first, invented the term *Unsentimental Regionalism* before he settled on the term *Critical Regionalism* which he borrowed from Alexander Tzonis, a Greek architectural historian, who used this term to indicate local architectonic features against more universal ones while introducing a Greek architect's architectural work in 1981 (69). During an interview with Trover Body in 1983, Frampton, said that, 'I thought that the term Critical Regionalism was convenient, useful and much better than a term which, in any case, I hadn't dared to use in public *Unsentimental Regionalism*'(70). Indeed, what he means by the word *Critical* is ambiguous. In order to explain his understanding of *critical*, in relation to Regionalism Frampton stresses the necessity of being resistant to Modernism, or Post-Modernist attitudes and express his opposition to the domination of hegemonic power (71).

In his later writings, Frampton connected the term *Critical Regionalism* with the *Critical Theory* of the *Frankfurt School*, referring to Habermas. He claims that 'my affinity for the Critical Theory of the Frankfurt School has no doubt coloured my view of the whole period and made me acutely aware of the dark side of the Enlightenment which, in the name of an unreasonable reason, has brought man to a situation where he begins to be as alienated from his own production as from the natural world' (72). Following his introduction to Habermas' article entitled *Modernity – An Incomplete Project* (that Habermas presented as a speech when he was awarded with the Theodor Adorno Prize in 1980), Frampton relied on the philosophical meaning of *critical* in order to strengthen the strategic position of Regionalism and its relation with Modernism in architecture (73). Frampton, at first glance, seems to extend and deepen the argument when he argues that Modernism is a result of a rationalisation project of Enlightenment. Yet, it is hard to say that he explains the validity and the significance of Critical Theory for architecture, and he does not discuss the dark side of the Enlightenment or unreasonable reason clearly. The philosophical discourse of Modernity must be understood in a deeper sense in order to apply these theories to architectural discourse, otherwise rhetoric of this kind will merely lend to a popular vision. Frampton, often complains about negative aspects of Rationalism which is for him a product of Renaissance during which a

kind of formal representation was introduced to architecture by means of new perspective techniques (74). Moreover, there seems to be some differences between Habermas' indication and Frampton's understanding of the dark side of Enlightenment.

Habermas' concern with the dark side of Enlightenment and his attempt to disclose a more rigorous meaning of *to be critical* by distinguishing it from merely so-called critical positions is important to an understanding of the various critical attitudes directed to Modernism in architecture as explained before in this chapter. The significance of Habermas' study and its validity for architecture comes from his deep concern with notions such as the idea of Rationality and Modernity as well as the nature of reason, morality, art and science, within the context of the cultural history (75). In his lectures on the *Philosophical Discourse of Modernity* Habermas clarifies the meanings of the ideas like Modernity, Rationality and Science in historical process and pointed out how often the misinterpretation of these ideas have persisted (implicitly) in various ideological positions (for example confusion of the idea of Modernity with its manifestations) (76). Habermas also points out that these misinterpretations have not always been clearly understood in many critical studies which are directed towards the theories of Enlightenment (77). For Habermas, perhaps, it is an ironical situation that in many Enlightenment theories in the history of ideas what is reflected is the other side or dark side of Enlightenment. It appears to be implied in Frampton's argument that dark side of Enlightenment refers to simply the negative influences of Enlightenment theories which are for him related to modernisation, rationalisation of environmental values.

Frampton complains about the negative influence of Rationalism (that he associates with Enlightenment theories) and defines the idea of Rationality in terms of the manifestation of scientific technological development and its impact on practical applications in architecture (78). He exposes his understanding of the idea of Rationality (that he associates also with the idea of Modernity) in evaluating the actual buildings and their formal features. For example he appreciates the Regionalist character of Jorn Utzon's Church in Copenhagen and claims that the complex meaning of the building stems from the '*rationality* of normative technique and, on the other, the *arationality* of idiosyncratic form' (79). This indicates, actually, a confusion of ideas with their manifestations in Habermas' sense and invalid (epistemologically) form of criticism of Rationalism or Modernism in architecture.

Frampton agrees with Habermas who advises that instead of giving up Modernity as a lost cause, we should learn from the mistakes of those extravagant programs which tried to negate Modernity (80). It seems that Habermas' theories have been treated as a simple project of return to Modernism by Frampton when he recommends that we should focus once again on the idea of a marriage of local or traditional values with Modernism in his article entitled *Place-Form and Cultural Identity*. In this article Frampton explains why we need an alternative theory (of Regionalism) in architecture after the failure of the criticisms of Avant Gardist positions and claims that,

'.....I have increasingly felt the need, as a critic and teacher, to develop some form of alternative theoretical position with which to continue, albeit interstitially, with the critical practice of architecture; one which while avoiding superannuated avantgardism, would somehow be able to build on the liberative and poetic legacy of pre-war Modern movement.

It appeared to me in 1980, that a more sensitive and relevant form of architecture could be found on the periphery of the so-called developed world rather than in the apparent centres of cultural and communicational power, such as New York, London and Paris. I perceived that these peripheral nodes were able to sustain a more multi-layered complexity of architectural culture. The reasons for this manifold, ranging from conditions of local prosperity to an assumed or traditional cantonal identity.I found myself gravitating towards the ideal of self-consciously cultivated *regionalism* as a way of being able to continue with an architecture of resistance without falling into sentimentality, or into the false perpetuation of exhausted modern forms, or into the empty vagaries of historicism, placed at the service of optimised development' (81)

Frampton shifted the content of his argument at a critical point from a discourse of Modernism to discourse on culture. Like Curtis, he believes that the Regionalism of so-called developing countries may give a more concrete example of a strategy of Modernism in architecture (82). Frampton then, turns to a prime ground for his elaboration of Critical Regionalism by founding his new argument on Paul Ricour's essay entitled *Universal Civilisation and National Culture* (83). His interpretation of this essay remains cursory and at the level of particulars because of his lack of deeper concern with the historically meaningful context of such ideas of *culture* and *civilisation*. In Frampton's view culture and civilisation appear in opposition to each other and Regionalism for him is in a like way seen in opposition to Modernism. Frampton's aim is therefore to bring these seemingly opposed aspects together within the realm of Regionalism. Frampton formulates this realm as 'a hybrid situation in which rationalised production (even partially industrialised production) may be combined with time-honoured craft practices' (84). Here, Frampton simply recommends a marriage between Modernity, in his terms *rationalised production*;

and Tradition indirectly called *time-honoured craft practices*; thus he recommends a hybrid culture. It can be claimed that Frampton's idea of a hybrid culture is actually not an original idea, it has long been advocated by the earlier Modernist critics.

In order to foster his critical view-point Frampton develops pairs of concepts to state how a tension which arises from their conjunctions may be used potentially to achieve a Regionalist architecture. In his article *Ten Points in Architecture of Regionalism: A Provisional Polemic* Frampton declared what he calls a *speculative manifesto* establishing the following points (85):

- the difference between Regionalism and vernacular architecture,
- a criticism of the Modern Movement with its reductionist approach,
- the necessity of myth for the survival of Regionalism,
- the difference between information and experience.

His next five points are the polarities of: a: space/place, b: typology/topography, c: architectonic/scenographic, d: artificial/natural, and e: visual/tactile. The last, tenth point describes the status of Regionalism among other post-modernists' attitudes. In Frampton's terms Regionalism constitutes the potential, interstitial middle ground between two post-modern positions of neo-Historicism and neo-Avant-Gardism (86).

As far as the ideas presented by the polarities of concepts and their potential meanings are concerned Frampton's argument has a much wider relevance to architecture in general, and is not limited to Regionalism. He attempts to show how Regionalist architecture might be pursued according to the rules of these general dialectics (87). He seemed to have used these abstract dialectical points for analytical purposes. He relies on these ideas as authentic principles or as check-lists that could be used to label buildings as Regionalist or not.

Each point in Frampton's theory relates many other view points. While discussing *place* and *space* he refers to Heidegger's essay of *Building, Dwelling, Thinking* without establishing the theoretical ideological foundation of his ontological viewpoint (88). Furthermore, Frampton's bringing together of Critical Theory of and phenomenology brings many questions into mind. Habermas' article entitled *The Undermining of Western Rationalism the Critique of Metaphysics: Martin Heidegger*, published in Habermas' book *The Philosophical Discourse of Modernity* gives very important clues as to why these two different world views can not be brought together simply and without compromise (89). The only common point in their arguments is the critical approach to Modernism while relying on totally different

theoretical backgrounds. This difference comes not only from their understandings of *being critical* as well as their understanding of many other ideas like Modernity, Rationality or Reason or Being etc. In his writing Habermas evaluates the critical ideological position of Heidegger towards Modernism by giving reference to Adorno's and Horkheimer's philosophies. Although it is not possible to summarise Habermas' critical view on Heidegger's philosophical position in a few words we must briefly deal with some aspects that cannot be ignored.

Habermas appears not to agree with Heidegger's critique of Modernism because of the persistent idealistic viewpoint in which Heidegger rejects the independent logic of science, morality and art (90). This idealistic attitude reveals Heidegger's criticism of Modernism in which he sees the problem of Modernism as the completion of European - modern dominance of the world. This domination in Heidegger covers political as well as scientific and moral issues without any separation. For Heidegger the reason behind this modernisation is the increase in subjectivism of self-consciousness that underlines the modern conception of Being. Moreover, for him, the modern understanding of Being is radicalised from Descartes' time, since when man becomes the centre or measure of all Beings (91). In this evaluation for Heidegger there is no difference between Modern reason and the universalistic content of Humanism, Enlightenment and Positivism (92). After discussing this position of Heidegger, Habermas next attempts to clarify what Being and Metaphysics mean for Heidegger referring to the history of ideas developed in the Western tradition. Habermas tried to clarify and explain, for example, how Heidegger's conception of Being and Metaphysics has its origin in the pre-Socratic philosophy and Heidegger also underestimates the development of these ideas on Being and Metaphysics throughout the *history of culture* (93). Habermas takes trouble over a crucial point in the determination of how a correct critical theory must work. This point is that a proper critical evaluation can be carried out only by first encompassing the intellectual dispositions behind certain themes and ideas and theories.

Frampton's critical position in architecture would be more useful if he had directed his criticism to the form of thinking and their sources in order to demystify the ideas surrounding Modernism in architecture. To criticise Modernism in Habermas' sense one must depart from the level of particular images to the form of ideas and reveal the essential and historical reasoning that causes particular form of thinking as well as certain images.

2-4-2- Strategical contributions to the theory of Regionalism:

Chris Abel, in his articles entitled *Regional Transformations* and *Living in the Hybrid World: The Evolution's of Cultural Identities* finds much vagueness in the theory of Regionalism and tries to develop this theory (94). While evaluating the Regionalist writings, he draws attention to new strategies that he believes to be important and missing in the contemporary Regionalists' arguments. Like Curtis and Frampton and many other advocates, Abel too, underlines the special meaning of Regionalism especially in the so-called Third World countries and their problem of cultural identity. He rejects the romantic vision of cultural identity which is for him misleading in understanding the complex nature of cultural formation in these regions (95). In order to criticise this 'unrealistic, romantic vision' he reminds his readers that, 'even the vernacular regional built forms have their source somewhere else' (96). He gives many examples from different parts of the world to show how cross-cultural influences have resulted in many transformations of built forms. This reality, therefore, confounds attempts by Regionalists to discover specific regional characteristics which have, for them, their roots in specific geographical regions.

After rejecting the romantic vision of cultural identity, Abel tries to explain how these cultural transformations have happened in the history of these cultures. He claims that the continuities of cultures can be understood from the *analogical* relations of cultural transformations. Yet he does not further explain or define the nature of these analogical relations in cultural transformations in his study. From his other article entitled *The Language Analogy*, we can understand that in discussing analogical relations he is implicitly referring to a method of criticism in general (97). With reference to Wittgenstein's *Linguistic Relativism* Abel derives his conception of analogy from language analogy, considering 'architecture as a system of communication' through which cultural values are transformed (98). His contribution to 'contemporary Regionalists' is strategical (99). He directs his theoretical argument to architects in practice and reminds them of the importance of creative interpretations of specific forms in the use of traditional models (100).

What is significant in Abel's study is not his strategic methodological, pragmatic contribution to the development of Regionalism but his hint on the cross-cultural viewpoint with a wide historical perspective which is often underestimated in many other advocates' writings.

However, it seems that, according to Abel, formal and structural similarities between buildings of different periods and places are the evidences of cultural transformations. This is quite true when we are dealing with the process of building traditions in architecture. But there is something inappropriate in advising architects to focus on the formal, structural principles that have been repeated in the traditions of buildings and to use them as an analogical method in order to achieve a Regionalist solution. In this thesis culture and its development are approached as a matter of repetition and formal transformation in a reductionist sense. What is ignored and undermined in this perception is that the development of culture is more than a simple analogical transformations of forms, it is rather a process of becoming where man reveals his ideas, which are a product of consciousness while giving shape to his environment. In an attempt to read any work of culture such as any work of architecture this (the conscious) nature of culture must be taken into consideration in order to avoid misleading interpretations.

Nyberg and Seif have also contributed to the theory of Regionalism with their study entitled *Ritual and Regional Genesis of Architecture* (101). They point out the religious dimension, which they suppose is missing in the other Regionalist supporters' arguments. Similar to previous advocates they are critical of the on-going processing of Modernism which is, for them, a result of a 'Cartesian split between reason and emotion' (102). Like Frampton they perceive this kind of Modernism as the product of a 'Rational Enlightenment Project' (103). They try to define 'Modernism' from a phenomenological view-point, referring to Husserl's and Merleau-Ponty's description of a *new way of seeing* or a *new vision*. After defining this characteristic of Modernism they even see parallels between authentic Modernism and Regionalism.

Nyberg and Seif refer to Geddes and Mumford as the pioneers of the idea of Regionalism and draw attention in their argument to the 'significance of ritual' as a core subject to Regionalism (104). For them, both pioneers were aware of the role of religion in different cultures in organising social life and built environments. According to Nyberg and Seif this point, as underlined by Geddes and Mumford, reflects the religious characteristic of the pre-rational society where three aspects of ritual namely, 'sacred acts or events, the sacred place, and the sacred cult leaders' play an important role (105).

However, Nyberg and Seif are critical about the methodologies in Mumford's and mainly Geddes' approach to Regionalism where Geddes aims to adapt rationally acceptable logical principles in his analytical regional plannings. According to Nyberg and Seif, with this kind of scientific interpretation, Regionalism turns into an 'ecology movement' (106).

In their analysis of examples of Egyptian architecture and Hopi Pueblo architecture Nyberg and Seif are descriptive. They attempt to show how the forms of the buildings are shaped by the ritual, spiritual beliefs of people. Their descriptive analysis of forms is significant in observing how people's beliefs play an important role in the construction of their imaginative ideas. However, their argument does not go beyond advising a return to rituals of regions and emphasising the significance of their meaning for an authentic Regionalism.

Nyberg and Seif aim to contribute to the theory of Regionalism theoretically. Though it has similarities with Frampton's theory, Nyberg's and Seif's phenomenological viewpoint is more systematic. They open up the question of meaning as well as the problem of the relationship between *form* and *content* in architecture. For them, for example, sacred beliefs are in some way or another symbolised in physical forms of buildings by giving meaning to them. However we can ask Do these buildings symbolise the sacred beliefs of people or do they symbolise the poetical, mythical, spiritual imaginative nature of mind? In fact this is a crucial aspect to distinguish in reading any work of architecture because there is always the possibility of mystifying the reasoning behind the coming into being of architectural works.

2-5- Regionalism in Non-European Countries:

Since the theory of Regionalism is formulated as a model for the so-called Third World countries by the architectural theoreticians and critics of the Western countries, it has become hard for those countries to recognise this highly promising theory without criticism. Regionalism has gradually gained considerable impetus in many countries which have either a history of colonial intervention or are economically less developed as well as Islamic countries where this theory has often been approached together with the issue of cultural identity and religion. Regionalism has been formulated and interpreted variously in those countries where the tension between Modernism and traditional values is alive in every area of life.

At one hand, in these countries there is a general tendency to believe that 'universality and world wide applicability of certain values of architecture discarded all the regional models' (107). On the other hand, modern technological development is accepted as a prerequisite for the development of country. The common question is How to be Modern and to be Traditional at the same time? Regionalism seems to be seen as a remedy, a recipe to be appreciated as being a social, cultural, political response to the rapid changes in the societies.

Regionalism has found wide acceptance in the Islamic Countries. The Aga Khan Awards for architecture and related seminars have helped the dissemination of this theory. Curtis' and Frampton's writings on Regionalism had become widely known. For example, the articles presented in *Regionalism in Architecture* which was published proceeding the *Regional Seminar: Exploring Architecture in Islamic Cultures*, which in 1985 was sponsored in relation to The Aga Khan Awards for architecture, concentrated on the problem of the cultural identity in the architecture of Islamic countries and the potential of vernacular architecture for new solutions. The polemical statements of the theory of Regionalism were appreciated and have been taken for granted without question. No argument has been raised except for superficial definitions in which the dream of an authentic Regionalist architecture has been repeated. In this (1985) seminar while Fida asserted Regionalism as a source of inspiration for architects (108), Ozkan, coming closer to Curtis' definition, pointed out a Regionalism which has its source in Modernism (109). Notions like Modern, Regional, Traditional, Universal or (mainly) the meaning and nature of culture were not discussed at a theoretical level in that seminar. Arkoun, historian of Islamic thought, contributed to this seminar by drawing attention to the question of Islamic architecture and the issue of symbolism (110). Reminiscent of the phenomenologists' approach to the problem of meaning in architecture, Arkoun condemned the Rationalist developments in the Western tradition and the negative aspects of widespread secularisation in the world. His criticism recognised the problems rather than their solutions by leaving the meaning of the notions of Rationality or culture unclear.

2-6- A few critical arguments on the theory of Regionalism:

There is no theoretical evaluative literature concentrated particularly on Regionalism; although it is possible to find various commands concerning to Regionalism and its ambiguities scattered through some texts. Venturi, posed lack of clarity in the term Regionalism and claimed that,

'I have a little trouble with Regionalism – the term, the idea – because it tends to become a simplistic idea and implies that all buildings should be explicitly regional and that, necessarily, Regionalism is appropriate....When I think of such matters, I say you should not start out with some rule that the building should be regional, but....' (111).

Trover during his interview with Frampton starts his discussion by posing an outsider's question and noted that,

'Regionalism is just another thing that architects reinvented for themselves. It's not something that's ever really gone away and it's unavoidable' (112)

Colquhoun, in his article entitled *Regionalism and Technology* published in his book *Modernity and the Classical Tradition* pointed out the repetitive nature of discourse on Regionalism and its impasse (113). His alternative view-point is to shift the context of Regionalism from its vernacular historicist utopia to the locality of the technological availability in different regions. Colquhoun states that,

'Recently, there have been, once again, calls for a new Regionalism in architecture. These vary (to take only two examples emanating from America) from Robert Stern's belief in the possibility of an American Regionalism drawing on ethnic traditions, to Kenneth Frampton's promotion of a 'Critical Regionalism' in which what is celebrated would seem to be more the *loss* of authenticity than its recovery. But, like the regionalist philosophies which sprang up from within the ideology of Modernism in the 1930s and 1950s, the new regionalist doctrines are all based on the idea of return (whether reducible to the rhetorical modes of the comic or the ironic) to an artisanal architecture that somehow symbolises a cultural *essence* smothered by universal technology. This urge has a surprisingly old genealogy, going back to the romantic movement at the time of the French and Industrial revolutions. It suggest some sort of historical blockage in which the terms of the same debate keep on recurring without any substantial change. All Regionalists seem to speak with the voices of the Schegel brothers and Pugin (114).

Colquhoun describes another 'phenomenon which might equally be called *Regionalism* that has nothing to do with any vernacular utopia or any critique of industrialism' (115). His definition of Regionalism is not closely related to the cultures of different regions but rather to the actual political economic situations of different countries (116). Colquhoun is quite clear in pointing out that nature of practice of architecture must be seen as a matter of interpretation. He goes further

and defines a political Regionalism exempt from traditional culture, referring to concrete political realities of existing situation in different countries. For him,

'The materials of culture are similar in all cases, but each country tends to interpret these materials in a slightly different way. It is precisely because the ingredients of contemporary architecture are so similar all over the *developed* world that the slight differences of interpretation to which they are subjected in different countries are so interesting. Needless to say, the kind of Regionalism I refer to has nothing to do with the old regions of culture attributed to ethnic characteristics, climate, language, and so on' (117).

Colquhoun's Regionalism is based on a political interpretation of the Modern world in which the nation-state is a reality (118). Colquhoun's realistic political, ironical criticism of today's seemingly culture-based theory of Regionalism is interesting in the sense that it postulates a pathological situation in architecture. Implicitly, in Colquhoun's work he directs criticism of the perception of culture in other discussions of Regionalism; however his discussions remain at the level of merely acknowledging the problems of Regionalism without analysing the reasoning behind the problems. For example, Colquhoun does not deepen his inquiry in order to find out the fundamental reasons why culturally based Regionalism has persisted (as a mental disposition) for so long (he points out that the root of Regionalist attitudes goes back to Romantic period). From this point of view Colquhoun's critical model remains limited in Habermas sense because he did not go beyond the intellectual dispositions which underlie the mental habits that created Regionalism.

Van Schaik, directed his criticism to popular theory of Regionalism in his article entitled *Against Regionalism* (119). He claims that,

'I am deeply suspicious of the recently reintroduced parlour game *Regionalism*; a game in which on ill-defined grounds some buildings are considered *Regional* while others are described as *International*. Here it seems that *regional* and *relevant* are terms that go together while *international* is an unaccompanied expletive' (120)

The most significant point that Van Schaik draws attention to concerns the nature and the status of world culture. He claims that 'true culture is universal' (121). He goes further and states that,

'Over two thousand years ago Confucius talked of *T'ien hsia wei kung, the universe for everybody*. When Athol Fugard's *The Island* receives world-wide acclaim it is because he writes to transcend the local and to touch the human condition universally' (122).

Van Schaik is quite right when he asserts that,

'The universality of science is accepted without dissent. But that culture should be so viewed comes as a surprise to many. We know that excellence in this sphere is often rooted in the particular; but its excellence derives from its ability to transcend that local origin and speak in the universal conversation which is on the cutting edge of mankind's growing awareness.

Culture thus being Universal, it follows that glorification of the tribe is detrimental to creation. Sectarian group values flourish under the banner of Regionalism and atavism abounds. It is the Universal that judges ultimately each petty tyrant's region. And it is the universal culture of humanism which grows beyond the transitory leanings of particular tyrannies, tribes and belief systems, and which is the home of mankind's noblest searchings' (123).

For Schaik Regionalism is a slogan that encompasses attitudes of great danger to architectural thought here and now (124). It is difficult to control the development of Regionalism. It may easily turn to political Regionalism as it had happened in the past as in the case of Albert Speer and his patron (125).

Schaik's minor but very important comments on Regionalism and on misleading conceptions introduced by Regionalism needs to be elaborated. Fundamental questions concerning to the nature of culture and its come into being process has to be clarified in order to better understand the Universal nature of culture and the role of architecture in this cultural world. Clarification of these issues is necessary in any attempt to read and understand culture as well as architecture.

2-7- Evaluation; Formulation of the conceptual-theoretical framework of the thesis:

From this analysis of the literature on Regionalism, we have so far seen that Regionalism in architecture has such a elusive nature that it becomes most difficult to have a clear view about its status. It is treated sometimes as an idea, or a theory, sometimes a method or sometimes as an ideal aim. It is an idealist theory in its essence yet it is fostered in achieving its critical and rationalist aims through a highly pluralist, eclectic methodology. It is used so generously that Regionalism adapts boldly critical as well as phenomenological theories ignoring the problem of relativism. It is seen to have a revolutionary, resistive, restorative, theoretical, practical as well as cultural, critical, ontological status. It relies on different philosophical positions without there ever having established a proper theoretical ground for its own context.

The advocates of Regionalism address their argument to both practising architects and to the academic circle, architectural critics, students and educators. They aim to

lead the reader directly or indirectly by imposing a perception of architecture or a form of thinking. Lack of clarity and inconsistencies in the definitions, of terminologies and conceptions behind Regionalism may leave some readers uncertain about its nature. Indeed the problem of Regionalism is not skin deep. Evaluation of Regionalism as a theory requires an inquiry into the meaning of terminologies that surround it. The *idea of Regionality* as well as *Universality* (which are commonly seen as antithetical to each other) and their relevance in architecture, is a very central issue that needs to be clarified in order to demystify the theory and the intellectual dispositions behind it.

Throughout the theorising process of Regionalism efforts have been made to define Regionalism as a cultural theory for architecture. A provincialist and restrictive perception of culture leads to a formalist tendency and consequently dogmatism in architecture. It can be said that the main problem starts with a misconception of the nature and status of culture and continues in the confusion and conflation of two different levels of understanding cultural works with each other; This inevitably misleads the reading of any work of architecture when images are confused with ideas or the purpose of architecture is confused with its means.

In order to evaluate the theory of Regionalism by disclosing what is really regional and universal in works of art and architecture, we must clarify first the conceptual sources for various misunderstandings. Clarification of this issue can be carried out by means of the analyses of fundamental issues like nature, the status and means (i.e. instruments) of architecture and its significance in the cultural world. The following section aims to identify a common ground for reading architectural works referring to some philosophical arguments from Plato and Aristotle as well as Vico, Cassirer and Panofsky who contributed the clarification of the nature and status of cultural works, including works of art and architecture. This clarification is essentially significant in clarifying the issues of Universality and Regionality in each work of culture in art or architecture. This conceptual-theoretical analysis will allow insight into the sources of the intellectual dispositions that underlie the theory of Regionalism in the historical perspective developed the preceding section.

Chapter Three

3- Theoretical Framework; Search for a *common ground for reading architecture*:

Since the thesis devotes itself to the demystification of the theory of Regionalism by elucidating what is really *Regional* and *Universal* in works of art or architecture. It intends particularly to establish theoretical criteria and a common ground for reading architecture. It aims to discern the meaning of the above notions in architecture scrutinising fundamental issues concerning the nature and status of architecture as an art and its *coming into existence* in the cultural world.

This chapter is structured in two parts. The first part starts with Plato and Aristotle whose arguments concerning art form the centre of discussions on art are still central to the discussion today, and refers to their definitions of the nature of architecture as *art*. Plato's notion of *techne* as well as his discussion concerning relationship between *matter* and *form* and his notion of *Paideia* and Aristotle's indication of the *state of reasonings* in art and architecture and his discussion of Phronesis are significant because they help to the clarification of a reading/understanding process of architecture. Plato and Aristotle's indication on the shared aspects in art, as well as their particular manifestations in their process of becoming, is the earliest reference to the dialectical relationship between Universal and Particular issues in cultural works including art and architecture.

In the second part of this chapter, the *nature* and the *status* of architecture as art as embedded in the cultural world will be analysed with reference to certain philosophical arguments. I shall use the tradition that can be traced through Plato and Aristotle to Vico then to Cassirer and Panofsky, who have helped the development and clarification of a common ground for reading and understanding of cultural works including art and architecture. The significance of this tradition is evident from these philosophers' attempts: a- pointing out the epistemological primacy of the cultural world by distinguishing Human-Cultural cosmos from Natural one; b- to establish an *open-ended critical inquiry* in understanding Human-Cultural Science; c- to explain a deeper concern with both Universal and Particular aspects in the becoming process of culture.

The relevance of these philosophical arguments for the purpose of the thesis, on the other hand, must be understood not from their direct concern with architecture of

Regionalism but their concern with mainly the ways of thinking and their sources that underline the theory of Regionalism. These philosophical debate have helped towards a better understanding of the status and nature of culture and the intimate connection between men, art and culture in a process of becoming. This chapter aims to focus on the problem of a proper reading of architecture in the theory of Regionalism disclosing different levels of understanding in art and architecture by discerning aspects of Regionality and Universality in every work of architecture.

3-1- Nature, purpose and means of art and architecture:

3-1-1- Plato's definition of art as *techne*:

It was Plato who first discussed the nature and the status of art. In the *Statesman*, (283b - 285b) he defined art as *techne* which '...presupposes a knowing and a making: knowing the end to be aimed at and the best means for achieving the end' (1). From the *Statesman* (2) also, we can understand that as a maker or an artist 'commands his art he can judge the excellence of his product according to his insight into proportion and measure (3). It appears that *measure* for Plato 'embraces the principle of good and beautiful' in art (4).

The Greek word *techne* emphasises practical use and has the sense of well established knowledge and ability which is associated with technique or profession (5). It denotes 'the practice of a vocation or profession based not merely on routine experience but on general rules and fixed knowledge' (6). *Techne*, then, seems not to be *theory* yet, requires the understanding of theoretical knowledge. We can say, therefore, that *techne*, for Plato, signifies the knowledge of rules of art and, like skills, it is learnable. While defining art as *Techne*, Plato underlined a common and Universal nature of knowledge, namely technical knowledge of rules and principles. However, he later scrutinised the question of creation and the problem of imitation in art and defined the issue of Universality in art relating to its divine status.

3-1-1-1- Two approaches to the essence of art:

In the *Republic* (Book II, III and X) (376d-402c, with omissions: 595a-608b, with omissions) (7) Plato defines the nature of artistic imitation, its meaning and its inadequacy as a criterion. Here, Plato seems to be critical about artistic imitation. For him 'among the arts, the highest is that of the divine maker (the *Demiurgos*) who composed the universe as an imitation of Ideas or unchanging Forms' (8). An artist on the other hand, unlike the *Demiurgos* as well as unlike the *Statesmen* (who as the

most exalted human makers educate the community with authentic ideas and judgement), may fail to know the ultimate reality. As Plato separates truth from falsity and legitimate from illegitimate in every area of life he separates true and false imitation in any creative activity. In the *Sophist* (264d-267d) (9), for example, Plato defines true imitation (*eikastike*) and false imitation (*phantastike*) depending upon the natures of different kinds of creations. After separating divine (e.g. nature - which is equated with works of divine art - which comes into being by non-human cause) (10) and human creations (arts) he claims that human creations are also twofold. The first is related to the art of making (like *techne*) e.g. the art of building, the other is related to the art of imagination e.g. the art of drawing (11) (like designing in architecture). Because he distinguishes true imitation from false imitation in every mimetic activity, for him 'there are some who imitate, knowing what they imitate, and some who do not know'(12). True imitation, in the *Sophist*, is associated also with opinion (idea) and true knowing. Truth and falsity in a mimetic activity for Plato appear as the imitation of an idea (the ultimate true knowledge) and imitation of appearance (image not idea) (13).

In the *Laws*, (Book II, 667b-817d) (14) Plato goes further in order to clarify his thinking on true imitation and reminds us that imitation must be judged by the standards of truth (not by pleasure and utility). Truthfulness in imitation is related to the quality of the works of man, that is to say the underlying *meaning* or content or *ideas* of the works. Therefore, in a mimetic activity, *what a work of art represents* becomes very important while questioning the purpose and essence of art. By stressing this, Plato once again draws attention to the relationship between matter and form in a mimetic activity. In order to bring out the Universal aspect of art he goes further and tries to explain what he means by the *true matter* or truth for substance in a work of man such as in art by dwelling upon the idea of *good*.

We can find a discussion of his idea of *truth*, in its associations with *the good*, in the *Ion* (15) and the *Phaedrus* (16), where Plato focuses on the cause of *good art*. Here, in contrast to his concern in the *Statesman*, where he was searching for a measure or rule to indicate a common Universal aspect in art, he tries to explain the source of artistic activity. In the *Ion*, for example, he claims that what is sublime in Homer is not art due to divine inspiration (17). The artist, for example, 'the poet is inspired a winged, holy thing, filled with the power of divine; hence mad, in a noble way, far above ordinary knowledge and consciousness' (18). It is this possession which enables him to achieve the authentic art that is more than *techne* (19). The *Goodness* of works of art, in this sense, can be achieved by the help of the divine power (20).

For Plato, then, man can learn the rules of art but *God* is himself the speaker through the creation of art (21).

It seems that Plato's evaluation of the Universal substance of art is double sided. On the one hand, in the definition of *techne*, he defines the measure of values with qualified values of perfection and truth. In this approach the Universality of ideas which underlie works of art is conceived as the Universality of knowledge of rules. This kind of Universality can be achieved with rational cognition which is also learnable. On the other hand, while discussing the artist and his mimetic activity, he defines a different kind of Universality for the substance of art. This Universality has an ontological significance. In this sense the artist's production is an outcome of the participation of God and man. The Universality of the substance of art, in this approach relates *universal truth* to ultimate *goodness* which can be achieved only through inspiration.

3-1-1-2- Paideia; Human-cultural world:

These two kinds of approach to the essence of works of art, as well as to ideas, at first glance seem contradictory in Plato's philosophy. However, the reason for this may come partly from his way of teaching of truth and falsity or legitimacy and illegitimacy, through his constant separations between creators and imitators. He separates the status of God from the Statesman and from artists. For Plato, God is the creator of the world. He knows the real truth. The Statesman's role on the other hand is to educate people (including artists) by the rules of *techne* and lead them to understand truth and falsity (22). Plato's way of teaching about goodness and truth and falsity in imitation of artistic activity may confuse the reader because he seems to dwell only on a metaphysical idealism and ignores man's intellectual being in the creation of his culture for his own goodness. Although Plato searches constantly for the ultimate *truth* or *goodness* not only in divine but also in human creations, his concern with the meaning of human *well being* in social cultural life became a significant issue in his later work, the *Georgias* (23).

In the *Georgias* Plato re-evaluated the problem of art as a subject matter in the human-cultural world and was concerned with the roles of the Statesman in the education of society. He defines the status of the Statesman as an educator, not as a ruler or a power, because for him education of the community is important in mankind's development. For Plato, the education of men and their development is a primary need in the establishment of culture, that is to say of Paideia (24). Plato

points out, also, the intellectual ability of man and its role in the moral conviction of his own life. It can be said that in *Georgias* Plato overlaps on a new meaning of idea of *goodness* (25); he 'lays down that *Paideia* in its ethical sense is the highest good, the epitome of human happiness..' (26). Plato's concern with the idea of *Paideia* and particularly with social and cultural reality of life (human well being) is significant in order to understand the nature of art and its reasoning (demystification of reasoning) in the cultural world.

Plato's definitions on art and his rather complicated presentation has long been subject to various interpretations since late antiquity. For example, Plotinus, whose philosophy established an ideological base for humanistic thinking in the Medieval and Renaissance periods' humanism ideologies and led to the development of today's neo-Platonic perception in arts, interpreted Plato's conception of art in a purely metaphysical idealist sense (27). His interpretation ignores significant points that Plato included in his *Georgias* and exploits a kind of mystification for understanding human works of art. As it will be elaborated in the next chapter Plotinus' interpretation of Plato's notion of art is also the source of various misunderstandings in studies of art and architecture until today. Aristotle, in this sense, can be accepted as the true follower of Plato. He appreciated, evaluated, criticised and elaborated Plato's view of universality of ideas and his approach to the substance of art, either perceived in a purely ontological sense, or through universal rules of measurement.

3-1-2- Aristotle's elaboration of Plato's definition of art:

Aristotle agrees with Plato when he says the essence of works of art or the underlying ideas in any human creation are Universal. Aristotle tries to explain the nature of the Universality of ideas not by referring to absolute metaphysical principles (of God) but to human ideas from the legacy of both his intellectual and spiritual being (28). He defines the nature of art by scrutinising its *coming into existence* in the cultural world. He constantly questions the reasoning stages in the establishment process of art. Throughout his theory of art, Aristotle elaborated the notion of *desired well being* or *will* which was also pointed out in his teacher Plato's *Georgias*. Aristotle mainly focuses on the reasoning stage of the creations of man and the nature of *human reason* while describing the *essence* or *substance* of art. We can find Aristotle's conception of art in the *Metaphysics* (Book, XII - IX, 1070a; 1046a 5-1046b 28 also Book, VII 1032a 12-1032 30; 1034a 8- 1034b 7), the *Parts of Animals* (Book I, 639b 12- 640a 29), *Physics* (198b 10-200b 9), the *Nicomachean Ethics*

(1106a 14 -1106b 17; 1094a 1-1094b 10 and Book VII, 1139b 31-1140a 24), the *Poetics*, and the *Rhetoric* Book I.

The Aristotelian definition of art includes all areas of life related to human kind, all human cultural products, even those of medicine or horse riding. In order to define the nature of art, Aristotle involves a set of categories which play a fundamental role in making art. For example in the *Poetics* by giving reference to works of different forms of art, it has been illustrated that there exist major causes in making works of art which provide a base for understanding the artefacts. The causes are: a- material (*causa materialis*), e.g. the material out of which they are made (e.g. the bronze of the statue); b- the formal (*causa formalis*), the form in which the material enters (e.g. pattern sculpture and its activity); c- the final cause (*causa finalis* or *telos*), the end, i.e. that for the sake of which the thing is made (29) (that is to say, that it reveals the purpose).

During his elaboration of the definition of art, Aristotle stresses about the final cause when defining the purpose of art and architecture. Architecture for Aristotle as art is more than *techne*, more than a matter of measure and more than a technical skill. Art is for him is 'capacity to make, concerned with contriving the *coming-into-being* of ends determined by reason' (30). This indicates that art or architecture is primarily an intentional activity. In the *Nicomachean Ethics* he applied his understanding of art especially to architecture and claims that,

'Now since architecture is an art and is essentially a reasoned state of capacity to make, and there is neither any art that is not such a state nor any such state that is not an art, art is identical with a state of capacity to make, involving a *true course of reasoning*. All art is concerned with coming into being, i.e. with contriving and considering how something may come into being which is capable of either being or not being, and whose origin is in the maker and not in the thing made; for art is concerned neither with things that are, or come into being, by necessity, nor with things that to do so in accordance with nature' (my italics)(*Nicomachean Ethics* Book VI-1140a) (31).

3-1-2-1- Moral-practical reasoning (*phronesis*) in works of art:

In the *Nicomachean Ethics*, Aristotle sets out different intellectual virtues in order to disclose what he means by the true course of reasoning in human actions and works (32). Among the different kinds of virtues including scientific knowledge, intuitive reason, and philosophical wisdom, Aristotle focuses on Practical Wisdom (*phronesis*), or Practical Reason to explain the nature of the true course of reasoning in human activities. One of the important points in Aristotle's idea of *phronesis* is his

concern with human good. We find a discussion and indication of the aspects of human good in the nature of *practical reasoning* in Aristotle's *Eudemian* and *Nicomachean Ethics*. It can be said that Aristotle bases his argument on three different kind of reasoning in human actions and works (32): firstly the reasoning that belongs to logical thought, in which, for instance, the mathematician is engaged and the syllogisms of logic are constructed which differs from; secondly, intuitive reasoning, where there are no reasons other than feelings; and thirdly, *practical reasoning* which relates both the intellectual and moral-ethical realm to practical reasoning in business, politics and arts – in other words – the whole area of human cultural social life.

In the *Nicomachean Ethics* particularly, Aristotle tries to explain what he means with reason in all human acts by dwelling on the notion of *Practical Wisdom* by which he means a kind of shared intellectual ability for understanding human ethical nature and human goodness (happiness). *Practical Wisdom* (*practical reasoning*) or *phronesis* for Aristotle incorporates the capacity to act with regard to human good (33). It is related to 'being able to *deliberate well* about what is *good* and expedient for man, not in the same particular respect, e.g. about what sort of thing conduce to health or to strength, but about what sort of thing conduces to the good life in general' (34). As far as the *deliberate well* and idea of *good* is concerned Aristotle warns us about correctness in deliberation which results in excellence in deliberation; that tends to attain what is good in a particular situation (35). The other important point in virtues of *phronesis* is related to human critical understanding (36). More than a simple understanding, with *phronesis*, man can judge according to the moral-ethical reasoning in every action. In this kind of understanding, therefore, man deals not only with particular facts but also underlying reasons, ideas that is to say Universals. This being so, what is implied by the true course of reasoning is mainly *human practical reason*, which does not imply a kind of rationality based merely on mathematical certainty (as rules) but *rationality* that depends on human intellectual as well as moral-ethical understanding in his social and cultural life. Understanding any work of art or architectural works must be evaluated especially from this point of view where awareness about the true course of reasoning i.e. that of *human practical reasoning* (*phronesis*) is significant. It is revealed, also, that *phronesis* or moral practical reasoning in every coming into being of art is shared by all men and is thus universal. However, works of art come into existence in particular manifestation of this universal situation and is shaped depending upon the changing circumstances of different periods and locations (35).

3-1-2-2- Aristotle's criticisms of Plato's idea of *good end*:

Aristotle's notion of *phronesis* helps to explain the universal aspect in his definition of *goodness* which is different from Plato's *good end*. Aristotle tries to clarify his definition of *phronesis* (*practical wisdom, practical reason*) by referring to *humanly good* while evaluating Plato's doctrine of *good* which seems to go beyond the human being and be immutable. Plato's idea of *good* either due to the essence of works of art as an ultimate end, gives an impression that Universal oneness is achieved only through divine intervention (especially from *Sophist, Ion, Republic*) (37). Unlike this, in the *Eudemian Ethics* Aristotle tends to place the idea of *good* in parallel with other ideas (38) and recalls that the single idea of *good* might be useless in respect to life and to practice (39). What separates Aristotle's notion of *good* from Plato's is the different basis in their ontological approach to human works. For Plato being *good* seems to exist in itself. For Aristotle, on the other hand, being is always qualified with reason (by the present good or absent of good. Aristotle tries to explain what is *practically good*) or what is *good for us* more than 'what is good for God' (40). There are two issues of *good* in Aristotle. On one hand, to be *good* in a general sense is what is *common* or *shared*, and on the other, to be the *idea of good* (41). For Aristotle 'what is common' must be understood as 'what is common to human being' that indicates a kind of *universality*. The good for human practice on the other hand is related to 'right thing to do' (42). By saying so Aristotle points out once again the importance of stage of reasoning that of *phronesis* in understanding the notion of *humanly good*.

Cooper, in his book entitled *Reason and Human Good* (43) tries to point out the difference between a virtue, such as goodness as an *end* or *means* in human actions and works while unfolding the nature of Aristotelian notion of *practical reason* (*phronesis*). In order to clarify the Aristotelian meaning of *goodness* Cooper dwells on the conception on *human flourishing* to indicate a virtue (*goodness*) as the 'means to achieve a humanly good end' which is different from that of 'goodness as an ultimate end' in Platonic sense. Yet, the *goodness* as a mean for Aristotle is something that is desired for its own sake and contributes to its end. This kind of goodness, on the other hand, can not be limited with some fixed principles in the life of men because they are open ended and may change depending upon mode of life in changing circumstances and capacity of development (44). Aristotle's criticism of the absoluteness in understanding the idea of Universal is significant in order to have better perspective about the Universality of work of man, art or culture. Universality of idea that underline human creations, in Aristotle sense must not be understood as



the singularity of a certain idea. If there is something Universal in works of men, or his works of art or consequently his culture, it comes from universal aspect of *phronesis* which is common to all mankind and which indicates a shared intellectual as well as moral knowing of the world (social-cultural life). This is an essential universal context for every particular work of art or a piece of work of architecture that has to come into being in different local cultural milieu.

Aristotle's questioning of the idea of Universality, especially concerning human reasoning (*phronesis*), and the means of human goodness, are his most important contribution to the history of ideas that has developed after him. Aristotle has inspired a thought tradition (among some other traditions) that rely on Human Cultural Science (science of universe of human ideas) as a base for understanding the works of men as well as art and architecture in a better way. The second part of this chapter aims to analyse some philosophical arguments which have elaborated Aristotelian indication of human reasoning in the understanding of cultural world.

3-1-2-3- Purpose and means of art for Aristotle:

Aristotle's definition of the nature of human *practical reason* and the true course of reasoning in human actions makes it easier to understand his discussion of the *purpose* and *means* of imitation in art or architecture. In the *Poetics* (1447a-15-1448b-30), he defines the notion of imitation in art. He emphasises the free acting and creative dimension of imitative art and defines different kinds of imitation in terms of, the means, objects and manner. In his discussion of the mimetic nature of art (45) he clarifies the meaning of imitation, by distinguishing the *essence* and *purpose* of imitation from the *means* of imitation. He points out also that the purpose of imitation must not be confused with the means of imitation. For him, for example, harmony, rhythm and melody are the *means* of imitation in poetry.

According to Aristotle, imitative arts are, first of all, the means of gaining knowledge or instruments of learning. *What is imitated*, or, in other words, *what is the purpose of imitation* in a mimetic activity (in works of art), becomes significant in order to understand the essence or meaning of any piece of art when it is revealed in different particular cases. Like Plato, Aristotle also questions the essence of art; however, unlike Plato, Aristotle focuses mainly on the social-cultural reality of human life (as in the example of *phronesis*) and the reasoning stages in man's activities.

We can find a discussion about the essence of human creations in Aristotle's *Metaphysics* (Book VII-XII) (46) where he also draws attention to the relationship between matter (substance, idea, essence) and form in any work of man. While discussing the significance of *matter*, Aristotle, like Plato, draws attention to the close relationship between *matter* and *form* and the difference between the matter of natural things (God's creations) and the matter of man's works. The *matter* of works of man for Aristotle can be valued with the reasoning behind their creation. *Matter* is realised in the mind of man before it is presented in the particular forms of art (47); that is to say the human ideas which are created intellectually in the mind of man (representing the essence of imitation) disclose themselves in particular images of art. In order to underline the significance of this issue Aristotle gives example by distinguishing the works of historians from poets (49). He claims that the historian gives information about the particular facts and he does not dwell on the possibilities or virtues of things. The poet on the other hand tends to express and *imitates universals in his particular works* (50). By imitation of Universals Aristotle means the imitation of ideas, concerning the meaning of life, as the content of particular work of art. However the universality of ideas must not be taken as having the singularity of an idea. It must be understood as Aristotle pointed out while describing the notion of *human goodness* for his *well-being* instead of the Platonic notion of *the good*.

Since the practice of art or architecture concerns a capacity to make with a reasoning (moral-practical) behind it, the purpose of imitation in art, is to reveal this reasoning - human intellectual and moral knowing of his life - which is essentially ethical. The content of men's life, here, is the content of his ideas and hence the content of men's work. Architecture is a mimetic activity, this implies, for Aristotle that the purpose of architecture is to imitate his understanding of his life by using the elements of building as the means of this imitation. This reveals, also, that what man imitates in his work is Universal whereas the means of imitation are the particular elements of buildings established throughout the history of architecture in various circumstances.

What is indicated also in this kind of approach to architecture is that there is never a specific model in the mimetic activity of architecture. The mimetic activity in art or architecture, then, is not concern with any kind of copying or likeness of appearances to any original models, it is rather related to the mimesis of universals in other words, ideas. This shows that architecture is primarily a presentational rather than a representational activity.

Moreover, what is implied in a common argument (indicated often in the Western art literature) of 'architecture imitates *nature*' must be questioned in terms of the nature of mimetic activity in art (51). In this common argument, 'imitation of nature' is generally conceived as the 'imitation of the essence of the nature' which is perceived as the 'imitation of the principles behind the creation of nature or - universal principle of cosmic order and harmony - (52). As in the case of the myth of the 'primitive hut' it is assumed that man imitates the principles of the creation of nature (54). However, what must not be ignored is that the primary condition in a mimetic activity is concerned with the imitation of the human ideas concerning man's ethical being in the world where such ideas are not to be confused with the rules and principles behind the creation of nature. Man can only imitate or realise his own nature in his own creations and that is why potentially at least the works of human culture are accessible to human reason unlike nature considered as divine creation.

Referring to Plato's and Aristotle on the nature and status of art, as well as the nature and status of ideas and reasoning in any realisation or coming into existence of art and architecture it can be revealed that Regionalism can not be an purposive idea or reason behind the making of architecture. Such an idea not only limits the content of architecture, but also obscures the understanding of the nature of such reasonings moral-practical. Furthermore, labelling the works of architecture as Regionalist or Universalist in a positive or negative sense and suggesting Regionalism as an ultimate aim indicates a formalist thinking in architecture and cannot escape from a superficial aesthetisation. Unlike Aristotle's mimetic theory of art where man imitates or realises essentially his own nature and understanding of his life, in Regionalism, Regionalists aim to search for an original model in order to imitate either its formal characteristics if not some principles in its creation. Here, purpose is confused with means due to this formalist thinking where the level of appearances (particulars, regionals) is confused with the level of ideas which results in a reductionist reading of architectural works.

3-2- Reading cultural works, works of art and architecture:

3-2-1- The difficulty with the term *culture*:

Culture is such a broad concept that it has many other connotations such as civilisation, tradition or modernity; it becomes very difficult to have a clear view about its meaning and relation to architecture. There have been many attempts to define the manifold meaning of culture in different fields and disciplines. The ways in which Social Scientists'; such as sociologists, anthropologists and historians, as well as art and literary critics, refer to culture vary depending upon their particular interests. While Social Scientists are primarily interested in the clear descriptions of types, factors, levels or different categories of culture in their analytical, explanatory or interpretative studies, art and literary critics' concern with culture has been evaluative, seeking to disclose the historical, ideological standpoints beyond different cultural works (55).

According to the *Oxford Concise Dictionary*, the English word *culture* means 'improvement by (mental or physical) training: intellectual development: particular form, stage or type of intellectual development or civilisation'. From this definition it is seen that the notion of culture embraces other connotations such as development, change and progress which are associated also with the notion of Civilisation which means, on the other hand, a 'stage especially an advanced stage, in social development'. In discussing the history of the complex term Culture Raymond Williams states that,

'Beginning as a noun of *process* - the culture (cultivation) of crops or (rearing and breeding) of animals, and by extension the culture (active cultivation) of the human mind - it became in the late eighteenth century, especially in German and English, a noun of *configuration* or *generalisation* of the 'spirit' which informed the 'whole way of life' of a distinct people' (56).

The meanings of Culture and Civilisation change in different languages and in different periods of history. For example there are some differences in the English, French and German uses of these terms. According to Elias, while the English and French use civilisation to indicate 'their pride in the significance of their own nations for the progress of the West and of mankind' and the German word '*Zivilisation* means something which is indeed useful, but nevertheless only a value of the second rank, comprising only the outer appearance of human being, the surface of the human existence' (57). 'The word through which Germans interpret themselves, which more than any other expresses their pride in their own achievement and their own being, is *Kultur*' (58). In order to define the similarities or divergencies in the different usages of these notions, Elias goes further and claims that,

'The French and English concept of civilisation can refer to political or economic, religious or technical, moral or social facts, and has a tendency to draw a sharp dividing line between facts of this sort, on one side, and political, economic, and social facts on the other.....German sense of the concept of *Kultur* finds its clearest expression in its derivative, the adjective *kulturel*, which describes the value and character of particular human products rather than the intrinsic value of person. But this word, the concept embodied in *kulturell*, cannot be exactly translated into French and English.' (59).

It seems from Elias's explanations that the distinctiveness of the notions of civilisation and *Kultur* is emphasised especially in the German language. According to him, Civilisation in German usage describes a process, a constant movement towards forward while *Kultur* refers to the constant characteristics of a group of people (60).

According to Gombrich 'German propaganda during the First World War invented a contrast between German *Kultur*, naturally a good thing, profound and strong, and Western civilisation, a bad thing, a mere shallow addiction to gadgetry and materialism' (61). This propaganda is one of the important historical facts that influenced the perception of the meanings of Culture and Civilisation as well as their distinctiveness in the history of Western thought. As Gombrich points out, especially since that period the distinctiveness of the notions of Culture-Civilisation has become a significant point in studies in Social Science (62). In studies in Social Science the aim is to point out the distinctive characteristics of life patterns and the intellectual or moral activities of particular groups of people (or nations or communities) and identify them as culture. For example, Wallerstein, defines the usage of Culture mainly in sociology and claims that 'Culture is a way of summarising the ways in which groups distinguish themselves from other groups. It represents what is shared within the group, and presumably simultaneously not shared (or not entirely shared) or outside it' (63). In these studies there have, also, been, some attempts to define different levels or hierarchy of culture (low-high) or to classify or categorise (core or sub culture) or to identify changes (transformations or persistences) of cultural manifestations referring to analytical or experimental studies.

In architecture, culture - similar to the Social Science's definitions of this notion - is commonly perceived as a criteria of differentness which could be observed from different building traditions of different groups of people. In other words, different features or elements of buildings, types, styles, details or ornaments are considered to represent culture which is recognised mainly as a particular phenomenon or a system - a mode of behaviour and set of institutions - that operates outside architecture and

can provide data for architecture. Here, culture and architecture seems externally related to each other.

The above perception of the relation of architecture to culture seems to place architecture as separate from culture. In fact, architecture is but one of many forms of the realisation of culture. In order to have a better understanding for the relationship between culture and architecture and in order to prevent some misunderstandings concerning to status of culture and its *becoming* or realisation the intimate relationship between man culture and art has to be analysed carefully.

3-2-2- From Plato and Aristotle to Vico, Cassirer and Panofsky:

Culture when it is approached in a broad way refers to all human creations (all human works, languages, arts). Man is a part of nature. Yet he is, also, a part of a world that he creates through his mind. Unlike the natural world (64) the cultural world covers all aspects of human life and artefacts which vary from material artefacts (tools, places, houses) to mental and spiritual ones (beliefs, symbols, values). The nature of this cultural world can be understood only when its process of coming into being is clarified by disclosing the role of human mind i.e. reasoning in its creation. As discussed earlier in this chapter Plato's *Paideia* (culture) as well as Aristotle's teaching of *Phronesis* (moral practical reasoning) are some of the earliest illuminations to clarify the nature and status of cultural world. Their work were significant in their attempt to demystify of human reasoning in the cultural world. In this part of the chapter the philosophical studies of Vico, Cassirer, and Panofsky who extended Plato's and Aristotle's illuminations by establishing a common ground for understanding cultural works will be introduced. What distinguishes these philosopher's approaches from others is the epistemological position that they established towards human-cultural studies while disclosing the nature of human reason in the process of culture (65). There is no doubt that there are other philosophers such as Kant, Dilthey, Gadamer, Popper, Habermas who contributed to the clarification of nature of cultural works by distinguishing their viewpoints (for example, from neo-Platonist and so-called Rationalist interpretations). To name the intellectual ideological positions that have been developed by these philosophers one can talk of either *Scienza Nuova* in Vico, or *Critical Idealism* as in Cassirer's work, or *Humanist Tradition* as used by Panofsky (66).

The significance of these philosophers works for the purpose of this thesis lies in their attempts to clarify not only the common ground for human understanding but

also to unfold meanings concerning the issues of universal and particular, or the relationship between ideas and images in a critical reading cultural works including works of architecture. Moreover this clarification will give insight, and distinguish some misunderstandings and their conceptual sources in reading works of architecture.

3-2-3- Giambattista Vico: The *Scienza Nuova*; science of the cultural world:

One of the important aspects in Vico's (1725-1740) master work of *New Science* (*Scienza Nuova*) or *Science of the man-made world*, or, *Human Science* is his attempt to define the nature of human studies by analysing first of all the nature of the cultural world in its historical becoming or realisation process. He was critical of the attempts which subsume human cultural studies and the meaning of humanism by referring either to rules and methodologies of the Natural Sciences and Cartesianism or principles of dogmatic idealism (Medieval Scholasticism) in his period (67).

Vico in order to clarify his understanding of humanism and the status of Human Science re-evaluated past civilisations with their social cultural developments and pointed out that human reasoning and understanding (intellectual and moral) is modified through time i.e. in the historical process (68). For him, man as an intellectual as well as moral being can understand, evaluate, interpret, criticise his life while giving shape to it. Through the modification of mind in terms of reasoning and understanding man tries to achieve his ideal good.

In order to clarify the source of misperceptions in the understanding cultural works, Vico, first of all, draws attention to the two different kinds of creations as well as reasons behind them; human creations (with human reason) that of culture, differ from natural creations (with divine reason). He claims that,

'..man unlike God, is a finite creature, whose being is not immanent in all things. Because God created the world, He has a perfect knowledge of all His works. God created both the *Logos*, the knowable aspect of nature, and its, material aspect. He, knows nature because its logos is a reflection of its own being. Man on the other hand, grasps nature only externally through sense experience. He does not know nature from the inside, as it is in itself,.....,man can never know the innermost element of nature because he did not make it. Any mathematical scientific conception of the world will not reveal nature's innermost parts because these methodological tools are human creations. While man may create the points, lines, axioms and theorems of science and apply these to nature in its primary state, he will at best understand nature only as a hypothetical and probable entity' (69).

Vico claims that man understands only the world of his creations, i.e. culture, '...because he is the cause of the cultural effects which are the products of his own making' (70). What is important in Vico's claim about the understanding of the cultural world is that unlike divine creations with divine reason behind them, the human creations (man-made world) (71) with the human reasons behind them are truly understandable to man. Moreover, for him these reasons are nothing to do with fixed principles since human ideas are *open-ended* and open to interpretations.

Nevertheless, by pointing out the epistemological primacy of the world created by man, Vico directs his critical view against two other world views which prevailed in the human studies of his period. Medieval and Renaissance perceptions of reality, truth, idea, reason were equally dominant in his period. At one hand, 'metaphysical systems portrayed reality as a set of interrelated concepts valid for all man everywhere, always and eternal' (72). According to Vico, also, 'in Cartesian sense of epistemology of science, it can be asserted that, there is one but *one* universal method of reasoned inquiry, and this the mathematical comprehension of the quantifiable world of the primary qualities' (73). All the secondary or qualitative characteristics of experience were equated with the illusion or subjective states, which are neither real nor subsumable under the *mathesis universalis* (74). Vico's objection was *not* to the rules of Mathematical or Physical Sciences of Cartesianism but to the application of these rules to Human Science. He does not reject the Mathematical Science since Mathematical Science also belongs to the man-made world (culture) and has its own logic (75). Yet this logic can not be a virtue of the understanding of the human cultural world. Vico objected to these two approaches to human studies and tries to define the nature of *human reason* and its universality by recovering Aristotle's definition of human (moral-practical) reason.

3-2-3-1- From Aristotle's *Phronesis* to Vico's Human *Prudence*:

Vico points out the importance of other kind of understandings of the world by those (Descartes') secondary or qualitative characteristics of experiences. He calls this understanding *human prudence* (76), by which he indicates knowing of those secondary or probable truths about those particulars that compose the subject matter of ordinary life (77). By *prudence* Vico also means a kind of knowing or understanding of man which is related intellectual as well as moral knowing or understanding of man's own life and his own works. This is what Aristotle calls *phronesis* or *practical wisdom* in his *Nicomachean Ethics* (78). In fact, this kind of knowing is primary in the Aristotelian definition of art or architecture where Aristotle

questions the true reasoning behind works of art or architecture. Human *prudence*, like *phronesis* is possessed by everyone and rests on common wisdom (man's self knowing) by which man can understand, evaluate, interpret, criticise his world with his moral practical reason. In his Book II *Poetic Wisdom* (of *New Science*), Vico explains the role of the common mental language of man, that of the poetical-imaginative wisdom of man, in the formation of the history of ideas i.e. that of culture over centuries. With Vico's *prudence* and Aristotle's *phronesis* man is able to understand the inner significance of his cultural world.

What is important to understand from Vico's *Prudence* and from Aristotle's *Phronesis* is that man can understand his world with his own knowledge which is common or Universal to all man (shared by all mankind). This shows that the cultural world is universal in the sense that all cultural manifestations share the same coming into being and human practical reasoning in their creation. This holds true when we talk about works of architecture which is Universal because of the reasoning in its coming into being. The Universality of ideas in works of art or architecture comes from the Universal, shared knowledge of mankind (practical knowledge created through *prudence* or *phronesis*) about human life (for his well being). Additionally the Universality of ideas in works of art or architecture must not be understood in terms of the Universal single idea (of the good). As it is pointed out in Aristotle's arguments concerning human good, human ideas are open ended and can be interpreted differently in particular circumstances (with the moral practical reason behind them).

While defining the epistemological primacy of the world created by man and indicating the significance of the understanding of human reason (by means of *prudence*) in the works of the man-made world Vico implies a metaphorical meaning concerning the nature and understanding of the cultural world (79). According to Tuttle by this metaphor he points at the importance of the inner side of the cultural world while reading the physical expressions (outer side) of the cultural world. By the inner side of cultural world Vico implies 'the significance which a given cultural expression is meant to have' (80). Culture, therefore, for Vico is an 'intentional aspect: it is constituted as meaning and value-laden, as expressing human ends, and as the inner coherence of our experience' (81). Culture, then, is always significant beyond its outer physical dimension (82).

3-2-3-2- Vician formula of *verum et factum*:

Vico, further emphasises the intimate and dialectical relationship between man and his culture. He defines that 'the mind has always tried to understand itself by sensory observation of external bodies, but the mind can only grasp its own nature by self-reflection' (83). This responds to the Vician formula of *verum et factum convertuntur* by which he means that knower and the producer of the cultural world is same. 'In the case of language Vico argued that the human mind first sees itself in terms of outer physical bodies, but then it comes to attend to itself by reflection on these objects through words which express the significance that man assigns to objects and creations (84). Likewise arts (symbolic form of culture) are also the means of the self-reflection of man. That is to say they both are common to all mankind and they express or reflect ideas with the reasons behind them concerned as a common mental language (the function of poetical wisdom). We can infer from this that the universality of the cultural world does not come from universal human nature (as a genetic inheritance or psychological disposition), but from the human capacity to create cultural realities while acting in terms of them (85). According to Vico, a 'common mental structure in all people which is able to grasp the same meaning through the diverse sounds and symbols of natural languages' (86) and 'uniform ideas with a common ground of truth may be born among people who do not know each other' (87). Related to this Tuttle claims that,

'Vico is telling us that different man, cultures, and eras understand each other because common meaning correspond to overt cultural creations such as speech. The *verum-factum* formula is true because knowing and being in the civil world - epistemology and ontology - are unified. (88)

Vico's framework also illuminates how to grasp what is particular, local, or regional in the cultural world as well as in works of art and architecture. For him in each self-reflective process of cultural work, human ideas are objectified as universals even though they emerged in different local conditions. In other words, the particularity or locality or regionality of cultural works designates local processings or instantiations of universals.

Regionalism in architecture, in this sense imposes a superficial idealisation of local conditions in architecture by obscuring the universal significance (reasoning) in works of architecture. True reasoning in other words, human practical (moral-intellectual) reasoning (with its goal of human well being) in art or architecture is significant in order to appreciate and understand the value of art in particular forms

This does not mean that particular formal material expressions of works of art or architecture are less important than the underlying ideas. Man can externalise his ideas only by means of symbols. Language, art, myth are the basic universal Symbolic Forms by means of which man can share his ideas with others, as we will see in the following discussion on Cassirer' Philosophy of Symbolic Forms. Architecture, music, poetry are sensible manifestations of the Symbolic Forms by which man is able to objectify his ideas in a formal sensible and concrete way.

3-2-3-3- The meaning of *tradition* in the *Universal culture* :

Vico's *verum* and *factum* formula is also significant in understanding the nature and the meaning of Universal culture and the idea of tradition in art or architecture. According to Vico's formula, through the self-reflective process (in the creation of the cultural world and art and architecture) man not only reflects his own world view (his ideas) in his works but also knows and understands his own nature through his works at the same time. The cultural world becomes the means of self-understanding of man's own nature and his ideas in a historical perspective. The dialectical relationship between human self-reflection and self-understanding (*verum and factum formula*) shows how traditions arise and develop in the cultural world. Once the ideas (universals) are instantiated through particular manifestations they are shared by others and are subjected to the new interpretation and evaluations. During this continuous conversational and dialogical process art and architecture is subject to re-living or re-interpretations in different place and time.

3-3- Ernst Cassirer: Philosophy of Culture and Philosophy of Symbolic Forms:

As a follower of Vico (89), Ernst Cassirer (1874-1945) also, attempts to clarify the nature and status of the cultural world, while analysing the relationship between man and his works. The significance of Cassirer's work for the purpose of this thesis is his evaluative and critical approach to the problem of reading and understanding all products of culture including works of art and architecture. In his studies of the *Philosophy of Culture* (90) and *Philosophy of Symbolic Forms* (91) Cassirer clarifies different kinds and levels of understanding by unfolding, for example, the *universal* and *particular* issues in each work of culture.

Cassirer structures his *Philosophy of Culture* from a perspective of humanistic thought and knowledge as elaborated by Vico. It is claimed by Donald, P., Verene that Cassirer constructed his *Philosophy of Culture* specifically with reference to Vico's humanistic philosophy, and for Verene '...Cassirer is not advocating something new, but bending his philosophy in a certain direction more strongly than before' (92).

3-3-1- Definition of man in terms of culture:

Cassirer articulates Vico's humanistic view point more systematically by asking fundamental questions about the *definition of man, especially in terms of culture*. In his book entitled *An Essay on Man* (93), Cassirer analyses 'historical sources of the crises in man's knowledge of himself' (94) and defines the nature of man from the anthropological – philosophical view-point. He is critical about the *dogmatic metaphysical* and *natural genetical* or *psychological* definition of man. He claims that,

We cannot define man by any inherent principle which constitutes his metaphysical essence-nor can we define him by any inborn faculty or instinct that may be ascertained by empirical observation. Man's outstanding characteristic, his distinguishing mark, is not his metaphysical or physical nature - but *his work*. (my italics) It is this work it is the system of human activities, which defines and determines the circle of *humanity*. Language, myth, religion, art, science, history are the constituents, the various sectors of this circle' (95)

Here, Cassirer, like Vico, emphasises that man must be understood only through his own works, in other words through his *culture* (the self-reflection and self-understanding principle of Vico). As it is pointed out by Verene, culture for Cassirer 'is to be understood as *werk*, as a production in which man comes to know his own nature, his humanity' (96). Cassirer like Vico, points out the epistemological primacy

of the cultural world, and the significance of the historical process of culture. He further attempts to clarify a common ground for understanding human cultural works by identifying two different levels of understanding; the understanding of human actions and behaviour as a social psychological phenomenon which differs from the understanding of the common creative process of human works (a subject of Philosophy of Culture). Cassirer claims, that,

'In describing the structure of language, religion, art, and science, we feel the constant need of psychological terminology. We speak of religious *feeling*, of artistic or mythical *imagination*, of logical or rational thought. And we can not enter into all these worlds without a sound scientific psychological method. Child psychology gives us valuable clues for the study of the general development of human speech. Even more valuable seems to be the help we get from the study of general sociology. We cannot understand the form of primitive mythical thought without taking into consideration the forms of primitive society. And more urgent still is the use of historical methods. The question as to what language, myth, and religion *are* cannot be answered without a penetrating study of their historical development. But even if it were possible to answer all these psychological, sociological, and historical questions, we should still be in the precincts of the properly *human* world; we should not have passed its threshold. All human works arise under the particular historical and sociological conditions. But we could never understand these special conditions unless we were able to grasp the general structural principles underlying these works. In our study of language, art, and myth the *problem of meaning* (my italics) takes precedence over the problem of historical development.' (97)

Cassirer adds also that,

'If the term *humanity* means anything at all it means that, in spite of all the differences and oppositions existing among its various forms, these are, nevertheless, all working toward a common end. In the long run there must be found an outstanding feature, a universal character, in which they all agree and harmonize. If we can determine this character the divergent rays may be assembled and brought into a focus of thought., human culture is already getting under way in the particular sciences...' (98)

Cassirer explains a need for another level of understanding in human studies other than the understandings that can be achieved through scientific and historical studies. By this understanding, one transcends particular expressions of cultural works and unfolds ideas in the process of culture. Cassirer's aim in this inquiry is to clarify and distinguish, first of all, the status of the universals such as universe of ideas that is shared and common among mankind from the particulars (local processing of universals or ideas) and the intimate relation between the two which is necessary for understanding the cultural world.

Culture for him, more than (or beyond) the making of particular factual forms, represents something common or universal among mankind. With universality of culture he does not mean any kind of singularity in formal sense, instead he emphasises the shared and common aspects of *humanity*, as described above (99). In order to clarify his meaning of Universal, he further explains in the example of language (as a form of culture) that one cannot speak of the universality of language, because language has no universality which may be compared with the universality of logical thought; 'It is bound to national, even to individual conditions, but nevertheless it is the first and decisive step to that common world toward which the process of culture strives' (100).

3-3-2- Critical Idealism as a Philosophy of Culture:

Cassirer explains his perception of humanity and the universality of culture by dwelling upon *Critical Idealism as a Philosophy of Culture*. In order to explain his philosophy, he questions the other two approaches to human studies where the frameworks for understanding (of culture) are identified in opposition to each other. Firstly, like Vico, Cassirer criticises both the Cartesian Rationalist approach which introduces the concept of consciousness where human thought, human spirit and human rationale is assimilated and unified, such that a pure form of logic becomes the model for every form of human spirit (101); and the dogmatic metaphysical approach to human studies in which an absolute unity (universality of a principle) can be attainable through reduction of all particulars (102). As far as the meaning of *idealism* is concerned, Cassirer points to the continual change of status and meaning of *idea* and *idealism* since antiquity and states that Plato's notion of *idea* has been articulated through the development of modern thought, from Descartes through Kant to Hegel (103). According to Cassirer, either Dogmatic Idealism (e.g. Berkeley), or Sceptical Idealism (e.g. Descartes), or Speculative Idealism (e.g. Hegel) (104) are concerned with the absolute certainty of ideas which is, for him, not appropriate and even misleading in attempting to understand cultural works. In order to clarify his critical approach, Cassirer refers to Kant's *transcendental idealism* where he explains the nature of ideas, not from the point of historical conditions and general systems but, 'with forms of thinking, judging, knowing, understanding and even feeling by which the human mind attempts to conceive the universe as a whole' (105). Critical Idealism therefore, as a Philosophy of Culture for Cassirer, 'does not confine itself within the sphere of mere facts; it attempts to understand these facts and that means to order them according to general rules. But that does not mean that these rules can be deduced in a mere *a priori* manner of thought' (106). By rules he means 'modes of

thinking, of conceiving, representing, imagining, and picturing that are contained in language, myth, art, religion and even in science' (107). Cassirer exemplifies his argument and claims that,

'We are no longer studying the works of art, the products of mythical or religious thought, but the working powers, the mental activities that are required in order to produce these works. If we succeed in gaining an insight into the character of these powers, if we understand them, not in their historical origin, but in their structure, if we conceive in what way they are different from each other, and nevertheless co-operating each other, we have reached a new knowledge about the character of human culture. We can understand the work of human civilisation not only in its historical but also in its systematic conditions; we can enter, so to speak, into a new dimension of thought.'(108)

Cassirer does not establish the Philosophy of Culture with mere formal logical means, but also with ethical issues that he believes are important in the process of culture. He claims that cultural works cannot be understood without relating them to a common goal (109). Cassirer refers to Kant in order to explain the universal character of culture in an ethical sense. For Cassirer 'the ethical problem of culture leads to the problem of freedom and necessity' (110). 'Culture cannot be defined and explained in terms of necessity, it must be defined in terms of freedom, a freedom, that is to be understood in an ethical sense' (111). In order to define this freedom he claims, referring to Kant, that '... freedom means the autonomy of reason; and the universal aim of Philosophy of Culture is, therefore, contained in the question in which way and by what means this autonomy may be reached in the evolution of human thought and human will' (112). The ethical system for Kant is essentially universal and it differs from the particular moral principles of for example religious systems. In his *Critique of Pure Reason* and *Critique of Practical Reason*, Kant explains the moral consciousness of man (113) by referring to the role of man's moral-practical (common) understanding of the cultural world. A better knowledge of culture, or true understanding of works of culture, as well as art and architecture in this sense, needs to go beyond the particular forms, to the forms of thought (ideas, imaginations) while disclosing the inner character of this cultural world in an ethical sense.

The word *critical* in Cassirer's argument indicates that there are no 'single stages and processes by which the universe of culture is built up' (114). He further claims that to be critical,

'must be understood in a dynamic sense, instead of conceiving it in a static sense. It must be produced, and in this production consists the essential of culture and its ethical value' (115).

For him, the Critical Idealism does not aim to produce '... a universal formula expressing the absolute nature of mind and the necessary sequence of its single phenomena, nor does it claim to predict and prescribe the future course of the history of culture' (116), instead, by this 'we may be able to understand in a better way,...., of *humanity* , that common world in which each consciousness individual participates and which it has to reconstruct in its own way and by its own efforts' (117).

Cassirer's clarification of the universality of culture and the critical nature of human understanding is significant in order to avoid some misunderstandings while reading cultural works, and works of art or architecture in terms of universals and their particular manifestations. Talking about the universality of ideas which underline the content of cultural works (including works of architecture), does not indicate any kind of singularity or absoluteness of an idea such as in the example of the idea of Regionalism in architecture. Human ideas are universal (mythical-poetical and creative stage of mind) and open to interpretations. The content of these ideas on the other hand, are dependent on the reasons and the purposes of their creation in the establishment process of culture or art or architecture. As pointed out in the earlier part of this chapter (by Aristotle and Vico), this reason is the human moral-practical reason (common and universal) by which man constructs his knowledge of life or understands it, or gives meaning to his cultural world and to art and architecture.

In order to specify the significance of the above claim, Cassirer dwells upon the definitions of *Symbolic Universe* and *Symbolic Forms*, highlighting the problem of meaning or the relationship of form and content in art. In his book entitled *Philosophy of Symbolic Forms*, Cassirer applies his critical viewpoint of the Philosophy of Culture and attempts to clarify the nature and status of Symbolic Forms in the cultural world, and in art and architecture.

3-3-3- Philosophy of Symbolic Forms:

According to Cassirer, both cognition and the human spirit play important roles in reading/understanding the processes of cultural world. For him, other than the 'intellectual synthesis which operates and expresses itself within a system of scientific concepts, the life of the human spirit as a whole knows the other forms' (118). Unlike cognitive thinking, mythical, poetical, religious thinking and imagination are

the functions of the human spirit. In order to emphasise the significance of the functions of the human spirit in understanding the man-made world, he claims that '...each of these functions creates its own symbolic forms' (119) which are not similar to the scientific conceptual symbols yet play important roles in reading/understanding the cultural works.

According to Cassirer man, not only belongs to the *Physical Universe* but also to the *Symbolic Universe* where language, myth art and religion are the *Symbolic Forms* of this Universe. In order to explain this *Symbolic Universe* he claims that,

'...man does not live in a world of hard facts, or according to his immediate needs and desires. He lives rather in the midst of imaginary emotions, in hopes and fears, in illusions and disillusion, in his fantasies and dreams' (120)

For him, the *Symbolic Universe* is constructed by the human poetical, mythical, creative imaginative thought and is significant in giving meaning to cultural works.

In order to avoid any misunderstanding, it should be emphasised here that Cassirer's term *Symbolic Forms* does not refer to the concrete physical objects, or the actual forms of cultural works. Cassirer uses the term *Symbolic Forms*, in an abstract sense (intangibles or insensibles) indicating symbolic nature of intellectual and spiritual products of man. In general, in the works of the literature of art or architecture which discuss the problem of symbolism the term *form* is used to indicate physical appearances in works of art. *Symbolic Form*, on the other hand, in such literature is used to indicate a representation of specific ideas by specific physical objects. Physical forms are perceived as the symbols of certain ideas themselves. Here, ideas and forms are seen as one or the two are conflated. Actually, the significance of Cassirer's argument in terms of the different levels of understanding becomes apparent at this point (121). *Symbolic Forms*, such as art, myth, language belong to the *Symbolic Universe* of man. They are common and shared by mankind simply because they are the outcome of man's poetical, mythical and imaginative thoughts. As far as the relationship between *Symbolic Forms* and physical forms are concerned, we can say that there is not a direct (linear or simple) but an indirect (complex and dialectical) relationship between these forms which can be grasped if they are approached in terms of the Universal status of *Symbolic Forms*. Cassirer uses the term sign in order to indicate the actual physical forms of cultural works and tries to explain the complex relationship between *sign* and *Symbolic Forms*, while also

uncovering the nature of content of cultural works or works of art and architecture in this relationship.

3-3-3-1- Universal function of *sign*; problem of meaning:

According to Cassirer, *sign* is not a mere and accidental cloak of the idea, but it is the necessary and essential organ and 'it serves not only merely to communicate complete and given thought-content, but is an instrument, by means of which this content develops and fully defines itself' (122). In order to avoid misunderstanding in interpreting the role of *sign* and its relation to the *content* or *meaning* of cultural works and works of art, he once again draws attention to his critical position towards a dogmatic, or as Cassirer calls it, sensationalist approach. For him, in the sensationalist approach the meanings of the works of art are limited to the immediate givens of simple sensations in any problem of meaning (123) (conflation of idea and sign). Yet, we cannot content ourselves merely with the material aspects of cultural forms or visual features of the *signs* which are perceived in terms of sensibles (sight, hearing, touch). The content of works of culture or art can be understood if we disclose the reason and purpose or ideas in their creation. For Cassirer, one has to be conscious enough about the double function of *Sign* which, although it has its own fixed character (sensible or particular features of buildings) acts as a vehicle to unfold the content of cultural works and works of art. According to Cassirer, the *sign* is the first stage in the achievement of objectivity (124). As created by the mythical-poetical mind of man, the sign has an important function which is primarily symbolic and hence Universal. Awareness of the universal, symbolic, and functional status of the *sign* is important in order to understand the mutually determining relationship between *sign* and content and this awareness enables us to grasp the meaning or content of the works of art objectively. Now, we should grasp that the *sign* can not be considered to have a fixed content, in spite of its sensible appearance it is unified with the work it represents. Here, content and *sign* are concurrent and mutually determine each other. *Sign* or particular sensible forms, therefore, 'do not stand by themselves; they are articulated into a conscious *whole*, from which they take their qualitative meaning' (125). In order to explain the non-fixed character of content and its relation to a relatively fixed sign or physical form and their reproductivity, Cassirer states that,

'Through the sign that is associated with the content, the content itself acquires a new performance. For the sign, in contrast to the actual flow of the particular contents of consciousness, has a definite ideal *meaning*, which endures as such. It is not, like a given sensation, an isolated particular,

occurring but once, put persists as the representative of totality, as an aggregate of potential contents, beside which it stands as a first *universal*' (126)

And he continues,

'...the fixation of the content through the linguistic sign, the mythical or artistic image, seems to do no more than hold it fast in the *memory*, it does not go beyond simple reproduction. At this level the sign seems to add nothing to the content to which it refers, but merely to preserve and to repeat it,, But the more clearly the particular cultural forms disclose their specific energy, the more evident it becomes that all apparent *reproduction* presupposes an original and autonomous act of consciousness. The reproducibility of the content is itself bound up with the production of a sign for it, and in producing this sign the consciousness operates freely and independently. The concept of *memory* thus takes on richer and deeper meaning., The mere repetition of the given at another time does not suffice; in this repetition a new kind of conception and formation must be manifested. For every *reproduction* of a content embodies a new level of reflection'. (127).

Accordingly, art as 'an aesthetic form in the sensible world is possible only because we ourselves create the fundamental elements of form' (128). *Beauty* in works of art, for example, is not (pure sensible) an 'immediate property of things, but what is necessarily involved is a relation to human mind' (129) where the mind is not passive but active in the creation of its objective value.

3-3-4- Reading works of architecture in terms of Universals and Regionals:

Cassirer's clarification of different levels and kind of understanding as well as his teaching of the nature and status of *Symbolic Universals* and *Forms* in the process of culture, art and architecture, is significant in the critical comprehension of works in an of architecture. We can say that in the process of reading architecture we cannot limit ourselves with the content that is grasped from the immediate givenness of the buildings. Functional characteristics of buildings, shapes and decorations, geometrical organisations or even more abstract principles that are taken from human life patterns (like privacy, harmony, openness) may limit us from understanding the nature of particular works of art. However, what is not made explicit in this lesser reading process is that, while the physical forms of particular buildings indicate their fixed meaning, these same forms also have a symbolic function as product of the mythical - poetical thought of man. Individual works are not the ideas themselves but particular images or manifestations of ideas.

To identify buildings with certain ideas or, to name them as Rationalist, non-Rationalist or Regionalist referring to some physical features of buildings (depending

upon formal geometrical or irregular shapes in plan and facade organisation) indicates a confusion of ideas with their particular manifestations in works of art and architecture. Here, images are mistaken for ideas which betokens a formalist tendency in reading architecture. In such a situation the content of a work of architecture is interpreted in a limited way by the meaning of its immediate expression in a dogmatic sense. Superficial aesthetisation (and symbolisation) starts when the level of universals (ideas) is confused with the level of forms or real appearances; it is this confusion that is the source of ambiguities concerning the problem of meaning and symbolism today.

As we will discuss in the following section Panofsky develops Cassirer's Philosophy of Symbolic Forms and clarifies the different stages of reading of works of art from primary to Iconographical reading in a deeper sense. Panofsky's study is significant in showing the relationship between ideas and images which is helpful in discussing and understanding the relationship between universal and regional in works of art.

3-4- Erwin Panofsky: Iconographical reading in a deeper sense:

Panofsky's (1892-1968) articulation of the problem of meaning in art is closely connected with and developed from Cassirer's as well as Vico's approach to reading of cultural works (130). Panofsky differentiated and adapted Cassirer's theory of *The Philosophy of Symbolic Forms* particularly for the reading of works of art. Before going on to discuss his methodological approach to reading of works of art, Panofsky, first of all, draws attention to the humanistic view-point as a stand point in his argument and defines art as a discipline in *humanism*.

According to Panofsky, the meaning of the notion of *humanity* has been interpreted in many ways since Antiquity when *humanity* meant the quality which distinguishes man from animals and from barbarians who lack moral values (131). Panofsky points to the conception of *humanity* in the Middle Ages, when this concept was perceived in opposition to the divine rather than to the bestial or barbarism (132). For Panofsky, during the Renaissance these two different interpretations of humanism, such as the antithesis of *humanism and barbarism* (matter of value) and the antithesis of *humanism and divinity* (matter of limitation) have grown together. For example, during the Renaissance, as Panofsky quoted from Marsilio Ficino, Man was perceived as 'a rational soul participating in the intellect of God, but operating in the body' (133). According to Panofsky since that time the ambivalent conception of *humanity* has been evaluated either as a *value* or a *limitation* in human studies. What is important in understanding the meaning of *humanity* for Panofsky, as for Cassirer and for Vico, is the awareness of the difference between two types of cosmos; *natural* and *cultural* as well as of the difference between *divine* and *human* creations. This, in fact, underlies the epistemological primacy of the world and is significant in order to understand any attempt to disclose meanings of works of art or architecture.

Panofsky emphasises that only the cultural cosmos (human creations) is the subject of human studies. It should not be confused with studies in natural science. For him, 'from the humanistic point of view, however, it became reasonable, and even inevitable, to distinguish, within the realm of creations, between the sphere of *nature* and the sphere of *culture*, and to define the former with reference to the latter, i.e., nature as the whole world accessible to the senses, except for the *records left by man*' (134). Unlike the experimental scientists' reading of human records where attention is mainly given to an object which help them to investigate something, human scientists are interested in the history of science itself and the history of human civilisations (135).

3-4-1- Different levels of reading and understanding of works of art:

Panofsky, like Vico and Cassirer, questions the coming into being of cultural works. He examines works of art, and points out the significance of *purposes* and *intentions* of man while creating his works which are first grasped visually or aesthetically by our senses (seeing, touching, hearing). This means also that, whether or not the works of art serve some practical purpose, and whether they are good or not, each work of art demands to be experienced aesthetically (aesthetic significance, not the aesthetic value of art) (136). As far as the practical purposes of works of art is concerned, Panofsky defines that a work of art is first of all, a tool or apparatus and it intends to fulfil a specific function (137). Yet, each work of art, at the same time, is a vehicle of communication and intends to transmit a concept or meaning through its particular form (138). While saying so, Panofsky, like Cassirer, points out the double functions of form (in Cassirer's term sign) and signifies the intimate relationship between *form* and *content*. For Panofsky 'the element of *form* is present in every object without exception, for every object consists of matter and form' (139). In order to explain the relationship between form and matter (or content in Cassirer's term), Panofsky points out different levels of determinations in each event or man-made object in a simple example of letter writing, and claims that,

'...if I write to a friend to ask him to dinner, my letter is primarily a communication. But the more I shift the emphasis to the form of my script, the more nearly does it become work of calligraphy; and the more I emphasise the form of my languagethe more nearly does it become a work of literature or poetry' (140).

In this example, Panofsky indicates that different kinds of purposes and intentions are overlapping each other and it becomes most difficult to define the precise moment at which a vehicle of communication or an apparatus begins to be a work of art (141). The purposes and intentions, here, are not absolutely determined, yet they are conditioned by the standards of specific periods and environment. According to Panofsky they are 'influenced by our own attitude, which in turn depends on our individual experiences as well as on our historical situation' (142).

For Panofsky, in order to disclose the ideas in a reading process the human scientist 'has to engage in a mental process of a synthetic and subjective character: he has mentally to re-enact the actions and to re-create the creations' (143). 'It is in fact by this process that the real objects of the humanities come into being' (144). When he is speaking of re-creation, he emphasises the prefix *re* to indicate that during the process of understanding, the humanist tries to participate in the creation process of the work of art and tries to realise the underlying intentions and purposes not at the

level of materialised forms but ideas. By this realisation, aesthetic experience turns to aesthetic enjoyment of art (145). Participation in the process of creation can help the reader realise the circumstances under which the objects of the works of art are created. This kind of knowing is subject to, in Panofsky's term *inward experience* (146) which refers also to an understanding of ideas or *universals* within forms or *particulars* (of cultural works) in Vico's and Cassirer's sense. For example, if we are dealing with the reading of historical works of art, it is important to understand the ideas which are revealed in forms in specific time, place and circumstances. Unlike the art historians' approach to historical works where the main attention is given to ascertaining the facts (empirically), in this reading, it is the coming into being of arts with their underlying ideas which are important in order to get a better view about the nature of these historical works (147). In fact, to be interested in history means to be interested in reality, which can only be grasped when we detach ourselves from the present particular temporal qualities of works which are subject to time (148). In such a reading process, a shift from the level of forms or appearances to the level of ideas or universals (a purpose of Philosophy of Culture in Cassirer) is essential.

3-4-2- Iconographical and iconological reading in art:

In his books *Studies in Iconology* and the *Meaning in Visual Arts*, Panofsky tries to differentiate levels of meanings in an action, event and work of art, while shifting his focus from particular forms of art to the universal ideas to the particular forms again.

As he explains in the example of an ordinary event of *hat-lifting greeting*, different levels and kinds of meanings are connected to each other behind a simple action of hat lifting. In this example, he draws attention to primary, natural and secondary levels of meanings where practical, intelligible and sensible being and experience play an important role. However, the underlying meanings behind such a simple event goes beyond its formal expression. For example, because of our practical experience, we can first grasp its *factual* meaning (greeting), but we can also grasp its *expressional* meaning when we observe the sensitivity in some psychological nuances of person's behaviour. These two kinds of meaning are called as the *primary* and *natural meanings* by Panofsky (149).

In order to explain another level of the reading/understanding meaning in the simple event of hat lifting, he reminds us of the historical background of a habit which had been peculiar in the Western World. He reminds us that it was an old tradition to remove helmets to make clear people's peaceful intentions of others among the

medieval chivalry (150). Because of its historical background, greeting has a secondary *conventional* meaning that of people expressing their politeness to others.

However, Panofsky reminds us also that in order to understand the significance of an action, one 'must not only be familiar with the practical world of objects and events, but also with the more-than practical world of customs and cultural traditions peculiar to certain civilisation' (151). He calls this third level of the reading/understanding of meaning *intrinsic meaning or content* (152) which is not isolated from the previous meanings. However it needs them to achieve general principles as ideas (universals) in the particular actions and works. Intrinsic meaning and content 'may be defined as a unifying principle which underlies and explains both the visible event and its intelligible significance, and which determines even the form in which the visible event takes shape' (153). The analysis of the understanding of the meaning of works of art can be categorised and summarised in three strata:

1-*Primary or natural subject matter*; In the first category of reading of works of art we are dealing with the meanings which are related to certain configurations of line, colour forms shapes. Panofsky described this category of reading as a pre-iconographical description of work of art, (154) where formal expressions are read referring to practical experiences or knowledge while uncovering the natural subject matter in works of art.

2-*Secondary or conventional subject matter*; This is called iconographical reading where specific themes or concepts are manifested in images as opposed to simple formal expressions. In this category of reading disclosing the compositional meanings which are subject to images, stories, allegories, events and to social-cultural life patterns of people is important. As with the previous iconographical reading, familiarity with the objects, events, stories or practical experiences is important. Reading the Medieval paintings referring to the stories from the Bible, and describing the miniatures and decorations of mosques referring to the some Koranic verses, are some examples of this category of reading.

3-*Intrinsic meaning or content*; According to Panofsky, this category of understanding the meaning or content is not totally isolated from the previous ones. Instead it refers to previous meanings to ascertain some underlying principles 'which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion - qualified by one personality and condensed into one work' (155). He indicates that to understand the content or intrinsic meaning of any work of art demands awareness of ideas more than compositional meaning. He agrees with Cassirer, while identifying the nature of underlying principles of a work of art as the manifestations of *symbolical* values (156). In order to clarify what he means about

the principles of symbolic values he gives two interpretations of the meanings of the work of Leonardo da Vinci. He claims that,

'As long as we limit ourselves to stating that Leonardo da Vinci's famous fresco shows a group of thirteen men around a dinner table, and that this group of men represents the Last Supper, we deal with the work of art as such, and we interpret its compositional and iconographical features as its own properties or qualifications. But when we try to understand it as a document of Leonardo's personality, or of the civilisation of the Italian High Renaissance, or of a peculiar religious attitude, we deal with the work of art as symptom of something else which express itself in a countless variety of other symptoms, and we interpret its compositional and iconographical features as more particularized evidence of this *something else*' (157).

With this kind of understanding the meaning or content (with reference to principles of symbolic values) is the object of what Panofsky calls *iconology* as opposed to *iconography* (158). In his explanations we can understand that the main difference between iconographical and iconological understanding of meaning is; in the first one attempts to interpret motifs, figures by giving reference to some written stories, allegories; in the other one the aim is to unfold the theological, philosophical, political ideas and purposes which also underlines these iconographical meanings. Even though in both cases the reader deals with true interpretations of the configurations, Panofsky explains that, 'the suffix *graphy* denotes something descriptive so does the suffix *logy* derived from *logos*, which means *thought* or *reason* denote something interpretative' (159). To grasp the underlying principles or universals, (a mental faculty) as Panofsky calls a *synthetic intuition* which is more than practical experience is needed.

3-4-3- From primary (regional) to Iconographical reading in a deeper sense in architecture:

In his systematic analysis of the reading process of works of art, Panofsky depicts different levels of understanding of meanings, from primary and conventional to intrinsic meanings. Referring to Panofsky's categorical reading in arts, we can say that a piece of architecture, like a work of art is primarily experienced aesthetically (with our senses). A work of art when it is experienced with its immediate expression has a fixed content by means of which it fulfils the function of that particular work. Plans and elevations of a building are organised for certain functional purposes. Technical constructional detailing of the building must support the building structurally. Reading these aspects of buildings can be considered primary or natural or pre-iconographical reading (in Panofsky's term). This reveals that architecture is *techne* where a practical and technical skill and knowledge are

essential in the articulating the building elements and fulfilling their functional purposes.

Yet, making a building is not merely *techne* it has an intentional activity such that the purpose or aim of the builder is revealed as the content of his particular work. Each work of architecture, beside fulfilling functions has a compositional character which is still experienced aesthetically but in a different sense. The compositional qualities of architectural works, such as physical forms of the buildings are not merely tools (for fulfilling functions), they are also a vehicle of communication by means of which the builder transmit his knowledge, experience of life values. At this stage of reading we are dealing with the content of works that refer to visual images derived from some events, allegories, from the social cultural life patterns of particular groups of people.

For example, an architect reflects his understanding of privacy in his design where he articulates and organises building elements according to rules in the design of closeness-openness of the plans and facades. The architect's understanding of *privacy* modified by the social, cultural or ethical principles that are known to him literally or non-literally, through texts, stories, events etc. can then, be experienced through certain themes that the architect holds in common with particular group of people. While composing the form of a building, the builder's intention is to fulfil the function of the building for the sake of *privacy*. In order to read the compositional content of a building (secondary or conventional or iconographical reading) familiarity with some events, stories, allegories, texts, (knowing the moral, social principles of privacy), in other words, the practical experience about the social life patterns and values are necessary.

However, to reveal the content of a building in an objective sense we must to go beyond this configurational, compositional or allegorical meaning of the work and grasp the intellectual and spiritual circumstances under which the ideas and their manifestations emerged and shaped. Particular images of buildings as a product of the symbolic mythical-poetical imagination of architect are vehicles which reveal the intentions and reason or ideas of man concerning to his life. The content of ideas, in this sense, is the content of human life where man continuously seeks what is good for his well being in the world (moral-practical reasoning in Aristotle and Vico's sense). In a reading or understanding of the content of a work of architecture one goes beyond the mythical-poetical appearances of buildings and uncover the reasoning, purpose or ideas and the intellectual, spiritual circumstances from which

these ideas emerge and develop. At this stage of reading, participation in the creative activity and the awareness of the intellectual dispositions and the symbolic values of, for example, religious, philosophical, ideas of certain groups of people are necessary. This is a reading process whereby the universal significance of regional works of architecture can be unfolded and revealed.

Once the builder objectifies his ideas in his works they are shared and are subject to new evaluations through which a tradition emerges and develops by continuous interpretations and re-interpretations. This is essentially an open-ended system, it is how architectural tradition functions. To suggest an idea like Regionalism indicates a closed system for architecture. The way Regionalism has been advocated and or proposed by various writers in architecture it can only be construed as a closed system. In such a situation when an idea and its particular images are conflated the reading and understanding of works of architecture will never escape reductionism and leads to simplistic formalist interpretations.

Chapter Four

4- Historical context; Search for the source of the theory of Regionalism:

4-1-Reference to the history of ideas:

The theory of Regionalism and its premises are not limited to its own history which has appeared and developed in the second part of this century. Although it has been affirmed in the Regionalists' arguments that today's Regionalism is original and able to resolve the problems of architecture today, the conceptual dispositions in this theory, such as geographical, culturalist, symbolic view-points and the alternative cultural solution in-between modernism and tradition are not new and peculiar to Regionalism. These ideas have frequently occupied the minds of architects, critics or historians who have been engaged in the problems of architecture or arts in different periods of the history.

Evaluation of the theory of Regionalism and its theoretical and practical problems can not be accomplished if it is viewed without a proper consideration of its historical background. We can obtain a better view of the sources of the architectural theory of Regionalism if we refer to the *history of ideas* on architecture developed in the process of culture rather than the history of architecture in terms of built forms alone. This can help us to see how ideological, cultural, and political changes have influenced the development of architectural thoughts in different periods and circumstances where the idea of Regionalism has gradually emerged and developed.

In this survey it will be discussed that today's theory of Regionalism has its source in the last period of eighteenth and the nineteenth centuries intellectual milieu, namely the Romantic period. In this period ideas were shaped both with respect to the question of the increasing rationalisation of social life due to the era of industrial capitalism and the reactionary movements aiming to criticise this development. However such an intellectual milieu, cannot be isolated from the earlier ideological developments that have been shaped through neo-Platonism, Cartesianism and Empiricism leading to the Positivist tradition in cultural studies.

It will be argued in this chapter that idealist formalist tendencies that underline Regionalism in architecture emerged and developed from persistent ambiguities (such as resulted in the confusion of universal and regional) in the understanding of both the nature and status of cultural works, and in the underlying reason and ideas

revealed in these works. It is suggested in this survey that human reason in cultural works as well as in works of art or architecture is often obscured by false reasonings (by i.e. mystification or scientification). It will be shown, in this historical survey, also, that today's theory of Regionalism differs little ideologically, from its earlier forms although Regionalism's recent advocates supported and coloured this theory by the introduction of various concepts, theories and philosophies. Theories that developed in eighteenth and nineteenth century Romanticism characterise an earlier form, and the theories that developed in Positivism (e.g. in the studies of Geddes and Mumford) a later form of Regionalism. The most developed form of Regionalism, as summarised in the Chapter two, is far from proposing a shift at the level of understanding; it adapts various theoretical positions into its body superficially and repeats the earlier suppositions in many respects although with a different terminology.

4-1-1-Romanticism; a tension between diverse values:

It can be said that the ideals that characterise Regionalism have emerged from the ideological milieu, where the tension between opposite values creates a rift. The end of the eighteenth and the beginning of the nineteenth centuries exemplify an ideological transitional period in the history of ideas and can be a starting point to analyse some essential reasonings behind the theoretical and methodological premises of the idea of Regionalism. In fact, the social and intellectual life in this transitional period, was not homogeneous. The ideological milieu of that period was rather complex, contradictory and ambiguous. This was due, as Russell pointed out in his book *History of the Western Philosophy* to several causes which are;

'First: the area concerned was larger than ever before; America and Russia made important contributions, and Europe became more aware than formerly of Indian philosophies, both ancient and modern. Second: science, which had been a chief source of novelty since the seventeenth century, made new conquests, especially in geology, biology, and organic chemistry. Third: machine production profoundly altered the social structure, and gave men a new conception of their powers in relation to the physical environment. Fourth: a profound revolt, both philosophical and political, against traditional systems in thought, in politics and in economics, gave rise to attacks upon many beliefs and institutions that had hitherto been regarded as unassailable.
(1)

The intellectual hegemony moved from aristocracy to the new bourgeoisie. There was a continual shift from traditional to modern values, and ideas, and vice-versa. That period was the age of industrialisation, progress, change, and growth of

capitalism which are, often perceived as the sign of Modernism by many historians and critics. Indeed, it is not unusual to see that the historians of the Modern Movement, from Pevsner and Giedion to Benevolo, Collins, and Frampton, have attempted to trace the origin of Modernism to some conjuncture of the nineteenth or the eighteenth century (2). The antithesis of Modernism, also, first appeared in the same period, because this period was also the age of anxiety and ideological reactions. The theories that have been developed following the scientific development, one hand, and the tendencies to criticise or reject the impact of experimental scientific developments on the other, have caused various ideological conflicts in all areas of life. There were social, political (such as Marxism) as well as emotional (such as romanticism), reactions in arts and philosophy. While the first reaction is commonly perceived as rationalist revolt, the emotional reaction to mechanical and rational values, is commonly known as Romanticism in the history of art and philosophy. According to Russell the first revolt can be observed through the line from French philosophers of the Revolution to the philosophical radicals in England, which acquires a deeper form in Marx and issues in Soviet Russia, and the other line passes through Byron and Nietzsche to Mussolini and Hitler (3).

The theories that developed during the Romantic movement criticised the changes in the cultural media as being rational or scientific that lacked emotion and feeling. During their criticism of this scientifically oriented cultural media Romantics created an expression of *opposition* between two kinds of (understanding) thought and their reasoning in cultural works and architecture; the expression which relies on rational thought and expression based on emotion. Architectural theoretical studies which were developed in this century were widely influenced by ideologies of Romanticism and the above oppositional expression (between reason and emotion). In architecture it has become an endless aim to confront these oppositions as an area of conflict and to find an alternative solution to resolve it. Oppositions between modern and traditional, universal and regional as well as civilisation and culture emerged and developed in the later periods as the different manifestation of this perception.

It must be noted here that there is no clear argument about a precise moment when these oppositions have emerged as a battle ground of ideologies in cultural theories. The antitheses of natural-artificial, intellectual-emotional, rational-romantic, have long been used to express strong ideological differences in the history of ideas. A broad historical analysis of the source of ideological differences (either real or illusory) from one period to another and their impact on art is crucial in order

demystify various ambiguous conceptual positions in architecture, yet this falls beyond the context of this thesis. This survey concentrates on the impact of the expression of opposition in particular architectural perceptions through which today's theory of Regionalism has emerged and developed.

A concern for opponent expression (such as opposition of objective-subjective, scientific-organic, logical-emotional, body-soul) was commonly assumed to have started in the Renaissance which was, itself, first formulated as a concept by the nineteenth century historians as a radical critical assessment of the Medieval Period. Although the Renaissance should not be considered a era of sudden social cultural changes when new principles, organisations and attitudes to life were sanctioned the ideologies that were developed in this period have commonly been seen as the first sign of *Modernity* in social, cultural, and political life by the historians and critics of the nineteenth and the twentieth century.

The two important aspects of changes during the Renaissance period were: 'the diminishing authority of the Church, and the increasing authority of science' (4). If we define the idea of *science* as the way to know and explain the world, the myths of antiquity were the earliest conceptions of the idea of *science*. Religious dogmas replaced the myths of antiquity in the Middle Ages. During the Renaissance and afterwards, *science* was defined in terms of the knowledge acquired through physical and astronomical experiments. The dominant tendency in the Renaissance was to rely on more scientific evidence in order to explain or understand the world and rediscover the values and ideas of antiquity that were supposed to have vanished in Medieval times.

As far as art and architecture is concerned there are both differences and similarities between Medieval and Renaissance period's perception of artistic activity. In the Medieval period, there was no difference to be seen between the *subject* – the actual work of art or craft – and *object* or reality since art 'was nothing more than the materialisation of a form that neither depended upon the appearance of a real *object*, nor was called into being by the activity of a living *subject*' (5). During the Renaissance, however, works of art were seen as being other than their object. One of the reasons for this separation was the use of technical and practical knowledge gained from experimental scientific developments, in the artistic presentations. For instance, in this period, new perspective drawing techniques were developed in order to achieve a more precise artistic presentation in paintings.

However, the Renaissance ideologies were not homogeneous. The generalisations about the changes that took place in the Renaissance sometimes obscure particular situations. In the Renaissance there were reformations as well as counter reformations which caused various contradictions in social and cultural life. For example, the scholastic philosophy and ecclesiasticism was hardly changed when new objectives and perceptions were adopted. Contrary to the general opinion there were not so much difference between Medieval and Renaissance period's perception of artistic creativity. As is commonly asserted by the art historians of the nineteenth and the twentieth centuries during Renaissance the modern notion of individualism found its artistic counterpart, as opposed to the Medieval period's conception of art. It is commonly stated, for example, that man put himself to the centre of the world instead of God. Actually, apart from the technical innovations, such as new perspective techniques which were applied to works of art in practical terms, the conceptions relating to the nature of *artistic creation*, did not change very much from the earlier interpretations in Renaissance. As is pointed out by Panofsky, Renaissance artists, such as Ficino and Alberti invoked the artistic ideas of Plotinus (founder of Medieval philosophy), and his neo-Platonism while defining the role and significance of divine mind and creation (as divine reason) in the establishment of works of art (6). In these artists' conception of art, no distinction was made between divine and human reason, while on the contrary, it is a significant issue in Aristotle's conception of art that human practical reason differs from feeling and logical reason in making of art.

Unclear perceptions about different kinds of reasoning behind divine and human creations have continued during the scientific developments since the time of Descartes (1596-1650) whose study was subject to various interpretations and misinterpretations in cultural studies. Human reason or moral-practical reason in works of art and architecture as is pointed out in the earlier chapter (referring to Aristotle, Vico, Cassirer and Panofsky) has often been confused either with divine reason or the scientific reason that underline experimental science and Natural science in the history of ideas. It was not Descartes but Bacon (1561-1626) the founder of the British Empiricism who adapted the rules and principles of Natural Science for understanding human cultural works. In the following section it will be shown that the Romantics reaction to *reason* (scientific reason) did not recover *human reason* (as understood in Aristotle sense) it instead invoked the neo-Platonism and Empiricism.

4-1-2- Cartesian Rationalism and Baconian Empiricism:

The end of the sixteenth century and the early seventeenth century was remarkable in mathematics, astronomy, dynamics and many other areas connected with science. Descartes, a mathematician, the founder of the modern philosophy, contributed and defined the seventeenth century conception of *science* in terms of his philosophy of Cartesianism. In his famous book entitled *Discourse de la Methode* (1637) Descartes tried to establish an epistemological base to his theory of knowledge and invented the idea of *method*. His philosophy is highly deterministic and based on logical rules. True knowledge in his sense can be achieved by means of *method* whose principles are nothing but the rules and laws of mathematics and geometry (theoretical reason). Indeed, Descartes' contribution of mathematical science is very important in order to understand the pure logical reason in the particular system of pure science (a cultural product of man).

Yet, Descartes' attempt to explain the materiality of man and his existence in the world using logic similar to that used in his theoretical studies has caused some misunderstandings. In his book *Meditations* he adopted his highly mechanical interpretations and claimed that body of man is a machine made by the hands of God. The human body was, for him, 'incomparably better arranged and adequate to movements and more admirable than any machine of human invention' (7). While claiming so Descartes seems to compare and confuse two different kinds of creations with each other (creations of God and human) in Vico's term. However, there were some reasons behind Descartes' claim at his time.

Descartes was living in a period where all kinds of knowledge were assimilated to divine knowledge which was informed and controlled by the authority of Church. He was very much aware of the truthfulness of the theoretical reasons that he discovered in mathematics. Yet, we must also understand Descartes attempt to explain the questions of man's being in the world because he did not want his studies to be banned by the Church as had happened to Galileo's (8). In order to allay the suspicions of the Church, Descartes published his book *Meditations* to convince the Church of the difference between the new method of philosophy and scholasticism (9). Descartes was always trying to reduce the conflict between theoretical scientific reason and the authority of religious reason. He had, somehow to find room for both in his philosophy if his own convictions were to be satisfied (10). Descartes' conception of science relies mainly on the theoretical knowledge and reasoning that he discovered within the rules of mathematics (pure theoretical reason). From this point of view his understanding of *method* differs from Bacon who 'valued his

method as showing how to arrange the observational data upon which science must be based' (11).

Francis Bacon's (1561-1626) philosophy was very influential in the seventeenth century. He was the founder of British Empiricism and invented the *experimental method* for science. Bacon was an essayist and his writings covered all aspects of life from science to education and the spiritual and cultural problems of life. For him the ultimate source of knowledge was *observation*. Bacon, in his books, *The Advancement of Learning* (1605) and *New Atlantis* (1624) advised his readers to refer to *nature* (both in the physical as well as in the metaphysical sense) in order to define the rules and the laws of *method*. (12). Because for Bacon, as Popper indicates in his article *Source of Knowledge and of Ignorance*, *Nature* is an open book, and, for him, 'who reads it with a pure mind cannot misread it' (13). It is obvious that in his inductive, *experimental method* Bacon did not consider the main difference between divine reason and the human reason in the works of man, especially when he advises read the book of nature or divine creation. It is ironical that Bacon while praising the authenticity of science (for him it is experimental science) and while criticising the religious doctrines of his period, relies implicitly on neo-Platonism which traces back to Plotinus' philosophy once more. Bacon's Empiricism was developed through the works of Locke, Berkeley, Hume, and Mill in Britain and influenced philosophical perceptions in Continental Europe (14). The impact of Empiricism continued in nineteenth century Romanticism in arts and influenced a critical attitude to the dominance of scientifically oriented ideologies of the period. However, although Bacon's Empiricism was (commonly) shown as an alternative to Cartesianism, Popper in his article *On The Source of Knowledge and of Ignorance* scrutinises the ideological positions advocated in these schools of philosophy and shows their differences as being much less than their similarities (15).

4-2- Two phases of Romanticism in architecture:

Some ideals that characterise today's Regionalist attitudes, such as *distinctiveness* or *particularity*, depending upon a region's local, geographic, historic, political, emotional, symbolic, national aspects with the sense of place, and identity emerged as overwhelming tendencies of Romanticism in the last part of the eighteenth century. Collins explains the meaning of the word *Romanticism* as follows,

'We know what the word meant in the early eighteenth century, for *romance* had long been used for medieval stories written in the vernacular, and Chaucer used the term *romaunce* when describing a tale embodying the adventures of some hero of chivalry. Hence by the seventeenth century the word *romantic* had also acquired the meaning of *fictitious* as when Pepys, in 1667, remarked, that certain events were *almost romantique, and yet true*. Soon after 1750, however, a radical change of meaning began to occur, as is shown in the writings of Vicomte d'Ermenonville, who commented in his book on the composition of landscapes, published in 1777, that he preferred the English word *romantique* to the French word *romanesque*, since the latter designated the fable of a novel, whereas the former corresponded to qualities he had earlier classified as *pittoresque*.' (16)

Relation with eastern mystical culture were also important for the development of Romanticism in the Europe. The ideologies of the Romantic movement were systematically developed in the nineteenth century where Romanticism was promoted as a reaction to the ideas arising under the influence of the scientific developments. It influenced the entire character of thought, sensibility and perception in art and philosophy; firstly across Western Europe and Russia, then in America and many other countries of the world in the nineteenth century. It has been claimed by its advocates that Romanticism was 'more than simply a return to nature, to the *unconscious*, the realm of imagination or feeling, it was a synthesizing temper that transformed the entire character of thought, sensibility, and art; many of its preoccupations and notions remain central to the modern mind, including interest in the psychological and the expressive, in the childlike, the revolutionary, the nihilistic, the *pleasure principle*'(17). Romanticism has been commonly presented as a rebellion of feeling against intellect, individual against society, poetry against reality, nature against civilisation, myth against history or subjectivism against objectivism.

Romanticism in art and architecture, on the other hand, has been formulated and interpreted variously in different circumstances and cultural strands. It has inspired many varied and conflicting sources of ideas. It refers to *nostalgic, retrospective* and *naturalist* assumptions, on the one hand, and *idealism, symbolism, nationalism*, and *moralism, neo-Platonism* on the other. In Romanticism, the main emphasis is on the past or historical cultural forms of specific regions in order to recover their original, native or national values and spirit which are believed to be rooted in certain geographical places. According to Scott, Romanticism, 'idealises the distant, both of time and place' (18). It is always idealistic, casting on the screen of an imaginary past the projection of its unfulfilled desires (19). Romanticism manifested itself in some revivalist tendencies that can be observed mainly in two

phases. At the earlier stage of Romanticism the focus was given to the classicism of antiquity. In that period, because of the influence of Renaissance ideals and the new interest in archeological researches, the visual qualities of classical forms were praised and taken as references in order to establish neo-Greek built forms (Greek Revivalism).

Revivalism was supported as form of the idea of Universalism by the German archeologist, Johann Winckelmann (1717-1768) who defined the aesthetic qualities of antiquity as perfect and Universal in his book, *History of the Arts of Antiquity*, (1764) (20). Laugier, French architect and theoretician also praised the classical forms of antiquity in his book *Essai sur l'Architecture* (1753). For Laugier, the only permissible elements for his *primitive hut* were columns, beams, pediments and blank walls which were the essential elements of classical built forms (21). In Greek Revivalism it was generally considered that Greek classical forms reflect the idea of simplicity, primitivism, naturalism (they are close to nature), and high quality of taste (matter of aesthetics).

Romantic tendencies did not change when the interest in forms of buildings were changed. Towards the end of the century, the focus of interest shifted to Medieval period. The medieval values and built forms were appreciated as being more local or regional or national than forms of classical antiquity. The general aim in this romantic reactionary movement was not only to oppose seventeenth century mechanism, but also its classicism and claim of Universalism. Mechanisation was supposed to symbolise the Renaissance as well as classical ideals of uniformity, regularity, and formality. By this kind of classification an expression of oppositions between different period's architecture was increased. Values of antiquity were distinguished from the Medieval values and further distinctions were made between Medieval and Renaissance values as well as the modern values.

During the nineteenth century romantic revolt, it was commonly argued that industrial mechanization disrupted the world of crafts and accelerated the destruction of local vernacular traditional values. Medieval vernacular stories and poetry were revived in order to recover the original cultural values of nations or regions. Gothic was always seen as the original cultural source of different nations' art and architecture, and it was to be invoked to recover lost identity in various places. As opposed to the earlier romantic revivalist tendency where the idea of Universalism prevailed in the second phase of revivalism the idea of nationalism was stressed.

4-2-1- The root of the idea of *imitation of nature*:

Romanticism was not only associated with revivalism and nationalism as opposed to universalism and mechanicism it was also associated with *nature*, which is, for romantics, organic, fantastic and unexpected. *Nature* for romantics possesses imaginative appeal and beauty which can be imitated in architecture.

It must be noted, here, that, to return to *nature* and imitate either its features or imitate the rules behind its creation in the establishment of architecture, and to associate the beauty of *nature* with the beauty of works of art was not peculiar to nineteenth century Romanticism. It was an attitude that underlined eighteenth century French theorist Marc - Antoine Laugier's work. In his book, *Essai sur l'architecture* (1753) Laugier stated that art was born by imitating the natural process, and for him, all the splendours of architecture ever conceived have been modeled on the little rustic hut i.e. the image of *primitive hut* (22). He associated also the essential characteristics of the *primitive hut* with the original model for all Greek and Classical architecture. According to Laugier, the architectural orders that were developed in antiquity represented simple, pure, absolute taste and the beauty of natural objects. For him, to this was the true mystery of art (23). Laugier, further attempted to find out true principles of architecture departing from laws of *nature*. He believed that one can find taste for true beauty that is natural to everybody. By doing so, he conflated two different realms of creation i.e. the *natural* and *cultural* worlds. For him there was no difference between the beauty of nature and the beauty of human cultural works.

Laugier was not the first theorist to refer to nature and to try to discern order in its creation in order to define artistic beauty or the origin of artistic creation. The roots of this intellectual disposition may be traced back to late antiquity. Such an attitude was first seen in the works of Plotinus (A.D 204-70) who attempted to define artistic beauty and the origin of artistic creation with reference to nature. Plotinus' ideas on art and beauty influenced the ideas of the Early Christian and the Italian Renaissance period, as well as the seventeenth century Platonism of the Cambridge school and nineteenth century German Romantic Idealism (24).

Plotinus, who is known as the interpreter of Plato in late antiquity concentrated on the idea of beauty, not in the visual sensational sense but rather as an inner virtue of art. His neo-Platonism, which differs in many respect from Plato's original work, gave inspiration to the development of medieval philosophy (25). Plotinus attempted to clarify the soul of beauty which for him was secret and went beyond

appearances. For him, beauty of art and nature was a manifestation of the unity of being (26). That is why he dwelt on the idea of one-ness where individual soul, cosmic harmony, natural order, and beauty are the same in their nature. Moreover for him the good (ethical aspect) radiates beauty (aesthetic aspect) from itself and is the source of beauty (27). Thus, beauty of man-made object (*statue*) is an imitation of Beauty and ultimately the Good (28). In Plotinus' mystical, symbolic idealism therefore, Divine works were the ideal which human art merely tried to imitate.

St. Augustine was the follower and interpreter of Plotinus in the Medieval period. His philosophy of neo-Platonism was based on the faith of Christianity. Hofstadler pointed out the difference between the Early Christian philosopher St Augustine's and Plato and Aristotle's approaches to art, and claimed that,

'When one turns to St. Augustine after reading in the classical tradition of philosophy of art one is struck by the radical shift which has taken place in the foundation of art evaluation. Where Plato and Aristotle approach art from a political and metaphysical point of view, where the question of truth is determined by reference to the *polis* and doctrine of Being, Augustine begins his analysis from the foundation of faith, the faith of Christianity.' (29)

While questioning the subject matter in art (or the source of imitation), St. Augustine's treatises satisfy the demands of faith and to do justice to the natural gratifications of art, and for him Divine order and harmony are reflected in nature and to some extent in art; human arts are the best mirror of the Divine order (30).

A similar approach to art and its relation to nature appeared also in the works of Renaissance neo-Platonic humanist Ficino. In Ficino's work the intention was not changed when he dwelt on the idea of *love* while describing the hidden power in art as the reason of the beautiful (31). Thus, for him the essence or the source of art was love which symbolised the divine spirituality that travels from God to the world and from the world to God again because, for him, God creates in beauty he must love what he creates, and each subordinate part of the created must love its superior (32).

Laugier's treatise on art and the myth of the *primitive hut*, while tracing back to the earlier neo-Platonism, gave inspiration to the nineteenth century Romanticism ideas and theories on art and architecture. Quatremère de Quincy, nineteenth century theorist went further and attempted to define the relationship between art and nature dwelling on the nature of imitation especially in art and architecture. Quatremère de Quincy, in his *Dictionnaire de l'Architecture*, (1832) discussed the significance of imitation in artistic activity and pointed out its difference from any simple copying

activity. For him the 'word *nature* should be understood in the broadest sense to mean the domain of physical beings and the rule of moral and intellectual things' (33). He asserted that,

'So when you hear that nature is the model of all the fine arts, you have to keep in mind that the idea of nature should not be limited to that which is perceptible, material, or which falls under the rule of senses. Nature exists as much in that which is invisible as in those things which seize the eye. Thus taking nature as one's model means imitating it by adhering to the same rules, in certain works of arts, which nature herself follows: It means scrutinising the intentions underlying the form of living beings, the principles to which nature subordinates her action, the direction that she gives to her means, the aim or the end towards which she is moving. Imitating does not necessarily mean making the likeness of a thing, because one cannot imitate the work and imitate the worker. One therefore imitates nature by doing not *what* she does, but *as* she does: that is to say, one can still imitate her action when one cannot imitate her work.'(34)

It appears from these words, that for de Quincy there is always an original model to imitate in architectural presentations. He, however, advised his readers to imitate not the actual work itself but its *coming into being*. He recommended a scrutiny of the rules and principles of the model which are invisible to the eyes of man. The invisible rules and principles, for him, relate to the origin and the essence of nature which is associated with the creation itself. Here, once again, the divine creation is taken as a model for the human creations, i.e. art, in a truly neo-Platonic sense.

In fact the idea of imitation and its purpose and means has long been a critical argument in discussions about art. If, we compare the first beginnings of the theory of art with its later developments; if for instance, we compare Aristotle's theory of *Poetics* with Horace's *Ars Poetica* or Quatremère de Quincy's *Dictionnaire*, we find that, spite of their many differences, they all entertain the view that art can have no other aim than to imitate the world (35). The common agreement among these theorists about the nature of imitation is that imitation differs from direct reproduction. It is assumed that 'when art and architecture imitate their models they do not reproduce them mechanically but fabricate a sensuous image which invariably *awakens* those ideas which are characteristic and essential to the model' (36).

In this assumption there assumed to be a model which has to be imitated in some way or another. For some, this model has to be nature; for some others attention has to be paid to the rules and the principles of *coming into being* of the model i.e. nature. There is not much difference between these two attitudes, since, in both

cases the status of cultural works, are perceived coterminous with nature which itself, or if not itself, the principles of its creation, has to be imitated in man's cultural works. This indicates a confusion of the human and natural worlds as well as of the different reasons for their coming into being in a neo - Platonic sense.

In that sense, the Aristotelian conception of art and the act of imitation is significant to an understanding of the relationship between man as artist or man and his works. As is known from the Aristotelian definition of art, art is essentially mimetic and imitates nature (37). Yet, what Aristotle means exactly by this mimetic activity as well as the meaning of nature are important in this definition. In *Poetics*, Aristotle states that an artist 'imitates things as they ought to be (*oia einai thei*)' (38). *To imitate things as they ought to be*, on the other hand, means to represent something in a way that allows us to come closer to knowing it (39). In other words, artistic imitation, in the Aristotelian sense, reveals the artist's (and our own, as observers) preoccupations, concerns and criteria of evaluation (40). The *things*, in this quotation from Aristotle's works does not refer a model of nature or its creation but, rather the things that man thinks important and good for his life. In other words the model of imitation here is human ideas as the self-image of man. Akozer while discussing the representation of self-image in works of art pointed out that Vico, invoking Aristotle's definition of art, describes art as nothing but imitation of nature where nature must be understood as human nature which is rational, poetic as well as critical (41). What comes out from this description is that man imitates nothing but his own ideas and his own nature in his works. If we turn to Laugier's *primitive hut* we must note that man's first image of rustic hut can not be accepted as simply an imitation of nature either as a concrete model (i.e. natural object) or in an abstract sense (rules or principles of creation) but rather as an imitation of man's own understanding of his life and his first poetic image of housing-in-the-world.

4-2-2- The Picturesque; Love of nature:

Seen from this context, in late-eighteenth and nineteenth century Romanticism, the idea of imitation and its means had been distorted from Aristotle's meaning of artistic imitation in art and architecture. In connection with the illumination and imitation of nature, we can see the Picturesque movement of the eighteenth century, as embodied in English landscape practice as an important stimulus for Romanticism. It was mainly derived from the English love for nature and scenery. The Picturesque of the nineteenth century can be described as not new but a systematic, reactionary approach to taste in aesthetic vision for art where pleasure in

imagination was the ultimate aim. One of the influential author of this period was Joseph Addison. Addison wrote an article entitled *The Pleasures of the Imagination* where he was widely influenced by Locke who stated that sight is the most perfect of all our senses in his paper *Essays on Human Understanding* (1712) (42). Likewise, the English philosopher Edmund Burke, in his paper entitled *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1780) attacked the notion of beauty that so far had been based upon the Vitruvian concept of bodily proportions (43). Burke advises a different interpretation for the definition of beauty which, in his opinion, was a result of such qualities as smallness, smoothness, delicacy, mystery or surprise (44).

Though the Picturesque movement was directed mainly at garden design, and influenced painting some attention was also given to the formal qualities of architectural works. Uvedale Price, and Payne Knight, (1800) who attempted to create a workable discipline with some principles for the design of man-made environments, were influential in that period (45). According to these theorists, principles of art and design can be acquired through observation of nature. Pevsner, describes the Picturesque in architecture as an aesthetic discipline which is not based on the grid, the axis, or the module, but rather on free juxtapositions and informal regulations (46). Nature and its organic, irregular order were studied to find some principles concerning the morphology of site and its climatic characteristics. This is because it was assumed that nature and art were necessarily the same. Irregularity of form, of colour, of light, shade and texture were supposed to be the symbols of the aesthetic sensationalism of nature. Moreover, Picturesque architecture, because of its pictorial forms and orders, is believed to connote rural environments. Rustic building elements, such as sloping roofs, guttering, and chimneys were assumed to reflect natural beauty and picturesqueness. Relating to this idea, Gothic buildings were appreciated as being authentic examples of the Picturesque.

The rules and principles which were established in the Picturesque movement provide a clue to the understanding of how architectural problems were approached by architects and theorists of that period. To dwell on beauty of past built forms or natural objects and use or imitate them as visual references in the new built forms, shows that architecture and its problems were perceived at the level of appearance. The Picturesque and Gothic assume a visual as well as conceptual link with Nature thus asserting not simply a superficial appropriation between these different worlds of creations (natural and cultural), but denying also the very nature of art as a cultural product of man by obscuring the human reasoning in its creation (moral

practical reason - a common possession of humanity in Aristotelian sense). This reflects a formalist tendency in art and architecture where ideas and (real) images are confused in a reductionist sense. The Picturesque, in that sense invoked the aesthetic symbolism of neo-Platonism in the second part of the eighteenth century.

4-2-3- From Pugin, from Ruskin...:

The romantic tendency can be observed clearly in Pugin's (1812-1852) architectural works in the nineteenth century when he attempted to recover the lost spiritual architectural forms of the Medieval period. He was an expert on Medieval art and a great modifier of English taste. His argument was spiritual, sentimental and conservative. In his book *Contrast* (1836) and *The True Principles of the Pointed or Christian Architecture* (1841), Pugin tried to explain the essential connection between religious truth and architectural truth and wrote about art and architecture as though they were part of religion (47). For him, people would actually be better if they were surrounded by Gothic details rather than classical built forms. This is because, for him Gothic is a part of religion and the embodiment of the Catholic church (48). Pugin, while adapting his religious idealism to architecture was highly subjective and stylistic.

Apart from the moral-religious foundation that Pugin attributes for good architecture, he considered Gothic as the style and the symbol of a specific nation's identity. He valued Gothic as the origin of a specific culture. He assigned spiritual and moral responsibilities to architecture, and also wanted to see architecture as the expression of national life (49). In that sense, Pugin adapted his highly religious ideology to a political one. While criticising the stylistic variations of late neo-classical buildings, he claimed that 'national feelings and national architecture are at so low an ebb, that it becomes an absolute duty in every Englishman to attempt their revival' (50). This shows that Gothic built forms, for Pugin are essentially *tools* which can be used for establishment of nationally and morally valued neo-Gothic buildings of his time. By this, Pugin recalled neo-Platonism and attempted to justify his mystical and nationalist ideas with some political principles.

Pugin's ideology inspired some other reformist tendencies in the nineteenth century. Ruskin, Morris, Voysey, Webb to name a few. For example, Ruskin (1819-1900) in *Stones of Venice* (1853) was critical about the influence of industrialisation in architecture. He insisted on comparing traditional craftsmanship to mechanical labour and mass production. Like Pugin, Ruskin too underlined the spiritual, and

emotional issues in the creation of cultural works and architecture while focusing on the formal qualities of these works (compromising between aesthetics and ethics). When he attempted to read the nature of traditional built forms, Ruskin emphasised the expressive qualities of ornament, as well as the effects of light and shadow in a building. Ruskin was also one of the fervent Gothic revivalists of this century. For him, art and architectural forms were derived directly from *nature*, not from artistic conventions of Renaissance origin (51). Ruskin believed that (as is mentioned in the Bible), *nature*, the world of God, is open to interpretation. And for him, in Gothic built forms, the medieval mason interpreted *the book of nature* in his carving (e.g. carving of plants) (52). For Ruskin the peasant cottage was a part of nature, and the peasant could immediately mirror his national character, in his cottages (53).

Because of the strong influence of social ideological changes in Europe and Russia in the second part of the nineteenth century, Ruskin's ideology was based more and more on socialism and he revealed his architectural ideas as socialist (54). Ruskin was of Darwin's generation and the intellectual milieu was dominated by Comtean positivism in social science. Ruskin's naturalist as well as romantic ideas shifted to more sociological and political ones and flourished in this milieu. 'From 1860 onwards, Ruskin abandoned architectural criticism entirely and devoted himself to social reform, by lecturing and writing on industrial problems, education, morals and religion' (55).

Ruskin's ideals were most actively promoted by William Morris, an early disciple, who also hated machinery, and also sought to create an ideal society in which every man would be creator of the works of art (56). We can observe similar ideological shift in William Morris's architectural attitudes. He was the other romantic, nationalist, socialist theorist of his time. Like Ruskin, Morris admired local, and traditional works of art and architecture. They both attempted to formulate the ideologies of Modernism from the interaction of subjective, sentimental, naturalist as well as socialist and rationalist viewpoints. Ruskin's and Morris's ideas had inspired and helped the development of English Art and Crafts Movement where Lethaby (1857-1931) was one of the influential advocates. Lethaby was, like Ruskin, a romantic and attempted to formulate Modernism in architecture. He supported the significance of the craft tradition in architecture and gave lectures on modern building designs. His book *Architecture, Mysticism, and Myth* (1892) dwelt on anthropology, ethnology and mythology while searching for the origin of architecture. In his book Lethaby demonstrated 'how architecture in the past had always been universally informed by cosmic and religious paradigms' (57). For him

an ideal architecture can be achieved in myths, and architecture is an imitation of the cosmos. Beside this mythical, mystical interpretation of architecture he, like Viollet-le-Duc, French theorist, claimed that Gothic was basically an engineering solution to mechanical problems (58).

Similar revivalist, and romantic nationalist tendencies in architecture can be observed throughout Europe and America. Though there were some differences between romantic ideologies prevailing in Germany and France or Italy it can be said that the common desire was to re-establish the soul of Medieval architecture and resolve the problem of national identity. In Germany, for example, Gothic was seen as form of art which reflect the German soul. The writing of J. W. Goethe, the famous poet, moralist, (1749-1832) on Strasbourg Cathedral was influential and encouraging for architects who were searching for the new soul for German architecture. Goethe expressed his feeling in one of his texts *Von Deutscher Baukunst* (1773) and declared that this Cathedral was the 'epitome of the German artistic genius' (59). For him, Gothic is essentially the style of German architecture. Goethe's understanding of the development of the Gothic style in the Middle Ages was, however, severely limited by his determinedly nationalist or racialist interpretation (60). Friedrich Schelegel who was influenced by Goethe, attempted to find the lost medieval spirit and spoke of Gothic as 'higher in its principles than the architecture of the ancients' (61).

Gothic revivalism was also very influential in France where the Romantic movement was viewed aesthetically and intellectually. Unlike Britain, but like Germany, in France there was also a strong modern reformist movement. French architects looked at Gothic not very much in sentimental or moralist ways but referred to it in order to discover new artistic potentials. This attitude is generally defined as French Rationalism by architectural critics. Eugene Emmanuel Viollet-le-Duc, French theorist and architect, spoke about Gothic not in terms of mysticism, but in terms of Rationalism (62). For him Gothic was interesting as a case of advanced engineering and rational application of programmatic principles rather than a style (63). His main aim was to invent a new modern style by means of some principles from Gothic. Architecture, for Viollet-le-Duc was 'divided into two parts: theory, which deals with all that is permanently valid, both the rules of art and the laws of statics, and practice, which consists of adopting these eternal laws to the changing conditions of time and space (64). He was against L'Ecole des Beaux Arts whose advocates were also critical of Viollet-Le-Duc. Moreover, he defined Gothic as essentially French, because, for him, 'Gothic was a right style for France and for the

modern age because it was the most advanced and sophisticated architectural concept ever, expressive of high engineering skills that the French are traditionally proud of (65). He advocated a return to regional buildings (66). Viollet-le-Duc in his theory attempted to legitimise his romantic nationalist tendencies in architecture with rules and principles which for him reflect rationalist approach in architecture.

Theories of Romanticism and its revivalist, nationalist interpretations were modified and radicalised with the increasing belief in the progress of science which was commonly perceived as a process of rationalisation. Social scientific studies emerged from this milieu and developed in the tradition of Positivism in the late nineteenth and twentieth century.

4-3- Discovery of the Social Science; Development of Positivism:

Along with the scientific developments and the Romantic reactionary movements in the nineteenth century there was an influential development in social scientific studies by which art and architecture were widely influenced. The intellectual milieu was blended by Darwinian Naturalism, Cartesian philosophy, and Baconian Empiricism which directed romantic critical ideas. Nineteenth century Positivism had emerged from this context. Positivism, generally speaking, was applied to Naturalism and Experimental science in both normative and descriptive senses and it covered all acts, works and products of mankind. Positivism helped to establish the status of Social Science as similar to the other sciences where a method for Social Science must not differ from the method of Natural Science. Sociology was first formulated and developed with the principles of Positivism by Comte and Durkheim. The main aim of Sociology was to formulate the social structure of Western European countries and to establish a reliable rational theory to overcome the problems of society. Comte's and Durkheim's theories and their definitions of various notions like society, civilisation, culture, as well as modernity or traditionality became very influential also, in art and architectural studies. For example an expression of opposition between culture and civilisation (as inherited from the opponent ideologies of Romanticism) that has developed in sociological studies of Comte and Durkheim have been interpreted variously in architecture. The notion of Regionalism as a geographical as well as a sociological concept first emerged in this period and became influential in the studies of Patrick Geddes, the urban planner and Lewis Mumford who contributed the formulation of theory of Regionalism as opposed to universalism in architecture.

4-3-1- Comte and Durkheim: Civilisation vs culture :

August Comte (1789-1857), originally a mathematician and dilettante philosopher was founder of Social Science as a positivist discipline and an original advocate of *Sociology* as a scientific discipline for social studies. According to Comte, Sociology, as an independent discipline was intended to provide knowledge about all facts and all known fields in social life. The aim of this science was to find out all the aspects of society as a unique organisms evolving as a whole system. He referred to biology and tried to adopt its scientific method into Sociology because he believed that Sociology was helpless without a scientific base. Society, for Comte, like any biological organisms was a complex entity, irreducible to its component parts (67). It seemed for Comte that he considered mankind as consisting of very few societies, perhaps because he was interested in Western European industrial societies, which, curiously enough, were for him identical with mankind (68). Comte's model of a scientific system of industrial society was elaborated by Durkheim (1858-1917) who tried to clarify the notions like community, nation, state and the role of state in the *civilisation* process of society.

Sociology, for Durkheim, was more than a sort of philosophical literature because it deals with facts and circumstances of society in a scientific way. He believed that through Sociology, social facts will be able to be examined objectively without a subjective bias. A Sociologist, on the other hand, being a social scientist, must put himself, in the same state of mind as any other scientist, the physicist, the chemist, or the physiologist (69). He believed that unlike more philosophically oriented social, political, economical doctrines Sociology, dwelt on more logical and safe evidences i.e. laws of positive science in order to establish a proper foundation to overcome social, moral crises in society.

Durkheim's principal concern was to define, the relations between the *individual* and the *society*. For him, sociological method relies wholly on the basic principle that social facts must be studied as things, that is, as realities external to the individual. He strove for a balance between the aspirations of individuals freed from the bonds of tradition and the needs of society as a whole (70). The major focus in Durkheim's sociology was social solidarity. He identified society as a 'collective representation' which is external to individual mind and derives from mainly 'association of minds' (71). When he defined society as *external* to the *individual* when he proved that society cannot be explained in terms of concepts applicable to individuals only, he meant the individual as an abstract biological individual taken completely in isolation (72).

He defined *state* as an organ of society, namely its political organisation as distinct from the rest of the society (73). 'The State comes into existence by a process of concentration that detaches a certain group of individuals from the collective mass' (74). For him in modern mass society individuals need intermediate groups (stemming from the occupational division of labour, e.g. professional, regional representatives) by means of which, individuals are able to express themselves and exert state policy. Here, the relation between individual and the *state* is not direct. Moreover, Durkheim posited that the *state*, through uniform application of impersonal law, regulated social life, and by doing so protected the individual from the tyranny of the community (75). The *state* also plays an important role in the civilising process of society (communities). Civilisation for Durkheim is closely related progress in the division of labour and it is both a natural cause and a goal for society (76).

Durkheim's scientific model of society and his separation of society from both individual and community and his definition of the ruling power of state and its significance in the civilisation process society became a puzzling issue and resulted in the irrelevant oppositions between, for example, society and culture or civilisation and culture. For the most part of traditions of communities were identified with culture while industrial developments was associated with the idea of civilisation and modernity. This split of culture and civilisation recalled the earlier romantic theories at one hand and encouraged the emergence and development of the split between civilisation (which was believed to represent development, rational, or universal aspects) and culture (which was perceived irrational, nonscientific, traditional aspects in societies) recalled the theories of Romanticism (Gothic Revivalism, Picturesque, Arts and Crafts Movement) at one hand and played important role in the formulation of the ideas like Nationalism on the other. By the beginning of the twentieth century in Germany and in many other countries such as Sweden, Ireland, Finland, Italy, Spain, Greece and Turkey Nationalism became a force used in social and political life and was reflected in architecture where the aim was to find an architectural solution that would consolidate the identity or cultural essence of societies or nations.

The impact of Positivism and the developments of sociological studies of Comte and Durkheim can be observed in the works of Geddes, biologist, urban planner, and Mumford, architectural critic who first introduced the term Regionalism into field of

architecture and helped the development of the theory of Regionalism in architecture.

4-3-2-Impacts of Positivism; Emergence and development of Regionalism and Patrick Geddes:

During the end of nineteenth century and the early twentieth century in Europe and USA, Geography, Anthropology, Social Psychology, Sociology were developed as social scientific disciplines. Geddes (1854-1932) an evolutionary biologist, pioneered evolutionist, scientific sociological studies as well as urban planning works in Britain. He aimed to resolve social, cultural and environmental problems caused by the rapid industrialisation of the period, by turning to Natural Science for guidance in his approach. After studying marine biology in France, Geddes discovered the *Le Playist* School of Sociology in Paris and eventually, turned to the Social Science and developed his evolutionist ideas in Sociology. He was influenced strongly by Comtean Sociology and Positivism by Social Science (77). He started from the Comtean generalisation of knowledge for all sciences and attempted to assimilate this into his evolutionary ideas on the social changes in human life. He analysed the history of social cultural life from his biological evolutionist perception and defined two acts and phrases of changes in man's life. He named them as *paleotechnic* (life threatened) and *neotechnic* (life in balance) in his book *Cities in Evolution* (Geddes. 1915). For Geddes the historical period until the second part of eighteenth century was the early period of *paleotechnic* (Mumford called it *eotechnic*) where human life was dependent upon organic relations and it was balanced (78). He described the period where technological mechanical change reached its zenith and disrupted the organic unity and balance as *paleotechnic*. Finally he defined the period returning to nature and return to new technology based on new sources of energy and to healthy environment as *neotechnic* (79).

Geddes aimed to create a potentially powerful methodology to overcome the destruction caused by modern technology which had demolished the unity of the world. The great legacy of his youthful search was a *new cosmology* (80) which would provide a new solution and explanation to the organic unity of the world from the evolutionist as well as scientific view point. His difficulty was always to try to find a middle way between the traditional mystical and evolutionary or organic interpretation of cosmology. In fact this intellectual conflict was never to be solved in his later arguments (81). His bipartite conception continued in his works when he defined two types and sources of knowledge. On one hand, he was sympathetic to

the idea that knowledge that could come directly through intuition (82). On the other hand he attempted to invent a series of diagrams as *thinking machines* to encourage different ways of thinking (83).

He adopted Le Play's three key units, *Lieu-Travail-et Famille*, i.e. Place-Work-Family in order to develop a method for social reconstruction in his regional surveys (84). Geddes expanded Le Play's diagram and 'theorised a triad of *place-work-folk* and called it *the charting of life*, where place represented environment, hence Geography, and was a passive influence; work represented function or activity, hence Economics and folk represented organism, hence Anthropology, an active influence' (85) (Fig. 1). He adopted these conceptions and developed graphical models in order to solve the problem of urbanisation. In his graphics Geddes was seeking a scientific method for associating unquantifiable values with quantifiable ones. His diagrams revealed what he called the *life-force* of the city and represented the relationships between physical and social phenomena which created the cultural context for change (86). At the beginning his main concern was to rehabilitate poor cities and city life with real health. While doing this, he dwelt on the geographical term of *region* and the view of *Regionalism* which were familiar concepts to the natural scientists who were dealing mainly with local flora of particular regions at that time. Actually, Geddes was particularly receptive to the concept of *Regionalism* which was to be the major contribution of France to the development of geographical studies (87). Meller while pointing out this contribution states that,

'From the 1870s, in the light of a better understanding of the military, economic, and political importance of geographical studies, the French made a determined effort to catch up with the Germans in this respect. The German geographers, particularly Karl Ritter, and Friedrich Ratzel, had contributed much to the development of human geography and to the conception of climatic and economic regions' (88)

Geddes first described his view of *region* with reference to the physical, and social aspects of the city where there is always an organic unity from climate and flora to social behaviour (89). However, he went further and tried to develop the concept of *Regionalism* from his evolutionist scientific and socialist viewpoints in his practical work. It can be said that Geddes' contribution to *Regionalism* was his attempt to enhance the geographical and political term *region* by introducing with sociological as well as cultural dimensions. At the same time his scientifically oriented mind turned to human moral and cultural values as evidence of regionality in society in order to support his theory of *Regionalism*. He attempted to investigate traditional cultural aspects of societies (both verbal and non-verbal) in his regional surveys.

During his regional surveys 'in the pursuit of his socio-biological approach, Geddes was constantly searching for indigenous customs and traditions which could be revived and made to serve modern purposes'(90). For example, while working on the regional survey in India he valued the importance of the knowledge gathered from the community's religious, traditional beliefs, more than any potential scientific knowledge, while searching for new design systems to new towns. He recommended an alliance of thought and feeling for a sensitive regional survey and claimed that,

'Such effective action cannot be brought about simply by a diffusion of scientific knowledge as too many of us still believe, since we were all trained at College and University to be intellect idolaters. Emotion the vital spark necessary to ignite the cold potentiality of knowledge into the flame and energy of desire, will, resolution, and deed. This unity of thought and feeling, by which an emotionalised idea is clearly imaged into vision and warmed to aspiration and purpose, is the essential of religion; and correspondingly ethics finds its realisation when emotion kindles thought or vision to action' (91)

His words to some extent reflected his passion for the *new cosmology* through which he aimed to achieve a kind of intuitive or emotional knowledge by the help of his scientifically oriented *thinking machines*. Geddes' analysis of human emotional, moral and religious behaviour in communities helped him to institutionalise his regional surveys. His attitudes recalled Comtean and Durkheim's sociological viewpoints where the moral values and the religions of societies were taken as tools in order to investigate the convenient social systems and orders for a society in a positivist sense. Geddes supported these ideas where he was concerned with the principles of urban planning. He aimed to symbolise regional aspects of societies with particular forms of buildings or urban patterns which must be, for him, scientifically formulated. Geddes seems to disregard a possibility of superficial symbolism when the principles of particular cultural values and ideas are taken for particular images of buildings in a restrictive manner.

Geddes' extramural studies in Ireland helped him to understand the potential of the concept of *Nationalism* as a means of generating the emotional commitment necessary for change (92). For example 'he found himself in sympathy with the idea of using Celtic history and culture as a means of building up a sense of separateness and individuality amongst the subject nations: the Irish, the Welsh and the Scots in the United Kingdom' (93). He associated Nationalism in Ireland with cultural identity as being against the dominant political power, because it was the time when there was growing revulsion against the cultural political domination of English

politics on the local cultures (94). Ruskin's romantic nationalistic ideas and his studies in art also inspired Geddes in formulating his definition of regional culturism (95).

Geddes carried out his regional surveys in which he applied his social, cultural, biological, evolutionist, romantic and regionalist ideas to the rehabilitation or the reconstruction of different cities. The aim in these projects of rehabilitation or reconstruction was try to investigate the pre-industrial features of cities and adapt them to the new demands and solutions. For him every city in its region, should be an autonomous unit responsible for its own development though sharing economic cultural links with others (96). He assumed that the analysis of traditional cultural, rituals of cities and their impacts on social orders would give a clue in the reconstruction of new cities. In his enormous rehabilitative project in Edinburgh he attempted first, to find a solution for the sanitary problems and was mainly concerned with the environmental problems of poverty. He also focused on the interactive organic unity and the human and aesthetic aspects by referring to the region's cultural traditions. He gradually developed his practical technique of rehabilitation programmes and promoted new techniques in town planning. He also designed and renovated some buildings in the Old Town Edinburgh. His town planning practical surveys in India, Palestine and Scotland had a major influence on urban planners in the following years. After the First World War, Geddes' idea of sociological reconstruction was taken as a model to rebuild the towns which were damaged during the First World War (97). For example, Meller pointed out that Belgian reconstruction work was a practical attempt to apply Geddesian social reconstruction techniques. She claimed that,

'Three elements were shared by the Belgian planners: the emphasis on the historical origins of cities and villages; the desire to achieve a harmonious whole which was aesthetically pleasing by careful renovation and reconstruction of old buildings; and a stated objective of giving *places* back to the *people* had a particularly Geddesian flavour' (98)

Meller also noted that Geddes' ideas and the Belgian reconstruction works were appreciated later as being an example of a passion to reconstruct medieval past and as to represent the symbol of the national life (99).

Geddes' renovation project, The Ramsay Gardens in Edinburgh, reflects particularly his ideas on art as well as architecture. His conceptions of Regionalism found its more concrete definitions in this building (Fig. 2).

Ramsay Gardens was established as a renovation project in the Old Town of Edinburgh (completed 1893). The original part of the complex was a single building which was built by Allan Ramsay (1686-1758), poet and barber. The building has a very poetic visual expression and is located in a very prestigious area, right close to the gate of the Medieval Castle of Edinburgh. Geddes' aim was to build a multifunctional house to meet the demands of the University staff. It was designed to serve as an extension of University Hall and flats for professors and a flat for himself (100). For Geddes, the building had to reflect his regionalistic ideas, i.e. it must be well suited to its regional location organically, visually and socially. As is claimed by a French architect, this building was an expression of Geddes' 'emotional or psychological response to the inner city slum and his rejection of Victorian industrialisation at the cost of the common person, and a return to the vernacular' (101). According to Leonard, Ramsay Gardens remained true to Geddes' belief in organic architecture, in that it was completely rooted in its surroundings (102).

The most important characteristic of the complex is the various building styles that were adopted to its facade. At first glance, it recalls Medieval Edinburgh houses as well as English vernacular cottages, in the sense of the scale and colour that was adopted to the building (divisions on the facade by vertical lines and the dimensions of fenestrations). When it is examined in detail, it is seen that the facade of the building is so differentiated that it gives *collage* image with different types of forms and verities of building elements and materials. It has pitch roofs, cantilevers, bay windows, balconies, corner windows and tower (broch) and different types of materials from brick to stones. In order to explain the mixture of styles in Geddes' complex Leonard writes that,

'The building was an intriguing mixture of styles ranging from strong scots Baronial through English Cottage to Georgian, making an impressive sight on the commanding, sloping and most public site in Edinburgh. The materials used were a mixture of harl and timber, grey slates, red tiles and red sandstone with turreted towers, mixed sash and case windows and decorative iron balconies dancing over the building' (103).

Various kinds of patterns, and building elements collected from the building traditions of historical old town are, possibly reflected in Geddes' idea of Regionalism in art or architecture. In fact, in his imitative, eclectic, symbolic work Geddes is highly formalist especially when he attempted to interpret his conception of regional culture in a reductionist sense. It must be his scientifically oriented, sensitive, emotional methodology that allows him to perceive human culture at the

level of appearances. For him in order for a building to be regional it must have piecemeal built images collected from British and Continental architectural traditions.

Moreover, Geddes used some decorative elements, e.g. carved panels, in order to make explicit his ideas of Regionality and as well as Universality on the facade of the building. As is explained by Leonard the east facing courtyard's main tower staircase had four carved heraldic panels symbolising Edinburgh, Scotland, Britain and the World. It appears from this description that these panels symbolise regions of different scales from small city scale to wider national scale and finally it symbolises, supposedly, the Universe. In imitation of the Renaissance buildings the bottom panel over the doorway of the building has the Latin inscription PAX INTRANTIBUS on the left and SALUS EXEUNTIBUS on the right (Peace for entering; Health on leaving).

It can be said that Geddes' perception of Regionalism and his subjective, eclectic aesthetisation did not differ so much from the earlier Romantic revivalist picturesque artists. His systematic, scientific, methodic (namely positivist) ordering of old forms and patterns established a secure evidence for his romantic revivalist attitudes.

Geddes' ideas and methods later were recalled by Lewis Mumford who formulated the idea of Regionalism as a theory for authentic architecture as opposed to Universalism in architecture.

4-3-3- Lewis Mumford: Formulation of the theory of Regionalism:

Mumford's early definition of Regionalism was illustrated in his paper *The Relations of Nationalism and Culture* published in 1922. He gradually developed his idea of Regionalism in his paper, *The Theory and the Practice of Regionalism* which was published in 1928 and his famous book *Technics and Civilisations* (1934). His idea of Regionalism as opposed to Universalism especially in architecture was shaped in his papers *The Regionalism of Richardson*, and *The Basis of Universalism* where he compared two American architects; Richardson and Jefferson in 1941. Mumford formulated his theory in two phrases where his aim was to support the idea of Regionalism with proper forms or images. First: in constructing his theory Mumford elaborated a criticism of Modernism starting from the political and social arenas and developed in the field of architecture. Second: his justification of the theory of Regionalism took its stance in the definition of Nationalism which was associated

with the cultural heritage of communities. Throughout his writing on Regionalism Mumford developed his critical perception. He shifted his argument from more romantic revivalist tendencies to a more national culturalist one. Yet, his argument does not go beyond the level of appearances while compromising between old and new, or traditional and modern, or universal and regional values in architecture. Mumford's achievement in defining the ultimate aim of Regionalism remains referent to many discussions of what theory underlies Regionalism until today.

As he pointed out many times in his writings, Mumford was influenced by Geddes' evolutionist ideas, and his view of Regionalism as well as his methods, for regional surveys (104). Mumford in his paper *The Theory and the Practice of Regionalism* supported the evolutionist culturalist ideas of Geddes and his criticism of rapid industrialisation in the cities and the devaluation of natural resources and social life. Like many other critics of modernism, for him, also, the source of modern destruction was the scientific developments which took place during the Renaissance. For him, since that time people's minds turned away from the essential relations of geography and history and broke the established ties of tradition and place (105). While criticising the social and cultural changes of the eighteenth century and the neglect of local, traditional character of life Mumford claimed that 'the living issue of customs and traditions, the vernacular architecture, the folk-way and folk-tales, the vulgar languages and dialects which were spoken outside of Paris or London -all these things were looked upon by the intelligent eighteenth century gentlemen as a mass of follies and barbarisms' (106)

Mumford's writing on a myth of Regionalism confirms his theory. For him, the earlier regional awareness started during the mid-nineteenth century when the destruction of the earth's resources was criticised widely in literary writings. The first reaction to the destruction of the earth for Mumford, was *Economic Regionalism* which meant not only protecting the resources of earth but encouraging the balanced development of industries within a region, in relation to agriculture, to the immediate market (107). He persistently claimed that by *Economic Regionalism* he did not mean a self-sufficiency of the local regional economic system. Instead, he emphasised a balance between local communities and the whole state and called attention to the needs for renewal of local communities' need and agriculture (108). Mumford agreed that Regionalism took its earlier inspiration from the nineteenth century Romantic revivalism as well as from the idea of Nationalism which also contributed to the formulation of the theory of Regionalism (109). In his paper *The*

Relations of Nationalism and Culture, Mumford attempted to define two different versions of Nationalism; Nationalism as a fact (scientific) and Nationalism as a belief (mythical) (110). In order to clarify two different meanings of Nationalism he identified Regionalism referring to the cultural heritage of communities. For him, in a modern sense, Nationalism and the national unity was based mainly on political unity that reflects the power of the state. In that case the boundaries of the state is defined by the political unity. On the contrary, in his second form of Nationalism he defined *culturism* as being the unity of cultural heritage of different communities within nations. He soon called this as *Cultural Regionalism* or *Culturism* (111). Mumford supported the idea of *Cultural Regionalism*, or *Culturism* or *Regionalism* as a reaction to the (modern) national state, not in the sense that different regional cultures were needed to be expressed as new national states, but in the sense that Regionalism that, for him, emphasised the corporate unity and the independence of the local community focused in its local capitals, as opposed to the unity which was supposed to exist within the frequently imaginary boundaries of the State (112). In fact Mumford was aware of the sensitivity of the subject and he wanted to propose a model that was well suited politically and economically for both the function of the modern state and the communities in it because he was aware of the fact that most European countries and the USA were composed of many communal cultural groups within their boundaries. By this definition Mumford, like Geddes, attempted to enrich of the meaning of Regionalism by introducing to it a cultural as well as political dimension by which he initiated a new field of conceptions, ideas, images to support his theory.

To articulate his argument, Mumford pointed out different local cultural characteristics of regions as the *images proper* of the idea of Regionalism. According to him in Regionalism 'instead of uniformity, there is diversity; instead of a single aim there are multitude of aims; instead of rigid order there is a flexible adjustment (113). In *Culturism* or *Cultural Regionalism*, or *Regionalism*, he believed, 'there would be a rich local life; and each region, each community, would contribute in decent measure to the spiritual heritage of humanity at large' (114).

Mumford in his paper also attempted to clarify the historical development (myth) of the idea of Regionalism referring sympathetically, first, to the romantics' reaction to modernisation mechanisation and universalisation. He claimed that Regionalism was an attempt to create a new mould for life as a whole, in continuity with that which had *continuously existed in Europe* (115). In order to support his myth,

Mumford gave a definite date of birth when the idea of Regionalism was initiated by the romantic literary critics. He stated that,

'...the regional movement - that concerned with the rehabilitation of historic regions - began at a definite point in time, namely, 1854, at the first meeting of the *Felibrigistes*, who gathered together for the purpose of restoring the language and the independent cultural life of Provence. The Provincial language had been destroyed by the Albigensian crusades; Provence had been, so to say, a province conquered by the Church through the use of the secular arm, and although an attempt had been made by the Seven Poets at Toulouse in 1324 to revive the language, the movement had not succeeded, and the speech of Ronsard and Racine had conquered Provence. In their consciousness of the part played by language as a means of establishing and helping to *built up their identity with their region* a group of literary men, Felix Gras, Roumanille, Aubanel, and greatest of all perhaps, Frederic Mistral, *started to institute the regionalist movement*. This movement has gone through a similar set of stages in every region where it has taken place, in Denmark, in Ireland, in Catalonia, in Scotland, in Palestine'. (italics are mine)(116)

Mumford, by giving an exact historical reference for the birth of Regionalism showed that it was the romantic revivalist tendency that inspired the idea of Regionalism and which was associated with the establishment of national or cultural *identity of a specific region*. Further, referring to M. Jourdanne, Mumford explained the evolution and institutionalisation of Regionalism in three cycles, and stated that,

'first a poetic cycle: this is the recovery of the language and literature of the folk, and the attempt to use it as a vehicle of expression, on the basis of traditional forms; the second is the cycle of prose, in which the interest in the language leads to an interest in the totality of a community's life and history, and so brings the movement on to the contemporary stage; and finally, there is the cycle of action, in which regionalism forms for itself a fresh objective, political, economic, civic, on the basis of its growing integration. In the final stage this historic type of regionalism comes together with that part of the movement which arises out of an appreciation of the geographic resources and peculiarities of a region: the region considered as a social heritage in time meets the region considered as a body in space: the cultural and the economic aims interfuse.' (117).

This summarises the life cycle of Regionalism and shows how the geographical term *region* was given a multitude of responsibilities in order to cure the social, cultural, moral and emotional, as well as economic, politic problems of the period. Such a far reaching idea must be strengthened in all respects. Mumford, attempted to identify weakness of Regionalism first before overcoming it. He wrote that,

'The besetting weakness of regionalism lies in the fact that it is in part a blind reaction against outward circumstances and disruptions, an attempt to find refuge within an old shell against the turbulent invasions of the outside world, armed with its new engines: in short, an aversion from what is, rather than an impulse toward what may be. For the merely sentimental regionalist,

the past was an absolute. His impulse was to fix some definite moment in the past, and to keep on living it over and over again, holding the *original* regional costumes, which were in fact merely the fashion of a certain century, maintaining the regional forms of architecture, which were merely the most convenient and comely constructions at a certain moment of cultural and technical development; and he sought, more or less, to keep these *original* customs and habits and interests fixed forever in the same mould: a neurotic retreat. In that sense regionalism, it seems plain, was anti-historical and anti-organic: for it denied the *fact of change* (my italics) and the possibility that anything of value could come out of it.'(118).

In the above Mumford shows he is well aware of the weakest aspects of Regionalism especially in his description of the sentimental Regionalism. He believes that this negative aspect of Regionalism can be transcended. He believes also that change can be incorporated in Regionalism and for Mumford it is in the embracing of change that authentic Regionalism can be found.

Now the question is to find a suitable *method* in order to achieve a true or authentic Regionalism. How could one be traditional, and modern at the same time? This must be the reason why Mumford shifted his argument to the problem area of methodology in Regionalism, and claimed that the problem of Regionalism is related to the appropriate tactics to achieve it (119). He considered the problem of Regionalism mainly methodological rather than ideological. Since that time it has become the main aim of Regionalist advocates to develop methodologies which legitimise the idea by reinforcing it from various view-points either theoretically and pragmatically.

Mumford believed that there was a great need to support the philosophy of Regionalism in order to justify it in an ideal, practical, cultural, technical sense. He also wanted to establish a common orientation everywhere and he deeply believed that Regionalism could offer a cure for many current ills (120). He stated that,

'Focused in the region, sharpened for the more definite enhancement of life, every activity, cultural or practical, menial or liberal, becomes necessary and significant; divorced from this context, and dedicated to archaic or abstract schemas of salvation and happiness, even the finest activities seem futile and meaningless; they are lost and swallowed up in a vast indefiniteness.'(121)

At this stage, Regionalism itself becomes a goal, an object, action, theory or philosophy which satisfies the problematic conditions.

4-3-4- Regionalism in architecture: Universalism vs Regionalism:

Mumford's view-point concerning to opposition of Regionalism and Universalism was very well exemplified in his critical architectural writing where he appreciated Richardson's architecture as being an authentic example of Regionalism and criticised Jefferson's architecture as being the exponent of the universal forms (122) (Fig. 3). In Mumford's view Jefferson's personality and his works were totally wrong, because for Mumford,

'Jefferson was the incarnation of the Age of Reason. He had the rationalist's love of *clarity and measure*; his mind was at home in law, politics, invention, in matters where it was thought well to keep the emotions out of the picture, as far as possible, lest they distort practical judgement. *Order and measure* had for him a definite aesthetic appeal: these qualities, which seem so *distasteful* to the romantic mind, because they are based on *abstract rules and formal relationships*, undoubtedly made him feel warm appreciative glow' (italics are mine)(123)

On the contrary, Mumford considered Richardson and his architecture to be sensitive and full of feeling (that is why they are Regionalist). In order to express his feeling about Richardson and his works Mumford claimed that,

'If Jefferson was the man of reason, Richardson was the man of feeling and emotion: a man whose eyes revalued in colour, whose fingertips delighted in textures, whose architectural forms were in a way the extension of his own bodily structure.'(124)

While comparing the buildings of these architects, Mumford, attempted to underline certain images (forms) that he believed to reflect the idea of Regionalism. Again Mumford defined the differences between Regionalism and Universalism as expressions of tastes. He criticised Jefferson's architecture as having the universal classical architectural features. According to Mumford there was a unity between the essential formal characteristics of classical architecture and the new type of forms and mechanical methods (125). On the other hand, he claimed that Richardson, while relying on traditions of romantic movement, incorporated both classical architecture and modern technological function (126). He described the aesthetic qualities of Richardson' architecture (Fig. 4-5) and appreciated how he invented new forms out of the old ones (that suited the definition). Mumford stated that,

'It was Richardson who first made full use of local quarries of New England-Milford granite, brown sandstone, Longmeadow stone, employing both the colour and the texture of local stones in a way that gave them a new architectural value. It was Richardson, again, who took the traditional white

cottage or farmhouse of New England, with its clapboard or shingled sides and its shingled roof, and who transformed this early type of house into the wide-windowed cottage, with its ample porch and open rambling rooms that embodied a new feeling for both the landscape in which it was placed and the requirements of domesticity'(127).

Mumford is not explicit in his words when he defined the *rational ordered forms*. He did not explain very clearly how forms can be accepted as rational or romantic because of their visual, three dimensional features. From his words we can assume that by *rational ordered forms*, he possibly meant the built forms where geometrical or regular orders were applied in plans or facades. For example, he associated the idea of Rational as well as Universal with clarity, measure, abstract rules and formal order, in his descriptions (121). As opposed to these *rational* rules, orders Mumford recalled romantic attitudes in design and pointed out that irregular forms of landscape reflected the idea of romanticism as well as Regionalism. He claimed that,

'In reacting against rational, ordered forms, the romantics sometimes almost discarded form completely; in landscape gardening, for example, not merely did the leading theorists attempt to simulate wild nature, but they preferred irregular shapes to regular ones, even when they appeared in threes: dead branches, twisted stems, tangled foliage, were emblems of protest, not only against artificiality, but against art itself.'(128)

Mumford, in his highly subjective, formalist attitude conflated the images with ideas. In fact, this has been one of the most critical issues in art where symbolic status is concerned. Referring to Cassirer's as well as Panofsky's arguments on art, it must be pointed out here that this reductionist attitude resulted from conceptual misunderstandings where images (forms, features) were mistaken for ideas (i.e. defining the idea of rational as measured order, and regional as irregular form). Mumford's reference to nature and its organic forms recalls the intellectual dispositions of Laugier or Pugin, or Ruskin (Empiricism and neo-Platonism). Once again the works of nature and culture are assimilated falsely to each other through conceptual confusion. The success of Regionalism for Mumford depends on the marriage of old and new, which he thought could be achieved with the articulation of images of buildings.

Mumford, as indicated earlier in his study was critical about some paradoxical situations in the works of the romantics. He disagreed with those architects who attempted to copy the old, for example, Gothic forms in their new buildings. He put this clearly in the following words, 'people who attempt to restore the outward form

of tradition really deny both the validity of tradition and the integrity of the society in which they live' (129).

However, while offering a new perspective for re-interpretation of old historical values, he did not go beyond a discussion which was focussed on mainly formal features of buildings. For him, to go beyond these forms meant to give response for new functions and purposes or new shapes. Richardson, in this sense, for Mumford was an exceptional architect who was able to understand the *romantic formulae* through his *experience* and his *intuitive* understanding (130). For him, the essential aspect of the romantic formulae is intuition of feeling which cannot be transferred into an architectural form by imitation of historic ornament or style: it must be felt and lived by the architect (131). By saying so Mumford described the source of Regionalism, as well as good architecture and art, as inspiration, feeling and emotion. Unlike Aristotelian definition of architecture and his definition of moral-practical reason in making of architecture, here, architecture is interpreted as a matter of pertaining to senses rather than awareness and understanding.

Mumford's definition of Regionalism took its latest form when he discovered some modern aspects in Richardson's buildings. He appreciated Richardson's buildings of small town library and railroad station as providing a response to modern functions and purposes. He claimed that,

'It was in an entirely new kind of structure, the small town library and the suburban railroad station that his art first came to its perfection. Working through such forms, Richardson step by step threw off the old tags and the old ornaments, analysed boldly the new functions to be performed by these buildings, and translated them into stone, brick and wooden forms that had both an inner logic and an outward shape of their own.'(132).

He added also that,

'In Richardson's buildings the historic quarrel between the Utilitarian and the Romantic was for the first time resolved: for if Richardson was the first romantic architect to embrace, by creating fresh forms, the railroad station and the office building and all the other rising phenomena of the Industrial Age, he was also one of the first of those who served the machine to see that industrialism must be transformed by human purpose and by human feeling if it is adequately to save modern man, Beauty, Richardson demonstrated, was not something that could be added to a purely practical structure, as a cook might use an icing to decorate cake, or even to conceal the defects of a burnt cake: but it was rather something that must be worked into the whole architectural form from its very inspection, and it must therefore rest on a warm, intimate knowledge of the function of the building. Handsome is as handsome does is the motto of this kind of design'(133).

The dream of Regionalism had come true. Now Regionalism was serving the ideals of both Romanticism and Modernism. The regionalist buildings were now Regional as well as Universal. But hadn't that dream belong to all modernists for years? Wasn't that argued by for example many other advocates of Modernism.

Interestingly enough, towards the end of the his paper Mumford discovered something Universal in Richardson's architecture. Universality, for him, came from the logical methodologies that Richardson used in his works. In order to justify this universality, Mumford continued and stated that,

'Richardson was much more than a regional architect. No less than Jefferson himself, Richardson was searching for a *universal form*: (my italics) he was attempting to create a consistent and logical way of treating any architectural problem that came his way'(134)

For Mumford, Richardson's work is Universal as well as fully matured also because, 'he approached steadily to Rational and Universal forms: even in his most Regionalist architecture, he established principles of design that were of far wider application' (135). Finally Richardson in Mumford's eye,

'...began as a romantic architect; but he was far more than that; he became regional architect; but he was more than that; and in the end, he was an able utilitarian and rational architect; but *precisely because he had never lost his romanticism and his regionalism*, he was also far more than *that*. It was indeed by his robust combination of all these elements that Richardson achieved a unity and completeness that few architects in the nineteenth century possessed'(136).

Mumford has gradually developed his understanding about the Regional and Universal aspects in architecture throughout his writings. Yet his concern with the notions of Regional and Universal do not go beyond the level of images or appearances due to his formalist thinking which had its sources in the ideologies of Romanticism.

4-4- Development of the idea of Regionalism after the Modern Movement:

The expression of opposition between, for example, romanticism and scientificism or culture and civilisation, or modern and traditional were also carried on through the Avant Garde theories of early twenties and the Modern Movement. While Muthesius advocating the adoption of mass productions, Henry Van de Velde and later Johannes Itten and Theo Van Doesburgh were criticising modern ideas invoking Ruskin's romantic, mystical ideas (137). Revaluation of the vernacular and historical architecture was even developed as a virtue of Modernism in the architecture of modern pioneers. Le Corbusier's reference to vernacular architecture

of Mediterranean countries and his justification of the similarities between the principles Modernism and the simplicity of vernacular forms was an example of this attitude. A formal introduction to the term Regionalism is articulated by Giedion in his book *Space Time and Architecture*.

The idea of Regionalism had gained impetus during 1940's and 1950's as the same time as the application of the principles of Modern architecture became a dominating force in architecture. It was generally agreed among the architectural critics that the local cultural building traditions of peripheral countries, such as so-called Third World and developing countries were destroyed by the introduction of the new forms of Modern Movement, which was supposed to be the product of the Western civilisation. This critical evaluation was widely supported also by the advocates of Modernism. Giedion, in his book *Architecture You and Me* (1958) explained his opinion about Regionalism which had, for him, as 'its motivating force a respect for individuality and a desire to satisfy the emotional and material needs of each area' (138). In his writing, Giedion, called for a sensitivity to the local architectural values in the 'technically less developed countries' and advised a 'hybrid development a cross and between Western and Eastern civilisations' (139). Although not original, he named his 'method of approach' as *new Regionalism* and for him this approach satisfied both cosmic and terrestrial conditions (140). Giedion did not deepen his formula, yet the essential ideals that he gave to the idea of Regionalism still survive in the very recent arguments about *New Regionalism*. Giedion's methodical approach reflected the prevailing intellectual disposition which was dominated by positivism in his time where architecture was perceived as a problem solving activity.

The British architectural journal, *The Architectural Review*, played a leading role in the formulation and development of the theory of Regionalism. During the 1950's the editorial staff of this journal, particularly Nicolaus Pevsner, published articles which were calling for a new sensitivity to local traditional, and national characteristics in architecture. New terms and titles, such as, *The New Humanism*, *New Brutalism*, *The Functional Tradition*, *New English Humanism*, were invented and supported in the articles in order to enforce a movement or a leading school. For example, Pevsner in his article *Picturesque*, published in 1954, recalled previous Picturesque movement and insisted that the principles of Picturesque were relevant to Modern Movement and contemporary planning problems (while associating the principles of Picturesque with the principles of functionalism in Modern Movement) (141). Moreover, he gave lectures on The Englishness of English Art based on the

strong relations that he saw between British culture and Picturesque, which emphasising the native vernacular qualities of built environment.

The Architectural Review continued this intellectual thrust in the following years and published various regionalist studies from all over the world. Within the last two decades the journal played a leading role in advocating and encouraging the theory of Regionalism in the issues titled, for example; *Regionalism Search for Identity* (May 1983), *Regional Identity* (October 1984), *Anatomy of Regionalism* (November 1986) and *Regionalism in the Developed World* (May 1988).

The other architectural journal which contributed to the dissemination of the Regionalism is The MIMAR which is a publication of The Aga Khan Awards. In the articles published in this journal and the awarded projects, as pointed out in Chapter Two Regionalism has been presented in the actual forms of buildings where an understanding of the combination of modern and the traditional building forms of Muslim world are allied.

In 1964, an exhibition entitled *Architecture Without Architects* organised by Bernard Rudofsky at the Museum of Modern Art called attention to the local natural forms. Rudofsky's concern about vernacular architecture was not original, yet his exhibition and the accompanying book helped to clarify its goal in the minds of architects who were searching for sources of reference for their new architecture as alternatives to Modern architecture. Rudofsky's appreciation of vernacular architecture was aesthetic, romantic, empirical and essentially mystical while praising the poetical beauties of these forms.

Since that time, the vernacular has become a major focus in architecture. It has been studied not only in terms of its functional, constructional material perfection but also the aesthetic qualities and taste. Vernacular architecture, has been evaluated from various view points. They are appreciated as being either the very products of emotions or feelings of people or they are valued because of some pragmatic functional reasons behind their genuine forms. In fact what is neglected in these either purely mystifying or pragmatic approaches to local architecture is that these local architectural works can not be evaluated and appreciated without understanding their status as art and the moral-practical issues in their origin. As described clearly by Aristotle (and elaborated by Vico Cassirer and Panofsky) works of art or architecture or vernacular architecture is coming into being - as a symbolic mythical-poetical product of man - revealing man's ideas about his life (its moral-

practical significance) as the purpose of his work. A work of art or architecture or a piece of vernacular architecture is essentially mimetic. It imitates not any model of natural object but human own nature and his self-image of life which can not be limited with certainty of idea of Regionalism since they are open to interpretation and re-interpretations as man develops ethically in his mind.

Chapter Five

5- Analysis of the sources of Regionalism in Turkish architecture:

In this part, a historical survey of modern Turkish architecture seeks to clarify the sources and impacts of the gradual development of the theory of Regionalism particularly in Turkish architectural context. Regionalism was introduced into Turkish architectural thought in connection with the age-old polarities of *national - international*, or *traditional - modern* which are not limited to Turkey. The emergence and the development of the political idea of *Nationalism* which provided the ideological background for Regionalism in Turkey, can be analysed through the process of *modernisation* during which Turkey opened itself voluntarily to new ideologies which were developing in Western Europe. During this process Turkey has undergone various internal and external pressures politically as well as intellectually. Due to the continual contact sought with Western Europe, since around 1786, the *modernisation* process which is commonly called *westernisation* in Turkish literature, has a different character from other non-Western and Islamic countries. For example, during this *modernisation* or *westernisation* period the idea of *Nationalism* was not recognised as a concept antithetical to *Modernism*. It was, instead, welcomed as an essential sign of universal civilisation, industrialisation and it was seen as a prerequisite to progress and development. While *Nationalism* has been perceived as an element or tool of *Modernism*, enabling a transfer of old systems to modern ones, how to become a *modern nation* without destroying the old traditional values has continuously been in question.

Though similar questions have been a central issue in many non-Western countries or so-called the Third World countries including post-colonial countries who had been introduced with the notions of *Nationalism* and *Modernity* in their colonial period, it should be noted, here, that the development of the idea of *Nationalism* or *Modernism* has a different nature in Turkey where the cultural tradition has not been interrupted in its history by any foreign political force or colonisation. In most of the post-colonial countries, the idea of *Nationalism* became an intellectual as well as an emotional stimulus in reaction to Western imperialism which was associated commonly with universal civilisation or *Modernity*.

The social and political idea of *Nationalism* emerged through the long and complex social changes in Western European communities, especially since the French revolution in 1789, and developed through nineteenth century Romanticism and

became an ideological force in the twentieth century Positivism. Such an idea was an outcome of the Western European political-religious and social system, yet, it has gradually become an influential social and political ideology all over the world and has been interpreted variously in different places, time and contexts. The impact of the idea of Nationalism can also be observed in social scientific, and architectural studies where this idea has been exploited not only to solve social problems but has also been applied the problems of physical living environments. In architecture, for example, the tendency is to identify the idea of Nationalism with particular features of buildings.

In this chapter, in order to clarify the process of Regionalism in Turkish architectural context, the development of the idea of Nationalism in Turkish social thinking in general, and its impact on architectural thought will be analysed. The architectural tendencies in the formulation of this idea (into buildings) will also be questioned in order to discern the underlying conceptual dispositions and their sources in architectural perceptions.

The historical development of the idea of Nationalism which has become associated with Regionalism in Turkey can be analysed in the following stages.

- First Nationalist idiom and the influence of Durkheim and Comtean positivism in Turkish sociology; Ideologies of Young Ottoman and Young Turks (1865-1918),- Nationalism in Kemalist Ideology (1923-1927),
- Second Nationalist idiom and the influence of German and Italian Nationalism (between 1927-1933 and between 1933-1944),
- New Regionalism between the 1950s and 1960s,
- The theory of Regionalism since around 1980.

Throughout this survey historical, analytical, critical studies which have done by some Turkish architects, critics, historians on Turkish architecture, as well as the discussions which have been presented in national seminars and symposia, such as, Ankara (1970), Marmara (1985), Istanbul (1984), Ankara (1990), will be cited (1). Such an analysis will give an insight into the historical process of Regionalism in Turkey from the view points of these critics who have contributed the process of Regionalism, in some way or another, in their writings.

5-1- Emergence and development of the idea of Nationalism:

Although the Ottoman presence in Europe goes back to the fourteenth century, political and cultural relations with the West were strengthened during the reign of Selim III (1789-1807) and Mahmut II (1808-1839). It is commonly held that *modernisation* in Turkey started with series of reforms called *Tanzimat* which were initiated with the declaration of Gulhane *Hatt-i Humayunu*, 1839 (2). There were both internal and external pressures behind the *Tanzimat* reforms which were promoted by the ruling elite as well as the native intellectuals of the period. The aim of European countries who were becoming economically and technologically strong in that period, was to play an active role to change political system. Meanwhile, the aims of the ruling elite as well as the young Ottoman intellectuals, who were organised under the name of Young Ottomans, were to arrest the decline of the Empire through *modernisation*. Intellectuals who were seeking monarchy as a political system for the country shared the idea of *modernisation* with their patrons yet they were against the superficial application of these reforms. The Young Ottoman intellectuals' approach to Modernism was more ideological than that of the elite. They discovered European understanding of sociology and began to examine other aspects of Western civilisation than its technological superiority. For example, the idea of *Nationalism* which was seen as a prerequisite to modernisation of the country was associated with positivism of Social Science. Ironically, however, the same idea (Nationalism) which has been propagated by Western countries has developed as an emotional and political ideological force among the millets (such as Balkan and Arab communities) of the Empire who were seeking the division of the Empire.

Although the idea of *nation* differs from the Islamic concept of Umma, where all believers are united under a religious leader, the relationship between the state and religion in the Ottoman Empire with its *millet* system, had a particular character that must to be taken into consideration before evaluating the impact of modern ideas like Nationalism on the Empire. One of the most important modernising reforms, during *Tanzimat*, applied to the judicial system, in which a separation of Islamic law, *shari'a*, and social law was emphasised. This situation has commonly been accepted as an early sign of *secularism* in Ottoman Empire. Yet, the nature of the state-religion relationship needs to be clarified in order to understand the nature of the process of secularism in the Ottoman Empire. Ozbudun points out, in his article entitled *Antecedents of Kemalist Secularism*, that the relationship between state and religion was always characterised by a certain degree of ambiguity, possibly deriving from pre-Islamic experience and the cultural characteristics of Turks (3). Ozbudun

suggests that, the Turks went further than other Islamic people 'in submerging their identity in the wider Islamic one, embodied in the principle of the *Umma* – the all embracing community of believers – recognising no political or ethnic barriers between them' (4). The Ottoman state had to consider several ethnic groups other than Turks and Muslims in its service. That might be one of the reasons that Islamic law, *shari'a*, was integrated into the state apparatus and *Ulema*, Islamic scholar with the *seyhulislam*, the chief *mufti* or jurisconsult, were placed in the hierarchical order of the state (5). While *Seyhulislam* had a powerful influence on the temporal state in Ottoman, Sultans also played an important role in creating judicial laws for the social life of the people. Ozbudun, referring to Ostrorog, noted that law originating, not in a revelation granted by God, but in a decision expressed by man in precise, binding texts (*kanun*), had a long history in the Ottoman Turkish tradition, as opposed to the Arab juridical thinking (6). This was the reason why *Suleyman I* was called *Kanuni* (law legislator) by Turks, in contrast to *Suleyman the Magnificent* as Westerners called him (7). Nevertheless, it can be said that, during the Ottoman Empire, there was conceptually no clear separation between state and religion, yet application of social laws were half religious and half secular. During the Tanzimat reforms, there was no radical break between state and religion but the social laws were given priority in order to give a response to the changing social needs of people.

Tanzimat reforms and their applications of modernisation were criticised by the Young Intellectuals. In 1865, the first political society, *Young Ottoman Society*, was established, seeking more democratic participation in government. Their aim was not to change the political system of the Empire but to prevent it from collapse. The Young Ottomans elaborated their ideologies through reading Western philosophers. Namik Kemal, the leading theoretician of the Young Ottomans, sought to achieve a synthesis of Islamic and Western political systems by finding similarities between Rousseau's notion of the social contract and the original Islamic practice of rule by consensus (8). It was not until the 1880s that the reformist intelligentsia began shifting their attention to contemporary Europe and taking account of the developments in social thinking in the wake of Comtean philosophy (9). For example, in 1885 Besir Fuat, a literary critic, explained to the Turkish reading public for the first time the concerns of sociology as a science and Positivism as espoused by Comte (10).

As it had been developed in Europe, Positivism became a central issue in Turkey in solving social problems. Other than Comte, Durkheim's formulations of social systems and his definitions of concepts such as Nationalism, Modernism,

Scientificism, as well as society, state, community, civilisation, and culture were studied while searching for scientific and secure solutions to the problems Ottoman society.

The Young Ottomans later reorganised themselves, becoming known as Young Turks (1908-1918). The aim of this new group was to clarify conceptual confusions and to find a clear definition of national identity by questioning the ideas of Modernity, Nationalism and the role of religion in Ottoman society.

5-1-1- Formulation of Turkish Nationalism in social thinking; Gokalp's adaptation of Durkheim's Positivism:

Ziya Gokalp (1876-1924) was the most influential spokesmen of Turkish Nationalism in the Young Turk Period. In order to clarify the idea of Nationalism for the Turkish context, Gokalp created a bipartite cultural theory referring mainly to Durkheim's sociology. As Durkheim distinguishes state and society as well as culture and civilisation, where the state regulates the social life of people and plays a civilising role in the development of the whole community Gokalp constructed his theory by separating *community* and *society* (*cemaat ve cemiyet*) which he defined as *culture group* and *civilisation group* (*hars zumresi ve medeniyet zumresi*) (11). For him, Durkheim's notion of *community* equated with *culture* (values and beliefs) while the notion of *society* was associated with *civilisation* (embodying scientific advancement and the material accomplishment of the human race and thus seen to be international) (12). By means of this formula Gokalp thought that Turkish and Islamic cultural values could be protected while adopting Western scientific modern developments. In Gokalp's theory, Modernism was associated with scientific developments, as well as Universal civilisation.

Some questions can be asked about Gokalp's adaptation, in the Ottoman social context of notions, like society, community, and state, which had been developed particularly in the European context in Durkheim's sociology. Evin pointed out some fundamental differences between Durkheim's and Gokalp's use of the concept of *community*. Durkheim understanding of community possibly reflected the social system of the nineteenth century was actually derived from the sociological order of medieval feudalism (13). Referring to Bandix, Evin claimed that,

'...one of the chief characteristics of medieval political life was "that certain persons and groups were exempted from direct obedience to the commands issued by, or in the name of, the ruler...This system of negative and positive

privileges (which may be called *immunities* or *autonomous jurisdiction*) became the legal foundation of representative government..." Thus in Europe community contained early on the very elements could propel it towards the next stage of advancement towards society as a result of urbanisation mercantilism and than industrialisation' (14).

The concept of *community* had a different nature for Ottomans. The traditional Ottoman system was decentralised; responsibility for social programs, such as public health, education, and social security was in the hands of various autonomous communities, namely the *millets* or ethnic groups, guilds and religious orders (15). Due to the cultural structure of society one can speak of communities as small or large groups of people who are living together either in rural areas or in cities (16). In Anatolia people of different regions and villages had their own customs and values, 'and they could do so without much difficulty since they operated largely as self-sufficient collectivities' (17). In fact the unity of the multifarious communal system was also an essential features of the Islamic concept of *umma* that embracing all community of believers-recognising no political or ethnic barriers between them (18).

During the development of the idea of *Nationalism* which was encouraged politically by the Western countries, small communities of the Empire merged with one another and strengthened (19). The traditional *millets* of Empire gradually became small nations which demanded geographical borders in order to define their national identity like Europeans. The idea of Nationalism was supported not only by the Balkan communities (Albanians, Bulgarians, Greeks, Macedonians and Arab communities like Egyptians) but also by the Turkish intellectuals who believed that *Nationalism* is one of the most important issues in the process of modernisation in political and social life.

In order to legitimate the necessity of the Western idea of *Nation*, Gokalp first attempted to explain the complex relations between *religion* and idea of *Modernism* and *Nationalism* from sociological point of view. He developed his ideas in answer to the critical arguments directed by the Islamic writers who perceived the idea of Nationalism as a threat to Islamic unity. According to Gokalp, 'a religion like Islam, which is based on reason in metaphysics and on *'urf* (mores) in sociology, cannot be in conflict with the positive sciences... Islam is the most modern religion and in no way in conflict with modern science' (20). For Gokalp 'the idea of Modernity necessitates only the acceptance of the theoretical and practical sciences and techniques from Europe. There are certain moral needs which will be sought in

religion and nationality, as there were in Europe, but these cannot be imported from the West as if they were machines and techniques' (21). In his formulation Gokalp insisted upon a certain separation between the religious and rational domains and rejects belief in the ultimate rationality of religious dogma (22). In Gokalp's opinion, religion is only concerned with sacred institutions, faith and religious rituals; all other institutions, including scientific concepts, technological and aesthetic rules, belong to a separate, non-religious domain (23).

In his widely known book *Turklesmek, Islamlasmak, Muasirlasmak* (Turkification, Islamization, Modernisation), Gokalp finds no contradiction between Turkish Nationalism and Islam since, for him, they belong to different realms; the former belongs to realm of *Nationalism*, the latter one belongs to the realm of *internationalism*. He claims that,

'Internationalism based on religion is gradually being replaced by a genuine internationality based on science.....the realm of internationality and that of *umma* are gradually separated from each other.....Thus, today the Turkish nation is a society that belongs to the Ural-Altai family, the Islamic *umma* and European internationality' (24).

The main aspect for Turkish Nationalism for Gokalp 'should proceed with the construction of a modern Islamic Turkism' (25). By the notion of International, Gokalp means the European technological scientific developments, that is to say European civilisation. In order to exemplify his categorisation of Nationalism and two kinds of Internationalism, he claims that,

'The common connecting element in each *ummet* (*umma*) is religion. In the grouping called *nation* on the other hand, language, morals, laws, political institutions, fine arts, economic organisation, science, philosophy and technology are also common unifying elements, in addition to religion. ..Within a certain nation.....these spheres of social life have to have uniformity and unity. And the totality of these we call culture.Therefore, we may define the nation simply as the *sum total of men who belong to the same culture*,....*Ummet* is, in most cases, a collection of several societies or nations. And this *ummet* is, in many cases, international' (26)

As far as the idea of secularism in relation to Modernism or Nationalism is concerned Gokalp attempted to explain the religion-state structure for a nation. He explains the relationship between sacred and profane and claims that Islamic law is based on *nass* (the revealed truth expressed in the Quran, in the *sunna* on the other hand and on *urf* (mores) on the other) (27). Islamic *sharia* is known as both divine and social and has been in a state of absolute perfection and unchangeable (28). In order to explain the effect of *sharia* on the changeable social circumstances Gokalp pointed out *nass* and *urf* as the source *sharia* and explains that, 'while the *nass* is expressed in the subject

to the Book and in the *sunna*, the *urf* is the conscience of society expressed in the actual conduct and living of the community (29).

In order to explain his understanding of secularism in both religion and state Gokalp points out another distinction concerning piety (*diyanet*) and jurisprudence (*kaza*). He claimed that from the earlier centuries the office of the *mufti* and of the *qadi* were separately established; whereas *qadis* were charged with the execution of the judicial provisions, *muftis* were conveyors of religious injunctions on behalf of God (30). In this secularisation the *caliph* is entirely independent in his judicial status from state's provisions. Gokalp supported the separation of *sultanate* and the *caliphate* (the Ottoman State system) and even advocated the abolition of the former for the secularisation of both religion and state (31). In his pamphlet, *Hilafet ve Milli Hakimiyet* (Caliphate and National Sovereignty) he argued that in the time of the Seljuks in Bagdad and of the Kolemens (Memluks) in Egypt, the headships of the *ummet* and of the nation were naturally separated from each other. In these periods, the *Caliph* performed only a religious function with regard to the *ummet*. All affairs with regard to political authority were carried on by sultans (32).

The ideological developments which were developed the Young Turks' sociological ideologies and Gokalp's cultural theory, as well as his definitions of Nationalism, and secularism, played an important role later in the establishment of Republican Turkey.

Although Gokalp's sociological conceptions reflected his absolute beliefs in positivism, his cultural theory and idea of Nationalism show how the European romantic, political idea of Nationalism was interpreted differently in the particular social context of Turkey. Nationalism for Turkish intellectuals was primarily a sign of Modernism, civilisation, scienticism and progress. While defining Turkish Nationalism, Gokalp was not introverted. His aim was not only to define the shared cultural values of a certain community to define its national identity, but also to identify international issues (such as civilisation) that he believed important to define modernity of a nation.

Gokalp's bipartite positivist cultural theory, which he adapted from Comte and Durkheim's sociology, became very influential in social political life as well as in architecture in Turkey. The separation of culture and civilisation (a result of European ideological development) became the central issue while interpreting the ideas of Modernism and Tradition also Universal and Regional in architecture.

5-1-2- Architectural implications of First Nationalist idiom:

The social and political ideological changes led to the emergence of new ways of thinking in art and architecture as well as in new building images. The introduction of European architectural thought and built forms from the early period of *Tanzimat* can be observed in: a- the application of new construction techniques b- adoption of new architectural educational systems into European standards c- a new position to architects d- a new visual taste for buildings.

It may be helpful, here to summarise briefly the types of builders and their positions in the traditional Ottoman system. Two types of builders can be observed in the Ottoman period. *Mimarın* - formal and royal builders - and *Ustas*-craftsmen, builders for public - (33). *Mimarın* were the builders of the formal buildings like mosque complexes (Ottoman mosques include educational classrooms and dormitories, with a library and a dining hall for poor people), *madrases* (for higher education), *turbes* (tomb), aqueducts and viaducts, bridges etc. The *mimarın* were educated in the Palace and had a close contact with sultans. They were taught geometry and the rules of construction systems as well as the Islamic principles relating the functions of buildings. The education (of *Ustas*) obtained in the guilds, on the other hand, was a mixture of mainly manual skills (techniques) and professional ethics with social cultural and religious content deriving mostly from the mystique of an heterodox sect (34). The earliest reference to *mimarın* is in the 1329, and their royal formal education was recognised in the founding of the *Hassa Mimarlar Ocagi* (Corps of Imperial Architects) in 1526 (35).

Formal education in architecture, in the European sense, began in 1882 with the establishment of *Mekteb-i Sanayi-i Nefise*, School of Fine Arts which was modelled on the *Ecole Nationale des Beaux Arts* of Paris (36). *Hendese-i Mulkiye Mektebi*, School of Engineering, as a branch of *Muhendishane-i Berri Humayun*, The Imperial College of Military Engineering was established in 1801 (37).

Foreign architects were invited to educate Turkish architects. These architects became very influential in the application of new building forms and ideas. As analysed in the previous chapter, European stylistic attitudes ranging from any type of revivalism such as from neo-Classicism, neo-Renaissance, to neo-Gothic and Picturesque had found, also, a resonance in Turkey. The foreign architects built some official buildings in European revivalist styles in Istanbul. However, it is hard to say that the revivalist movement of neo-Classicism was accepted as a symbol of the idea

of Universalism or Universal architecture at that time in Turkey, as it had been widely accepted in Europe (38). Neo-Classical buildings in Istanbul were actually accepted as the sign of Europeanisation and modernisation.

The most influential foreign architects and academicians were the German Professor Jachmund, and Alexandre Vallaury (French) who were familiar with the European revivalist tradition of eclecticism and they had recently been engaged with the idea of Nationalism and Modernism. These architects interpreted a mixture of European revivalism and Modernism with their own understanding and image of Ottoman or Turkish national architecture. Jachmund's buildings include The Sirkeci Railroad Terminal (1890) (Fig. 1), and The Deutsche Orient Bank (Fig. 2). Vallaury's buildings are The Ottoman Bank (Fig.3), The Ottoman Public Administration (Duyun-i Umumuye Idaresi, 1899) (Fig. 4), Archeological Museum (1891-1907) (Fig.5), and The Imperial College of Military Medicine (1903) (Fig. 6). The facades of these buildings can give an idea how ideas like Nationalism, and Modernism were interpreted. It can be seen from these buildings that an arbitrary adaptation of the building elements of Classical Ottoman forms and decorative elements from European revivalist buildings were supposed to reflect the idea of Nationality or Modernity in Turkish context.

The native interpreters of the earlier Nationalist ideology were Mimar Kemalettin bey (1870-1920) and Mimar Vedat Tek bey (1873-1924). Kemalettin bey having graduated from the School of Engineering in 1891, studied at the Charlottenburg Technische Hochschule as a post-graduate. He assisted Jachmund and taught at the School of Engineering. While interpreting the idea of Nationalism in his buildings, Kemalettin bey attempted to apply Classical Ottoman Architecture of which he had a long practical experience. He was a chief architect for the Ministry of Pious Foundation (*Evkaf Nezareti*) and was responsible for the restoration of all historical monuments and their maintenance (39). Some of the buildings of Kemalettin bey's are; The Fourth Vakif Han (1912-1926) (Fig. 7), and Harikzadegan (Fire Victims Apartments 1919-1922) (Fig. 8).

Vedat Tek bey lived in Paris from the age of twelve and studied at the Ecole Nationale des Beaux Arts (1897) (40). He was also nationalist and modernist, influenced ideologically by Gokalp's ideas. Two of his buildings were the Central Post Office (1909) (Fig. 9), and The Imperial Offices of Land Registry (Defter-i Hakan-i) (Fig. 10).

Although these native and foreign architects shared similar ideologies such as Revivalism, Nationalism, Modernism, there were still differences in selecting and articulating building elements depending upon their skills, interests and knowledge. For example Vallaury and Jachmund applied the elements of Classical Ottoman architecture in a decorative and piecemeal sense to their new buildings (Fig. 1,6). Kemalettin and Vedat beys' buildings were also imitative. Yet their approach to Ottoman Classical building were not so decorative. Because of the influence of prevailing ideas of Young Ottomans, Vedat and Kemalettin beys sought a national idiom which they believed had to be supported and legitimised essentially with the idea of Modernism. They both applied new plan organisations to fulfil new modern building functions. There were also some differences between Kemalettin and Vedat beys' visual references to Ottoman classical buildings (while searching for a national and modern idiom in their buildings). As pointed out by Eldem, for example, while Kemalettin bey tried to readopt the Classical Ottoman forms, Vedat bey, like his partner the Italian architect Mongeri, tried to find new forms as Eldem calls represent an Ottoman Renaissance (41). Both architect's approach to architecture and their essentially formalist tendencies recall the nineteenth century romantic, revivalist tendencies developed in Europe.

5-2- Nationalism in the Republican period:

The impact of the idea of Nationalism continued during and after the early Republican period. The Republic of Turkey was established following the national War between 1919-1922. This war was a reaction to the attempts to divide Ottoman Empire according to the Treaty of Sevr following the First World War. Mustafa Kemal Atatürk was the founder of the nation-state for the Republic of Turkey. A wide range of reforms were applied under the leadership of Kemal Atatürk. *Nationalism, functionalism, positivism, objectivism, secularism, scienticism and progress* were the key ideas underlying the establishment of new institutions in Turkey. Actually, the reforms that were introduced in that period can not be seen as totally new; they were, instead, the outcome of a long process of change since the *Tanzimat* era. This situation has often been interpreted by Western or other Islamic countries that with the establishment of Republic, modernity and secularism was enforced upon Turkish society by a historical oversimplification (of Ottoman background) (42). Ideologies which have developed during the Young Ottoman and Young Turk periods formed the foundation for the radical changes of the Republican Turkey.

5-2-1- The idea of Universal culture:

Atatürk was influenced by Gokalp's cultural scientific ideology. However, there are still important differences between their conceptions of, for example, nation, nationalism, culture and civilisation. They both shared the idea of Modernism in a positivist sense. They both recommended a close contact with Western Europe as a basic need for achieving civilisation. However they did not agree especially on the definitions of culture (nation) and civilisation (international). Unlike Gokalp, for Atatürk there is no necessity to separate culture (*hars*) from civilisation (*medeniyet*) (43). Atatürk criticised the limited meaning that is given to culture offering a wider and deeper definition. He claimed that culture is universal and belongs to everybody. In one of his speeches, he declared that,

'It is not possible to think that a high, Universal culture belongs to any nation, it disseminates throughout the world. Because of this reality Universal Culture makes the real contemporary civilisation. (44).

Atatürk declared in 1923 that 'countries are different, but civilisation is one; and a nation's advancement requires its participating in that sole civilisation' (45). The main aim behind the idea of opening to Western culture in Atatürk's ideology is the reinforcement of cultural unification between East and West towards a contemporary world culture (46). In order to illuminate Atatürk's ideas on Universal culture Akarsu claims that,

'.....he (Atatürk) urged civilisation and culture as interwoven concepts. One should interpret the motto "we shall surmount contemporary civilisation" in the sense of participating world culture, in human culture with a conception of civilisation encompassing that of culture. It is that conception of culture which unites nationality and universality, nation and humanity in Atatürk's world view. He aimed at the national culture's developing on the ground of universal culture, thus carrying it still further. What constitutes the theoretical foundations of Kemalist principles and deserves emphatic consideration his linguistic and historical thesis is first, his view of history as a progress, as a history of culture, of civilisation, together with his clear handling of the connections of history and culture to language' (47).

Atatürk's understanding of culture, in fact, derived from the nature of the rich cultural background that had developed in Anatolia for thousand years. He appears to be aware of the fact that because of its geographical expansion from Asia to the Mediterranean i.e. to Northern Africa and to Europe, the notion of *culture* has a specific meaning for Turkish people. After migrating from Central Asia, the presence of Turks in Anatolia goes back to the eleventh century and their presence in Europe goes back to the fourteenth century. Throughout their long history, Turks have modified their local culture with the other local cultures such as Persian, Arabic,

and the culture created by Islam that they met on the way to Anatolia. Moreover, Anatolia with its more than two thousand years of rich cultural background (from Hittites, Ions, Romans, to Byzantines as well as various small local cultures from Christian to Islamic) has been an important issue in the historical development of culture in Turkey. This historical fact is evidence that the notion of *culture* can not be taken in a restrictive or in an over-simplified sense; instead it must be considered in its widest meaning by which one can come closer to an understanding of world or *Universal culture*, while living even in a geographically limited local culture.

According to Akarsu, Atatürk further assimilated his idea of world or Universal culture with humanity and humanism in the world in his definition of nation which is for him is not self-centred. For him a nationalist must care for not only for his nation but for mankind (48). In Atatürk's opinion the entire goal for nations should be humanity and mutual love (49). For him, also, 'humanity oriented movement of thought will, sooner or later, succeed....humanity will reach a state of community most suitable for itself' the means for this to be humanity's collaboration in the realm of culture and civilisation (50).

Atatürk was himself critical about the prevailing idea of totalitarian nationalism presented especially in Germany and Italy. In order to show the difference of the nation-state system in these countries and Turkey, Giritli quotes the following words from Atatürk '...their totalitarian state suppresses the public, but our democratic state gives freedom to our nation' (51). Giritli also noted that, according to Lord Kinross, a historian, Atatürk showed all European countries that there could be another kind of nationality under a state regime which believes in world peace and true democracy (52). Akarsu underlined Atatürk's perception of Universal culture while discussing the philosophical meaning of culture and its universal significance (53).

5-2-2- Architectural implications of Nationalism in the early Republican period:

It is difficult to say that Atatürk's ideas on Nationalism and Universal culture were appreciated among the architects of his time who were seeking to represent these ideas in their buildings. Kemalettin and Vedat beys, the earlier nationalist advocates, continued their presentations after the revolution in Ankara, in the new capital of Republican Turkey. Kemalettin bey became very influential among native and foreign architects while searching for a new national character for Turkish architecture (54). During that period, many new official and public buildings were built. Vedat bey designed The Second National Assembly (1926) (Fig. 11).

Kemalettin and Vedat beys designed The Ankara Palace (1924-1927) (Fig. 12) together. Kemalettin bey's other buildings include The Second Vakif Apartments (1928) (Fig. 13) and The Gazi Teachers' College (1926-1930) (Fig. 14). The Vakif Apartments were a variation of his first apartment block (Harikzadegan) in Istanbul. The central space of Vakif Apartments was designed as a theatre hall instead of staircase as designed in the Halikzadegan blocks (Fig. 8). Concrete was used as a new material; new finishing details and a central heating system were applied to represent the idea of Modernity. Less decorative elements were used on the facades. The only historicist or nationalist formal imitative elements were the eaves and the arched colonnades on the ground level. A totally different window scale and balcony arrangement was interpreted in relation to its new functional programme. In The Gazi Teachers' College, Kemalettin bey adopted a courtyard form for a huge symmetrical complex. The building has a good standard of construction and detailing. Although the building was built using concrete block, the facade was covered with local stone. The overall simplification or abstraction of the plan and facade organisation marks an important difference between Kemalettin bey's earlier and later buildings. This simplification was supposed to give an image of Modernity to the buildings.

Another Turkish architect, Hikmet Koyunoglu, was also a follower of nationalist ideology in architecture. His buildings include The Museum of Ethnography, 1927-30, (Fig. 15) and The Turkish Heart, (Turk Ocagi, 1927-1930) (Fig. 16). The museum, because of its function, was supposed to represent the new cultural policy of the Republic. Interestingly enough, even though its figurative imitation represents Islamic Ottoman (mostly Arabic ornamentation) characteristics in its decoration his patrons, who were seeking modernity in any way, appreciated it and its monumental symbolic quality (55).

Gulio Mongeri (Italian) was one of the foreign architects who came to Turkey during the late Ottoman Period. He built many hotels, multi-storey office buildings and apartment blocks in Istanbul before the Republic. His style was revivalist and eclectic. He also taught at the Academy of Fine Arts. During his contact with Vedat bey and Kemalettin bey he was influenced by the Nationalist movement of that period. After he moved to Ankara, he built The Headquarters of the Agricultural Bank (Ziraat Bankasi, 1926-1929) (Fig. 17), The Turkish Business Bank (Is Bankasi, 1928) (Fig. 18), and The General Directorate of State Monopolies, 1928 (Fig. 19). His buildings are very well constructed and nicely detailed.

5-2-3- The architecture between 1927-1940; search for Modernism:

Developments in architectural thoughts between 1927 and 1940 in Turkey had a fairly complex character. This was not only because of the radical changes that had taken place after the Republican Revolution but also because of the ideological changes developing in Europe. Following the First World War, and The Russian Revolution, socialist ideologies played important role in the emergence and development of Modernism ideology in art and architecture. In architecture the aim was to find some radical solutions for the housing problem following the First World War. Germany was the pioneer of the Modernism Movement which was also supported widely by other European countries like Austria, Russia and France.

Beside its commonly accepted rules and principles (such as functionality, economical, simplicity of buildings) which were defined through CIAM conferences, Modernism was subject to different interpretations in different countries. During the Weimer Republic in Germany completely new forms were aimed to be established by Bauhaus Modernism. In Austria, however, there was a tendency to reinterpret some traditional or national building features while using a modern architectural language. For example in Austria, Viennese Baroque architecture, and the architecture of Otto Wagner sought to give a modern expression of *Austere Classical* to the new modern buildings (56) (Fig. 20). Austrian architects' approach to Modernism seems to be have ideological similarities with the modernist - nationalist architectural tendencies developed in Turkey. However, this particular ideological resemblance was not seen to be an important criterion when Austrian architects were invited to Turkey in order to introduce Modernism and its new forms following the criticism of earlier instances of nationalist architecture in Turkey. One of the reasons for inviting Austrian architects to Turkey was the political and economical alliance between the two countries before the First World War. Fourteen foreign architects were invited, mainly from Austria and Germany, in order to hasten progress in Turkey. Herman Jansen (city planner), Ernst Egli, and Clemens Holzmeister were the most influential ones.

The Austrian architect, Holzmeister, 1886-1983, played an important role in the erection of Governmental buildings between 1927-1933. His buildings in Ankara are The Ministry of National Defence, 1927-1931, (Fig. 21), The General Staff (1929-1930) (Fig. 22), The Presidential Palace, 1930-1932, (Fig. 23), the Ministry of Interior (Fig. 24), The Officer's Club, 1929-1933, (Fig. 25) The Ministry of Public

Works, 1933-1934, The Court of Cession, 1933-1935, The Ministry of Commerce, 1934-35, The Emlak Kredi Bank, 1933-1934, and The Central Bank.

Holzmeister's architecture reflected his social cultural experience from Vienna and Germany, where he worked for many years. The Governmental Buildings that he built in Ankara, displayed the characteristics of Viennese modern architecture rather than German Bauhaus Modernism. Holzmeister's architecture has commonly been called Viennese Cubism among Turkish architects (57). Unlike Holzmeister who applied Viennese Modernism whole-heartedly in his buildings in Ankara, Ernst Egli, the other Austrian architect, who taught at the Academy of Fine Arts, encouraged Turkish students to search for traditional Turkish architectural built forms in order to interpret them in the modern buildings. For Egli, Modern architecture would make sense only if its internationalist seeds were used to improve regional forms. He was interested in traditional Ottoman architecture and wrote a book on Sinan's (the chief Ottoman architect in the 16th century) architecture. This must be one of the reasons that Egli and his architecture have been appreciated by some native architects and historians as representative of Nationalism or Traditionalism or Regionalism from a distant past. For example Egli's architecture was commonly seen as a true interpretation of national-modern architecture when compared to Holzmeister's architecture. Batur, while evaluating early modern and nationalist tendencies in Turkey, in 1983, claims that Holzmeister's architecture was not truly representative of the Modern Movement. She instead finds his architecture dogmatic, bearing the characteristics of Viennese-Purist-Functionalism as well as the spirit of nationalist, socialist architecture (58). Batur, on the contrary, considers Egli's architecture to be distinct from Holzmaister's architecture, which is for her, traditionally sensitive (59). For Nalbantoglu, Egli's architecture, unlike Holzmeister's is the prime example of Regionalism (60). Nalbantoglu appreciated Egli's architecture because of his visual references to Classical Turkish architecture. Meanwhile, Sedat Eldem did not find so much difference between these two architects, whose Viennese cubism, for him, was irrelevant in the context of Turkish architecture (61). Some of buildings designed by Egli are; The State Conservatory, 1927-1928, (Fig. 26), The school of Commerce, 1928-1930, (Fig. 27); The Women's Lyseum, 1930, The Ismet Pasa Women's Craft Institute, 1930, and The Court of Financial Appeals (Sayistay), 1928-1930.

Meanwhile, among the native architects there were objections to the dominance of foreign architects and their wide employment in Turkey. Turkish architects criticised the foreigners' architecture as not being modern enough and not successfully representing Turkish Nationalism. Turkish architects referred to French and German

Modernism and agreed with the principles that were defined in CIAM conferences. While Ankara was filled with the Viennese Cubist Modernism of Holzmeister's architecture, native architects were adopting French and German Bauhaus Modernism in small scale office and residential buildings in Istanbul and in other cities. Functionalism was widely accepted among native architects as the main principle of Modernism where formal characteristics of past building traditions were denied.

The German and Italian Nationalism which had been developing in Europe was also an important catalyst for the emergence of criticism of the prevailing Modernism while inspiring the emergence of second Nationalism movement in Turkey.

5-3- Second Nationalist period:

The period from around 1930 to 1940 was subject to ideological shifts from Modernism to Nationalism by the influence of new political regime in Germany. The impact of these ideological changes, as well as the developing internal objections to the dominance of foreign architects in Turkey, led to the development of a new Nationalism movement. Earlier complaints came from Turkish architects who were critical of not only the state policy in the widespread employment of foreigners in the Turkish architectural profession but also the lack of national spirit in the work of these foreigners. Koyunoglu, an advocate of the first Nationalism movement, claimed in one of his speech that,

'Welcome Holzmeister, it is appropriate to open a new architectural era in this country. The whole world is moving forward. Yet it is necessary to think of a Turkish modern architecture that this nation will like. Ankara is the new capital; this city must be built by Turkish architects who know and understand the values which the National War of Independence provided. Only Turkish architects can determine the identity of this city. The architect Holzmeister is a talented person with a responsible position. But he is not the person to understand our county's revolution, and build its edifices' (62).

In an another article by architect Bedrettin and Behcet, it was claimed that;

'.....'The architecture of the Turkish revolution will have a different identity from Ottoman architecture.....there is no return on the road of progress,.....the national spirit and national architecture seem to have been suppressed during the last few years. The buildings of foreigners, for better or for worse, are proliferating in our country while a young and idealistic generation of architects is kept sterile and orphaned.....We should only benefit from the techniques of European experts. They can never achieve Turkish spirit and experience '(63).

5-3-1- Influence of Taut and Bonatz in the Second Nationalist Movement:

Apart from Egli, German architects Bruno Taut and Paul Bonatz became influential in the development of architectural thoughts in the Second Nationalism period. They encouraged Turkish architects to search for a traditional Turkish architecture. These two architects who were both known the pioneer of Modern Movement in Germany, were recognised as the advocates of modernist-nationalist or traditionalist architecture by Turkish architects. Both architects were influential on Sedad Eldem who was leading the Second Nationalism movement in Turkey. Before going on to examine Eldem's architecture and his developing ideas from Nationalism and Traditionalism to Regionalism, it would be helpful to look at Taut's and Bonatz's earlier experience on Modern architecture in Germany.

Bruno Taut (1880-1938), was a pioneer of Bauhaus Modernism during the twenties. Because of the political pressure of the Nazi regime on modernist architects, Taut left Germany and went to Japan in 1932. He came to Turkey in 1936 as an architect and educator and remained there until his death in 1938. It may seem contradictory, at first glance, if we think of Taut as a pioneer of Modern Movement and at the same time consider him as an advocate of Nationalism and Traditionalism in Turkey. Aslanoglu, the Turkish architectural historian, identifies Taut's architecture as modernist, expressionist, utopic (referring to his imaginary glass structures) and also rationalist-functionalist (64). According to Aslanoglu, Taut's interest in traditional Turkish architecture gradually developed in Turkey and for her, he tried to interpret his ideas in his buildings while using some local elements from Turkish traditional architecture (65). Zeki Sayar, a Turkish critic, architect, and a friend of Taut, noted while describing his architecture, that Taut was a pioneer of the rationalist and regionalist movement who had developed his critical view-point opposing the cubist-modernism in his time (66). Ozer, another Turkish architect and critic, also defines Taut's architecture as utopic, romantic-expressionist, realist while interpreting his approach to Modernism and his expressive attitude in using new materials, glass and steel (67). For Kuban also, Taut was an expressionist artist and his architecture was, although difficult to categorise into any style for Kuban, Taut's architecture is subjective and monumental (68).

Actually, Bruno Taut's approach to Modernism in architecture has a specific character among the other early advocates of Modernism. In his book *Modern Architecture* he explains some principles related to the true essence of architecture that he thinks important in the formulation of Modern architecture. After analysing

Medieval architecture he concluded that the buildings of that period were built for certain utilitarian purposes 'as well as for the higher uses of religion and representation' (69). The design of cathedrals for him, for example, was evolved from ritual, from philosophical and theological beliefs of people (70). According to Taut throughout the centuries the purpose of making buildings had not changed much. Pyramids, temples, cathedrals were all built to symbolise people's intentions, life styles. Moreover, for Taut the beautiful architecture of olden times has always been associated with the highest degree of constructive and technical accomplishment (71). For him this makes the essence of architecture and must be the goal of Modern architecture serving functional and spiritual need of man with the best technical accomplishment. For Taut Modern architecture must keep this traditional spirit alive while using totally new technology and new materials such as glass and steel. When approached from this point Taut's imaginary projects of *Alpine architecture* (Fig. 26) and *Glass House* (Fig. 27) have reflected more than a vision of romantic surrealist, utopic monumental expression of Modernism. In his projects he reveals his vision of an ideal society and an understanding of true essence of architecture which for him, must serve to the social and spiritual need of people and must be expressed symbolically by using the highest degree of construction and technical accomplishment (with new modern materials of glass and steel). Whyte reminds us in his book entitled *Bruno Taut and the Architecture of Activism* that Taut's ideologies of Modernism in architecture can be well understood in relation to the *Activist Movement* in German literature (72). For Whyte, in his writings and later in his architecture Taut developed his Activist ideology which includes 'the rejection of the materialist, city-based culture and a return to the land, anarcho-socialist politics, a desire to reunite the work of the hand and the brain, and the holistic creed that sociology, religion and the natural sciences could be brought into a fruitful symbiosis under the guidance and leadership of arts' (73). Taut's buildings in Turkey does not reflect his Modernism ideology. Taut's own house in Ortakoy, 1937 (Fig. 30), and his buildings, Cebeci Secondary School, 1938 (Fig. 31), Atatürk Lyseum, 1939 (Fig. 32) and Faculty of Letters 1937 (Fig. 33) remind his earlier works in Germany.

Taut and his architecture are appreciated as being an advocate of Traditionalism or Regionalism by some Turkish historians, critics and architects from a distant past. For Eldem, Taut like Bonatz contributed to the development of national traditional approaches in Turkish architecture (74). While for Aslanoglu, Taut's traditionalist tendencies developed during his stay in Turkey (75), for Tekeli, Taut's approach to architecture was the earliest example of Regionalism in Turkey (76). Nalbantoglu claims in her article entitled *Architects, Style, and Power: The Turkish Case in the*

1930s, that like Egli, Taut too, was a loyal advocate of Regionalism and for her 'Taut took special care to integrate his rather formalist version of Regionalism into practice' (77).

Paul Bonatz (1877-1956) was the other influential German architect on Sedad Eldem. Bonatz came to Turkey in 1942 in order to introduce German Government's propaganda exhibition *Der Neue Deutschen Architektur* which was introduced by Hitler's architect Albert Speer (78). He soon became a jury member for the international competition for Atatürk's Mausoleum and remained in Turkey as a Professor of Istanbul Technical University. Bonatz's ideas on Nationalism have their background in his architectural works in Germany. Bonatz belonged to the generation which founded the German *Werkbund* and he adhered to its traditionalist wing (79). He was also an outright opponent of that part of the Modern Movement which articulated itself in the Berlin Ring, the Bauhaus and the CIAM (80). From 1939 onwards he worked under Speer on the design of a new building for the high command of the Navy in Berlin and under Giesler he planned a new central station for Munich at the same time (81). Frank pointed out that Bonatz wanted a Modern architecture different from that of *Neues Bauen* and a traditionalism different from Speer's neo-Classicism (82). Bonatz believed that there is no real gulf between healthy tradition and a clear modern will. He claimed that it is our task to bridge the apparent gulf and to feed two creative forces into a single channel' (83).

Bonatz' conception of Modernism and traditionality reflected, in some respects, political patrons of Germany at that time who were seeking to symbolise the power of state with monumental buildings, distinguishing them from the traditional public buildings. For Bonatz, modern constructions, monuments such as, utility buildings, railway stations, factories, bridges represent *state* whereas traditional construction and local built forms can be applied to residential buildings and small scale public buildings (84). One of his buildings, Town Hall in Kornwestheim near Stuttgart (Fig. 34) (1933-1935) has reflected his idea. In this building complex Town Hall was designed with traditional building techniques with an adaptation of hipped roof. The water supply tower, on the other hand, was designed to symbolise Modernism with reinforced concrete (85). In fact, Bonatz's formalism and his separation of traditional-modern recalls the positivist opposition of *culture* and *civilisation* where culture is associated with traditional customs and values of nations and civilisation indicates modern technological developments of societies.

In Turkey Bonatz acted as a member of juries and he designed few building. In his well known residential buildings, Saracoglu mahallesi he imitated the traditional wooden Turkish houses while adopting totally new modern plan organisations (Fig. 35). He also supervised Eldem in his designing of Science Faculty in Istanbul (Fig. 36).

Bonatz and his interest to traditional Turkish architecture has been interpreted variously by Turkish critics architects. He has often been considered the advocate of Turkish Nationalism (86) or Regionalism (87). Ozkan in his survey on the *Architecture of Sedat Eldem* pointed out the influence of Bonatz on to Eldem and claims that,

'Looking back to the Bonatz architecture in Germany, where monumentalism was the main ingredient, his later architectural manifestations reveal a rejection or disbelief in his own past. Turkey's significant architectural heritage must have affected him, and the sudden change of attitude must be at least in part due to his close relationship with Eldem and Onat (another Turkish architect)' (88).

While Ozkan appreciates Bonatz's contribution to Turkish architecture as the earliest pioneer of Regionalism, Tekeli, a student of Bonatz between 1947-52, criticised the education period of Bonatz in Turkey. For Tekeli at the time of Bonatz, students were not acknowledged with the contemporary movements outside Turkey (89). For Unal, also, Bonatz who was Nazist in his source applied German built systems to Turkish nationalist architecture (90).

5-3-2- Sedat Eldem's architecture and opinions on Regionalism:

Sedat Eldem, the best known representative of the Second Nationalism period appreciated Bonatz contribution to Turkish nationalist architecture and Bonatz's influence on his own education (91). After his graduation from the Academy (1924-1928) in Istanbul, Eldem studied in Paris and Berlin in 1929 and 1930. He developed his early architectural thought in the very early period of Modern Movement, which was the period of development of Bauhaus Modernism in Germany and was the period of the First National Modernist Movement in Turkey. Actually, Eldem's architectural experience extends from the late Ottoman and First Nationalist to Modernism through whole Republican architecture until the last decade during when he had been accepted as a profound representative of true Nationalism or Traditionalism or Regionalism by different critics and architects.

Eldem's works are overwhelmingly numerous and diversified (92). In the early thirties his buildings reflect the influence of the Bauhaus Modernism. Some of his buildings during thirties were; Ceylan Apartment Building, 1933 (Fig. 37), Electric Company Building / SATIE, 1934 (Fig. 38), and The State Monopolies General Directorate 1934-1937, (Fig. 39), project for SumerBank, 1935, (Fig. 40).

It has been commonly asserted by Turkish historians and critics that the main difference between First and Second Nationalism periods is the interest given to different historical building types. While the former turns to high Classical Ottoman architecture, in the second period the interest moved to civil buildings and traditional houses. For example Eldem, concentrated mainly on the nineteenth century Istanbul houses which were for him reflected the true national spirit and must be recalled in the modern buildings. Throughout his life he devoted himself to search for the genuine characteristics of these houses systematically at the academy where he taught. During his patiently well organised analysis he tried to disclose the rules and principles of certain types or forms, plans or facade organisations of houses which he believed must be used while formulating Modern buildings.

In his first traditionally sensitive building, Ahmet Agaoglu House (1936-1937) (Fig. 41), he tried to reinterpret traditional Turkish house in modern sense and attempted to articulate the traditional plan organisation of Turkish house by using new forms. For example he did not change the general formal principles of the plan of house while adapting an elliptic form to the central sofa. He also used modern constructional technique, and materials, such as concrete in his buildings.

One of Eldem's master pieces was the Taslik Coffee House (1947-1948) built in Istanbul. It was a small building designed as a part of public park viewing to Bosphorus. Traditional *T* plan was adapted to this building with a *konsol* hanging over a retaining wall (Fig. 42). The building was built in reinforce concrete and furnished with wooden details. While designing this building Eldem's source of reference was the seventeenth century house of Amcazade Koprulu Huseyin Pasa Yalisi (Fig. 43). The Social Security Office Complex (1962-1964) (Fig. 44) was the other well known building that Eldem designed with a reference to the traditional houses. The complex was designed with a respect to its environmental context and it was awarded by Aga Khan Awards in 1980.

During the period when the Social Security Complex was built (1962) there was a tendency to criticise the widespread applications of the international modern

buildings all over the world. Although Modernism and its applications has been criticised since the early days of Modern Movement this did not prevent the dissemination of the prototypes of modern buildings quickly. Turkey was not an exception. In the early sixties Mumford's criticism of universal architecture and his propagation of the idea of Regionalism (by recalling Geddes' geographical, cultural and architectural terminology) as opposed to Universalism and Rudofsky's exhibition of *Architecture Without Architects* found resonance everywhere in the world. The focus was shifted to vernacular built forms in order to rehabilitate Modern architecture. In Turkey, Eldem's architecture was appreciated and evaluated once more with the new movement called Regionalism.

5-4- New Regionalism during 1960s:

During the 1960s, Kuban, the Turkish architectural historian, critic, pointed out the relevance of Regionalism to Turkish architecture (93). In his article entitled *On Regionalism in Turkey*, Kuban claimed that New Regionalism was a continuation of Organic architecture which had found earlier resonance in the northern European countries. For Kuban, Regionalism was a reflection of a subjective and organic perception of architecture (94). He, pointed out also that New Regionalism was associated with the new-Brutalism that had been developed in England during the 1960s (95).

Kuban, as early as in 1961, attempted to separate vernacular built forms from the modern idea of Regionalism, just as Frampton later recognised in his 1987 article entitled *Ten Points of Regionalism* in 1987 (96). Kuban claimed that Regionalism did not aim to copy vernacular forms; instead, the principles of vernacular built forms were adapted to Modern buildings in a self-conscious way (97). Kuban, further, in his other article entitled *The True Path of Modern Architecture*, claimed that New Regionalism - for him Anatolian Regionalism (implicitly criticising Eldem's limited interest in Istanbul traditional houses as a source of Regionalism) - was a valid means for achieving Modern architecture in Turkey (98).

It must be noted here that the New Regionalism did not offer totally original ideas to Turkish architects. This movement simply replaced the old Second Nationalism Movement. The enthusiastic adoption of New Regionalism during the sixties by Turkish architects was partly due to its apolitical nature.

However, in the same period around 1964, unlike Kuban, Ozer criticised the development of this new movement as being another misleading movement following the long experience of Nationalism in Turkey (99). For Ozer Regionalism, like the other many *isms* developed in the West, was formalist and misleading (100). In his study entitled *An Essay on Regionalism, Universalism, and Contemporary Architecture* published in 1964, Ozer defined Regionalism as imprecise, eclectic, romantic, picturesque and utopic and self-contradictory (101). According to Ozer, the idea of Regionalism, as well as Universalism, had emerged as a result of the separation of architecture from social or *real* facts during the nineteenth century Romanticism and eclecticism (102). For Ozer the sources of this Romanticism could be traced back to the Renaissance when emotion and thought or theory and practice, had separated from each other radically. This had resulted, on the other hand, in the emergence of opposing perceptions of the utilitarian-aesthetic or functional-nonfunctional in architecture (103). In Ozer's view, any romantic architectural attitude, whether Regionalist or Universalist considered only the aesthetic qualities of architecture as more important than its functional and social needs (104). Ozer's aim was to remind us once again of Modernist ideology claiming that the universal function of architecture was to serve the social needs of man. Ozer's study is very significant when he is criticising formalist and sentimental attitudes in architecture, yet his concern with architecture was limited to the idea of social functionalism. His criticism was directed at formalist tendencies rather than the intellectual dispositions and their sources which underlined these in architecture. Ozer's study which was presented as early as the sixties was significant since there was no critical study in Western literature on this subject during that period. With his study Ozer called attention to the need to examine critically any idea or movement coming from West.

5-5- Recent evaluations of Regionalism:

Eldem's interest in Regionalism developed later. In his article entitled *Elli Yillik Cumhuriyet Mimarligi* published in 1973, he criticised the architectural developments in modern architecture in Turkey and underlined the significance of the issue of conservation (105). In his writing he did not refer directly to Regionalism. However, since around 1980 and especially after having been awarded Aga Khan Awards, he started to evaluate his architecture as Regionalist more directly than before. In his paper entitled *Towards a Local Idiom* he claimed that,

'The chief aim of my fifty years of professional life has been to create a regional architectural style. I have approached the problem from various angles, not all of which have been appropriative or successful. With time I

have become even more convinced that architecture is in a state of crisis. The various *isms* such as; functionalism and internationalism, are no longer valid. We now face a new *ism*; Regionalism' (106)

Eldem, in his paper presented in the National Seminar in 1984, questioned the potentiality of Regionalism in Turkey (107). Already during 1980s the idea of Regionalism had been publicised by Frampton's argument for *Critical Regionalism*. From 1983 until the present, Frampton contributed to the development of theory of Regionalism continuously with seven other papers. During the international symposium entitled *New Regionalism* in 1984 in USA, Regionalism was enriched through the development of various different view points. The application of this theory in the Islamic world has been illustrated in the MIMAR journal, a publication of The Aga Khan Award. This journal propagated Regionalism with the publication of many articles, including Frampton's *Critical Regionalism* and Curtis' *Authentic Regionalism* (108).

Suha Ozkan, Turkish historian, critic, the deputy Secretary of the General of Aga Khan Award for architecture, advocated Regionalism in the Turkish architectural scene. In his article entitled *Echoes of Sedad Eldem* published in a MIMAR book entitled *Sedad Eldem*, Ozkan describes Eldem's architecture as truly Regionalist and identifies the roots and development of this idea in the history of Turkish architecture (109). According to Ozkan, Eldem developed his regionalist ideas during the Second Nationalist Period under the influence of the German architect Paul Bonatz (110).

Yucel, another contemporary historian and critic explains his views on Regionalism in Eldem's architecture differently in his two articles. In his earlier article entitled *Pluralism Takes Command; Architectural Scene Today* he claims that Eldem espoused a unified version of Regionalism as a synthesis of historical, regional, and economic-nationalist identities (111). In his most recent writing entitled *Contemporary Turkish Architecture*, Yucel claims that Eldem can not be considered as an interpreter of Regionalism in architecture because of his limited interest in traditional Turkish architecture (Eldem's particular interest in nineteenth century Istanbul houses) (112). Bozdogan, historian, critic, agrees with Yucel in describing Eldem's architecture as diversified and his style as classicist (113). Tekeli, urban planner, critic, on the other hand describes Eldem's architecture as nostalgic in order to distinguish his architecture from some other Regionalists (114).

Actually, Eldem's ideas on Modernism, Nationalism, and Regionalism and his methodology reflects the background of his educational and practical experiences in

architecture. Having lived in the period of ideological change from the Ottoman to the Republican period, experiencing the positivist tradition, and having been educated in the early Modernist period in the Beaux Art tradition, and having studied with Taut and worked with Bonatz, Eldem developed his own perception, his methodology, his awareness, and his diversity in architecture. Reading Eldem's architecture in that sense means reading various traditions that have long been developed in art and architecture before and during his time. Eldem's architecture and his methodology are often compared with Durand's typological studies (115) or Quadremere de Quincy's approach to architecture, or French or Italian rationalist traditions at the same time (116). His architecture suggests to others the architecture of Olbrich, Mackintosh, or Wright (117).

Eldem's approach to architecture and his understanding of notions such as Modernism, Traditionalism, Universalism and Regionalism not only reveals or exposes his own understanding of more fundamental issues in architecture (such as the nature and status of architecture in the cultural world) but also reflects the intellectual dispositions of the architectural milieu in which his ideas are developed and shaped. In this sense, it can be claimed that understanding or reading the positive and negative aspects in Eldem's architecture is essentially educative and significant in helping to grasp the nature of general intellectual tendencies that Eldem shares. His analytical studies on traditional Turkish architecture and the way of his articulating his buildings where he persistently recalls traditional forms of local and historical buildings are undoubtedly highly educative. His academic effort in collecting data about the disappearing traditional house has provided a valuable document for the later generations. Yet, Eldem's approach to architecture reflects some formalist tendencies in his reading of traditional architecture since he approaches them at the level of appearances.

Eldem's formalism is apparent in his idealist attitude in creating an archetypal image of traditional Turkish architecture by referring only to a particular types of houses of a certain period in the history of Turkish architecture. His reference mainly to nineteenth century Bosphorus houses reflects a restricted understanding of the idea of *culture* as well as of *tradition* for architecture. Eldem seems not only to ignore the significance of the life of the tradition and its continuous reproduction in the process of culture but also conflates the idea of tradition with a particular image or form of building. This conflation, as discussed before in the earlier part of the thesis, has resulted from the confusion of the issue of universal and particular (regional) in architecture.

Eldem's formalism is not arbitrary. He is not nostalgic, in adapting old forms of buildings into new ones. His formalism is disciplined and systematised. Eldem tries to be cogent in his reading of traditional built forms. In order to establish his modern-traditional buildings he tries to disclose first the underlying principles that he believes significant in these traditional buildings. With these principles which vary from geometrical rules of plan and facade organisation, and constructional, structural systems (materials, detailing systems), to more abstract concepts such as openness, closeness of spaces, lightness of building, Eldem tries to establish a firm ground for his architecture. This legitimising attitude has often been identified as a rational process in architecture and recalls many architects, such, Alberti, Viollet le Duc, or Durand, and Quincy or the tradition that developed in the second phase of Romanticism, and continued in the Beaux Art tradition which was adopted by Technical University of Istanbul.

Eldem and his architecture is much respected and appreciated among Turkish architects. Yet his ideologies either as a nationalist or Regionalist have few followers. This is not only because of the lack of publications that explain his position and ideas on architecture (118) or because of his 'uncompromising, individualistic and at times difficult character as an educator and designer' (119), it is also because throughout the critical tradition that has been developed in Turkey, architects have become impatient with the polemical discourses and obscuring ideas like Nationalism or Regionalism.

In the national symposium held in 1990 in Ankara the discussions give some idea of the recent ideological milieu prevailing among Turkish architects (120). It can be said that the theories of Regionalism or Critical Regionalism or Authentic Regionalism are not popular among Turkish architects (unlike many Islamic and developing countries). The discussions of that symposium reflect two different approaches to the problems of contemporary architecture in Turkey. One group of architects presented their critical arguments by informing the problems concerning conflicting issues between modern and local values and suggesting a need for greater sensitivity and a better solution in the future. These discussions do not go beyond identifying the problem and rather repeat older questions and alternative solutions such as a marriage of modernism and traditionalism of architecture, implicitly supporting the theory of Regionalism. It may even be believed by some of these architects that the conflict between Modernism and Traditionalism or Universal and Regional has been solved in the Western countries but not in Turkey (implying

probably the theory of Critical Regionalism of Frampton). The other group of architects, on the other hand, tried to break the on-going critical tradition by going beyond the usual discussion of the problems and trying to question first of all the nature of various misunderstandings in architecture and their possible sources. However, these discussions were not carried out at a theoretical level throughout the symposium though they do give important hints about the inadequate and misleading nature of architectural criticism (that is not limited to Turkey) which is itself obscuring the main problems of concerning fundamental issues in architecture.

6- Summary and conclusion:

In this thesis current architectural theory concerned with Regionalism, that has gained strength from dissatisfaction with the international nature of contemporary architecture, has been subjected to critical examination in order to evaluate its status and validity.

This evaluation has been concerned with both the conceptual framework upon which the theory of Regionalism has been structured and the historical process through which the ideals of this theory have emerged and developed.

It has been argued in the opening chapters that Regionalism in architecture can be interpreted as a *specious* theory in which diverse theories and ideologies have been grouped under a convenient name to achieve legitimacy. Its proponents have presented it as an alternative critical, cultural theory to Modernism by distinguishing it from other post-modernist attitudes. The term *regional* has been given an idealised meaning, either as a cultural phenomenon, or an object or an architectural form. Regionalism has been presented as an authentic theory which is able to resolve through its seemingly dialectical nature, the conflict which is supposed to exist between *Regional* and *Universal* and Modern and Traditional. Quite apart from its terminological distortions, the problem of this theory relates some misunderstandings about fundamental issues in perception of architecture and its status in the cultural world. These misunderstandings are apparent in Regionalists' attempts at *reading* works of architecture, where architecture is approached at the level of appearance, with a tendency to confuse and conflate images of buildings (sensible forms of buildings) with ideas (intangible, intelligible entities) or the purpose of architecture with its means in a reductionist manner. In this thesis it has been argued that the terminological confusion affecting the words *Regional* and *Universal* similar in kind to that concerning *ideas* and *images*, *purpose* and *means*, and suggests that a sensitive rigour is needed to disclose the various misunderstandings surrounded the pertinent theory. In this thesis the aim was not to propose a new method or a formula or an idea alternative to the theory of Regionalism. The purpose has been rather to stress that a shift in perception is needed to clarify the nature of the problems affecting the theory and to elucidate their sources.

Chapter Three attempted to explore the meanings and relations of the ideas of *Regional* and *Universal* by going beyond the usual discussions to disclose their philosophical meanings and significance in *reading* cultural works. In that chapter,

a common ground for reading architecture in terms of universals and regionals i.e., particular images was established referring to Plato and Aristotle, Vico, Cassirer, and Panofsky who contributed to the clarification of the dialectical relation between these notions (universals and particulars, ideas and images, purpose and means) by establishing an *open-ended critical inquiry* as a base for cultural studies in art and architecture in particular.

Referring to Plato's *Paideia*, Aristotle's *Phronesis*, Vico's idea of *Universal Culture* and *Verum and Factum* formula, Cassirer's *Philosophy of Culture*, and *Critical Idealism* Panofsky's *Iconographical Reading* in a deeper sense, it was established that cultural world including works of art and architecture must be regarded as being different from the natural world; the world of intelligibles, man unfolds himself by expressing his self-image of life (his ideas, intentions, purposes) into his works. Culture, here, must be understood as a becoming process as well as product. This thesis has aimed to clarify the nature of this becoming process and products in order to better understand the meanings of the ideas of universal and regional (as purpose and means of culture) in reading works of art or architecture.

Accepting Plato's definition of art as *techne* Aristotle extends the definition of architecture as art reminding that architecture is more than *techne* as a matter of measure because it associates the capacity to make with reasoning. The nature of this reasoning (or intention or purpose), on the other hand, clearly explained in Aristotle's notion of *phronesis* where he draws attention to the importance of moral-practical reasoning as being distinct from technical reasoning (skills gained with practical experience) or feeling and emotion. Moral-practical reasoning, on the other hand, refers to man, as an intellectual as well as spiritual being, and his awareness of the moral-ethical conduct of life, and his ability to judge *the right thing* to do for his well-being in the world. Moral-practical knowledge of man is shared by all men, confirming the universality of the ethical nature of life. Nature of human reason or moral-practical knowledge of men is significant in order to read and understand intentions or purposes or ideas in each works of art and their essentially universal character. Yet, this universality does not imply singularity of *an idea* as an ultimate reason in works of architecture. It must be understood as Aristotle clarifies in his discussion and criticism of Plato's notion of the *idea of good*, that the idea of goodness must be understood as *human flourishing*, or *humanly good* or *right thing to do* (that could be achieved with moral-practical understanding). This reveals that human ideas behind works of architecture have an ethical significance and they are open to interpretations.

Aristotle's arguments (concerning to the nature of cultural works, art and architecture and the reasoning in the creation of these works and their ethical significance) were elaborated in Vico's Human Science (or New Science). Vico clarified the epistemological primacy of the cultural world by pointing out two different kinds of reasoning in the two different kind of creations. The natural and the cultural cosmos. He criticised the misinterpretations in the prevailing dominant philosophies of Cartesianism and Scholasticism in cultural studies and pointed out that human reason must not be confused with the reasoning in pure and experimental science and must not be mystified (by confusing it with the reasoning in God's creations). He defines that the mind has always tried to understand itself by sensory observation of external bodies, but the mind can only grasp its own nature by self-reflection. This is the Vician formula of *verum et factum convertuntur* by which he means that the knower and the producer of the cultural world are the same. By the *verum and factum* formula Vico shows also that culture comes into being as a process (with a historical perspective) as well as a product building up the traditions in time. Like Aristotle Vico emphasised what he calls *qualitative* understanding or prudence in reading of cultural works. By *prudence* Vico means a kind of knowing or understanding such as Aristotle described in his *phronesis*, concerning man's intellectual as well as moral knowing of his own life. Human *prudence*, like *phronesis* is universal and possessed by everyone. It is a common activity of *poetical wisdom* by which man can understand, evaluate, interpret, criticise his world with the help of his moral-practical knowledge. Vico stressing the metaphorical meaning or inner significance of culture, pointed out that culture has more than its outer physical dimension. The inner coherence of a work of man or culture can be understood by disclosing the intention or ideas and reasoning in its creation.

The aspects of universality and particularity of cultural works and art became more clear when Cassirer elaborated Vico's humanistic philosophy in his *Philosophy of Culture* and delineated the problem of reading of cultural works in his *Philosophy of Symbolic Forms*. Cassirer defines man especially in terms of culture. Man can be understood only through his works, his common product of culture. This product is universal. Cassirer illustrated his understanding of this universality of culture in his *critical idealist* philosophy. For this the universality of culture does not come from universality of human nature (genetic inheritance or psychological disposition) but from the human capacity to create cultural realities while acting in terms of them; he

criticised both the social scientific and metaphysical idealists definition of man and his works.

According to Cassirer, man not only belongs to the *Physical Universe* but also to the *Symbolic Universe* where language, myth and art are the *Symbolic Forms* of this Universe (forms, here, do not refer to physical objects). Being an outcome of human poetical and mythical thoughts these forms are common and shared by mankind and hence are Universal. In order to explain a complex relationship between the universal nature of Symbolic Forms, with their sensible particular manifestations, Cassirer, like Vico, pointed out two levels of reading or understanding Symbolic Forms of culture. Cassirer uses the term *sign* in order to indicate the immediate expressions of cultural works and tries to explain that in order to uncover the content of these works one has to go beyond this immediate expression. This is because, like Vico, for him culture is beyond its particular appearance, has to be understood through the intentions, purposes or ideas of man. Cassirer warned also that the meaning or content of the work must not be confused with the fixed meaning of the immediate expression of sign. This warning is significant in order not to confuse the universal aspects of works of man with their particular means, or not to confuse the purpose of these works with their means. However, here, *sign* is not a mere tool; it has a symbolic function by means of which one is able to grasp the meaning in an objective sense. The important thing in this reading process is the awareness or consciousness of the nature and status of the symbolic function of sign and its fixed meaning and the non-fixed (open ended) character of the content of the work. A lack of awareness of this dialectical relation is the source of many terminological and conceptual confusions where the fixed meanings of signs (images) are mistaken for the content (ideas). A formalist tendency in reading architecture starts when the content of a work of architecture is thought to be limited to the meaning (content) of its immediate expression in a dogmatic sense. This is an essential problem of Regionalism.

Panofsky shares this humanistic view with Vico and Cassirer in his inquiry into the relationship between form (images of art, tangible objects) and matter (content, ideas which is intangible). Panofsky recalls Cassirer's *Philosophy of Culture* and definition of man and defines human ideas as universals (the common product of intelligibles) by distinguishing his humanistic viewpoint from, for example, dogmatic metaphysical and scientific perceptions. He explains three stages in a reading process of art during which the intention, ideas or purpose of art can be disclosed. A form of art (a particular tangible image) is first of all a vehicle of

communication with its immediate expression yet, it also intends to fulfil a function. In what he calls primary and secondary reading stages, the *factual* and *expressional* meaning of art overlap each other. Reading of certain configurations of forms may indicate a pre-iconographical description of art. In the secondary or *iconographical* reading, specific themes or concepts are manifested in images and this category of reading discloses the compositional meanings, such as stories, allegories and events and the social-cultural life patterns of people is important. *Intrinsic meaning or content* (or *iconological*) of works of art, on the other hand, is not totally isolated from the previous stages of reading yet goes beyond them. This reading demands what Cassirer calls an awareness of the nature of the *coming into being* of art and the role of *symbolic universals*. In this stage, one can go beyond the mythical-poetical presentation of particular forms and understand the intellectual and spiritual circumstances under which particular works have been created.

Awareness of the dialectical relationship between universals, and particulars in a work of culture in the above sense is essential to reading architectural works allowing a proper understanding of the meanings of Universal and regional in each work of architecture. Universality in a work of architecture does not mean not the similarities in the physical characteristics of buildings, but is concerned with shared aspects such as reasonings, intentions, ideas in their coming into existence. All architecture as art belongs to what Cassirer calls the *Symbolic Universe* (mythical-poetical imaginative thought) of man; its underlying ideas are modified by moral - practical reasoning shared by all people and are therefore universal. The regionality of architecture, on the other hand, must be understood as the local manifestation of these ideas in particular regional circumstances. All art and architecture come into being always as the local regional manifestations of ideas and the means of these manifestations are the elements of buildings which have been interpreted and re-interpreted to form the tradition

Therefore, there can not be an idea like Regionalism as an ultimate purpose or reason for making architecture in a dogmatic sense. A work of architecture can be appreciated because of the intentions purposes or ideas (in other words universals) that it reveals. The content of these ideas on the other hand must not be understood as a single idea of *the good* it must be understood as Aristotle rightly pointed out *humanly good* or the *right thing to do*. This indicates also that architecture is subject to an open-ended inquiry which is always subject to new interpretations and critical evaluations. It is moral-practical knowledge that helps man in interpreting and evaluating his works. The quality of a regional work of architecture such as

vernacular architecture may well be apparent from its appearance or its formal features. Yet what qualifies these images (beauty) is not only the technical skill that each craftsman has developed in his practical experience, or the materials that he uses, but his works represent his moral-practical knowledge and he imitates his self-image to achieve his own well-being. During this process a craftsman is very much aware of what he is doing, and why. He is conscious of the reasoning in his works (morally and practically). Denial of this awareness implicit in the advocacy of Regionalism discounts human moral-practical reasoning in the works of craftsman and obscure it with false reasoning. This has been a tendency in Regionalism where it is assumed that a craftsman builds his house just like his father and grandfather before him.

The intellectual dispositions and the related misunderstandings introduced in the theory of Regionalism are not new. In Chapter Four it was argued that Romanticism provided a historical background for today's theory of Regionalism. The theories of Romanticism were constructed on the expression of oppositions between, for example, reason and emotion. Various other binary oppositions included Modern and Traditional, Universal and Regional, and later culture and civilisation. The critical theories developed in Romanticism aimed either to develop social theory in order to criticise the negative impacts of the scientific developments of the period or to develop an alternative theory to solve the conflict that was supposed to have resulted from the tension arising from these oppositions. In architecture these theories had led to revivalist attitudes which were associated with Nationalism. The opposition between *culture* and *civilisation* was one of the outcomes of this period and became very influential in architecture. This was reinforced by positivism through the contribution of the sociological theories of Comte and Durkheim and led to the emergence of the human geographical and anthropological notion of Regionalism which also found expression in the architectural writings of Geddes and Mumford. The distinction between culture and civilisation had become an important impetus during the dissemination of the political ideology of Nationalism which played an important role during the development of the theory of Regionalism in architecture. It was pointed out in this chapter that, by means of the opposition between culture and civilisation the meaning of culture was perceived restrictively, ignoring its essentially *Universal* significance that is the moral-practical reasoning in the becoming process of culture, art and architecture.

This reveals that, in development of Regionalism there has been a persistent formalist tendency to mistake images for ideas. For example it has been commonly

supposed that some strictly geometrical shapes refer to idea of Rationality or Modernity, while irregular forms are associated with tradition and nature which are seen oppose to civilisation and technology.

Regarding this, in Chapter four, it was also argued that the formalist tendencies in art and architecture has its source in the earlier centuries. It was Plotinus in late antiquity who attempted to read works of art by questioning the reasoning in their establishment process. Plotinus defined artistic beauty and the origin of artistic creation with reference to natural beauty and creation obscuring the nature of human reason in works of art or architecture in Aristotolian, Vician, and Cassirerian sense. Plotinus' neo-Platonism became influential in the development of early Christian, Italian Renaissance theories of art on the one hand, and Empiricism and the theories of Romanticism on the other. Ambiguities about the nature of human reason seemed to continue after the Enlightenment. In these periods, human reason became either associated with logical reason achieved through Cartesianism (the logic of pure mathematical science) or with emotion and feeling. The unclear nature and status of the man-made world or culture and human reason and ideas in studies of art and architecture are the main source of various terminological and conceptual misunderstandings as can be seen in the case of Regionalism in architecture.

'In his very recent article entitled *Criticism of Regionalism*, published in March 1993 Alan Colquhoun suggests that 'Therefore we probably should stop using the term Regionalism and begin to look for a different way to conceptualise the problems this term was meant to describe' (Colquhoun, Alan., 'Kritik am Regionalismus', *Werk, Bauen + Wohnen*, Nr. 3, Marz 1993). Before concluding his argument with this claim, Colquhoun evaluates critically the development of the idea of Regionalism and its historical sources. For him the underlying premises of Regionalism (though difficult to clarify) can be evaluated in connection with the ideologies of the Avantgarde of the twentieth century which must be considered as an outcome of nineteenth century Romanticism. Throughout his writing, Colquhoun, shows how this expression of opposition has become a central issue in social theories and architecture since the Romanticism of the eighteenth century. There is an indication in Colquhoun's writing that Vico's (as well as Herder's) philosophy of human culture (his distinction of natural science and arts) has resulted in the development of romantic, nationalist and revivalist attitudes in European countries. Although we can not find historical document that justifies this conclusion, even if we accept this direct influence it can be noted that Vico was totally misunderstood and interpreted

at that time. The source of these romantic, nationalist attitudes was instead, inspired by the development of Baconian Empiricism, as discussed in Chapter Four.

For Colquhoun, Regionalism is based on an ideal romantic model of society where it is supposed that all societies possess a core or essence that has to be discovered and conserved. He also points out that the distinction of the ideas of *culture* and *civilisation* became very influential in various architectural movements such as the Arts and Crafts Movement, or Romantic Nationalism. For Colquhoun, Regionalistic attitudes can not be separated from modernistic attitudes. Giedion in his writings, and Le Corbusier in his later works, emphasised the regional features of Modern architecture.

Colquhoun limits his discussion mainly to the historical context and does not question the intellectual dispositions that characterise the Regionalists' perception of architecture in a deeper sense. However he points out the impossibility of achieving an authentic architecture through Regionalism since it aims to achieve the essence or origin by means of imitation. For him this is a hopeless venture because after removing the outer imitation layers one only finds a deeper layer of imitation. Colquhoun's argument is however, incomplete because he fails to address fully the idea of imitation, and its nature and status in reading works of art or architecture.

In his criticism of the recent emergence of Critical Regionalism, Colquhoun claims that the word critical does not contribute to the term Regionalism. That still has to rely on the age old opposition of culture and civilisation. Colquhoun criticises Tzonis as a author of the term Critical Regionalism and points out that he contradicts himself in defining the notion of *critical*. Critical Regionalism, for example, is an architecture of resistance (against monopolisation) on the one hand, while critically referring to historical architectural though ignoring their context.

Indeed these oversimplified contradictory arguments are typical of those that the theory of Regionalism based upon. Colquhoun's stress on the term critical and its improper and contradictory usage in the theory of Regionalism is important. However, interestingly enough, Colquhoun directs his criticism at Tzonis and tends to avoid reference to Frampton, who directly borrowed this term from Tzonis and sought to enrich the theory of Critical Regionalism by referring to Habermas and the Critical Theory of the Frankfurt School.

In Chapter Five the historical development of the theory of Regionalism was analysed in the particular context of the history of architectural thought in Turkey. It was shown that Regionalism in Turkey has its source in the development of the ideas of Nationalism, Modernism and Civilisation which were developed and formulated through deliberate contact with Western countries starting from the late eighteenth century. Unlike colonial countries, where the idea of Nationalism was stimulated by an emotional reaction to Western imperialism, in Turkey this notion was welcomed and associated with the idea of Modernism, or civilisation and progress. Nationalism was formulated first in the social theories of the young Ottoman intelligentsia who were widely influenced by the development of Positivism in Europe. Gokalp formulated his social theory referring to Comte and Durkheim's sociology and their definitions of notions such as society, community, civilisation and culture as well, as the expression of the opposition between *culture* and *civilisation*. The Ottoman Islamic religious tradition and the nature of the structure of community remained to a certain extent in conflict during Gokalp's adaptation of Western ideas. Gokalp's main aim was to develop and support Turkish Nationalism by addressing the conflict that had arisen from the distinction of culture and civilisation. For Gokalp a nation must have its traditional spirit and must be civilised at the same time. Civilisation for Gokalp (as derived from Western social thinking) was associated with modernisation, industrialisation, progress and was thus universal. Culture on the other hand is represented in their customs and traditions of communities derived from the beliefs and values of the people. Gokalp's formulation is similar to those of late romantic theories developed in Europe which became influential in the following years. This distinction between culture and civilisation was criticised by Atatürk, the founder of Turkish Republic, in the early Republican period, though this had little effect.

The developments in social thinking influenced architectural thought. The idea of Nationalism was adapted by architects in the first and second Nationalist Movements. While, during the first period, attention was given to Ottoman Classical built forms in the second Nationalism period civil and vernacular architecture were the sources of inspiration adapted to new modern forms. The perception of architecture as a matter of form did not change when the notion of Regionalism was adopted, replacing the earlier Nationalist Movements. Regionalism at its essence was not an original idea for Turkish architects. In many respects it resembles the compromised ideologies that had long developed since the earliest reformation period in the eighteenth century. However it did serve to

strengthen interest in history and tradition, and architects became more committed to conservation

Turkish architects and critics often conclude their arguments by suggesting that the main problem for contemporary Turkish architecture is the uncritical acceptance of the various ideas and theories or movements that have developed within the context of Western culture. This is a correct argument for a sensitive and critical application and interpretation of these theories or ideas. However, there is, within this concluding claim, an assumption that the Western ideas and theories have achieved success in their own context in meeting architectural solutions. Starting from this concluding remark and this assumption, this thesis had aimed to analyse the Theory of Regionalism in order to interpret and critically apply it into the context of Turkish architecture. Throughout the evaluation of this theory from both historical and contemporary perspectives, as well as its conceptual or ideological standpoints, it was realised that the problem is not the application of this theory but the theory itself and its intellectual epistemological underpinning which are misleading in distorting the perception of architecture. Without a rigorous analysis of the ideas, by uncovering the intellectual dispositions behind them, and without understanding the sources of these dispositions in their historical context, it is difficult to distinguish true expressions from false ones. We must, perhaps first evaluate critically the ideas or theories developed in their original context, to understand their problems and especially their ideological sources by going beyond the theories to discover the intellectual dispositions that led to their development and persistence in the history of architectural thought.

Notes and References

Chapter One

1- Regionalism, in its pertinent literature, is referred to either as an attitude or mode of approach or a base, a goal, a purpose for architecture. In more systematic writings about Regionalism it is put forward as an essential idea or a theory for architecture.

2- We can say that more systematic criticism of Modernism appeared after the widespread application of the principles of the Modern Movement in the second part of the twentieth century, and has been developed by theories of Post-Modernism in the last two decades. The arguments in favour of Modernism have varied in different periods. One of the important objectives of Modern architecture was to establish a close relationship between architectural form and social function with the implementation of economical-technical-functional efficiency to improve the social condition of the people (critical writings of Morris, Ruskin, Pugin and later Gropius, Taut, May are some examples). Social scientific methodological approaches (Design Methods) (e.g. Jones, C, Alexander, C.) which had developed widely by the seventies have been criticised because of their lack of concern with the problem of meaning in architecture. Semiological, and structuralist arguments (e.g. F. Choay) and the phenomenological view-point of Christian Norberg-Schulz became widely influential.

By the end of the eighties the interest in the problem of meaning in architecture was joined with the historical and political ideological view-points (Rossi, Krier, Tafuri). The criticism of architecture gradually became a subject matter for ideological analytical studies. The contemporary critical literature includes all types of doctrines from social-cultural and aesthetic to historical, political, scientific or moralist ones.

3- We can find various architectural critical texts where buildings are classified with certain labels according to their expressions. For example, Jenks (1977-1990) describes Modernism in architecture as dead and categorises recent architecture under different names; such as Post-Modernism, Late-Modernism or New-Modernism. Frampton (1982) also classifies recent architectural approaches as Rationalism, Structuralism or Regionalism. Historicism, Vernacularism, New-Classicism, Post-Modern Classicism are other examples which are used in the architectural texts to identify different architectural attitudes. By doing so, the authors of these texts not only classify buildings but the architects of these buildings by labeling them for example as Rationalist or Regionalist.

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5- See for example, *Center: New Regionalism*, v.3, Rizzoli, 1987., Boddy, Trover., 'Apparatchiks, Neo-Regionalists, Modern Squires', *The Canadian Architect*, August, 1990, pp. 29-30.

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- 50- Ibid.
- 51- For a general information see *AD*. Imitation and Innovation, Academy Editions, 1988.
- 52- Steil, Lucein., *On Imitation, A.D.*, Imitation and Innovation, Academy Editions, 1988, p. 9.
- 53- Ibid., also a broad discussion can be found in Rykwert, J., *On Adam's House in Paradise*, The Museum of Modern Art, 1972.
- 54- The source of this kind of interpretation comes also from the tradition of Christian thought in which it is believed that 'God creates in the image of man'.
- 55- For example: Gombrich, Ernst., *Interpreters of Our Cultural Tradition* 1984, Greenberg, C. *Art and Culture* 1965, Johnson, L., *The Cultural Critics*, 1979; Scruton, R., *Politics of Culture*, 1981, Eliot, T. T. *Notes Towards the Definition of Culture*, 1948; Williams, R., 1968.
- 56- Williams, Raymond., *Culture*, Fontana Paperbacks, 1981, pp. 10.
- 57- Elias, Norbert., *The Civilising Process*, Basil Blackwell, 1978, p. 4.
- 58- Ibid.
- 59- Ibid.
- 60- Ibid., p. 5.
- 61- Gombrich, Ernst., *A Search for Cultural History*, Clarendon Press, 1969, p. 2.
- 62- Ibid.
- 63- Wallerstein, I., Culture as the Ideological Battleground of the Modern World System, ed. in *Global Culture: Nationalism, Globalization and Modernity*, ed by. Mike Featherstone, Sage Publications, New York 1991. p. 31.
- 64- The opposition between *natural* and *cultural* world has a long history in the tradition of Western thought. According to Horigan, S., This was first discussed by Plato and Aristotle by whom the difference between animals and men was identified with the wisdom of man as well as his feeling. In the seventeenth and eighteenth

centuries the distinction between nature and culture took on a wider significance. Since that time human social-political activities have been important criteria to define cultural aspects of human life (Horigan, S., *Nature and Culture in Western Discourses*, Routledge, 1988.)

65- Some of the literature which discuss this subject can be summarised as follows: Belaval, Y.; Vico and Anti-Cartesianism, Hodges, H. A., Vico and Dilthey, Rickman, H., Vico and Dilthey's Methodology of the Human Studies, Paci, E., Vico and Cassirer, ed. in *Giambattista Vico: International Symposium*, by Giorgio Tagliacozzo, The John Hopkin Press, 1969. Verene, Donald P., *Symbol, Myth, and Culture: Essays and Lectures of Ernst Cassirer.*, (including Critical Idealism as a Philosophy of Culture, Descartes, Leibniz and Vico, Verene, D. P.; Vico's science of Imaginative Universals and the Philosophy of Symbolic Forms, ed. in *Giambattista Vico's Science of Humanity* ed. by, Giorgio Tagliacozzo and Donald Philip Verene, 1976., Verene, Donald. P.; Philosophical Memory, *AA Files* no, 16.

66- Similarly Popper named this critical intellectual position as Critical Rationalism in his works., Popper, Karl., 'On the Sources of Knowledge and of Ignorance', *Conjectures and Refutations*, Routledge, 1989, p. 26.

67- In the Scholastic philosophy of the Medieval Period the humanities are approached in terms of the rules and doctrines of religion. After the rise of Scientific studies in the sixteenth and seventeenth centuries; human studies tended to be approached in a way similar to mathematical and physical sciences. In the New Humanism of the Renaissance, the human logical mind and its capacity to create rules and methods is appreciated as being a central aspect of human reason in the man-made world, in art and architecture. Although, however, as Panofsky (*Idea; A Concept in Art Theory*, University of South Carolina Press, Columbia, 1968).and Hofstadter, Albert., and Kuhns, Richard., (*Philosophies of Art and Beauty*, The Modern Library, New York, 1964.) pointed out in their books that conceptual tendencies for human studies (such as art) had not changed much from the Medieval in the Renaissance period. This issue will be discussed in Chapter Four.

68- Vico, Giambattista., *The New Science*, trans and ed. by. Thomas Goddard Bergin and Max Harold Fisch, Cornell University Press, Ithaca, New York, 1968. And Caponigri, A. R., *Time and Idea*, Notre Dame Press, 1968 (1953).

69- Tuttle, H., 'The Epistemological Status of the Cultural World in Vico and Dilthey' ed. in *Giambattista Vico's Science of Humanity* ed. by, Giorgio Tagliacozzo and Donald Philip Verene, 1976, pp. 244.

70- Ibid.

71- In neo-Platonism (that has been developed since the Plotinus' interpretation of Plato and that gives inspiration to Medieval philosophies)) there was no difference seen between divine and human creation. The influence of neo-Platonism in the development of architectural thought in the Western cultural world is very important in order to understand the nature and sources of various tendencies in art and architecture. For example in Christianity art and architectural works are perceived as the creations of the God in the image of man. In Islamic conception of art (works of man) there is a tendency to avoid the representation of divine creations (that is the reason why abstract figures and geometrical forms has been developed in Islamic painting in order not to imitate or copy natural objects). Instead of the word *creation, making* is used among Muslims. It seems that this minor but important point is ignored (although mentioned) in, for example, N. Ardalan and L. Bakhtiar's book (*The Sense of Unity*, 1973) while he is mystifying human reason in works of man in a neo-Platonic sense. The the influence of neo-Platonism on Islamic philosophies of art is significant but is not the aim of this thesis.

72- Haddock, A. B., 'Vico and the Methodology of the History of Ideas' ed. in *Vico: Past and Present*, by. Giorgio, Tagliacozzo., Humanities Press, USA, 1981, p. 230 (227-239).

73- Ibid., Tuttle, pp. 242-243.

74- Ibid., Tuttle, p. 243.

- 75- Ibid.
- 76- Ibid.
- 77- Ibid.
- 78- 'Aristotelian notion of *phronesis*, which under the name of *prudentia*, has been transmitted to the Christian West by the Romans' Alain Pons, 'Prudence and Providence: The 'Practical Della Scienza Nuova', and the Problem of Theory and Practice in Vico, in *G. B. Vico's Science of Humanity*, by Giorgio, Tagliacozzo and Donald Philip Verene, The John Hopkins University Press, 1976, p. 435.
- 79- Ibid, Tuttle, p. 241.
- 80- Ibid., p. 244.
- 81- Ibid., p. 245.
- 82- Ibid.
- 83- Ibid Vico, New Science, v. 236., Ibid Tuttle, p. 245.
- 84- Ibid.
- 85- Mintz, Sidney., *The Power of Sweetness and the Sweetness of the Power*, Duisker Lecture, Deventer: Van Loghum Staterus, 1988, p. 14. coated from Wallerstein, I., Culture as the Ideological Battleground of the Modern World System, ed. in *Global Culture: Nationalism, Globalization and Modernity*, ed by. Mike Featherstone, Sage Publications, New York 1991. p. 31.
- 86- Ibid., Vico, New Science, v.161, 162, 198 and Ibid., Tuttle, p. 245.
- 87- Ibid., Vico, v. 161-162.
- 88- Ibid., Tuttle., p. 245.
- 89- Cassirer frequently refers to Vico in his studies. He bases his Philosophy of Humanities and Culture mostly on Vico's Human Science. See for example, 'Descartes, Leibniz, and Vico' in *Symbol, Myth and Culture: Essays and Lectures of Ernst Cassirer 1935-1945*, Yale University Press, 1979, pp. 95-108. and 'Vico's Science of Imaginative Universals and the Philosophy of Symbolic Forms' by Donald P., Verene, ed. in *Giambattista Vico's Science of Humanity*, ed. by Giorgio Tagliacozzo and Donald Phillip Verene, The Johns Hopkins University Press, 1976, pp. 295-320., and also 'Vico and Cassirer', by Enzo Paci, ed in *Giambattista Vico*, The John Hopkins Press, 1969, pp. 457-473.
- 90- Cassirer, Ernst., 'Critical Idealism as Philosophy of Culture', *Symbol, Myth and Culture: Essays and Lectures of Ernst Cassirer 1935-1945*, ed. by Donald, P., Verene, Yale University Press, 1979. pp. 64-95.
- 91- Cassirer, Ernst., *The Philosophy of Symbolic Forms: vol, I: Language, vol, II: Mythical Thought, vol, III: Phenomenology of Knowledge*, Yale University Press, 1955.
- 92- Cassirer, Ernst., *Symbol, Myth and Culture: Essays and Lectures of Ernst Cassirer 1935-1945*, Yale University Press, 1979, p. 43.
- 93- Cassirer, Ernst., *An Essay on Man: An Introduction to the Philosophy of Human Culture*, Yale University Press, 1944.
- 94- Ibid., p. 1.
- 95- Ibid., p. 68.
- 96- Ibid., Cassirer, 1979, p. 32.
- 97- Ibid., Cassirer, 1944, pp. 68-69.
- 98- Ibid., p. 70.
- 99- Ibid., Cassirer, 1979, pp. 72-73.
- 100- Ibid., p. 73.
- 101- Ibid., Cassirer, 1955, pp. 79-83.
- 102- Ibid., p. 77, 82.
- 103- Ibid., Cassirer, 1979, p. 65. see footnote '2'.
- 104- Ibid., pp. 69-86.
- 105- Ibid., p. 70.
- 106- Ibid., p. 80.
- 107- Ibid.
- 108- Ibid., p. 81

- 109- Ibid.
- 110- Ibid., p. 82.
- 111- Ibid., p. 83.
- 112- Ibid., p. 85.
- 113- Ibid., p. 86. However, Kant also pointed out that standards of religious motives are different from the practical reasons which are related to general ethical issues in the works of arts. In order to explain this difference and the nature of general ethical system in his study of *Religion Innerhalb der Grenzen der Blossen Vernunft; Religion Within the Boundaries of Pure Reason*; he draws attention to a common conception concerned with the relationship between religious motives and ethical system. For him 'religion can not be reduced and resolved into the principles of morality' and it 'can not be explained by its ethical content and its ethical motives alone, It is the the world of mythical thought with which religion, in its first beginning and its historical evolution, is connected.' Yet, in Kant, according to Cassirer, mythical thought is not only a base for religion but also other human cultural products, such as such as language art even science p. 86.
- 114- Ibid., 90.
- 115- Ibid.
- 116- Ibid.
- 117- Ibid .
- 118- Ibid., Cassirer, 1955, vol. I, pp. 77-78.
- 119- Ibid., p. 78.
- 120- Ibid., Cassirer, 1944, p. 25.
- 121- The relationship between form and content is a significant issue in many arguments concerned with the problem of meaning in art and architecture. The philosophical and epistemological bases of these arguments vary while unfolding the nature and the content of idea or ideas as the purpose of architectural works. A tendency of evaluating the content of architectural works with some ideas that go beyond the works themselves or as 'something else' in Watkin's term, (*Morality in Architecture*, Oxford University Press, 1977) has a long tradition in the history of architecture.
- During the sixties, architectural theoretical studies concerning the problem of symbolism and meaning were widely influenced by the linguistics theories. The Semiological approach in architecture was mainly based on the characteristics of the sign as the symbol of certain behaviour and beliefs of man; in Semiological studies an ontogenetic significance of meaning was mostly ignored (A., Colquhoun, *Essays in Architectural Criticism*, Opposition Books, 1981, pp. 129-138). Semantics, though no adequate theory has yet been developed (*Modern Thoughts* ed by, Allan Bullock p. 768), is a branch of linguistics that studies meaning in language with symbolic systems of communications became a new subject matter in architecture. Philosophical arguments can also be concerned with Semantics in the field of theories of meaning where discussions may be focussed on the concept of truth. Semantics and the studies influenced by it (like architecture), are concerned with pragmatics in which the circumstances and the purposes of expressions are questioned (*Modern Thoughts*, p. 768). In architecture Christian Norberg-Schulz (*Intentions in Architecture*, 1968, *Genius Loci*, 1980, *Concept of Dwelling*, 1985, *Meaning and Place*, 1988) draws upon theories in Semantics and was concerned with the problem of meaning from an existentialist and Heideggerian viewpoint.
- 122- Ibid., Cassirer, 1955, p. 86.
- 123- Ibid., p. 87.
- 124- Ibid., p. 89
- 125- Ibid., p. 94.
- 126- Ibid., p. 89.
- 127- Ibid., pp. 89-90.
- 128- Ibid., p.88.
- 129- Ibid., Cassirer, 1944, p. 150.

- 130- Panofsky refers to Cassirer in his analysis of the problems of meaning in works of art. Panofsky, E., *Idea; a Concept in Art Theory*, Columbia, 1968 (1924), p. forward. and, *Meaning in the Visual Art*, A Doubleday Anchor Book, 1955 (1939), p. 6,30,31,39. *Studies in Iconology*, Icon Editions, 1972 (1939), p. introduction. See also, Guido N., 'The Artistic Theory of Erwin Panofsky; Perspective as Symbolic Form', *AD On the Methodology of Architectural History*, 1983, pp. 30-33.
- 131- Ibid., Panofsky, 1955, pp.1-2.
- 132- Ibid., p. 2.
- 133- Ibid.
- 134- Ibid., pp. 4-5.
- 135- Ibid., p. 5-6. The similarities between Natural science and Human science can be seen in their methodologies only.
- 136- Ibid., p.11.
- 137- Ibid., p.12.
- 138- Ibid.
- 139- Ibid.
- 140- Ibid.
- 141- Ibid.
- 142- Ibid., p. 13.
- 143- Ibid., p.14.
- 144- Ibid.
- 145- Ibid., p. 18.
- 146- Ibid., p. 20.
- 147- Ibid., pp. 21-22.
- 148- Ibid. pp. 23-24. Panofsky points out 'Natural science observes time-bound process of nature and tries to apprehend the timeless laws according to which they unfold'. In Humanities on the other hand, 'instead of dealing with temporal phenomena, and causing time to stop, they penetrate into a region where time has stopped of its own accord, and try to reactivate it'.
- 149- Ibid. pp. 26-27. Also in Panofsky, 1972, 'Introduction'.
- 150- Ibid., p.27.
- 151- Ibid.
- 152- Ibid., p. 28.
- 153- Ibid.
- 154- Ibid.
- 155- Ibid., p. 30.
- 156- Ibid., p. 31.
- 157- Ibid.
- 158- Ibid., p. 31, 39. This point is not defined in his previous work of *Studies in Iconology*.
- 159- Ibid., p. 32.

Chapter Four

- 1- Russell, Bertrand., *History of Western Philosophy*; and its connection with political and social circumstances from the earliest times and the present day, Routledge, London, 1991, (1946), p. 691.
- 2- Colquhoun, Alan., *Modernity and Classical Tradition; Architectural Essays 1980-1987*, The MIT Press, 1989, p. viii. Curtis, in his book *Modern Architecture* defined the source of idea of Modernism tracing back to the nineteenth century when the modernist ideas were emerged as a reaction to industrialisation.
- 3- Ibid., Russell, p. 691.
- 4- Ibid., p. 479.

- 5- Panofsky, Erwin., *Idea; A Concept in Art Theory*, Translated by Joseph J. S., University of South Carolina Press, 1968, p. 52.
- 6- Ibid., pp. 52-59.
- 7- Descartes., *A Discourse on Method*, Translated by John Veitch, L.L.D. London, J. M. Dent and Sons Ltd., 1960 (1912), p. viii.
- 8- Ibid., p. xi.
- 9- Ibid., p.x.
- 10- Ibid., p. xii.
- 11- Ibid., Russell, p. 528.
- 12- Bacon, Francis., *The Advancement of Learning and New Atlantis*, Oxford University Press, 1966 (1905), see also, Popper, K., *Conjectures and Refutations*, 1989, pp. 3-33.
- 13- Popper, Karl., 'On the Source of Knowledge and of Ignorance', in *Conjecture and Refutations*, Routledge, 1989, pp. 7.
- 14- Russell, Bertrand., *History of Western Philosophy*; and its connection with political and social circumstances from the earliest times and the present day, Routledge, 1991 (1946).
- 15- Ibid., Popper, pp. 3-33.
- 16- Collins, Peter., *Changing Ideals in Modern Architecture, 1750-1950*, Faber and Faber, 1965, p. 39.
- 17- *Modern Thoughts*, ed by Allan Bullock, Fontana Press, pp. 751-752. (by giving reference to; H. Honour, *Romanticism*, London, 1979; M. H. Abrams, *The Mirror and the Lamb: Romantic Theory and Critical Tradition*, London, New York, 1953; N. Frye., *Romanticism Reconsidered*, (New York, 1963); J.B. Halsted (ed.) *Romanticism* (Boston, 1965).
- 18- Scott, Geoffrey., *The Architecture of Humanism; A Study in the History of Taste*, University Paperbacks, London, 1961 (1914), p. 39.
- 19- Ibid.
- 20- Ibid., Collins., pp. 83-84.
- 21- Ibid., p. 95.
- 22- Laugier, Marc-Antonie., *An Essay on Architecture*, Hennessey and Ingalls, Inc. Los Angelles, 1977, p. 12.
- 23- Ibid., pp. 2-3.
- 24- Holfstadter, Albert., Kuhns, Richard., *Philosophies of Art and Beauty*, The Modern Library, New York, 1964, p. 139.
- 25- Ibid., p. 140. see also pp. 139-168., and Panofsky, E., *Idea; A Concept in Art Theory*, Translated by Joseph J. S., University of South Carolina Press, 1968, pp. 25-32.
- 26- Ibid.
- 27- Ibid., p. 140.
- 28- Ibid.
- 29- Ibid., p. 171.
- 30- Ibid., p. 172.
- 31- Ibid., p. 203.
- 32- Ibid., pp. 203-204.
- 33- Quadremere de Quincy, *Encyclopedie Methodique de Panckoucke*, ed in *Imitation and Innovation, AD*, 1988, p. 7.
- 34- Ibid.
- 35- Porphyrios, Demetri., *The Relevance of Classical Architecture*, ed in, *New Classicism; Omnibus Volume*, ed by, Andreas Papadakis and Harriet Watson, Academy Editions, 1990, p. 53.
- 36- Ibid., p.54.
- 37- Aristotle, *Poetics*, translated by, James Hutton, W. W, North and Company, 1447a-1448b, 1982.
- 38- Ibid., Porphyrios, p. 60.
- 39- Ibid.

40- Ibid.

41- Akozer, Emel., 'Architectural Space as a Representation of Self-image', ed in. *Culture, Space, History*, 1990, METU publications, pp. 277-278. Akozer noted that, architecture 'imitates the self-image of man. This holds true even when architecture seems to imitate a world image (or nature), since the poetic (creative) consciousness reconstructs the world in its own image. \This idea can be traced back to the theory of poetry first elucidated by Aristotle in *Poetics*, and invoked by Giambattista Vico (1725-44) in *New Science*. Vico says that 'the arts are nothing but imitations of nature'; yet he distinguishes three kinds of nature: The poetic or creative nature, or 'divine nature' which is for Vico' a nature all fierce and cruel'; the heroic nature, 'ferocious', 'choleric and punctilious'; and finally, human nature, 'intelligent and hence modest, benign, and reasonable, recognizing for laws conscience, reason and duty'

42- Ibid., Collins, p. 44.

43- Lesnikowski, Wojciech., G., *Rationalism and Romanticism*, Mc Graw Hill Book Company, 1982, p. 180.

44- Ibid.

45- Ibid., Collins, p. 52, 54, 56.

46- Pevsner, Nikolaus., Picturesque, *The Architectural Review*, April, 1954, pp. 227-229.

47- Watkin, David., *Morality and Architecture*, p. 18.

48- Ibid., 18-20.

49- Ibid Lesnikowski, pp. 158-159.

50- Ibid., Watkin., p. 20.

51- Frampton, Kenneth., *Modern Architecture, a Critical History*, Thames and Hudson, 1985 (1980), p. 43.

52- Garnham, Trover., 'William Lethaby and the two Ways of Building', AA Files, no. 10, Autumn 1985, pp. 34-35., see also 'The Nature of Gothic', extracted from *The Stones of Venice*, II ch, vi, 1,2,3,4,5,6.(pp. 209-263), and 'Naturalism of Gothic Work', extracted from *The Stones of the Venice*, II, ch, vi, 67,68,69, (pp. 279-289) ed in Sinclair, William., *Selections From the Writings of John Ruskin*, W. P. Nimmo, Hay, Mitchell, Edinburgh, 1907.

53- Rykwert, Joseph., *On Adam's House in Paradise: The idea of Primitive Hut in Architectural History*, MIT Press, 1989 (1981), p. 36.

54- Ibid., Frampton, p. 43.

55- Ibid., Collins, p. 109.

56- Ibid., p. 110.

57- Ibid., Frampton, p.49.

58- Watkin, David., *The Rise of Architectural History*, The Architectural Press, 1980, p. 92.

59- Ibid., Lesnikowski, p. 169.

60- Watkin, David., *The Rise of Architectural Theory*, The Architectural Press, 1980, p. 6.

61- Ibid.

62- Ibid., Lesnikowski, p. 162-163.

63- Ibid., p. 166.

64- Ibid Rykwert, p. 38.

65- Ibid., Lesnikowsky, p. 166.

66- Ibid., Frampton, p. 64.

67- Szacki, Jerzy., *History of Sociological Thought*, Aldwych Press, 1979, p. 183.

68- Ibid., p. 187.

69- Simpson, Gerge., *Emile Durkheim*, Thomas Y Crowell Company, 1963, p. 23.

70- Ibid., Szacki, p. 286.

71- Ibid., Simpson, pp. 18-19. However, Durkheim did not disregard the individual totally. In order to point out the mutual relations between individual and society he claimed that society exists and lives only in and through individuals. He defined his

understanding of whole-part relation by giving example to the chemical synthesis and claimed that 'A chemical synthesis results which concentrates and unifies the synthesized elements and by that transforms them. Since this synthesis is the work of the whole, its sphere is the whole. The resultant surpasses the individual as the whole the part. It is *in* the whole as it is *by* the whole. In this sense it is exterior to the individuals. No doubt each individual contains a part, but the whole is found in no one. In order to understand it as it is one must take the aggregate in its totality into consideration.We can see here also how it is that society does not depend upon the nature of the individual personality.'

72- Ibid., Szacki, p. 292.

73- Ibid., pp. 106-109.

74- Ibid., p. 109.

75- Evin, Ahmet., Communitarian Structures and Social Change, in, *Modern Turkey: Continuity and Change*, Leske Verlag + Budrich GmbH, 1984, p. 15.

76- Ibid., Simpson, pp. 51-53.

77- Meller, Helen., *Patrick Geddes.*, p. 39, 43-4., Mariet, Philip., *Pioneer of Sociology*, Lund Humphreys, 1957, p 122.

78- Leonard, S.G. *The Message of Patrick Geddes 'The Green Pioneer'* Partick Geddes Centre, 1990, p. 3.

79- Ibid., p. 4.

80- Ibid., Meller, pp. 18-20, 45.

81- Ibid., p. 19.

82- Ibid., p. 20.

83- Ibid., p. 45.

84- Ibid., Meller, pp. 34-36.

85- Leonard, S.G., *Ramsay Gardens*, Partick Geddes Centre, 1989, p. 3.

86- Ibid Meller, p. 47.

87- Ibid., p. 39.

88- Ibid.

89- Geddes, Patrick., 'The Movements Towards Synthetic Studies and its Educational and Social Bearings', in *The Sociological Review*, Vol, XX, 1928, pp. 223-232.

90- Ibid., Meller, p. 220.

91- Nyberg, Folke., and Seif, Farouk., 'Ritual and Regional Genesis of Architecture' in, *Pueblo Style and Regional Architecture*, by Nicholas, C., Markovich, Wolfgang, F.E., Preiser, Fred, G. Strum., Van, Nostrand, Reinhold., 1990, p. 261.

92- Ibid., Meller, p. 63.

93- Ibid.

94- Ibid., pp. 63-64.

95- Ibid., p. 13, 29-30, 56, 65-66.

96- Ibid., p. 68.

97- Ibid., pp. 290-292.

98- Ibid., pp. 293-294.

99- Ibid., p. 294.

100- Ibid , Mariet, p. 70.

101- Ibid., Leonard, 1989, p. 9.

102- Ibid.

103- Ibid., pp. 9-10, quoted from Giggord J Mc William, C, Waker, D., *The Buildings of Scotland*, Penguin Books Ltd., Harmondsworth, Middlesex, 1984.

104- See Mumford, Lewis., *The Theory and Practice of Regionalism*, *The Sociological Review*, Vol. 14, 1928, pp. 315-319., p. 18-, 25, 29., Mumford, Lewis., *Technics and Civilisation*, Routledge and Kegan Paul Ltd, 1962, (1934), pp. 109, 151, 163, 319. Ibid., Meller, pp. 1,2,14, 289, 310., Ibid., Leonard, 1990, pp. 1-2.

105- Ibid., Mumford, 1928, p. 133.

106- Ibid., p. 134.

107- Ibid., p. 22.

- 108- Ibid., p. 25.
 109- Ibid., p. 134.
 110- Mumford, Lewis., The Relations of Nationalism and Culture, *The Sociological Review*, Vol. 14, 1922, p. 314, extracted from Nationalism and Culturism, *Menorah Journal*, 1922.
 111- Ibid., pp. 316-318.
 112-. Ibid., p. 317.
 113- Ibid., p. 318.
 114- Ibid.,
 115- Mumford, 1928, p. 135.
 116- Ibid., p. 135.
 117- Ibid.
 118- Ibid., Mumford, 1962, pp. 292-293.
 119- Ibid., p. 293.
 120- Ibid., Mumford, 1928, p. 140.
 121- Ibid.
 122- In this study we are not concerned directly with the works of these particular architects but Mumford's evaluation on these architects works.
 123- Mumford, Lewis., The Regionalism of Richardson, *The Roots of Contemporary American Architecture*, ed. by, Lewis Mumford, Dover Publications Inc, 1972, (1952), pp. 118-119.
 124- Ibid., p. 119.
 125- Ibid., p. 120
 126- Ibid., pp. 120-121.
 127- Ibid., p. 127.
 128- Ibid., p. 121.
 129- Ibid.
 130- Ibid., p. 123.
 131- Ibid., Mumford, 1972.
 132- Ibid., p. 124.
 133- Ibid., pp. 126-127.
 134- Ibid., p. 128.
 135- Ibid., p. 129.
 136- Ibid., p. 130.
 137- Frampton, Kenneth., *Modern Architecture: A Critical History*, Thames and Hudson, 1985, pp. 96, 129.
 138- Giedion, Sigfried., *Architecture You and Me*, Harwerd University Press, 1958, p. 145.
 139- Ibid., p. 141.
 140- Ibid., p. 149.
 141- Pevsner, Nikolaus., 'Picturesque', *The Architectural Review*, vol. 145, no. 688, April, 1954, pp. 227-229.

Chapter Five

- 1- For example, Eldem (1973, 1984), Alsac (1973-1984), Kuban (1983, 1984), Yavuz (1973, 1984), Cansever (1984), Aslanoglu (1984), Kuran (1984), Tekeli (1984, 1985), Yucel (1983, 1984), Batur (1984), Evin (1984), Bozdogan (1989), Nalbantoglu (1990).
 2- Evin, Ahmet., *Modern Turkish Architecture*, ed. by Holod, R., and Evin A., University of Pennsylvania Press, 1984, Introduction, pp. 3-4.

- 3- Ozbudun, Ergun., 'Antecedents of Kemalist Secularism', *Modern Turkey: Continuity and Change*, (quoted from Kushner, 1977:1), ed. by Evin, A., Leske Verlag + Budrich GmbH, Opladen, 1984, p. 26.
- 4- Ibid.
- 5- Ibid.
- 6- Ibid., p. 27.
- 7- Ibid.
- 8- Evin, Ahmet., 'Communitarian Structures and Social Change', (quoted from Mardin., 1962: 283-337), *Modern Turkey: Continuity and Change*, Leske Verlag + Budrich GmbH, Opladen, 1984, pp. 13-14.
- 9- Ibid., p. 14.
- 10- Ibid.
- 11- Ibid., p. 16.
- 12- Ibid.
- 13- Ibid., p. 17.
- 14- Ibid.
- 15- Celik, Zeynep., *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, Washington Press, 1986, p. 33.
- 16- Ibid., Evin., 1984, p. 18.
- 17- Ibid.
- 18- Ibid., Ozbudun., p. 26.
- 19- Ibid., pp. 18-19.
- 20- Ibid., p. 31., (quoted from Berkes, N., *Ziya Gokalp: Turk Nationalism and Western Civilisation*, London, George Allan Unwin, 1959, pp. 212-214.)
- 21- Ibid., (quoted from Gokalp - Berkes, 1959: 76, Gokalp, 1918: 12-13), pp. 31-32.
- 22- Ibid.
- 23- Ibid.
- 24- Ibid., p. 35.
- 25- Ibid.
- 26- Ibid., p. 36.
- 27- Ibid., p. 40.
- 28- Ibid.
- 29- Ibid.
- 30- Ibid.
- 31- Ibid., p. 42.
- 32- Ibid.
- 33- Pamir, Haluk., 'Architectural Education in Turkey in its Social Context: Underlying Concepts and Changes', *MIMAR*, 1986. Tapan and Sey., 'Architectural Education in Turkey; past and Present', *MIMAR: Architecture in Development*, 1983, pp. 69-45.
- 34- Ibid., Pamir., p. 123.
- 35- Ibid.
- 36- Ibid.
- 37- Ibid.
- 38- Hitchcock, H. R., *History of Architecture in Nineteenth and Twentieth Century*, Penguin Books, 1958, p. 12.
- 39- Yavuz, Yildirim., Ozkan, Suha., 'The Final Years of the Ottoman Empire', *Modern Turkish Architecture*, University of Pennsylvania Press, 1984, p. 40.
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- 41- Eldem, Sedad., 'Elli Yillik Cumhuriyet Mimarligi', *Mimarlik*, Sayi. 11-12, Kasim- Aralik, 1973, p. 6.
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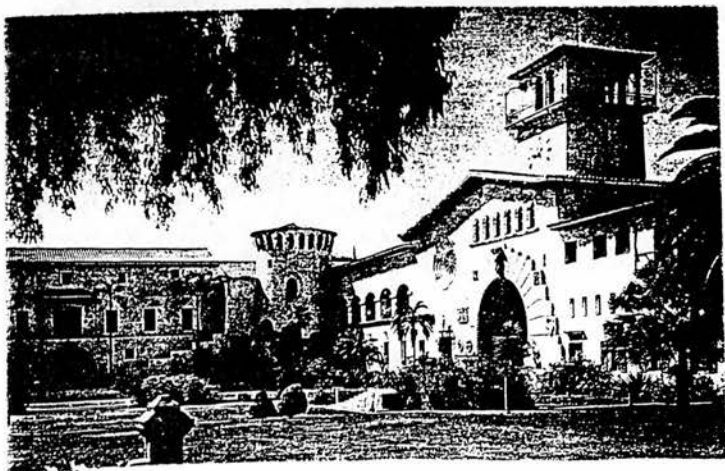
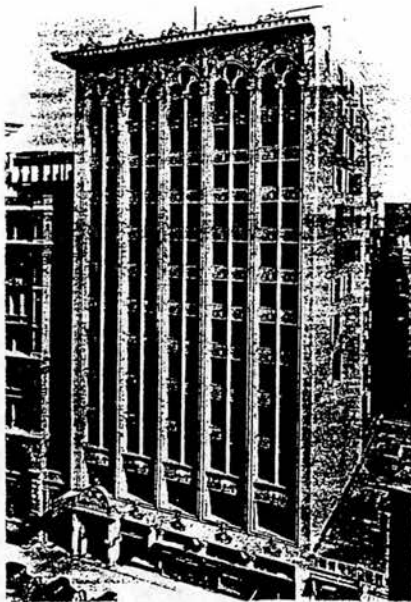
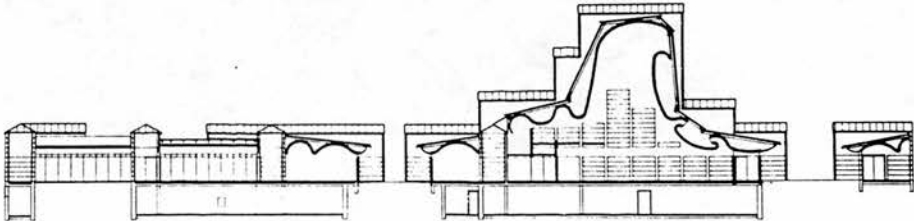
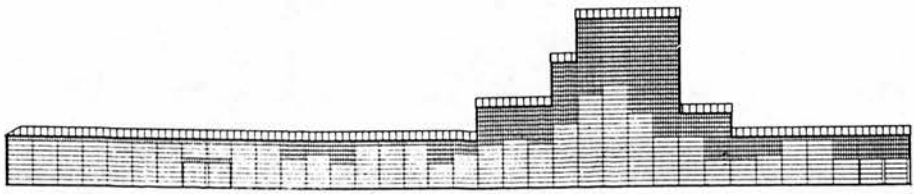
- people may come from different cultural and religious backgrounds with a shared aim to achieve the contemporary civilisation
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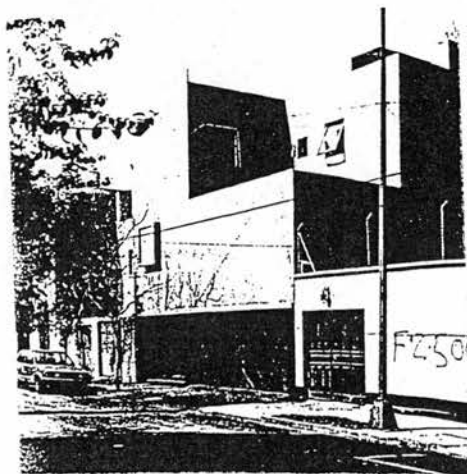
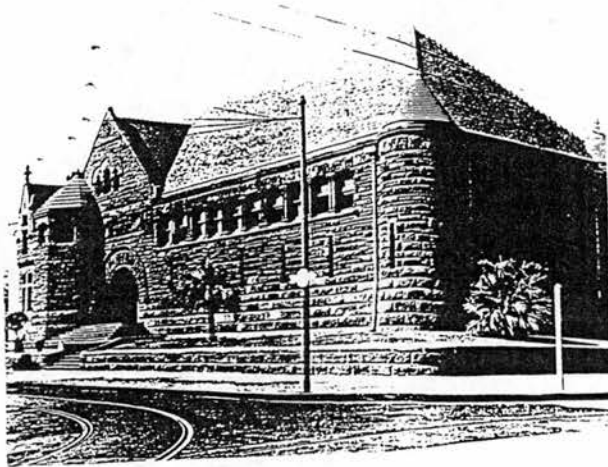
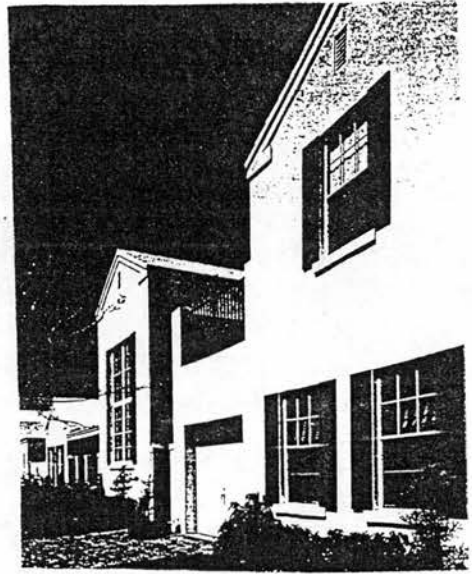
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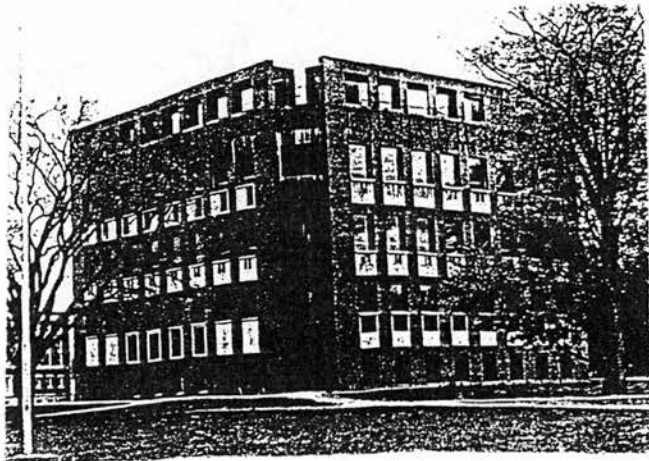
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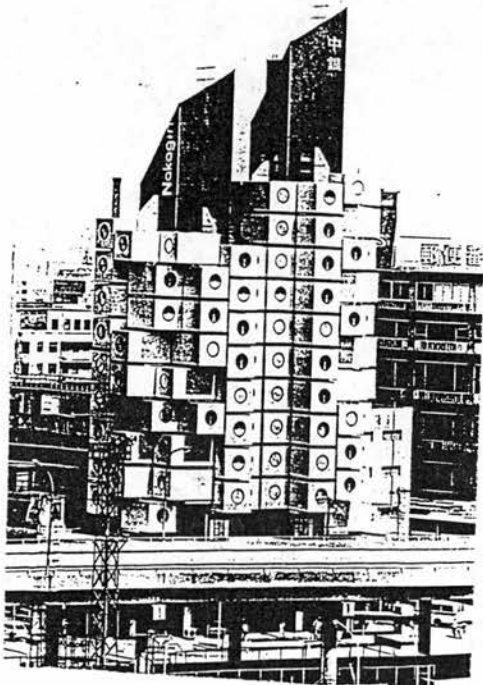
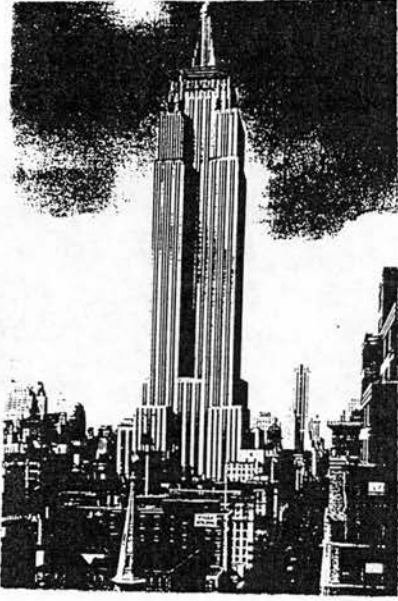
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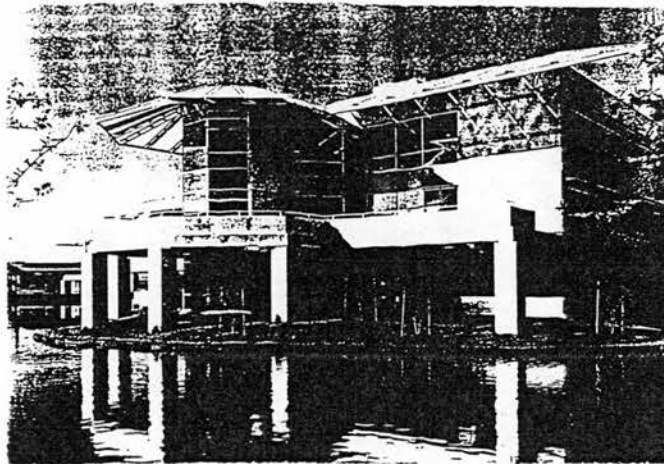
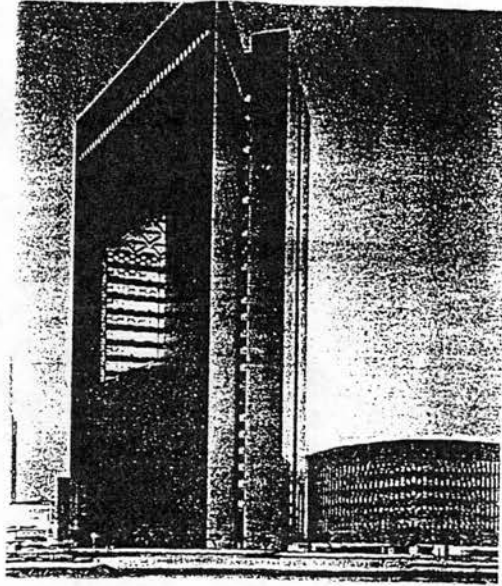
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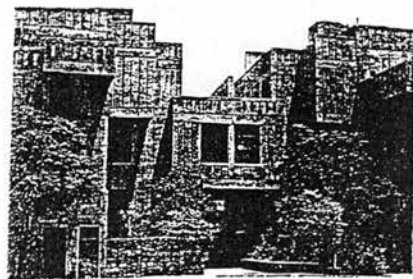
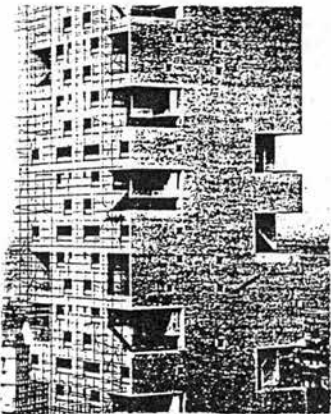
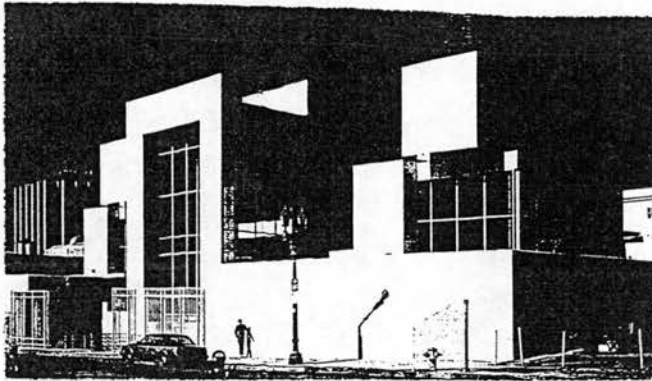


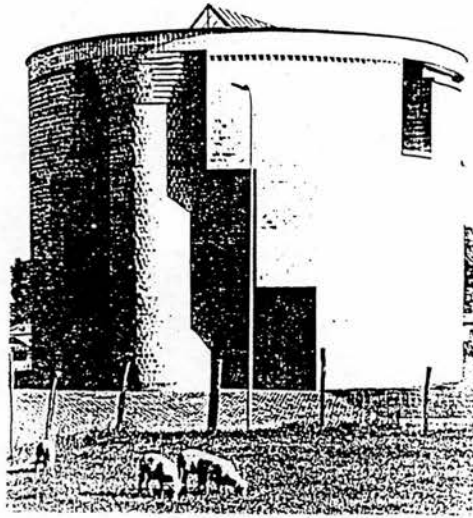
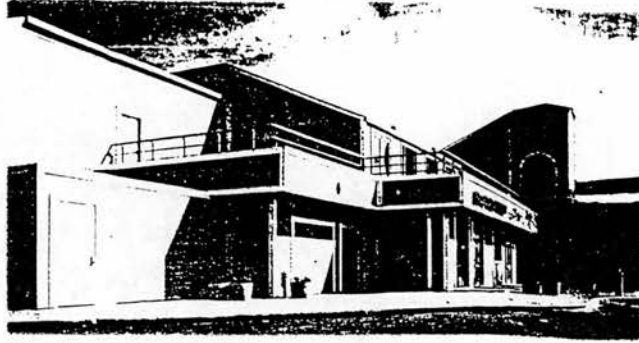


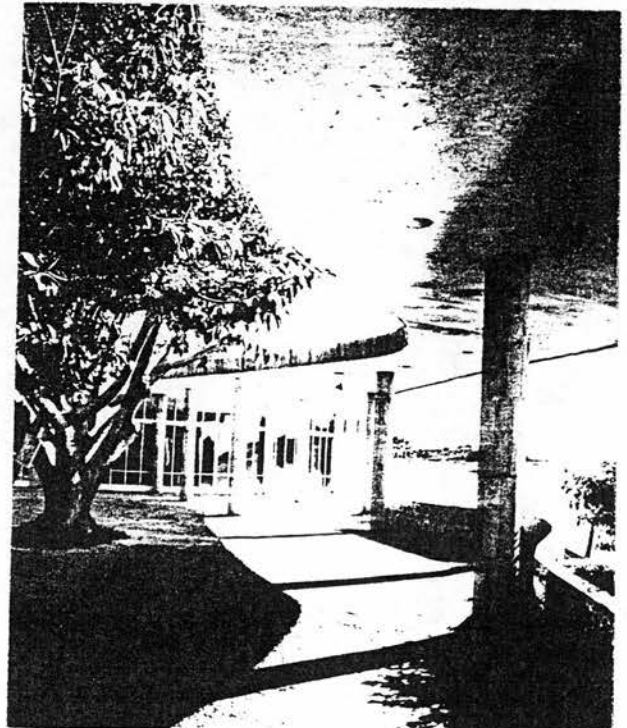
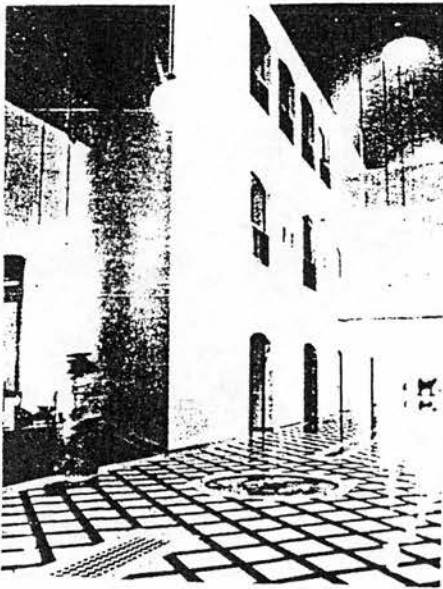


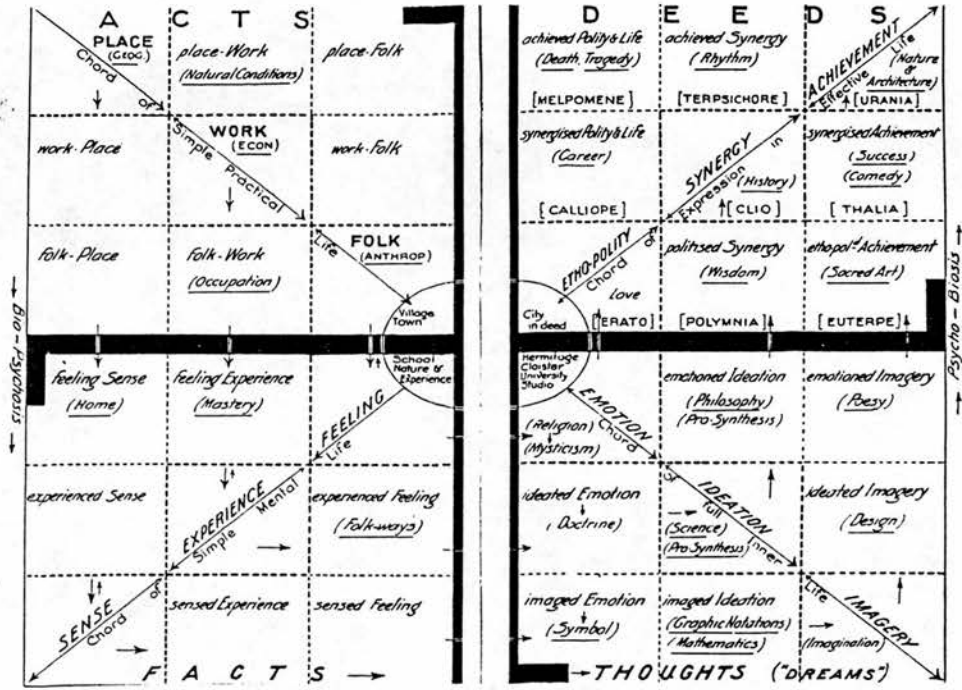


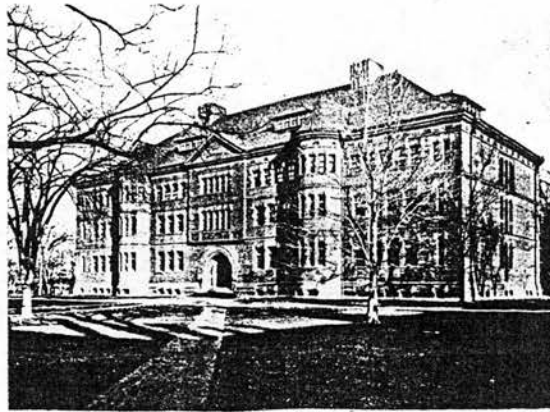


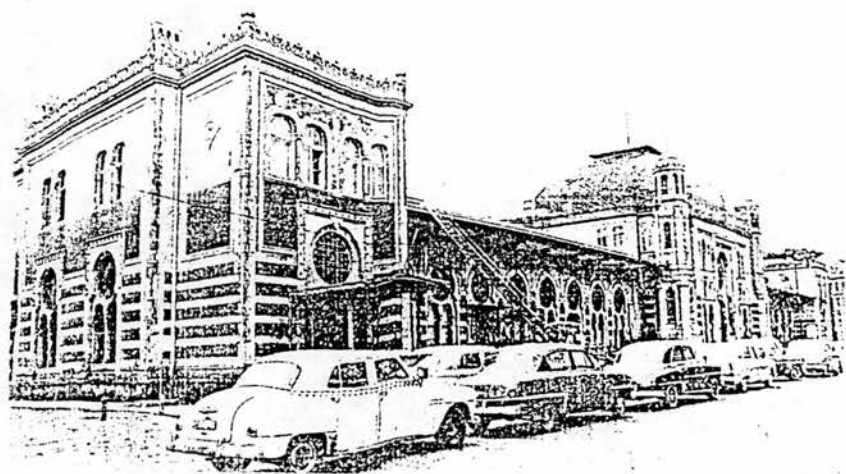


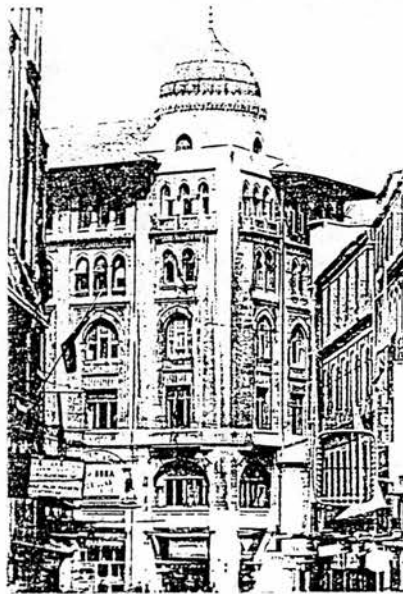
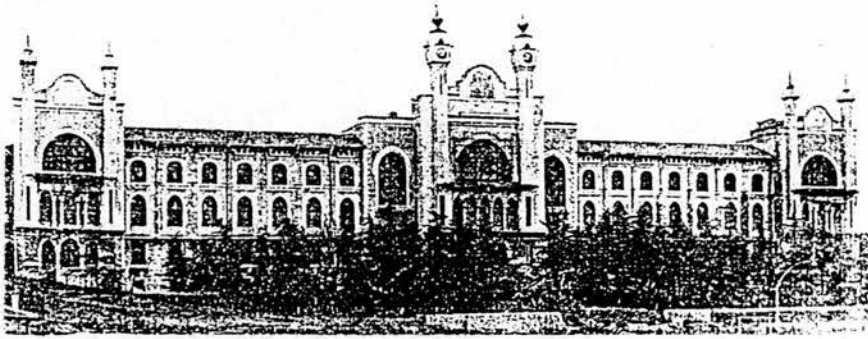


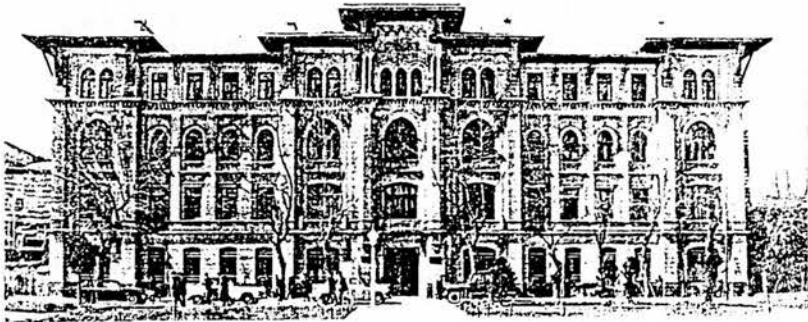
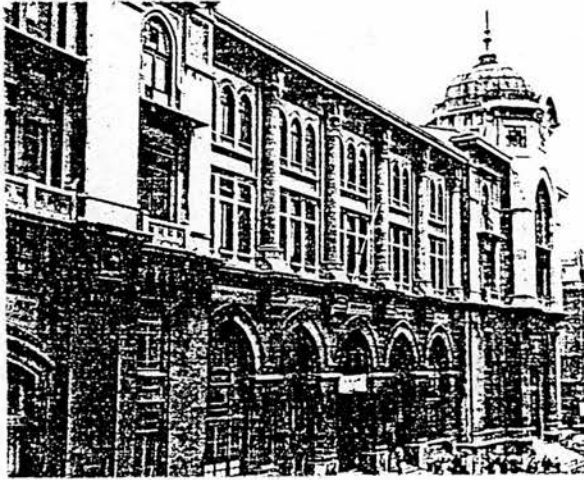


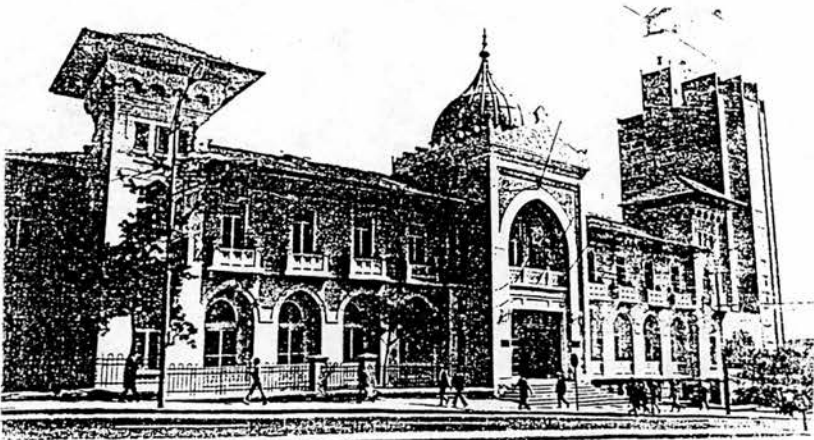
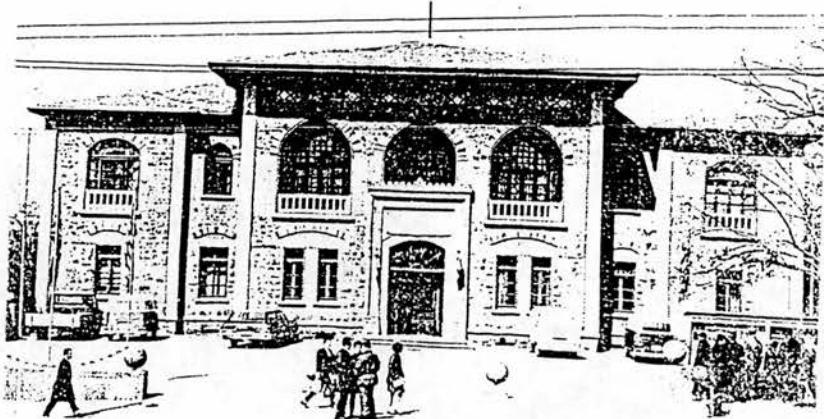


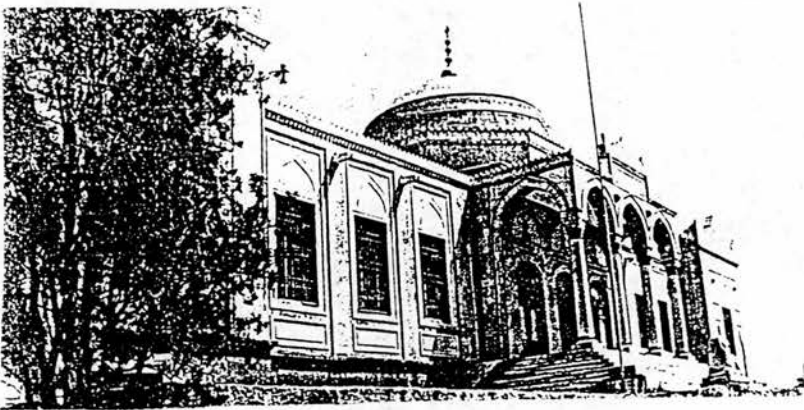
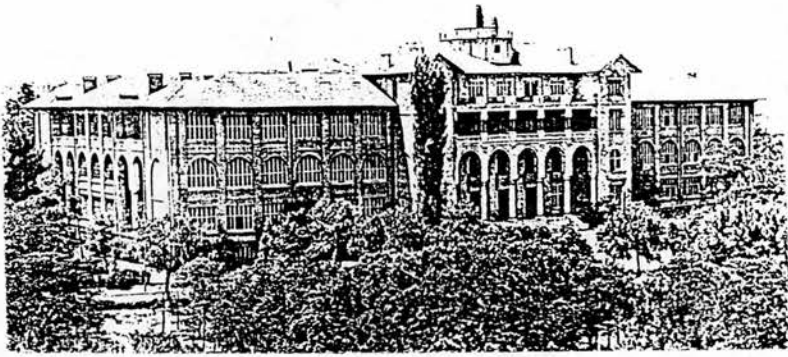


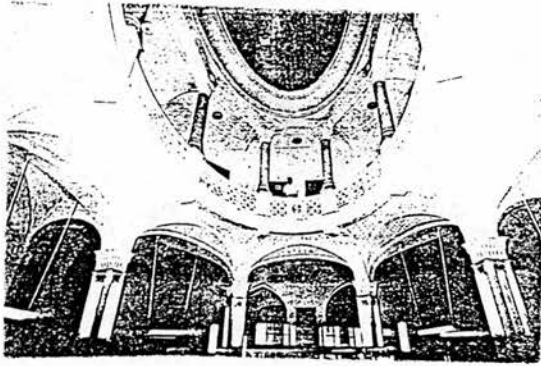


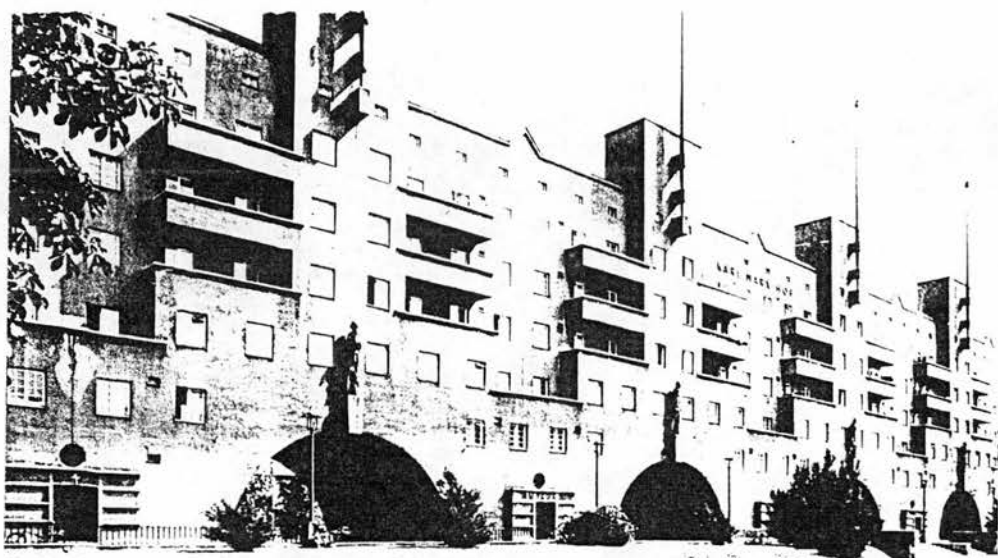


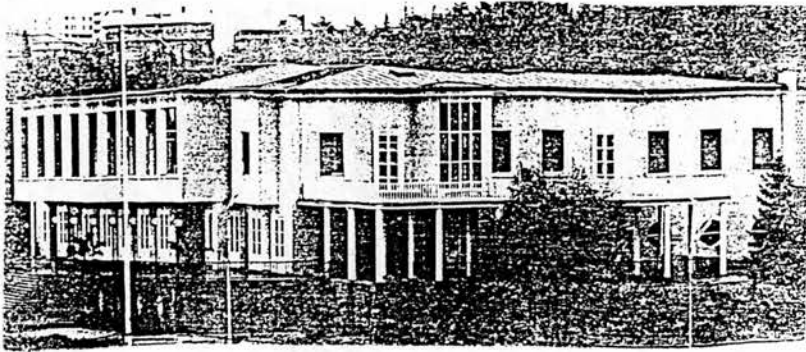


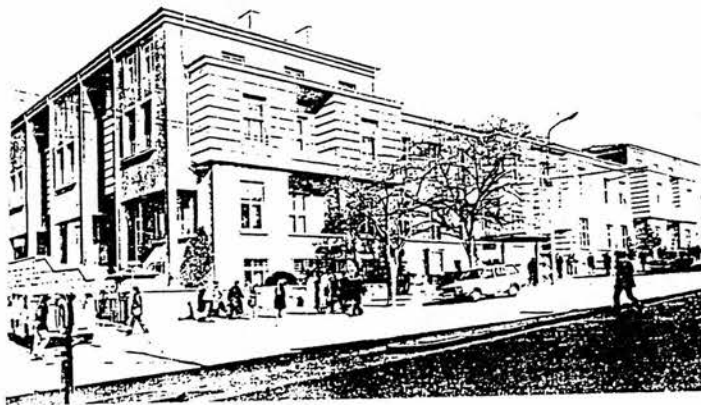
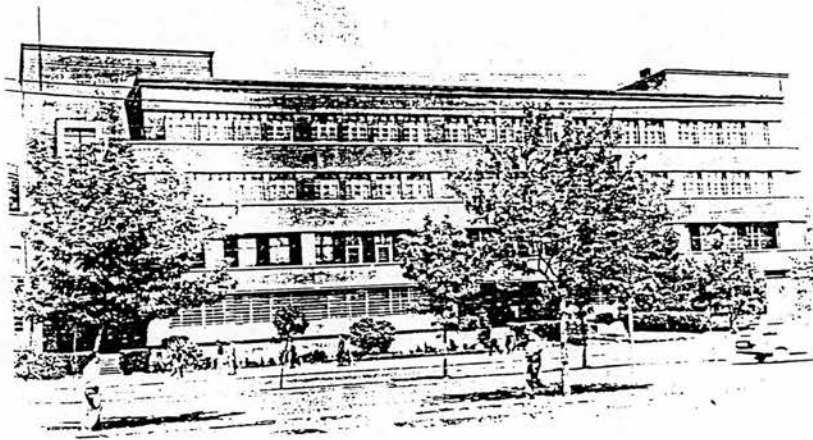
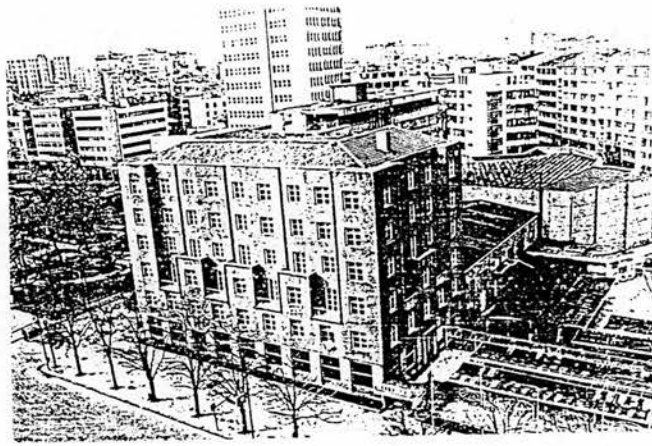


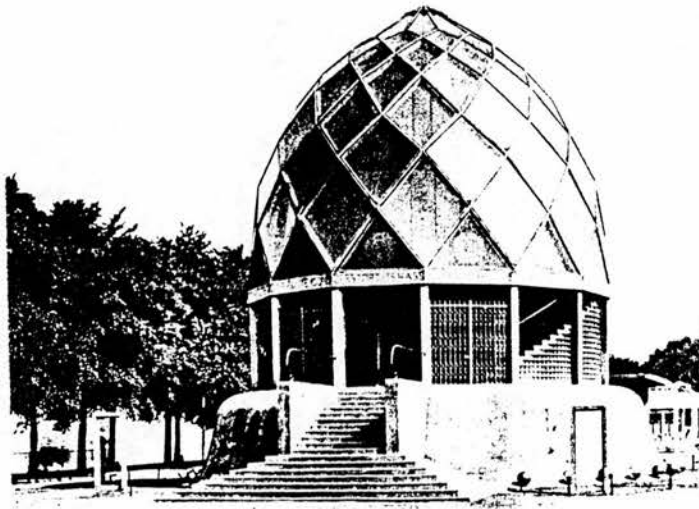
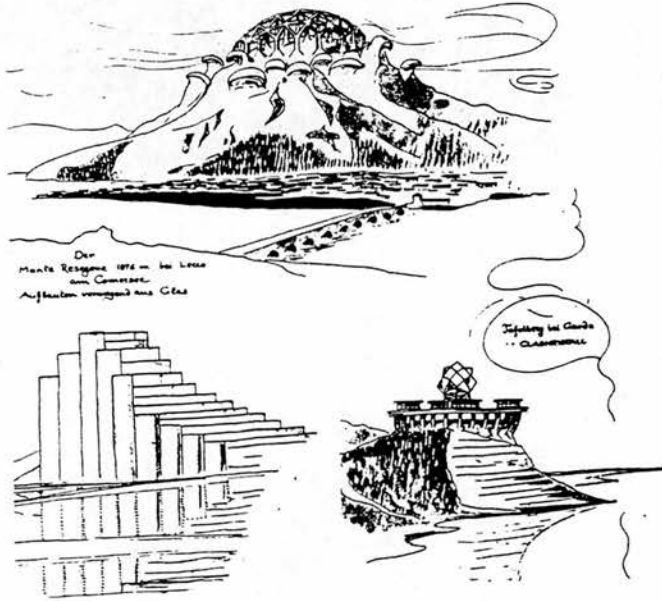


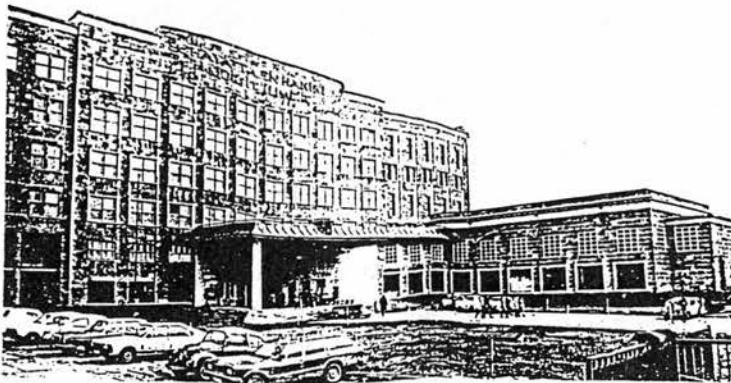
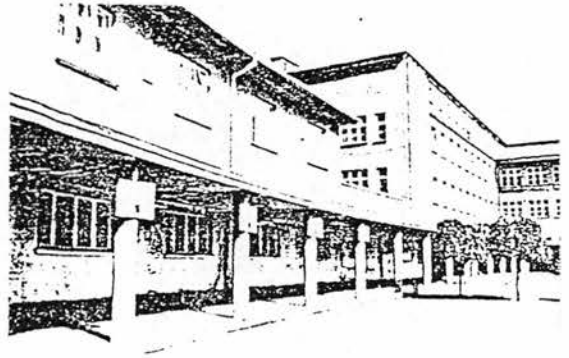
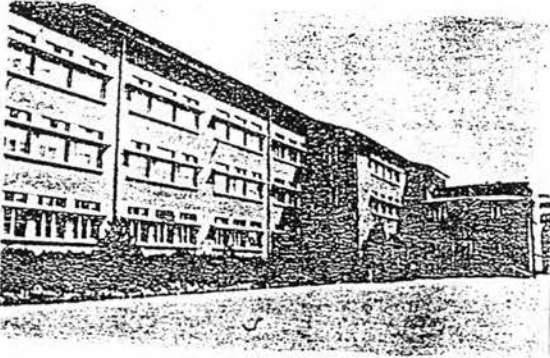
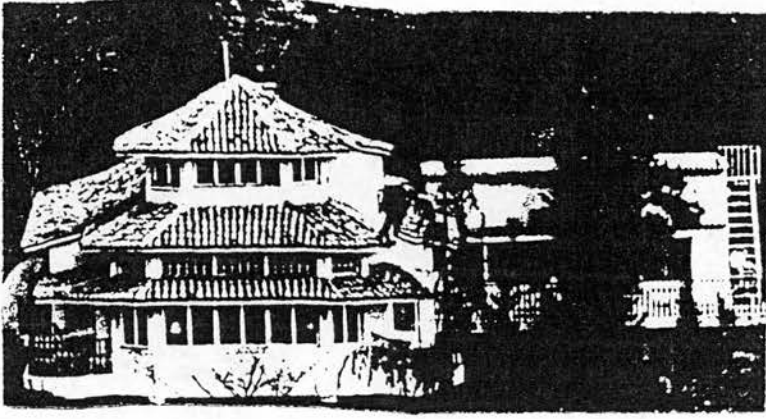


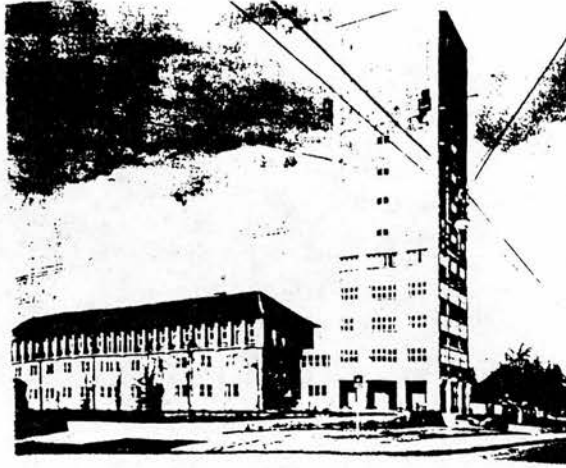


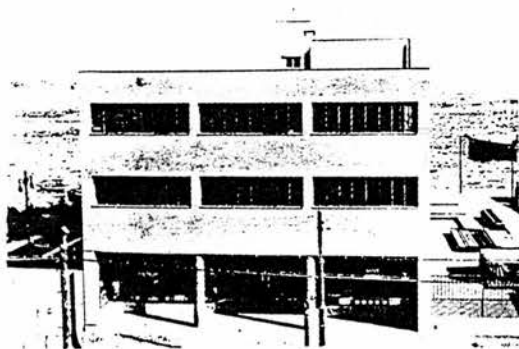
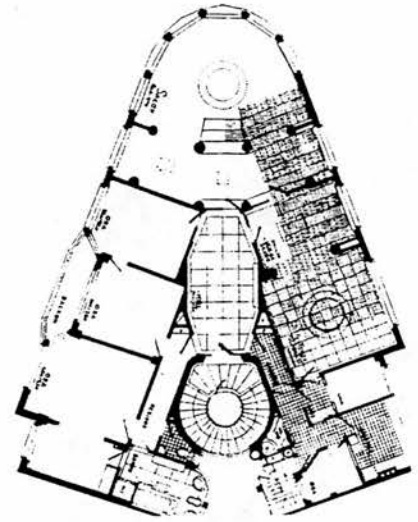


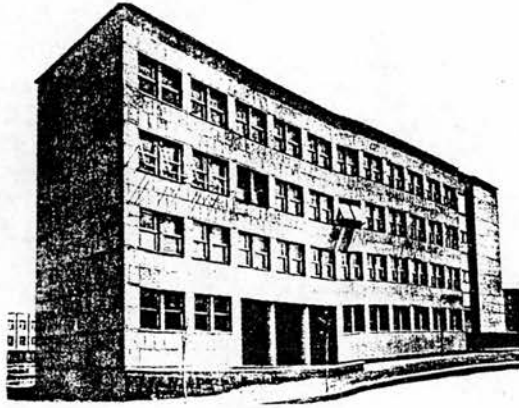


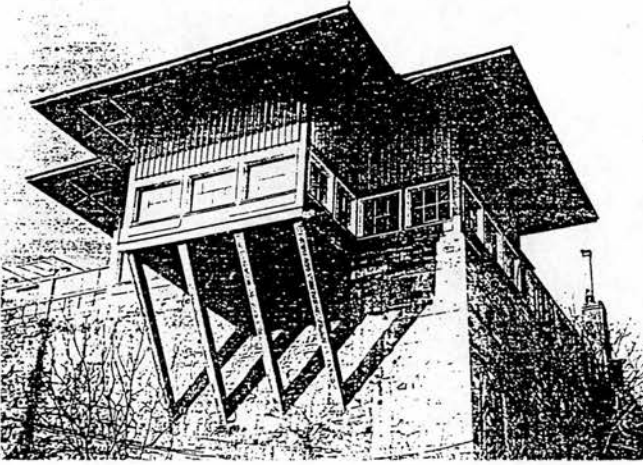












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