

**ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SCIENCE AND TECHNOLOGY**

**REFLECTIONS OF IDENTITY ON ARCHITECTURE  
IN THE AGE OF GLOBALIZATION**

**M.Sc. THESIS**

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**Department of Architecture**

**Architectural Design Programme**

**JANUARY 2014**



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*To my spouse and my family,*



## **FOREWORD**

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December 2013

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## **REFLECTIONS OF IDENTITY ON ARCHITECTURE IN THE AGE OF GLOBALIZATION**

### **SUMMARY**

The aim of this study is to understand the “identity” with its dynamics, examining the process in which its complicated nature is transformed in global age and exploring the reflections of identity affecting architecture in the age of globalization. The main questions of this thesis are; “Is it possible to formulize or represent individual’s identity?”, “How can the condition of identity in the globalization period including the last quarter of the century be defined?”, “What is the relationship between identity and architecture in the globalization period?”, and “How the identity related senses are addressed in architecture of the global age”. In order to get responses to these questions, in this study, the issues related to; “the identity in the globalization period”, “the dynamics between identity, globalization and architecture”, “the identity related architectural conditions, problematic and approaches in the global period”, are discussed through theoretical perspectives, explanations and architectural examples.

In the last quarter of the century, with the impact of global information networks provided by the rapid developments in technology and the global consumption strategies managed by powerful corporations, the “identity” becomes an emerging subject of debates all around the world. These debates mostly refer to the “loss of identity” due to the identity related impose of global powers which is believed to kill the local identities. Because, the paradox of identity comes from the reality that the individuals, despite identity’s everchanging nature and desire for progress, still need the continuity for their psycgological well-being. Consequently, the reactions against the dominancy of the global occur, which results in the construction of new identities. Architecture, as being a profession in the middle of all human related issues, also becomes part of the identity debates.

Architecture and identity, in history, mainly analyzed through theories based on “space” and “place” that means the experience of the built environment is primarily the experience of spatial boundaries and connections in “time”. This basically affects the senses of rootedness and belonging, which is an irreplaceable ground for our humanity. However, the “space-time” relation in modernity shifts because of breaking ties of western societies with the traditions. In the globalization period, this condition dramatically accelerates and expands to the entire world including the non-western societies by the affect of high-speed information/communication technologies, capitalist investment dynamics and immigration flows. Globalization generates the dominance of a global architectural language based on power and prestige of global identity that brings the concept of “homogenization of architecture” due to the emerging of similar iconic and high-rise stereotypes in distant corners of the world. This new condition of architecture, driven by “branding

of cities with iconicity by mostly famous architects”, counters with reactions mostly dealing with the “loss of identity” claims by people and architects. Architects generate approaches to the issue on different grounds such as, national, cultural, local, etc. Some of these approaches try to create alternative aspects that question the “authenticity” and search for hybrid combinations to represent the multiple, real condition of identity against the global dominance. These approaches seek for alternative ideas in architecture-identity relation in order to provide a meaningful, productive dialogue with the past. So, the main problematic of the architecture-identity relation in the global age comes from the necessity of fulfilling the identity’s need for sense of “continuity”, “belonging” and “familiarity” in architecture while being capable of engaging with the global requirements such as technology, multiplicity/hybridity.

In light of the above, the target of this study is to analyze and evaluate effects of identity on architecture in the age of globalization while emphasizing the dynamic, complex and multiple structure of identity together with the need of continuity.

In order to embody the reflections of identity affecting architecture in the age of globalization and argue the consequences of them on buildings, Doha is selected as a case study area. The impacts of identity on architecture are mostly visible in non-western countries in the global age, since they experience the imposed global identity stronger than the Western societies. In this respect, Qatar/Doha emerges on the global stage in the last quarter of the century, by experiencing a rapid urban development, rise of a new form of capitalism, cultural capitalism, creating new spaces for global requirements. In addition to that, Doha is exposed to strong immigration flows in that period in which identity representation creates dynamics in relation to nation, culture, locality or ethnicity. Consequently it is also analyzed in the scope of this study that how the architectural examples in Doha address the senses of “continuity”, “belonging” and “familiarity” during the global period in the last quarter of the century.

This study is believed to contribute to the current debates in architecture based on identity related issues.



## KÜRESELLEŞME ÇAĞINDA KİMLİĞİN MİMARLIK ÜZERİNDEKİ ETKİLERİ

### ÖZET

Bu çalışmanın amacı, “kimlik”in dinamiklerini anlamak, kimliğin komplike yapısının, küreselleşme çağında dönüştüğü süreci analiz etmek ve kimliğin küreselleşme çağında, mimarlık üzerindeki etkilerini sorgulamaktır. Tezin temel arayışlarını; “Bireyin kimliğini formüle ederek temsil etmek mümkün müdür?”, “Kimliğin, yüzyılın son çeyreğini içeren küreselleşme çağındaki konumu nedir?”, “Küreselleşme çağında kimlik-mimarlık ilişkisi nedir?” ve “Küresel çağda, kimlikle ilişkili duyu ve hislerin mimarlıktaki temsilleri nelerdir?” gibi sorular oluşturmaktadır. Bu sorulara yanıt bulabilmek için, bu çalışmada, “Küreselleşme periyodunda kimlik”, “Kimlik, küreselleşme ve mimarlık arasındaki dinamikler”, “Küresel çağdaki mimarlıkta, kimlikle ilişkili durum, sorunsal ve yaklaşımlar ” gibi konular, teorik perspektifler, açıklamalar ve mimari örnekler doğrultusunda tartışılmıştır.

Yüzyılın son çeyreğinde, hızlı teknolojik gelişmeler tarafından sağlanan küresel bilgi ağlarının etkisi ve güçlü şirketler tarafından yönetilen küresel tüketim stratejileri ile “kimlik” tüm dünyada yeniden ortaya çıkan bir tartışma konusu olmuştur. Bu tartışmalar çoğunlukla, yerel kimlikleri öldürdüğüne inanılan küresel güçlerin empoze ettiği kimlikle ilişkili olarak, “kimlik kaybı” konusuna değinmektedir. Çünkü kimliğin paradoksu, oldukça değişken yapısına ve ilerleme kaydetme (gelişmelere ayak uydurma) tutkusuna rağmen, bireylerin psikolojik iyiliklerini korumak için, yine de “sürekliliğe ihtiyaç duymaları” gerçeğinden ileri gelmektedir. Bunun sonucunda, küreselin baskınlığına karşı, yeni kimliklerin inşası ile şekillenen, tepkiler ortaya çıkmaktadır. Mimarlık da, insanlıkla ilişkili tüm konuların içerisinde konumlanması nedeniyle, kimlik tartışmalarının bir parçası haline gelmiştir.

Tarihte, mimarlık ve kimlik, ağırlıklı olarak, “mekan” ve “yer” temeline dayanan teoriler çerçevesinde incelenmiştir. Bu da, yapılı çevrenin deneyimlenmesinin öncelikli olarak mekansal sınır ve bağlantıların “zaman” kavramı içerisinde deneyimlenmesi anlamına gelmektedir. Bu durum, temel olarak, “kökleşmiş olma” ve “ait olma” gibi, insanlık için vazgeçilemez bir zemin oluşturan hisleri etkilemektedir.

Dolayısıyla, kimliklerimiz sadece fiziksel, mimari çevremizle ilişki içerisinde değildir. Çünkü, bireyler, aynı zamanda sayısız bağlamların ve kültürel, sosyal, dilbilimsel, coğrafi ve estetik dillerin üyeleri olarak doğar, büyür ve yaşamlarını sürdürürler. Böylece, kimliklerimiz izole olmuş sabit varlıklara eklenmez, bunun yerine, devam eden yaşamla verimli ilişkiler kurmaya çalışan bir “süreklilik” duygusuna bağlıdır. Bunun sonucu olarak da, kimlikle ilişkili tartışmalar,

mimarlık zemininde daha çok, yer-kimlik ilişkisini sorgulayan “yerellik” kavramının tanımıyla şekillenmektedir.

Fakat, mekan-zaman ilişkisi, modernite ile birlikte, batılı toplumların gelenekle bağlarının kopmasına bağlı olarak, büyük bir değişime uğramıştır. Küreselleşme döneminde, bu durum, yüksek hızlı bilgi/iletişim teknolojilerinin, kapitalist yatırım dinamiklerinin ve göç hareketlerinin etkisi ile önemli ölçüde hız kazanmış ve batılı olmayan toplumları da içine alarak tüm dünyaya yayılmıştır. Dolayısıyla, küreselleşme daha çok batılı olmayan toplumlar ekseninde daha güçlü etkilere ve tepkilere sahne olmaktadır. Bu anlamda küreselleşme, mimarlık-kimlik ilişkisinde yapıyı çevre ile belirgin bir “süreklilik” sorununa yol açması bakımından önemli bir dönemdir. Bu dönemde, “yerellik” kavramı yeni anlamlar kazanmıştır.

Küreselliğin süreklilik sorunuyla ilişkilendirilmesinin sebebi, dünyanın uzak köşelerinde, birbirine benzeyen ikonik ve yüksek yapıların ortaya çıkışına bağlı olarak “mimarlığın homojenleşmesi” kavramını getiren, küresel kimliğin güç ve prestijinin temsiline dayanan, baskın bir mimarlık dilini üretmiş olmasıdır.

Bu homojenleşme etkisinin sonucu olarak, devletler, ekonomik hedefleri doğrultusunda, mimarlığı kullanarak küresel arenada diğer ülke ve ya şehirlerden farklılaşmanın yollarını aramaya başlamıştır. Bu arayış, mimarlıkta, “ikonisite” kavramıyla ilişkilenen, genellikle ünlü mimarlar tarafından tasarlanan ikonik yapıların yöneticiler tarafından yoğunlukla talep edilmesine yol açmıştır. Şehirlerin markalaştırılması amacıyla kullanılan bu ikonik yapılar farklılaşmak kaygısıyla ağırlıklı olarak sıra dışı biçimsel arayışlara girmişlerdir.

Kentlerin, genellikle ünlü mimarlar tarafından, ikonisite kullanılarak markalaştırılmasıyla teşvik edilen, mimarlıktaki bu yeni durum, tepkilerle karşılaşmıştır. Bu tepkiler, insanlar ve mimarlar tarafından çoğunlukla, “kimliğin kaybı” iddiası ile ilişkili olarak ortaya konmuştur. Mimarlar, konuyla ilgili, “milli, kültürel, yerel” gibi zeminlerde, değişik yaklaşımlar üretmişlerdir.

Bu yaklaşımların bazıları da, küresel baskınlık karşısında, otantisiteyi sorgulayan ve kimliğin çoğul, gerçek durumunu temsil edebilmek için melez kombinasyonların arayışında olan alternatif fikirler geliştirmeye çalışmıştır. Mimarlıkta, biçim, cephe, program, mekansal düzenler, bağlamla ilişki, araziyle fiziksel bağlantılar, vb. öğeler bu alternatif kombinasyonların oluşumunda genellikle kullanılan öğelerdir. Bu yaklaşımlar, mimarlık-kimlik ilişkisinde, geçmişle anlamlı ve üretken bir diyalog sağlayabilmek için alternatif fikirlerin arayışında olmuşlardır.

Kimlik-mimarlık ilişkisi bağlamında, geçmişle anlamlı ve üretken diyaloglar; “süreklilik”, “aidiyet” ve “tanıdıklık” gibi hislere refere ederken, gelişim, çoğulluk, farklılıkların bir araya gelebilmesi gibi durumlar da küresel gereksinimlere refere etmektedir. Bu nedenle, küresel çağda, mimarlık-kimlik ilişkisinin ana sorunsalını, mimari tasarımda bir yandan gelişim, teknoloji, çoğulluk/melezlik gibi küresel ihtiyaçlara cevap verebilecek yeterlilikte olunması sağlanırken, bir yandan da kimliğin “süreklilik”, “aidiyet” ve “tanıdıklık” gibi hislere olan ihtiyacının karşılanması gerekliliği oluşturmaktadır.

Tüm bunlar ışığında, bu çalışmanın hedefi, kimliğin dinamik, karmaşık ve çoklu yapısına, “süreklilik” ihtiyacı ile birlikte vurgu yaparak, küreselleşme çağında kimliğin mimarlık üzerindeki etkilerini incelemek ve değerlendirmektir.

Küreselleşme çağında kimliğin mimarlık üzerindeki etkilerini somutlaştırabilmek ve bunların yapılar üzerindeki sonuçlarını tartışabilmek için, Doha, çalışma alanı olarak seçilmiştir. Kimliğin mimarlık üzerindeki etkileri, küreselleşme döneminde, çoğunlukla, batılı olmayan ülkelerde, küresel kimliğin empozisini batılı toplumlardan daha güçlü şekilde deneyimledikleri için, daha görünür olmaktadır. Bu bağlamda, Katar/Doha, hızlı kentsel gelişimi ve küresel gereksinimler için yeni mekanlar yaratan, kapitalizmin yeni bir formu olan kültürel kapitalizmin doğuşunu deneyimlemesi sebebiyle, küresel sahnede ortaya çıkmıştır. Buna ek olarak, Doha, aynı zamanda, kimlik temsiline, milliyet, kültür, yerellik ve ya etnisiteye ilişkin dinamikler yarattığı güçlü göç hareketlerine maruz kalmıştır. Sonuç olarak, bu çalışmanın kapsamında, yüzyılın son çeyreğindeki küresel dönemde, Doha’daki mimari örneklerin, “süreklilik”, “aidiyet” ve “tanıdıklık” hislerini nasıl temsil ve ifade ettikleri de incelenmiştir.

Bu çalışmanın, son dönemlerde mimarlıktaki kimlik temelli tartışmalara katkısı olacağına inanılmaktadır.



## 1. INTRODUCTION

In the last quarter of the century, with the impact of global information networks provided by the rapid developments in technology and the global consumption strategies managed by powerful corporations, the “identity” becomes an emerging subject of debates all around the world. Against the imposed global values on the individuals, the debates mainly refer to the “loss of identity” in cultural, national or traditional localities. On one side of the debate, the defenders of global identity take place emphasizing the need for technology, progress, development, etc. Whereas, on the other side, there exist the resistant identities claiming the need for culture, nation, tradition based authenticity as an origin.

However, the identity concept provides a complicated nature in itself. Therefore, the chaotic condition of identity due to the feeling of “being lost” in global age can be associated with the complicated nature of the identity concept itself. By examining the identification action, it can be argued that it is not possible to formulize identity due to the complex and ever-changing parameters it depends on. So, it is also not easy to represent it, based on fixed meanings. Nevertheless, the paradox comes from the reality that the individuals still need the “continuity of identity” for their psychological well-being. In addition to that, in case of a sudden change or discontinuity in identity, individuals perceive a threat, develop resistance and search for an anchor point to verify their identity.

The identity transforms in the last quarter of the century by the effect of globalization and its consequences on identity. This is because, the identity loses all its anchor points in cultural and national meanings due to the interconnectedness of the world provided by globalization, “Homogenization / Westernization” in cultural field and the transformed condition of nation-states in political ground. By the high-speed information and communication technologies, multiplicities start to stand together, the authenticity/originality becomes a questionable concept and it becomes discussible whether the nations are imagined, artificial entities. With the consequences of globalization, the identity loses its continuity without any stable

parameter. This means, the identities become constructed in this period. The second part of this study, after introduction, targets to show the current condition of identity and how it is constructed in the globalization period, in order to diagnose the reality of identity accurately in the age of network societies.

Architecture, as being a profession in the middle of all human related issues, also becomes part of the identity debates. Thus, the relation between architecture and identity gains importance. A sense of rootedness and belonging, is an irreplaceable ground of our humanity. So, our identities are not only in dialogue with our physical and architectural settings as we grow to be members of countless contexts and cultural, social, linguistic, geographic, as well as aesthetic identities. Our identities are not attached to isolated things, but to the feeling of “continuity”. Eventually, the identity debates include the concept of locality defined through place-identity relation in reference to architecture. In addition to that, architecture-identity relation experiences a great shift after modernity, which also has its reflections on architecture. In that sense, the third part covers these relations in the first section.

Globalization is again a significant parameter affecting architecture-identity relation. Since the modernity in architecture basically affects the Western societies which break their ties from tradition to modern, globalization can be defined in the frame of other societies than Western. This age becomes an important period, which causes a significant continuity problem on architecture-identity relation of built environment and a period that “locality” gains a new meaning. The most important affect of globalization on architecture is the global identity representing the global powers that impose similar global buildings to the cities in terms of architectural language, functions, materials, spatial organizations, etc. resulting in “homogenization” of architecture. As a consequence of this homogenization effect, the governments search for distinctiveness in the global era for economic targets. This search generates the states’ demand for “iconicity” in architecture referring to the iconic buildings designed by famous architects (star architects) for branding the cities. These buildings search for extraordinary forms in architecture in order to be different. Therefore, the global identity represents the global power and prestige through similar global buildings and icons designed by star architects.

The sudden impose of global stereotypes in architecture results in the “loss of identity debates” and their reflections on architecture and space generate different approaches in the representation of identity. The homogenization and iconicity in architecture representing global identity of power, encounter with negative reactions. Because of this, some alternative architectural approaches in relation to identity concept occur. Some architects defend the existence of a pure so-called “origin” of a society and claims the preservation of this origin through mostly copying it. Nonetheless, disregarding the current realities of the world in architecture would have serious inadequacies. Some search for differentiating combinations of multiplicities against global dominance in architecture, question whether the authentic/original identity exists or not and search for different hybrid combinations in architecture to be able to represent the real condition of identity which includes multiplicities. This search generates alternative dialogues in architecture-identity relation to provide a meaningful, productive dialogue with the past. While analyzing this relation and alternative approaches, it is also targeted to draw attention to the way these approaches are developed by the professionals which includes their discussions and brainstorming to create a position regarding identity. Despite their different suggestions, it is common that, they look for an architectural continuity with the past while incorporating the necessities of the global requirements. Consequently, the architecture-identity relation in the global age basically searches for the, “continuity”, “belonging” and “familiarity” in architecture that are indisregardable while engaging with the global requirements. The second section of the third part aims to analyze this problematic search in architecture-identity relation during the globalization period.

The impacts of identity on architecture are mostly visible in non-western countries, since they experience the imposed global identity stronger than the western countries in the global age. Hereby, Qatar emerges on the global stage due to a number of interconnected international, regional and local changes in the political and economic spheres as a commercial and entertainment hub in the Gulf Region. It observes a rapid urbanization and building madness in Doha that has been characterized by explosive expansion of the existing city in almost all spatial coordinates such as building skyscrapers, constructing malls, establishing iconic buildings and sports facilities, creating artificial lakes and islands, etc. After the sudden impose of global

identity in the built environment of Doha, reactions occur by the people against the new situation which threatens the sense of “continuity” in architectural identity. For that reason, the last part of this study aims to show how the architectural examples address “continuity”, “belonging” and “familiarity”, with identity references in architecture, through the selected building examples in a non-western city, Doha, within the last quarter of the century. These examples will be analyzed through different architectural features such as; formal expressions, geometry, visual image, spatial organizations and programme, context in relation to “site properties, public-private organizations, climatic conditions”, building techniques, patterns and materials.



## **2. IDENTITY AND GLOBALIZATION**

The objective of analyzing the dynamics of identity is the aim of framing the identity concept, to be able to link it to architecture. But, at the same time, substantiating the complicated nature of the identity concept in terms of formulization is aimed, as well. The purpose of focusing on the complicated nature of identity is trying to be able to put forward the links with the current condition of identity notion today, which will be linked with architecture as the base of this study.

The identity concept provides a complex nature in itself. Thus, the chaotic condition of identity in global age can be associated with the complicated nature of the identity concept itself. Since the main purpose of this study is analyzing the reflections of identity affecting architecture in the age of globalization, it is important to examine the “identity” in psychology.

The identity becomes a very complicated ground for the researchers in every period so it is important to look at the main theories of identity to understand how complex and interrelated networks it has. In addition to identity concept, it is also important to look at the relation between identity and its representation because representation becomes the face of identity that is perceived by the society.

The identity affects the public face of architecture through representations also. So, the complicated relation between identity and its social representations gains importance and will be examined in the “Identity - Social Representation relations” section as well.

After examining the identity theories and identity - social representation relations, we need to look at the reflexive nature of identity and “Resistance” as an overcome mechanism against change. This is important because the resistance mechanism of the identity against changes provides a base for the other resistance mechanisms in different fields, which are affected by identity such as architecture.

## **Identity theories**

The basic theories that try to frame identity are “Identity Theory”, the “Social Identity Theory” and “Identity Process Theory” in history. “Identity Theory” and the “Social Identity Theory” try to define identity through the personal and social frames together with their interactions. The key concepts for these two theories are the “self”, individual, group, other selves and other groups. Therefore, they try to explain identity through interactions between these concepts. Nevertheless, “Identity Process Theory” tries to explain the identity concept through changing dynamics and it mainly examines the construction process of identity including more dynamic relations with the context and real time situations of the individual. So, it tries to explain how identity regulates itself through changing dynamics with Self-Esteem, Self-Continuity, Self-Distinctiveness and Self Efficacy principles of the identity and the processes regulating these principles. It can be argued that, while the “Identity Theory” and the “Social Identity Theory” tries to frame identity through interactions between the “self”, the “group” and the “society”, the “Identity Process Theory” tries to explain the construction process of identity in context of changing external dynamics. But, all three theories show commonalty in proofing how identity dynamics are unstable and how impossible is giving a fixed definition for the complex nature of identity.

Identity is part of the “self” and the self is part of the “society” in relation with other identities. For that reason, examining social structure and its mechanisms in terms of its relations with the self may be more helpful to fulfill the definition of the identity in a wider perspective.

However, every individual has its own relation degree to the other individuals and groups in terms of similarities and differences of them to the other individuals and groups. This can be evaluated as each individual has its own identity and this reality cannot be disregarded even the groupings through similarities exist. This issue is explained by Stets and Burke as;

“As Hogg and Abrams (1988) make clear, the social categories in which individuals place themselves are parts of a structured society and exist only in relation to other contrasting categories (for example, black vs. white); each has more or less power, prestige, status, and so on. (...) individuals are born into an already structured society. Once in society, people derive their identity or sense of self largely from the social categories to which they belong. Each person, however, over the course of his or her personal history, is a member of a unique combination of social categories; therefore the set of social identities making up that person’s selfconcept is unique.” (Stets, et al., 2000 p. 225)

With this regard, it can be argued that the people living in an already classified society, are affected by the features of the society, which will result in expectations from that individual according to the position the person identifies itself. In Identity Theory, explained by Stets and Burke, these positions, referring to the social classes, are defined as; “Among the class terms learned within a culture are symbols that are used to designate positions-the relatively stable, morphological components of social structure that are termed roles”. For Burke and Reitzes, “these expectations and meanings form a set of standards that guide behavior” (Stets, et al., 2000 p. 225). This can be interpreted as the identities (roles) that the people hold in a society are standardized by the society, which controls the human behaviors. These expectations may force on the individual as a pressure to verify its identity. For Jon W. Hoelter, the result of losing such a role is at the same time loss of a social network that is psychologically important for the self-concept and for self-esteem (Hogg, et al., 1995 p. 258).

When we go through this statement in detail, it is clear that the positions, people hold in the society and their condition being in a group member, requires them to evaluate themselves in different dimensions, which form their social identity. This identity brings commitment to the person for the group, which results in affirming the group behaviors. In their papers, Haslam et al. (1996) suggest that in-group identities provide an in-group homogeneity through cognitive, attitudinal, and behavioral bases which brings “stereotyping and stereotyped perception” to the group members. With regard to this, it is also important for Brewer et al. (1993) to state that “in-group homogeneity is especially strong when no motivational forces exist to distinguish the self from others within the group” (Stets, et al., 2000).

Thus, even if every person has a different identity, being a group member brings a relative homogeneity to the group in which the people regulate themselves through group discourses. In addition, if there is no external motivational force exists, the self does not leave the group discourses for not losing its self-esteem. This can be interpreted from the opposite side as; the self may distinguish itself from the homogeneity of the group when a motivational force emerges.

So, we can once more say that, the strong group sense of the individual may let him/her to be part of a social movement for the sake of his/her social identity.

Nevertheless, there is not always a full negotiation between the individual's personal identity and its social identity. This may bring us to a point that, a person does not have set of identities that create a homogenous whole together. They may conflict in some conditions.

The relation between the personal identity and the social identity is explained by Durkheim as “mechanical and organic form of societal integration” (Stets, et al., 2000 p. 228) in which mechanical corresponds to peoples' personal identities whereas organic corresponds to their social identities. Moreover, for him, it is essential to evaluate them together to understand the society completely. Therefore, it can be argued that it is not easy to distinguish an individual's personal and social identity since they have a complex set of relations. For identity theories, mainly, there exist no clear concrete definitions, which can explain this complex relation.

One can argue that group prototypes may generate the shared meanings of the group. However, this again does not mean that the groups are places of only shared meanings because as mentioned before, every individual has its unique relation to the group. In that manner, these shared meanings can only be representatives of the most common similarities. This is also mentioned by Hogg et al. as “they are fuzzy sets that capture the context-dependent features of group membership, often in the form of representations of exemplary members” (Hogg, et al., 1995 p. 261) which can be explained as the shared values of the group can only stay in a blurred level.

This can be interpreted once more as the complicated nature of the identity even in the form of so-called shared meanings. It can be claimed that it is not logical to load a stable or explicit definition to the identity concept that will stay in certain boundaries. This means that the group prototypes are also subject to change due to the change of outer groups. In addition to substantiating the ambiguous nature of identities, it is possible to say that both the personal identity and the group identity are not stable because the group identity is reflexive to the context and the personal identity through roles are dynamically constructed and reconstructed through interpersonal relations.

In this regard, it can be easily claimed that, identity can never be accepted as a stable entity. As one of the inferences obtained from the previous paragraphs, identity has various parameters that affect each other due to different conditions that are not easy

to formulize. This ever-changing ground of identity is also stated by Hogg et al. as, “Thus social identity is highly dynamic: it is responsive, in both type and content, to intergroup dimensions of immediate social comparative contexts” (Hogg, et al., 1995 p. 261). It can be understood that, even being a common subject of psychology and sociology, identity is not a fully resolved era through the theories of the two fields. This is mostly reasoned due to the wide perspective it concerns with including unstable parameters such as society and context.

This is also mentioned by Hogg et al., citing from Taylor and Moghaddam, as “although a great deal of detail is provided on self-categorization and depersonalization, currently there is less work on how social structural variables or social belief structures really enter the picture” (Hogg, et al., 1995 p. 264).

Stets and Burke state that “people largely feel *good* about themselves when they associate with particular groups, typically feel *confident* about themselves when enacting particular roles, and generally feel that they are ‘real’ or *authentic* when their person identities are verified” (Stets, et al., 2000 p. 234). It is a complex issue that how identities operate to produce particular combinations of identities in any one situation.

As the complicated nature of identity makes it difficult to explain, Leary and Tangney hypothesize that “identities with common meanings will tend to be activated together” (Leary, et al., 2003 p. 148) which at least brings a perspective to the issue. But, it brings us to a slippery ground again when thought that the individual is not alone.

As a conclusion, it can be highlighted again that the identity is basically explained by the “self” and the “society” in terms of personal and group identities. The self and the society have a reciprocal relationship in which they influence each other unavoidably. For that reason, it is essential to evaluate the individual’s identity in the society he/she exists.

Nonetheless, every individual has its own relation degree to the other individuals and groups in terms of similarities and differences. Therefore, every identity is unique and even a group homogeneity concept is supported by the theories, at the same time, the self may distinguish itself from the homogeneity of the group when a motivational force emerges.

Identity can never be accepted as a stable entity and has various parameters that affect each other due to different conditions. This makes the identity concept so complicated. Despite the different sources of meaning in two identities (personal/social), it is also possible that they overlap in some points, which cause more complexity.

### **“Identity - social representation” relations**

Social representations are basic symbolic reflections of the groups and, in larger scale, of the societies. They are used in broad fields to symbolize a specific group or society for sending messages to our minds and to familiarize us to the given information with that group or society.

It is also important to look at the relation between identity and its representation because representation becomes the face of identity, which is perceived by the society.

In this section, it is aimed to examine the relations between the identity and the social representations and underpinning the difficulty of solving a social representation accurately even for the social researchers.

According to Breakwell, the social representations are results of social dynamics. Since these dynamics are in structure of identity, they also affect the interaction of the individual with a social representation in different ways. According to the Identity Process Theory, founded by Breakwell, the identity formation may be explained through Representation Theory of social psychologist, Gerard Duveen that each representation corresponds to a process of identity formation. “Process” refers to the social influence processes which come together to create the multifaceted ideological environment for identity (Breakwell, 2010), such as education, rhetoric, propaganda, polemic, persuasion, etc.

So, the influence processes take the form of social representations. “In his 2001 paper, *Representations, Identities and Resistance*, Gerard writes, “social identity appears as a function of representations themselves” because, he argues, “identity is as much concerned with the process of being identified as with making identifications” (Moloney, 2010 p. 15.1).

It shows that the social identity is a function of social representations and these representations are constructed externally and positioned in cultural symbols.

In that sense, a research to relate identity and representation needs many parameters to be analyzed at the same time. According to Breakwell, it both needs the search for consensus and diversity. In addition, analysis must focus on not only the similarities between individuals but also the dissimilarities.

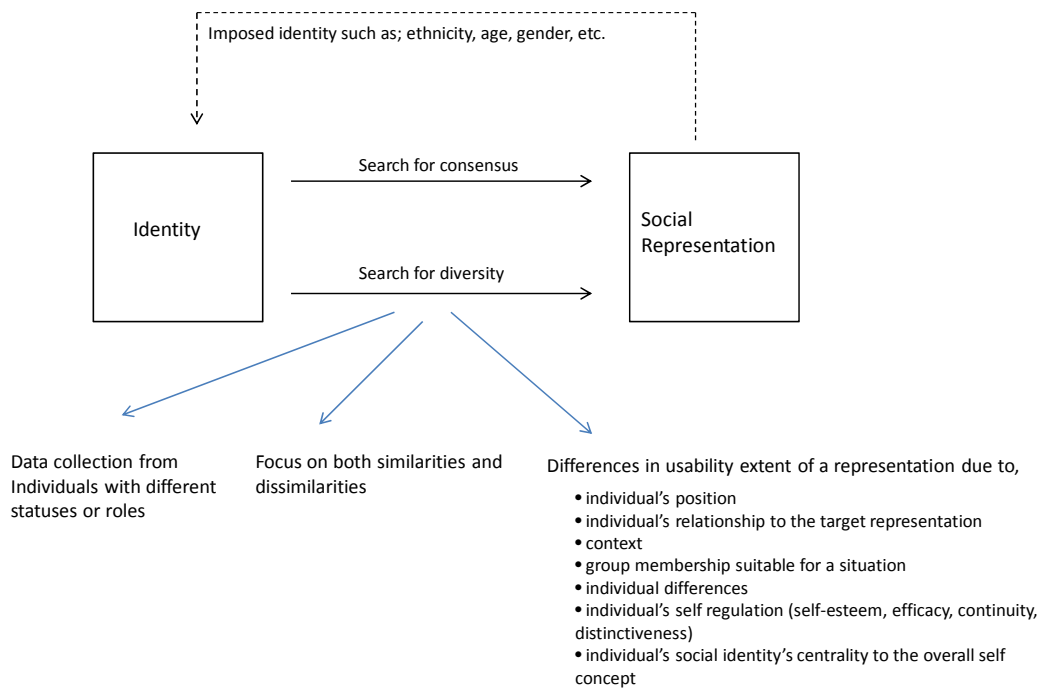
Breakwell states, social representations, even called as “shared”, are not shared in their entirety even within relatively homogeneous samples since the individuals regulate their social representations to verify their identity (Breakwell, 1993).

Within this respect, it is clear that even to relate the identity to the social representations has various differentiating parameters and conditions that cannot be fixed. Social psychologist Gail Moloney also investigates the relation between identity and social representations in her paper through a case study of Australian public’s perception of immigration policies, and their own history. In her study, she shows the importance of social representations for identity by investigating the success of resettlement programmes in Australia for the refugees. According to her, representations of Australia’s history, immigration policies, definitions and practices, and a refugee’s country of origin are important for this success.

The country has its own representations therefore refugees do not come to an empty social space. “Despite the resettlement community’s lack of experiential knowledge of the refugee’s country of origin and their journey to Australia, established networks of beliefs, values and ideas already exist in the host country that position newly arrived groups into the social matrix, even before they arrive” (Moloney, 2010 p. 15.5).

So, according to her, this condition creates an imposed identity on refugees through the representations. She argues that, by defining identity as a location within representations, Gerard Duveen brings attention to the different relations that exist between representations and identities.

Imposed identity on individuals to adopt an identity, creates the representation-identity relation that she investigates in her study. Imposed identity manifests through stable characteristics such as ethnicity, age, or gender and becomes a powerful force in social positioning (Moloney, 2010) (Figure 2.1).



**Figure 2.1 :** Differentiating parameters and conditions while relating identity to a social representation and the unstable condition of the representation as a consequence.

Consequently, one can say that the research for associating identities with social representations is as complicated as the identity itself.

In light of the above, it is clear that the “identity” in history is very complicated in terms of formulization. The identity is never stable due to changing parameters it depends on. These parameters have also a change matrix in between that affects them according to each other’s context, condition, etc. and even the hierarchy or priority of them changes due to different situations. This complicated nature of identity makes it also difficult for the researchers to obtain accurate results for the researches. In addition to that, when we need to engage an identity with a representation among society, then another complexity comes to front. This is the changing parameters of determining a representation for a particular group identity.

**Reflexive nature of identity and “resistance” as an overcome mechanism against change**

Even if the identity and determining its social representation becomes quite difficult and experiential, there is also another mechanism of human being, which still needs to fix itself through unchanging values. Hereby, the complexity of identity becomes a double-sided problem in which one side makes the identity almost impossible to fix



and the other side still needs to fix itself and protect the wellbeing. This need for keeping a stable point for the human being creates the resistance against the threat of change. So, overcoming mechanisms emerge.

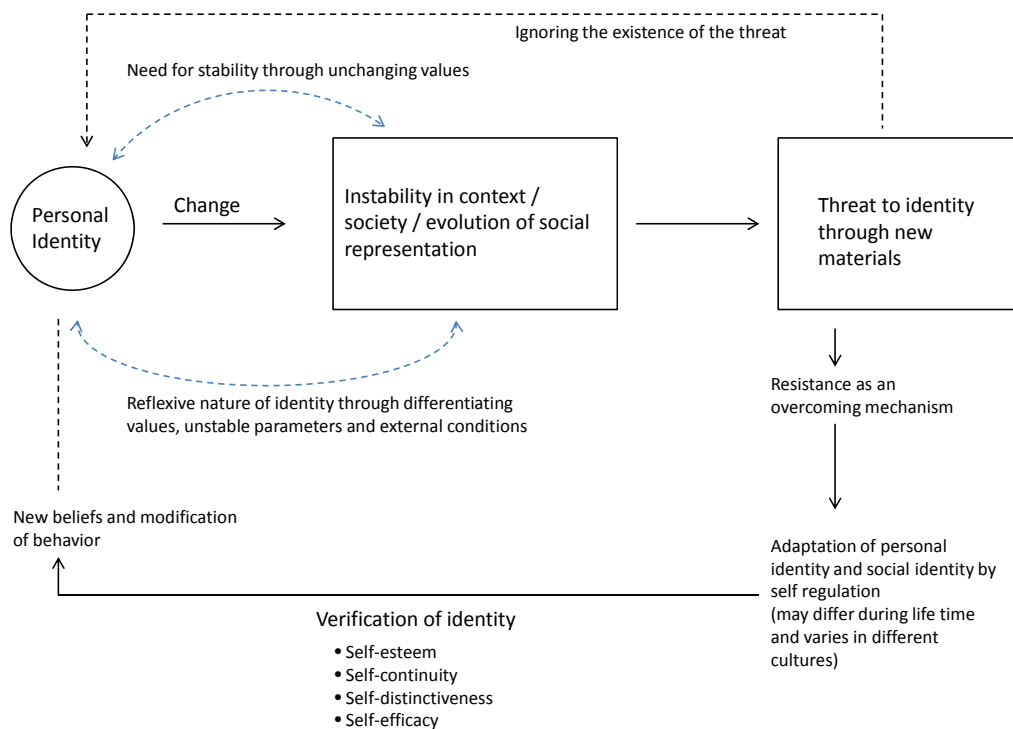
Since the identity is highly reflexive of the context it belongs, the individual always responds to the external conditions. It can be discussed that the most important factor that triggers the reflexes of the person is the external danger perceived which may be labeled as the basic instinct of the human being. Being dynamic and unstable, identity may form itself through differences because the individual regulates the self continuously. This self-regulation may differ during the lifetime and it is possible to consider that they may vary depending on the different cultures.

With regard to the mentioned changing capability of identity, the person may regulate the self through external changes, threatens or shifts in social context for the sake of its identity verification. This can be interpreted, as, when the exposed situation does not allow the person to verify its identity through known processes, the individual perceives a threat.

In that point, the basic protection mechanism of the person which is known as reflex finds its correspondence as coping strategies which include ignoring the existence of the threat or “any activity, in thought or deed” that provides the removal or modification of the threat to identity.

One of the most important of coping strategies is defined as “resistance” stated by Breakwell against a social representation. According to Breakwell, quoting from Duveen, “representations precede identities” because identities take shape through the engage of the individual in the world of representations”. Besides, identities, with their previously mentioned capabilities, may reject a social representation that is accepted by the group. In that sense, we can turn back to the “resistance” choice of the individual against a social representation that threaten “esteem, efficacy, distinctiveness or continuity” of the identity (Figure 2.2).

This is explained by Breakwell, quoting from Duveen as; “the concept of “resistance” to signify the point where an individual refuses to accept an attempt to influence their identity that has emerged from the communication of current social representations” (Breakwell, 2010 p. 6.7).



**Figure 2.2 :** Reflexive nature of identity and “resistance” as an overcome mechanism.

Individual identity not always accept an evolved social representation of the group and this causes the “resistance” as a coping strategy against a social representation which threatens the verification of the identity.

### **Individualism of identity through modernity**

Modernity, changing people’s lives almost in every dimension, has some consequences accordingly. Modernity takes people from their socially bounded secure nest and makes them stand alone against the complexity of the modern world. Individualism that modernity brings gains importance because it creates the foundation of contemporary chaotic condition of identity in globalization.

Modernization dynamics have changed societies through their infrastructures, their functions, and the communications within and between them. Marta Bjorg Hermannsdóttir, in her study “Self-identity in modernity”, explains the modernity in two phases. These are, firstly, the modernization which dissolved the structure of the 19th century feudal society and produced the industrial society and secondly, today’s modernization which dissolves the industrial society and still going on (Hermannsdóttir, 2011).

The modernity is best explained by “reason” even for the social explanations. These reasons for example, are social transformations, like mobility and industrialization resulted in intellectual and spiritual changes. They make people move away from old habits and beliefs, which have no independent rational principles. Modernity is seen in negative perspective also which is explained as the loss of the horizon by a loss of roots. This is explained by Taylor as; “mobility and urbanization dissolve the beliefs and reference point of static rural society”. This point of view is seen as regret and nostalgia. Another view at the same time is that humanity has overcome many false and harmful myths. He states that modernity is evaluated in a positive manner for the ones who see it as the development of modern scientific reason and in negative manner for the traditionalists who believe traditional reference points were valuable and scientific reason is not enough. Nevertheless, the common point of these views is that old views and loyalties are eroded, old horizons are washed away and beliefs are lost by modernity. The shift of the person from beliefs makes him leave the illusion of god or the sacred order of society resulting with individualism. People behave as individuals because this happens naturally when they are no longer held in by the old religions, metaphysics, and customs (Taylor, 1995).

Briefly, modernity brings instrumental rationality commanding a scientific attitude to nature and human life but it does not mean that every society lives this change towards science in the same way. Since the people only identify themselves through the existence of the others, seeing modernism created by only one side would be a mistake. We can only define ourselves in exchange with others, those who bring us up, and those whose society we come to see as constitutive of our identity-our self-understanding always places us among others. Accordingly, the individualism of modernity may be linked to the new understandings of time and society with new modes of social imaginary, which is explained by John B. Thompson (1984) as the creative and symbolic dimension of the social world, the dimension through which human beings create their ways of living together and their ways of representing their collective life (Taylor, 1995).

This freedom of people from traditions makes social forms of society such as class culture, class-consciousness, gender, family etc. weaken and they are transformed into reflexive individual actors, which make their own decisions. In this sense, individualization of decisions increases the choices. According to Beck, people start

to make choices between varieties of options in which group or subculture they want to be identified with. Therefore, they start to change their social identity with taking all risks coming with this change.

People needed to live on an ego-centred lifestyle to be able to survive. They can no longer see themselves as an inseparable part of an uncontrollable world and their lives were not being shaped by their environment any more. Instead, they start to shape their environment for the sake of themselves individually. This is explained by Beck as the constructability of individuality.

“Each person’s biography is removed from given determination and placed in his or her own hands, open and dependent on decisions. The proportion of life opportunities which are fundamentally closed to decision-making is decreasing and the proportion of the biography which is open and must be constructed personally is increasing” (Hermannsdóttir, 2011 p. 7)

As a result, self-reflexive biographies replace socially described biography by a self-produced biography, which individually decides on every field of life by individualization processes of modernity (Hermannsdóttir, 2011).

In the same parallel, according to Professor of Sociology, Nicos Mouzelis, modernity introduces an unprecedented mobilization of people that weakens local ties and brings them to an economic, social, political and cultural centre. According to cultural modernity, supported by Baudelaire, aesthetic limits can be exceeded and moral norms can be collapsed for experiencing anything even bad, artificial or temporal to encourage imagination, quicken sensibilities, and deepen feelings. For Marx, bourgeois modernity with constant revolutionizing of production, uninterrupted disturbance of all social relations, everlasting uncertainty and agitation, sweeps away all fixed, fast-frozen relationships. But, according to Baudelaire, as the supporter of cultural modernity, the everyday life becomes something to be accepted as it is with its properties being concrete, but fragmentary; immediately present, but in flux. According to Dilip Parameshwar Gaonkar, Associate Professor in Rhetoric and Public Culture and the Director of Center for Global Culture and Communication, to find the modern one must go by the way of the fashionable, which is not totally free from history and uses the history for its masks and costumes (Gaonkar, 1999).

Modernity triggers changes in power and conflict. Bell suggests that modernity causes a disjunction between social structure and culture, by the rise of standards of

living, individualism, and expressive lifestyles. He calls the postindustrial age as an information society (El-Ojeili, et al., 2006).

The individualism of modernity is based on the self-questioning of the individual beyond society facts. As a consequence of modernization, for the first time in history many people start to develop thoughts about issues not directly connected with the daily routine of earning for living. By the help of industrialization, the life gets easier and this makes people start to question the meaning of life. The life interpretation of the previous times becomes old fashioned so individual finds itself alone with new doubts. Therefore, unanswered questions emerge and this causes anxieties and sense of insecurity. Beyond the old needs of people based on simply survival and reproduction turns to different needs regarding personality. In traditional cultures which were mostly stable on the collective level, changes in identity and transitions in individuals' lives were often depending on the rituals. Nevertheless, in modern cultures, the transformed self-needs to be constructed and explored and this reflexive process connects social and personal change. This reflexive process brings self-determination by turning to the internal references instead of social and traditional considerations.

Briefly, self-identity does not occur as a result of traditions, localities, rituals or family as in pre-modern settings, instead, self-identity is created by the individual through choice in modernity (Hermannsdóttir, 2011).

According to German sociologist and philosopher, George Simmel's essay, "The Metropolis and Mental Life", independence and individuality of person's existence is something to be maintained against the powers of society, the weight of the historical heritage, the external culture and technique of life. He describes the eighteenth century as liberation from all the ties, which grew up historically in politics, in religion, in morality and in economics for freedom of individual and the nineteenth century tries to promote, in addition to man's freedom, his individuality his achievements, which make him unique. But, at the same time this individuality makes him/her more dependent on the complementary activity of others (Simmel, 1903).

By the help of above perspectives through the changing dynamics of modernity, it can clearly be seen that one of the most important affects of modernity on society is

the weakening of beliefs and releasing from the traditions. This happens through the changing dynamics of development in science and technology and consequently the dominating affect of scientific/technologic information against beliefs and traditions. The people start to search for reason in all fields and instrumental rationality gains importance. This “information and reason versus beliefs and traditions” effect mostly seen as a West based affect or Westernization but there are also perspectives that does not see modernity only from the Western perspective and defend the existence of alternative modernities. This change while causing positive affects for people in terms of technological improvements, at the same time provides a meaningless, routine lifestyle by the standardization of life with the affect of industrialization and changing production techniques. This double side of modernity both promises dynamism through technology and mobility and meaninglessness and hopelessness. In addition, the releasing of people from traditional ties and beliefs makes them individualized more. Putting the individual to the center, modernity increases self-exploration and self-realization. The individual no more lives by the readymade decisions and under predominant authority of the society with the changing structures. Freedom of choice brings variety of options and the individual stands alone against options to make its own decisions. Individualization consequence of modernity affects society structure and accordingly identity of the individuals dramatically in terms of different issues such as, interests, choices, values, beliefs, habits, hobbies, etc. (Figure 2.3).



**Figure 2.3 :** Identity and change (Url-001).

Since the individualization effect of modernity puts the individual alone against the world and makes the identity released from its ties, the globalization concept in the last quarter of the century makes the situation much more complicated in terms of identity. The globalization mainly increases the choice options of the individuals

against any simple decision thus the identity encounters with multiple options to define itself.

## **2.1 Consequences of Globalization on Identity**

Globalization as the current and most powerful version of modernity becomes main concern of this study in terms of its affects on identity and accordingly its affects on architecture. Globalization is a multi-dimensional subject concerning many fields and study areas. Nonetheless, in this study, globalization will be tried to be limited to contemporary globalization including approximately last quarter of the century in terms of its affects mainly on identity in this study.

Over the last decade, globalization becomes a phenomenon and captures the public imagination. In an age of strong and fluid global change, traditional ideologies and big theories appear to fade and the idea of globalization opened the door of a new paradigm (Held, et al., 2002).

“Called upon to account for developments as diverse as the value of the euro, the worldwide popularity of *Star Wars*, the rise of Third Way politics and religious fundamentalism, the discourse of globalization seems to offer a convincing analysis of the contemporary human predicament. As with the idea of modernization, which acquired intellectual primacy within the social sciences during the 1960s, so today the notion of globalization has become the leitmotif of our age” (Held, et al., 2002 p. 1)

Similar with the identity itself, globalization again creates a quite complex ground as a concept. With its many dimensions covering various debates, globalization becomes an independent field of study. For that reason, globalization will be analyzed in a limit that will contribute to the main concerns of this study, which is analyzing how the complex nature of identity turns to a chaos of identity in the globalization period. In the following parts, globalization with its definitions, its political and cultural consequences that have direct effect on chaos of identity through transformed condition of nation-states and “homogenization/westernization” effects and the emerging of “hybridization” concept, will be analyzed in due course.

Globalization is not only a broad concept including many dimensions it is also a term that is defined in different perspectives by many scholars and researchers.

Globalization, as a description of the contemporary world, is an extensively debated topic with little consensus over its nature, meaning and implications and scholars suggest different explanations regarding the basis and consequences of it. Some

scholars give the first place to the political economy with a materialist explanation emphasizing the emergence of a new class of elites and the universalization of consumerist ideologies. Some scholars give the first place to political factors, state actions, transnational regulatory corporations, and the growing power of international nongovernmental organizations dealing with environmentalism, human rights, feminism, etc. Some other scholars focus on the increasingly important role of media and cultural forces in shaping global relations. They claim that the concentration of mass media and the “space-time compression” of the modern world caused radical transformations of culture, consciousness and identity (Langman, et al., 2013).

The first encountered point of view on globalization mostly becomes the definition of the term through economic facts. According to British writer and educator, Mark K. Smith and international relations scholar, Michael Doyle, globalization is mostly described as the spread and connectedness of production, communication and technologies across the world, which needs the networking of economic and cultural activity (Wagner, 2009).

However, beyond its economic dimension, there is also overlapping definitions of globalization with “interconnectedness” concept. Globalization as the connector in economic and cultural life across the world has been growing for centuries; but, the current situation of globalization differs due to the speed of communication and exchange, the complexity and size of the networks involved, and the whole volume of trade, interaction and risk.

In this manner, the networks provided by globalization and the interconnectedness of it throughout the world, gains importance for this study because the identity mainly is affected by these concepts of globalization. British sociologist, Martin Albrow describes globalization referring to all the processes by which the individuals of the world are incorporated into a single world society, which is called global society (Al-Rodhan, 2006). In the same parallel, Giddens defines globalization as the increasing of worldwide social relations which links distant localities in such a way that local happenings are shape reciprocally the distant other local events. He sees globalization as the development power that brings varied changes, which shape modern societies. It is a process that contains diversity of tendencies which are sometimes opposing. In that sense, we cannot criticize globalization completely and we cannot stop it either. Accordingly, “globalization can thus be defined as the



intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa” (Al-Rodhan, 2006 p. 10).

Just like Giddens, globalization is defined by British political theorist David Held and Professor of International Relations Anthony McGrew as a global interconnectedness with its undeniable material aspect which can be identified as flows of trade, capital and people across the globe. These are regularized by different kinds of infrastructure such as physical (transport or banking systems), normative (trade rules) and symbolic (English as international language). Hence, globalization is not a random case but refers to these structures providing worldwide interconnectedness.

The interconnectedness of globalization and the significant shift it brings in the spatial access of social action, unavoidably creates geographic, social and psychological dimensions. Zoran Stefanović, in his paper about globalization, gives the definition of Malcolm Waters, Professor of Sociology, that, globalization is understood as a social process in which geographic obstacles to social and cultural arrangements lose importance and where people are becoming increasingly aware that they lose importance. He also mentions a sociologist and theorist of globalization, Roland Robertson’s definition that says “globalization is also defined as compression of the world and intensification of consciousness of the world as a whole” (Stefanović, 2008).

Another dimension of the interconnectedness of globalization is the emerging duality of the state and the world, which affects the identity in the national perspective. According to German sociologist, Ulrich Beck, globalization implies the weakening of state sovereignty and state structures. In the similar dimension, Professor of Politics and International Studies, Jan Aart Scholte describes globalization as “an ensemble of developments that make the world a single place, changing the meaning and importance of distance and national identity in world affairs” (Al-Rodhan, 2006 p. 12).

One can argue that the political dimension of globalization mainly defined on the duality of nation state-world interaction. This interaction causes the mixing of cultures in a borderless world. Contemporary social-cultural anthropologist, Arjun

Appadurai describes globalization from a cultural point of view and states that what is taking place is a process of cultural mixing or hybridization across locations and identities. Similarly, according to business and corporate strategist, Kenichi Ohmae, globalization means the onset of the borderless world (Al-Rodhan et al., 2006). Mike Featherstone, professor of Sociology, describes the condition as,

“The process of globalization suggests simultaneously two images of culture. The first image entails the extension outwards of a particular culture to its limit, the globe. Heterogeneous cultures become incorporated and integrated into a dominant culture which eventually covers the whole world. The second image points to the compression of cultures. Things formerly held apart are now brought into contact and juxtaposition” (Al-Rodhan, 2006 p. 3).

Similarly, Professor of Business, Rosabeth Moss Kanter sees world as a global shopping mall, in which ideas and products are available everywhere at the same time. According to Professor in the Department of Communication, Robert W. McChesney and American economist and media analyst, Edward S. Herman, “The universal acceptance of popular culture indicates that a widely felt need and demand are being met, and its global reach makes for a greater connectedness and linkage among people and the emergence of some kind of global culture” (Al-Rodhan, 2006). American literary critic and Marxist political theorist, Fredric Jameson also links cultural globalization with identities stating that,

“As cultural process, globalization names the explosion of a plurality of mutually intersecting, individually syncretic, local differences; the emergence of new, hitherto suppressed identities; and the expansion of a world-wide media and technology culture with the promise of popular democratization” (Al-Rodhan, 2006 p. 12)

Since globalization is a multidisciplinary process with several overlaps in between and the process is still going on, the definitions of the concept are dramatically variant and they all subject to change. All scholars and researchers try to define globalization from different perspectives, besides, most of them accept that the definition they make is not fixed and may change in time. Because globalization is an ongoing process so periodically it may affect new areas of life, which will be added to its definition.

Despite its complexity and its multi definition nature, if we try to simplify the globalization we can evaluate it as a process. Globalization can be defined as a process in which; the local cultures and traditional national ties dissolve, the authority and determination of the nation states weaken, every kind of relation between individuals and groups gets easier, production and distribution transforms, spreading of conflicts in nations and between nations increase more than ever,

traditional actors lose importance, a new individualization occurs and the value-system is not founded yet (Köse, 2003).

Nevertheless, the main inference to be made from the definitions of the globalization is the double-dimensioned power of globalization. This means, globalization not only means the unification of the world around common values with its homogenizing affect, but also means the increase of different voices/cultures by the universal freedom it provides. Some of the definitions state the unification by emphasizing the single global world, some of the definitions state diversification by emphasizing the international introduction of localities and some of them state the both as a dual function. So, it is possible to say that, globalization both unifies and diversifies. This duality of globalization which can be named in different terms such as; nation state-world and local-global, provides a third perspective also which searches for in-between position such as the emerging concept of hybridization. In this way, it seems that, first is the dominance of a single power either in the name of Westernization or global power which homogenizes the world. Second is the increasing localities coming to the front by again the help of globalization with its highly interconnecting technology. Third is the hybridization which is the mixture of these globalities and localities and also which has the potential to explore new conditions. This contradiction creates the main internal paradox of globalization, which results in consequences, which also include this double-sided impact.

Globalization is covering such a wide area in terms of its causes and effects. By the help of strong dynamics such as technology, mobility, information, etc. globalization diffuses into various fields of life. Because of the large scale of the subject, the consequences, which have a direct effect on identity, will be part of this study. The main consequences of globalization affecting identity can be defined as the political and the cultural dimensions. When the identity is subjected, the political dimension of globalization is mainly linked to the transformed condition of nation states, which has direct effect on national identity. The interconnectedness of the globalization weakens the nation states, which bring the thought of “unification of the world”, and consequently the “homogenization/westernization” effects appear in the cultural ground of identity. In addition to that, the nation state – world duality creates a base for the third perspective on the issue in order to find an in-between position. As a consequence of the search for a third point of view, the “hybridization” concept

emerges which affects identity in the global age. The emerging of hybridity concept also creates the questionability of the Authenticity/Originality concepts in terms of cultures and the identities. Therefore, the consequences of globalization will be analyzed in these three main points in order to frame the current chaotic condition of identity (Figure 2.4).



**Figure 2.4 :** Chaotic condition of identity (Url-002).

### **Political globalization and the transformed condition of nation-states**

Globalization, with its power of cutting the time-space stability and power of going beyond the boundaries, affects the nation states in a negative way; so, nation states become one of the most impacted victims of globalization.

Globalization creates the experiencing of large amounts people of universal concepts such as, democracy, human rights, justice, environmental concerns, peace, freedom, etc. By the help of this consciousness, people start to be more familiar with universal organizations, which will represent the universal values they have been introduced. This only causes the occurrence of universal non-governmental organizations over the nation states but also occurrence of some sub-communities in a nation state. So nations start to be disintegrated into sub-communities, which weakens the integrity of a nation state around common values such as the nation, ethnicity, common values, common profit, common culture, etc.

Moreover, globalization causes the dominance of universal corporate powers over the states, which goes beyond the state boundaries and create regional or universal unification (Figure 2.5). This also makes diplomatic relations differentiate from classical nation-state to nation-state relations and diversify with new relations such as nation state-universal organization or nation state-international corporate.



**Figure 2.5:** Universal values and consciousness imposed by images (Author)

By the diffusion of international concepts into the nation states, the governments start to lose power of their authority against global powers. Because of the pressure of global powers over the nation state, mostly in economical area, governments start to represent the global powers in the state instead of representing the nation in the global arena. Hereby, the governments stay in a position that has double pressure by both the global powers in terms of privatization, diffusion of global companies, etc. and localizations in terms of resistance to global powers. This means the division of nation states and reduction of authority of government, which results, with the transformation of the nation states to new management strategies.

Against the power of universal human values, it becomes more and more difficult for the governments to manipulate the people for stabilizing their authority and power. They become more dependent to universal values and profit by the help of globalization with its power of spreading information worldwide, increasing consciousness of people through mass media tools. So nation states not only weaken but also get more dependent in global level.

On the other hand, by the affect of globalization, the geographical boundaries fade away. Accordingly, the nation state does not become a unit scale of government as before. The damage of geographical boundaries affects the nation state in the scale of government. Every dimension that depend on the nation state and its government

such as dependency on national boundaries, defense, economic dependency, dependency on social integrity, etc. do not need to be limited in nation state any more. The state more and more becomes a weak figure that is incapable of regularizing itself through global integrity and values.

Globalization makes nation state unnecessary, breaks national ties, damages the idea of national independence and breaks the ties between capitalism and nation states. So, power of globalization exceeding national boundaries results in the rootless and identity free condition, which significantly destroys the nation state. This condition weakens the traditional governing strategies of the nation state such as, social and economic improvement in national borders and the centrality condition of politic action and national identity for social integrity, peace and consistence. Nation state becomes only the private symbol in a global system (Köse, 2003).

When the state loses importance then the culture comes to the front in terms of individuals to identify themselves in the global arena. In this way, the individuals, which were used to identify themselves through their national identity, start to search for identity in cultural roots against the Homogenization/Westernization pressure of globalization on nation-states.

### **Cultural globalization in the tension of “homogenization / westernization” effect**

One of the most debated parts of globalization is the cultural globalization that dramatically affects the societies in terms of their reference points to make the life meaningful for them. According to John Tomlinson, “Globalization lies at the heart of modern culture; cultural practices lie at the heart of globalization” (Tomlinson, 1999). Globalization is not only an important historical process that impacts on culture but also it is the center of contemporary culture.

The cultural variety of identities in globalization is provided by interconnectedness of the world, which connects different cultures. According to Tomlinson, globalization brings the idea of proximity and connectivity. In that sense, globalization firstly brings a common conscious appearance of the world, which is more intimate, more compressed such as our experience of rapid transport or our use of media technologies to bring distant images into our most intimate local spaces. Distant places are thought as routinely accessible, either representationally through communications technology or the mass media, or physically, through a relatively

small amount of time on a transatlantic flight. This means, Mexico City is no longer meaningfully 5,500 miles from Madrid and it is eleven hours by flying time (Tomlinson, 1999) (Figure 2.6).



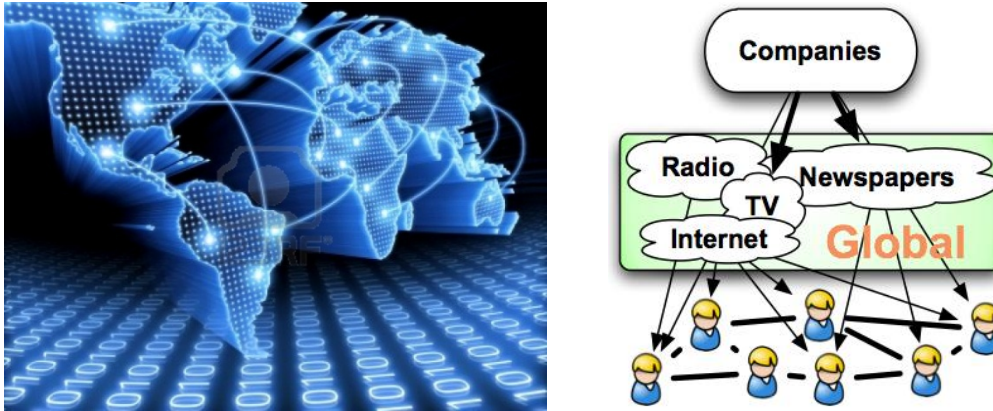
**Figure 2.6 :** Interconnectedness of globalization (Url-003) (Url-004).

In this way, according to some, the second perspective of cultural globalization on identities in terms of variety becomes a positive evaluation of the issue because the connecting of differences brings adjustability of identities through global familiarity. For example, Tomlinson explains this positive process as “the global homogenization of culture is a little like arriving by plane but never leaving the terminal, spending all one’s time browsing amongst the global brands of the duty-free shops” (Tomlinson, 1999). He sees this beyond the cultural homogenization idea and success of globalization in the ease of adjustment process when an individual steps out of the terminal.

On the other hand, the centrality of globalization on culture is mostly criticized with the occurrence of a single world, which has a common culture. By the two main resources of global culture, media and consumption, it is mostly argued that the people are gathering around a single culture, which is global culture.

Mass media is the most powerful actor that constitutes the cultural globalization and spread it over to the entire world. The images produced may reach to the distant points of the world immediately by breaking both time and space dimensions by the technological developments of the media tools. The electronic imagination, also spreaded by migrations, has created transnational symbolic universes, communities of feeling, possible identities, shared tastes, pleasures and aspirations (Figure 2.7). On the other hand, according to Brazilian sociologist, Octavio Ianni, the set of

electronic, informational and cybernetic technologies for information and communication, especially television, became the architects of the electronic agora in which everybody is represented, reflected, deflected or disfigured, without the risk of sociability or experience (Santos, 2002).



**Figure 2.7 :** Global electronic, informational and cybernetic technologies for information and communication (Url-005) (Url-006).

One of the important ideas of the cultural globalization is its affect, which is called by some scholars “homogenization” and by some of them “Westernization” or “Americanization”. This creates a single-culture world which is dominant everywhere (Figure 2.8).



**Figure 2.8 :** Dominant global culture (Url-007) (Url-008) (Url-009).

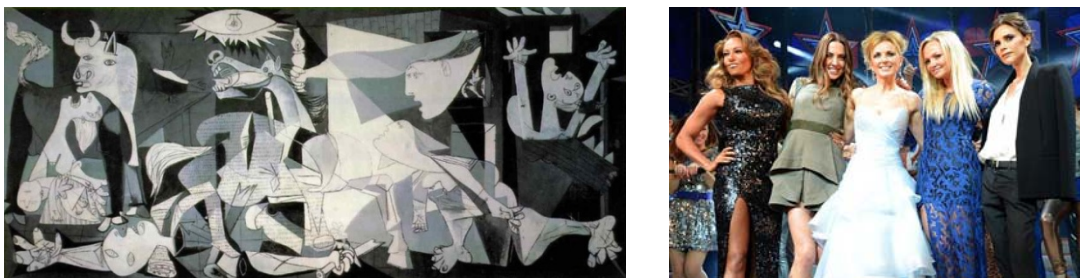
Homogenization or Westernization idea starts with the introduction of products with high technology media tools and distribution of them throughout the entire world by developed techniques. Cultural goods can be defined as consumer goods, which convey ideas, symbols, and ways of life. They inform or entertain individuals, contribute to build their identity and influence cultural practices. In the last quarter of the century, there has been an important growth in the global circulation of cultural goods such as printed matter, radio, crafts and fashions, television, cinema, visual arts, games, and sporting goods. This notion is created some words such as



“Disneyfication”, “Coca-colonization”, “McWorld” and “Westoxification”. These terms explain that cultural power is not only distributed but also largely held by the West, or by America. This results in cultural homogenization, which means the worldwide standardization of lifestyles (El-Ojeili, et al., 2006).

The uncontrollable reproduction and distribution of cultural products results in the homogenization of the world. Since the biggest amount of these products is produced by Western or American resources, it starts the debate of Westernization in the global era. This has the capacity to dominate societies.

Also, culture can be understood as the order of life in which human beings construct meaning through practices of symbolic representation. Tomlinson claims that many symbolic representations can be found in the areas out of common definition of culture such as marketing or advertisements. This is because they offer narratives of how life may be lived, references to shared notions of identity, appeals to self-image, pictures of ideal human relations, versions of human fulfillment, happiness, etc. In that sense, culture is ordinary and it describes a whole way of life that provides personal meanings. He states that Picasso’s *Guernica* is no more and no less cultural than an album of Spice Girls (Tomlinson, 1999) (Figure 2.9). Culture, according to him, addresses everyday practices and experiences of human beings that provide meaning for them.



**Figure 2.9 :** Picasso’s *Guernica* and Spice Girls (Url-010) (Url-011).

In the context of cultural globalization, some scholars claim that the globalization provides homogeneity and the specific features of local and national cultures are at risk. But, for others globalization produces homogeneity as much as it produces diversity. According to the second group of scholars, in example for Friedman, cultural and ethnic fragmentation sits on the one hand and modernist homogeneity on the other and they are not two opposing perspectives but rather two trends which both constitute global reality. Similarly, for Appadurai, the electronic media, far from

being the source of inactivity of the people, is actively processed by individuals and by groups, which creates a fertile ground for exercises in resistance, selectivity and irony. He states that, it is through imagination of globalization that citizens are disciplined and controlled by states, markets and other dominant interests but it is also through imagination that citizens develop collective systems of disagreement and new representations of collective life. The important thing is to determine the relation ways that homogeneity and differentiation has and hierarchy between them (Santos, 2002).

Thus, the cultural consequences of globalization affect the identity mostly in the circle of homogenization/Westernization debates. While some scholars point out the negative dimensions of this effect in terms of cultural unification of the world, some of them try to frame the possibilities that unification may have. In that sense, cultural globalization cannot be limited to homogenization or Westernization, since it is a process which has not come to an end yet. Consequently, it continues to introduce new opportunities for people beyond its narrow definition, which is reduced to homogenization. Although the dominance of a “global culture” is undeniable and the homogenization effect of globalization on identities is a fact, this dominance may also create its own potentials. Accepting the negative consequences of globalization on culture and not ignoring its destructive nature for cultural values, a positive dimension from these impacts can be created through different potentials. Adjustment capability of human beings always reproduces meaning which transforms negative conditions to opportunities.

In this sense, “Hybridization” comes to the front with its potential to convert the negativity of cultural globalization into positive manner with its search for pure new cultures by searching for an in-between position between the global and the local cultures.

### **Emerging of hybridization concept in cultural globalization and the questionability of authenticity / originality**

By the affect of globalization, individuals are not only exposed to other cultures through technological tools and media but also, by increasing mobility and immigration, the cultures are transferred from their origin to the distant places. In that sense, when the cultures come to the condition of being face to face, they

sometimes start an adjusting process, which produces a pure new culture called hybrid culture. This new culture mostly creates the positive potential of globalization by the thought of optimist scholars and contributes to the diversity of cultures. For them, the new hybrid culture goes beyond the so-called Westernization or homogenization carrying the potential of development (Figure 2.10).



**Figure 2.10 :** Immigration questions authenticity (Url-012) (Url-013) (Url-014).

The contemporary cultural landscape under the effect of globalization, is an amalgam of cross-cultural influences, blended, patch-worked, and layered upon one another. This culture is unbound, fluid and hybrid which is moving between spaces of meaning. Although cultural hybridity is not totally which arises out of interactions between “colonizer” and ‘colonized”, it gains a new dimension after imperialism. Globalization, going beyond the expansion of Western culture, creates a process by which the West constantly interacts with the East. This creates cultures for its own means and these cultures continually shift their own signifiers of dominant culture. Hybridity refers to the integration of cultural bodies, signs, and practices from the colonizing and the colonized cultures (Yazdiha, 2010).

Hybridity is a potential idea in current postcolonial studies. When there is a dominant situation such as homogenization of the world or westernization, hybridity may play the role that will break the one direction power and provide dual thinking. In the chaos of dominant power or desperateness of societies with the fear of assimilation, hybridity has the potential to allow the voice of the so-called victim societies to restructure their existence and resist the dominant power.

The dimension of hybridity that “it exists in historical contrasts” is also important. It also brings the question of originality and authenticity whether it is real or not. This is because, if all cultural statements and systems are constructed in this contradictory and ambivalent space, critics against the inherent originality or “purity” of cultures and these critics’ argument stating that “originality cannot be defended” is understandable. Since the cultures cannot be kept in their isolated form in history and the globe is hybrid rather than homogenous then hybridity challenges globalization. Prabhu states that, encounter of different cultures does not decrease difference even when there are unequal relations of power in such an encounter. Instead, the facing of cultures with each other creates an increase of difference through resistance or strategic adaptation (Prabhu, 2007). In this case, hybridity has the potential gained from situations such as globalization.

One of the important inferences to be made from these explanations is the impossibility of returning of societies or cultures to the so-called origin/authenticity of them to fight with the dominating powers of globalization. There can be two logical explanations for this argument. First is that the history does not flow towards back. Accordingly, it is not possible for individuals to turn back to their historical existence since the identical conditions cannot be together again. Further to that, it is a questionable point that the originality or authenticity really exists. It is not logical to think that all the cultures are created purely by themselves free from any interaction of the other cultures. This makes the terms such as purity, originality or authenticity questionable.

According to Bhabha,

“The transnational dimension of cultural transformation -- migration, diaspora, displacement, relocation – makes the process of cultural translation a complex form of signification. The natural(ized), unifying discourse of nation, peoples, or authentic folk tradition, those embedded myths of cultures particularity, cannot be readily referenced. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention of tradition” (Yazdiha, 2010 p. 2)

According to researcher, Haj Yazdiha's paper regarding hybridity, Bhabha illustrates the dynamic nature of culture, and the non-real consistency of the historical narratives that cultures rely upon to draw boundaries and define themselves. Culture cannot be defined in and of itself, instead, it must be defined within the context of its construction. There is a mutual construction of culture and hybridity (Figure 2.11). This construction can offer the opportunity for a counter-narrative in which the dominated can reclaim shared ownership of a culture that relies upon them for meaning. In this way, hybridity becomes a powerful tool for liberation from the domination imposed by bounded definitions of race, language, and nation (Yazdiha, 2010).

In this respect, it can be argued that the purity, originality or authenticity of a culture or a nation is a very weak idea since the cultures are constructed through mutual relations and interactions through history.



**Figure 2.11** : Hybridity (Url-015).

Hybridity questions also the notion that “nationality is essentialized in a distinct culture” and that “geographic borders somehow embody inherent knowledge or truth about the people they contain”. It cannot be accurately determined the dividing line between the indigenous and the non-indigenous. Hybridity may clarify the shifting and indefinite nature of culture. Things that give culture meaning are unfixed and variable, against the essentialist arguments about authentic meanings of culture. Yazdiha suggests that “culture is itself a traveler collecting artifacts from various locations along the way, and its walls are too insubstantial to be used as a means of exclusion” (Yazdiha, 2010 p. 35).

Similarly, historian James Clifford states that, “It is now widely understood that the old localizing strategies-by bounded *community*, by organic *culture*, by *region*, by *center* and *periphery*-may obscure as much as they reveal.” (Clifford, 1994 p. 303).

Hybridity has the ability to deconstruct bounded labels. It has the potential to allow dominated collectivities to reclaim a part of the cultural space and reimagining an interconnected collective. Since our orientations can be shifted, our feelings towards others can be transformed; there is a possibility of redefining our exclusionary systems of labeling (Yazdiha, 2010). From this perspective, it can be seen that the cultural boundaries, which are romantically expected to be the same as they have been in history, becomes a virtual dream.

The uncertainty of cultural boundaries can also be substantiated with, Professor of English and Comparative Literature, Edward Said’s opinions. In his book, *Orientalism*, he claims that the nations define themselves through the others. According to him, the national boundaries are artificial and there are hybrid roots of national cultures (Said, 1977).

Since the past and present boundaries of culture cannot be defined strictly in their isolative boxes in terms of nations, ethnicities, groups, etc., turning our faces completely to the historical existences to construct meaning in terms of culture cannot have the capacity of a productive solution for today’s global conditions. Reproduction of meaning through adjustments and negotiations with the irreversible external natures may address new existences which are neither totally foreign to the individual nor the same with its historical existence. In this perspective, “hybridity” is analyzed in this section in order to discover whether it may have a potential to handle the negative impacts of cultural globalization.

## **2.2 Construction of Identities in the Age of Globalization**

Identity becomes a very complicated field of study by the latest flows of globalization and its consequences. Unavoidably and irreversibly, globalization has an impact on identity, which strongly results in a chaos of identity in the last quarter of the century.

Nevertheless, although there is a big impact on identity in the current globalization age, it does not mean that this impact can only be classified as a negative condition

and it can be reduced to a desperate situation. In the age of globalization, identity is constructed by both individuals/collectivities and external powers such as global powers or the governments. In that sense, this construction creates positions, which are taken through identity.

Identity is mainly the values that the individual identifies itself through the others. Accordingly, there exists an individual identity, which refers to the personal properties of the individual that exist by birth and the ones that are added to the individual by the context it lives in, such as cultural and national identity which are historically produced. Besides, the identity is not fixed by historical points and it constantly changes. Moreover, the cultural and especially the national identities are also questioned by some studies in the last years whether they really exist or not. Because these identities are not thought to be pure/authentic any more and cannot refer to an origin since they have also been produced with interactions of different cultures and nations. But, the individuals still need to anchor themselves on some commonalities and differences with others to be able to identify themselves. By the individualism effect of modernism, the so-called traditional values fade away. By the affect of contemporary globalization, the cultural and national identities are also destroyed; even they cannot represent authentically or purely originated values. Consequently, it turns to a chaos of identity for the individuals who cannot find the frame of reference in the readily given identities any more.

In the chaos of identity, some people take a position that supports globalization in terms of identity impact and they defend the newly introduced values, which they think contribute to the development of individuals' identities. Some people, also, take a position against globalization in terms of identity and they claim that loss of cultural and national identities causes a disaster. So the situation turns to a battle of local and global in which some people are dragged to radical/marginal corners defending the necessity of turning back to the roots such as nation, religion, and ethnicity. But, these roots of origin or purity/authenticity are strongly questioned whether they really exist. In addition to that, it is not possible or logical for people isolating themselves from the world they live in and turn to the exact conditions of the past. Furthermore, increasing mobility and immigrant moves result in the existence of multi-cultural societies, in which different nationalities, ethnicities, religions, cultures, etc. stand together. So these fundamentalist perspectives are

mostly stand in a radical corner in terms of resistance to globalization of identity. Besides, still people need to identify themselves with some anchor points in order not to be lost in the uncertainty and meaninglessness. Hence, defending only the existence of global/dominant values which are totally foreign to the individual also has negative affects on the peoples' identity which needs the feeling of belonging in every condition. Accordingly, they need to resist the destroying features of globalization on identity, which legitimates the dominance of global powers (Figure 2.12).



**Figure 2.12 :** Global dominance and resistance (Url-016) (Url-017).

In the age of globalization, identity becomes a strong concept and a resource of power for the people who feel the need for protecting themselves against the destroying power of globalization. The identity, either individual or collective always reacts when a threat to its existence occurs. So, in the sociological history, the concept of identity becomes popular when there is a condition, which threatens the identities of people such as, existence of dominant powers and wars.

By the rapidly increasing globalization features such as, technological developments, foundation of multidimensional networks, immigrations, mobility, high-speed media tools, etc. in which countless decisions need to be taken against limitless options of daily life, people feel more and more insecure. Because the more the decisions are made the more the risks are taken. So the society transforms into a risk society in which they feel themselves, uncertain, rootless and meaningless. This condition activates people to construct the meaning again by constructing identities through creating some collectivities to rely on.

In the current decade, it is no longer possible to separate personal and collective identities. Since the individuals belong to several social networks and groups that shape their identity, they take from society the elements that they need for their self-



definition. This makes them face with multiple choices which preceding generations did not have the chance for.

There are many social processes that contribute to build an identity such as, education, individual and collective fulfillment, social mobility, career mobility, geographical mobility, and life style (Langlois, 2001).

According to Professor of Anthropology and Geography, David Harvey, the search of people for individual and collective identity can be summarized as the search for a secure harbor in a rapidly changing world. The collage of continuously exploding spatial images on people makes them search for an identity to distinct themselves from the others (Çelik, 2013).

Therefore the identity in the global age becomes both multiple in terms individuals and at the same time it becomes extremely temporary compared with historical existence of identities. Professor of sociology of culture, Alberto Melucci states that, identity is not a simple “thing”; rather it is the system of relations and representations.

Hereby, today’s crisis of identity is defined as the impossibility of preserving a given combination of identity in a specific time and space. This crisis results in specific social movements, which give the collective opportunity to the individual to be a social actor and also to balance identification process of itself and the others. The identity is the dynamic, active dimension of collective activity so, it is symbolic and subject to external factors (Çelik, 2013).

Modernity has enabled individuals to control their own destiny and they can become what they want to be without the future dictation of their status in society. Political freedom, education, and economic development have enabled individuals to innovate and this made them responsible for their future. Every individual may have diverging or conflicting interests, but also they define values that will be expressed through various social movements and collectivities.

However, one of the strongest critics to globalization by anti-globalist lobby comes from the fear that such a process might erode national cultures and individual identities. In today’s conditions, individuals are “forced” to be in the constant search for identities in which they cannot stay committed to one and the same identity for a long period of time. According to Charles Taylor, individuals also define themselves

by their collective past, which is made up of a shared culture, life style, and language. This means the nations (Langlois, 2001). Some scholars evaluate globalization as a total threaten. According to Jurgen Habermas, globalization destroy collective identities under a nation by the increasing pluralization of societies due to waves of transnational migration, and by the culturally leveling effects of global consumerism and mass culture, exported mainly from Europe and America.

Similarly, according to critical theorist, Herbert Marcuse, people lose their souls in hi-fi sets and apartments and the growth of multinational corporations and the globalization of their impact are wrapped up with the rise of the brand. Habermas states that, this condition decreases the cultural resources that maintain the historical agreement of national collective identity and democratic solidarity (Murali, 2010).

But again, the nations are not real and they are imagined communities, so the paradox exists again (Langlois, 2001). According to Benedict Anderson, nation is an imagined political community, which has imagined flexible but finite boundaries, which makes it an unhealthy structure (Figure 2.13). The language that creates nation state is a printing language, therefore, nation is artificial and human made. The identity, which is believed to be the “original”, and stands for tradition as a safe place against differences and uniqueness is not an accessible reality. According to Friedman, when the expansion of modernity comes to its maximum boundaries, it gets more difficult to sustain the modern identity, hereby, cultural identity gains importance in the global age (Çelik, 2013).

According to, Head of Dept. of Philosophy at Madura College, R. Murali, this perspective of identity puts culture in a rigid, fetishistic manner. The instrumentalization of a blocked concept of cultural identity has harmful consequences in the practice such as the cultural conflicts between societies. There are many positions regarding identity politics of globalization, which is stated by Murali as;

“Some are separatist nationalist movements; some represent historically oppressed minorities which demand equal rights; some are dominant groups trying to prevent minorities from gaining access to national resources; some are religious, some are ethnic, and some are regional. Many writers see identity politics in general as an anti-modern counterreaction to the individualism and freedom embodied by globalization, while others see it as the defence of the weak against foreign dominance, or even as a concealed strategy of modernization. Some emphasise the psychological dimension of identity politics, seeing it as nostalgic attempts to retain dignity and a sense of rootedness in an era of rapid change” (Murali, 2010).



**Figure 2.13 :** Imagined communities (Url-018).

In that sense, it is also difficult for individuals to redefine their continuously changing identities purely on nations. Consequently, there exists a duality in which identity in the global age both needs to be defined through common ground of historical existences such as nations and it cannot stick to these questionable existences. This means that the identity in globalization stands together with its conflicts.

Friedman defines globalization in his book “Lexus and the Olive Tree” as;

“Globalization is everything and its opposite. (...) While it is homogenizing cultures, it is also enabling people to share their unique individuality farther and wider. It makes us want to chase after the Lexus more intensely than ever and cling to our olive trees more tightly than ever. It enables us to reach into the world and it enables the world to reach into each of us as never before.” (Friedman, 2012 p. 406)

In this conflictive ground of global identity, some scholars engage the new politics of identity based on culture, with artificial external layers in which it turns to an opportunity for capitalist powers. According to academician, Jorge Larraín, globalization emphasizes cultural identity which both belongs to the past and future and which changes through this process. It is reproduced again and again through the experiences, relations, existing symbols and ideas. The emphasis on cultures blurs the common values of humanity and enables cultural identity conflicts between societies. It becomes an advantage for the capitalist market that every cultural community transforms to a state (Çelik, 2013). A social sociologist, Muhittin Aşkın, evaluates these produced national and cultural identities through politics, as “clothed identities” which are only clothes worn on a common “human identity”. According to him, identity is an individual phenomenon, which is tended to be defined as a social phenomenon. The individual is manipulated to be a product of the society it

lives, in terms of national, religious, political and economic values. So the society produces individuals of specific identities. He claims that every human being has the same human identity at the deepest level of its identity and the human values such as wisdom and soul, which work through the same way for everybody. First of the clothed identities are added by the physical, genetic, biological factors. The second is the cultural identity, which is mostly controlled by the beliefs. As the last circle, the national identity comes by the use of genetic/racial and cultural identity. According to him, globalization causes these external layers to be melted. The clothed identities are used for conflicts and wars between people however the hope is in the tolerance which will be shown against these clothed identities and in seeing the pure real identity which is common “human identity”. Since the clothed identities are open to manipulation, restrict freedom in an identity mold, people need to be released from the conditioned mental and emotional symbols of clothed identities. He suggests starting the search for a new system that covers people under a “human identity”, which he calls neo-individualism (Aşkın, 2007).

Nevertheless, “denying” or “ignoring” the existence of global powers to redefine identity may not be a realistic approach in today’s conditions. Therefore, some scholars search for the positive potentials of this and they try to handle with the dominance of global powers on identity through different perspectives. Accordingly, Murali mentions about the term “cosmopolitanism” and states that, the tendency towards the ethnicization of cultural identity is most certainly one of the main responses to the pressure of globalization and we can speak of a relationship of power when speaking of the relationship between cultures. But, interculturalism and cultural identity are structured upon conflicting moments. This means, a new, dynamic concept of cosmopolitanism exists which is neither the logic of a blind globalization, nor a simple particularity, but the capacity to think both across borders and about borders (Murali, 2010). In the same parallel, Social psychologist Nuri Bilgin, brings the metaphor of fluidity for the identities of today’s globalization. According to him, in the age of globalization, relations beyond boundaries gain importance by the collapse of social institutions. The cultural corridors and immigrants travelling all over the world create transnational communities. The rigid interrelations between people turns to a liquid, fluid form so it can be suitable to define the global age with the metaphor of fluidity (Karaduman, 2010).

The identities, going beyond the boundaries, are transformed into a fluid character. The consumption society creates the use-throw condition, which means the use-throw of not only the products but also, values, life styles, relations and commitment to learned styles such as, things, buildings, places, people and actions. When this happens, the people that are thrown out of the center develop the identity of localization against the global society. In that manner, the globalization-identity relation is mostly associated with the debates on local-global discussions. Hence, the local-global debate also exists in terms of identity in the global age. According to Hall, globalization becomes a notion that activates particularities such as, space, ethnicity and identity rather than homogenizing them. Therefore, a constant relationship between local and global goes on which comes from the paradoxical nature of globalization. Similarly, academician Sibel Karaduman states that, on one side, there exists the integration of cultures to the dominant one and on the other side; a new culture is created by the interaction of different cultures. By its double-sided affect, globalization brings together the local and global identities. Herewith, according to academician, Nimet Onur, the national identities shaped by globalization are neither global or local nor traditional or modern. They exist as hybrid identities (Karaduman, 2010).

One can argue that the globalization of identity starts its journey with the strong homogenizing affect, which goes beyond the boundaries and destroys peoples' national and cultural identities. It becomes a strong dominant power, which spread over the entire world through high-speed technological developments and the media tools. It causes the transformation of identities, which are traditionally defined. It forces people to integrate with global identity and dominates the societies. After all, it also, contributes to the introduction of several different cultures to the world by the same powers it uses to be dominant such as technology and mass media. This causes the emphasis of cultures and identities instead of nation-states. While the nation states collapse, the cultural communities with their diverse identities come to the front. In conclusion, the globalization of identity creates a global identity, which monopolizes values, and at the same time, it makes the interaction of different cultures and identities. The homogenizing affect of globalization on identity creates a threat to the peoples' identities; so, it activates the basic protection mechanism of individual against the external danger. In that manner, the globalization-identity

relation can be evaluated as a crisis of identity based on duality of belonging and not belonging to national or cultural values, which are also questionable in terms of reliability on them when identity is redefined. So the cycle, turning around the dominant identity and the search for protection of identity against dominance and chaos, provides identity construction in the globalization age.

By the development of technology and unlimited communicative tools, the societies experienced a great transformation in every field of life, which strongly affects their identities in the last quarter of the century. It is quite acceptable that even positive or negative, the people are released from the traditional anchors that hold them in a stable perspective in the society. Almost every kind of traditional cultural value or identity is opened to argument and questioned by the over consciousness gained through limitless information flows. The networks of information travelling all over the world made people not only release from their ties, it also made them to question if these traditional ties, cultures, nations, identities were really existed or they are artificially created illusions by actors of power to keep people under control.

Correspondingly, it has been an identity crisis for people since they can define themselves by neither the past nor the existing global situation that gives them an ocean of multidimensional options.

Further to above, the nation state also loses its power against the global powers and it needs to cooperate with the global powers to reestablish its authority. Since the state cannot prevent the global corporations to diffuse to the local context and impose its cultural values, it chooses the way of incorporating with those powers. This means the legitimacy of global values by the state against the society in the local context. Hereby, the states also force people to engage with the newly introduced values by showing them, as they are legitimate to the society. So the power either by global resources or the state dominates people by the tool of legitimacy.

According to Habermas, this is why the process of legitimation is the key to enable the state to stabilize the exercise of its domination. According to him, legitimation can be provided with many different methods in which democracy is one of them. Because, if the state uses power instead of democracy; it becomes an instrument of domination instead of being an institution of representation. Legitimation is provided by the state through the construction of shared meaning in representative democracy.

Meaning is constructed in society through the process of communicative action. When the actor rationalizes the things that it wants to do, it provides the basis for the actions of the actors. Habermas explains this power of the state as “the legitimate exercise of power: power as representation of the values and interests of citizens expressed by means of their debate in the public sphere”. According to him, “institutional stability is predicated on the capacity to articulate different interests and values in the democratic process via communication networks” (Castells, 2009 p. 12).

In this respect, it is possible to say that the legitimated values by the state are not always the real values of the society, which is internally produced. The state produces points of reference for the society to legitimate the action/notion, which is foreign to them. By the artificial reference points, an identity is constructed for the acceptance of foreign value. In terms of culture, it becomes the legitimation of global culture/identity by the state through producing frame of reference for the society to construct meaning.

In this new type of power relations of the global age, the state becomes the representation of global powers and loses most of its authority. So the traditional nationalism transforms to a new shape because the classical frame of references changes into global ones. David Held states that “the classical theory of power, focused on the nation-state or on subnational government structures, lacks a frame of reference from the moment that key components of the social structure are local and global at the same time rather than local or national”. According to Castells, the new form of state is; “even if it does not fade away as a specific form of social organization, it changes its role, its structure, and its functions, gradually evolving toward a new form of state: the network state” (Castells, 2010 p. 17).

Accordingly, the society also transforms into a new form. This new condition of society is defined by Dutch-American sociologist, Saskia Sassen as;

“Ultimately, the traditional notion of society may have to be called into question (...) Societies as national societies become segmented and are constantly reshaped by the action of dynamic networks on their historically inherited social structures.” (Castells, 2009 p. 18)

This can be interpreted as the total change of frame of reference either from the state side or from the society side in the global age. For Castells, this is called a “network

society”. These networks determine every field of life for the individuals to shape their identities.

Therefore, people are forced to identify themselves in these network relations and exclusion from these networks result in marginalization of the identity. Castells states, “the global overwhelms the local – unless the local becomes connected to the global as a node in alternative global networks constructed by social movements” (Castells, 2009 p. 26).

In that sense, the identities in the global age turn to a new consumption resource through its speed for change or modification. Thus, the identities are also subject to being fashionable through their materialized values. According to researcher, Gürcan S. Avcioğlu, identities are detached from their traditional bases in time and new kinds of identities replaced them. By the communication technologies or media, social or collective identities are organized through individual preferences by joining local networks to global ones. This provides continuous mobility, which means individuals can move from one identity to another on the basis of their preferences. Identities, which can be defined as fashionable, become selectable identities for individuals as in other consumer products. So the identities become items of consumption. As he cites from Hall, the bases that the traditional identities are founded have lost their reference points. The people who have self-consciousness have also the capacity to reproduce their identities again and again (Avcioğlu, 2011).

The way that the identities are reproduced by communication varies. For example, television reproduces identity by introducing hybrid forms and reflecting various cultures of different continents. Globalization of television reproduces life styles, beliefs, images and collective identities. Internet also reproduces language and signs. It makes people to participate social groups on the internet, which gives them a different identity each time. The main identity that the information age produces becomes the consumption identity, which makes it easier for the people to have different identities, and this condition transforms the society. Consumption contributes to the construction of identities for both societies and individuals by artificially creating “virtual needs” in different areas of life. In the consumption societies, the identities are reproduced and consumed just like the products. So they stand temporarily rather than permanently. Especially in less progressed countries, technological, cultural products and services are accepted easily to the society, which



offer multiple choices regarding life styles and cultures. Nevertheless, the society and individual still have the chance to choose its own culture and life style (Avcioğlu, 2011).

So, it can be discussed that the identities of the global age are not the natural ones; instead, they are constructed through the individual preferences of the people in society through the every individual's frame of meaning. According to Hall, identity is not a stable core, which stays without change throughout history. Also the cultural identity is not collective or true self hiding inside the many other, more superficial or artificially imposed "selves" which people with a shared history and ancestry hold in common. In addition, it cannot stabilize, fix or guarantee an unchanging oneness or cultural belongingness underlying all the other superficial differences. He claims that identities are never unified and in the globalization age, they are increasingly fragmented and fractured. The contemporary identities, according to him, are never singular but multiply constructed across different, often intersecting and antagonistic discourses, practices and positions. They both face with radical historicization and are constantly in the process of change and transformation. Every identity has its margin and the unity, the internal homogeneity, which is claimed to be foundational for identity, is not a natural but a constructed form of closure. According to political theorist, Ernesto Laclau, the constitution of a social identity is an act of power. Hall claims that the identities are temporary attachments to the positions, which discursive practices construct for us. The individuals also take these positions even they know that they are representations. These representations are always constructed across a division from the place of the other and they can never be identical to the processes, which are invested in them. As he cites from Judith Butler, identifications belong to the imaginary, they are never fully and finally made and always temporary (Hall, et al., 1996).

In this sense, it becomes clearer that the contemporary identities of the global age are mostly temporary and imaginary. It is also clear that their historical existence is subject to question, as well, since they are always constructed and not naturally existed. Besides, the identities of the globalization age are subject to continuous consumption and constant change as if they are objects of a fashion or a trend. By these definitions, it becomes obvious that the identity of the individual totally falls into a chaos by collecting various ambiguities, uncertainty and multiple options in

the age of globalization. The chaos of identity results in the construction of new identities of the global age.

The identity, in the age of globalization is socially constructed to protect it from the slippery ground of uncertainty of the contemporary multi optional world. It is generally constructed in the line of coping with and recovering from two main issues, which are,

1. The uncertainty, ambiguity of identity and the sense of rootlessness and meaninglessness of the individual in the age of globalization. Additionally, despite the ambiguity it brings, the need for dealing with that and not losing today's multiple options, advantages and opportunities.
2. The desperate need of the individual for belonging and creating a frame of reference for the meaning, despite the unclarity of identity.

In the tension of these two opposite corners, the identity is constructed artificially. In the age of globalization, it is constructed both by global powers/states and the social actors.

The most generalizing explanation of the socially constructed identities in the globalization period becomes the one that bases identity construction on legitimizing of global dominance, resisting the global through history and resisting the global dominance through negotiating with it by proposing a different project/target. In parallel with this perspective, Spanish sociologist Manuel Castells explains the global condition of identities through the condition of nation-states, society and the global powers. He states that, there exists a huge gap between the state with its representatives and the people. Nation-states transformed themselves to the main agents of liberalization and globalization. By supporting the global powers strongly, they distanced themselves from the society and lost political legitimacy. In this chaos, people try to establish their collective identity since they feel alienated from a State that no longer represents them or helps them build meaning in their lives (Figure 2.14). Accordingly, people try to build these identities on historical foundations. According to him, "Identity" is way of constructing meaning in people's lives at a time when the reason of existence (*raison d'être*) of modern States seems to be disappearing. When defining identity he states that,

“In the Social Sciences, identity is the process whereby people draw on a cultural attribute to build meaning in their lives. People create a cultural construct in referring to something that lies beyond them as individuals but which also defines them as such. However, one should note that such a cultural construction may be purely individual, given that individuality is also a form of identity. (...) although we generally consider identities to be based on historical elements. (...). I consider that identities are constructs and that all cultural phenomena are the product of such construction” (Castells, 2006 pp. 62-63)

Castells claims that the identity is built upon personal experience, which in turn draws on a history, a culture, and has linguistic and geographic components. According to him, no identity can be an essence, and no identity represents a progressive or regressive value outside its historical context. The only important thing is the benefits of each identity for the people who belong (Castells, 2010).

Castells defines the constructed identities in three groups. These are,

1. Legitimizing identity: This is the identity introduced by the dominant institutions of society to extend and rationalize their domination. It is the theory of authority and domination. But, the domination is not applied by force rather it is applied through rationalization of it. The state dominates its proposals through the civil society and its institutions such as, unions, parties, cooperatives, civic associations in order to rationalize them without a direct attack. It is a kind of normalizing identity (Castells, 2010). For example, in age of globalization, this can be explained by the normalization of dominant global powers over the society by state’s legitimizing power.
2. Resistance identity: This identity is generated by the actors who are excluded by the dominant legitimizing identity. They build the trenches of resistance and survival on the basis of principles different from legitimated identity. “It constructs forms of collective resistance against otherwise unbearable oppression, usually on the basis of identities that were, apparently, clearly defined by history, geography, or biology, making it easier to essentialize the boundaries of resistance” (Castells, 2010 p. 9).
3. Project identity: This is the identity constructed when social actors, on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society. Hence, they struggle for the transformation of overall social structure. In this sense, he claims that building this identity is a project of a different life, sometimes based on an oppressed identity but goes beyond that to transform the society (Castells, 2010).



**Figure 2.14:** Global identities (Url-019).

Castells states that the identity politics can only be situated in a specific historical context. Hereby, he defines the three identities for the age of contemporary globalization and period that includes the rise of the network society. According to him, the network society is based on the systemic disjunction between the local and the global for most individuals and social groups. This results in the impossibility of life planning of the individuals who are out of both elites who inhabit in the timeless space of flows of global networks and the locals. In that manner, the redefinition of a fully autonomous identity based on trust becomes vital for these individuals. By the new conditions occurred with globalization, the societies cannot find the power or the shelter from the association and representation in specific societies and cultures to reconstruct meaning and to protect themselves against global impacts. So they search for the meaning with the defensive identities around communal principles in which unidentified flows and secluded identities stand together for the social action. These identities are different from the ones in late modernity because in modernity, they gather around civil societies. In that sense, a totally new process of social change whose route is different than the ones in modernity, and late modernity is organized by project identities around “subjects”. These subjects of network society are not based on civil societies any more but based on disintegration and communal resistance. So the identity politics gain importance in the network society and the heart of social changes must be investigated in the transformation of communal resistance into transformative subjects in the information age (Castells, 2010).

By these definitions, it becomes clearer that the chaos of identity in the global age generates new identities, which are totally different from the previous ones in

history. The inference in this point becomes that the identities of the global age can be generalized mainly in three positions.

1. The dominant identity, which is, imposed to the individuals either by the global powers or the states who become weak against the global powers and who try to reestablish their authority over society. These are the identities, which some call the homogenizing global identity or Western identity and the some call the legitimizing identity which is dominated by making it seem to be rational. This dominance also represented by new nationalist movements of the states, which try to construct a new national authority on the multiple identities of the society on the basis of nationality. This nationalist identity differs from the fundamentalist nationalists, which defend purity. This new nationality dominance includes the legitimizing of global values over society under the name of national pride or globally recognition of that nation. By that way, the state reestablishes its authority/power over people both allowing global dominance and dealing with the multiple identities of the society. In both cases, the individuals are exposed to a totally foreign identity, which they cannot find reference from their individual context or meaning.
2. The resistant identities that react to the dominance in totally opposite direction and try to reestablish the so-called “origin” or the “authentic identity” just the same with the historical conditions. These may include the fundamentalist identities, which offer to construct the meaning based on nation, ethnicity, race, religion, which they believe exist originally or authentically in the history. They try to establish the identity based on an “imagined pure origin”, which does not except the togetherness of multiple identities.
3. The resistant identities that react to both the dominant identities and the fundamentalist identities, and try to establish a completely new identity free from the “dominance of identity” and based on communal subjects. These identities may also include the cultural or historical parameters besides they do not give priority to the unity of a specific identity. They may synthesize the new meaning from the multi-cultural or multi-historical parameters by gathering different cultures, the different time periods, local and global to

generate a real-time frame of reference. They also may come around a totally new subject free from culture or history where they can again bring the multiple identities around a common subject. Because the age of globalization represent the togetherness of multiplicities.

In addition to above, one can say that the state plays a double role in the identity politics. Because they incorporate with the global powers since they are weak against them and they allow the society to be exposed to dominant global values. They also seem to be against the global power in the mask of new nationality in which they seem like they are protecting nation from the so-called “alien” global. But, they use the “nationality” with some historical references to cover the global powers and legitimize the global with national discourses. In conclusion, globalization generates a chaos of identity, which turns to the identity crisis debates all around the world. By that crisis, people try to reconstruct the meaning mainly in three ways as explained above.

Correspondingly, the reconstruction of meaning in the age of globalization unavoidably finds its representation in the field of architecture as well. Since there exists a chaos regarding identities in the global age and this crisis causes the construction of new identities, architecture similarly faces with the consequences of this chaos.

### **3. EFFECTS OF IDENTITY ON ARCHITECTURE IN THE AGE OF GLOBALIZATION**

Architecture, as being in the heart of the issues related to human beings and the societies, always tries to represent the social reality of people in physical ground. The social reality mainly finds itself for people in the “search of self-meaning”, which refers to the notion of identity. Thus, when there is any impact on identity of the people in a specific period of time, consequently it affects the architecture of the age. In the scope of this study, identity in the age of globalization will be analyzed in terms of its effects on architecture.

Globalization addresses its impact on identity as dominance of global powers and governments on every different state of the world. Since the globalization presents the dominance of global powers in terms of identity, the architectural products of this dominance creates homogenization impact on architecture in which the similar buildings of global power, start to cumulate in global cities of the world. As a consequent of the similar visual appearance of cities under homogenization effect, the cities try to differentiate themselves from the others in order to compete with them economically in the global arena. To create distinction from the other cities, the governments use iconicity of buildings in architecture to be recognized easily in the world with the help of these icons. Accordingly, the formally iconic buildings designed by famous architects for branding the cities becomes an emerging trend of global identity all around the world, which creates the “star architect” concept.

In addition to that, also “alternative architectural approaches in the global age in relation to identity concept” will be analyzed in this section in order to frame the main problematic of the “architecture-identity” relation in the global age.

#### **3.1 Architecture and Identity**

Architecture and identity, in history, is mainly analyzed through concepts of “space” and “place” and their changing relationships throughout different time periods. The

space in architecture is about the human perception of space and the historical development of spatial ideas from the earliest times until the present.

According to architectural writer and educator Chris Abel, various analogies have been drawn between the symbolic function of architecture and the formation of personal and social identities. The accumulation of these analogies has reached the point where the idea of “architecture as identity” now rivals that of “architecture as space” and “architecture as language” as one of the principal metaphors and themes in architectural discourse. Although many theoretical approaches have been taken to the subject, they all revolve around a basic psycho-social analogy. For example, Kevin Lynch evaluates this issue with generating interest in the relation between the formal characteristics of cities and problems of orientation. Some other writers emphasize the importance of being able to interact in a personal way with architecture, in the are of “dwelling”. For example, Professor of architecture, Amos Rapoport focuses upon the relations of identity between home and the occupant. According to Abel, the basic act of architecture is hereby to understand the “vocation” of the place by which we protect the earth and become ourselves part of a comprehensive totality (Abel, 2000).

Spatial experience is a dynamic entity. Architecture, as space, means that the experience of the built environment is primarily the experience of spatial boundaries and connections. Space includes narratives, sequencing of connections and boundaries described as; rhythm, balance, darkness, light, scale, material, colour, etc. and the space is primarily experienced “in time”.

Juhani Pallasmaa also associates “space” and “place” with identity. According to him, cultural identity, a sense of rootedness and belonging, is an irreplaceable ground of our very humanity. This can be interpreted as, our identities are not only in dialogue with our physical and architectural settings as we grow to be members of countless contexts and cultural, social, linguistic, geographic, as well as aesthetic identities. So, our identities are not attached to isolated things, but the continuum of culture and life and our true identities are not momentary as they have their historicity and continuity. In this paralel, Pallasmaa insists that, instead of being mere occasional background aspects, all these dimensions, and dozens of other features, are constituents of our very personality. Identity is not a given fact or a closed entity. Regarding space and identity, Pallasmaa states that; “It is an exchange; as I settle in a



place, the place settles in me. Spaces and places are not mere stages for our lives, as they are ‘chiasmatically’ intertwined” (Pallasmaa, 2012 p. 18).

Nevertheless, the “time” concept in modernity shifts from being a static concept for people as experienced in the past. In the concept of modernity, including the current, the new, and the transient, all levels of meaning refer to the “present”. Modernity, by that way, is what gives the present the specific quality that makes it different from the past and points the way toward the future. This situation makes modernity, a break with tradition, and typifying everything that rejects the inheritance of the past. According to Hilde Heynen, in the West, time is regarded as being linear, irreversible, and progressive whereas other civilizations base time on a static concept which is the timeless time of primitive civilizations. These civilizations considers the past as the archetype of time, the model for the present and the future such as that of classical antiquity by which the distant past represented an ideal that would return at some time in the future (Heynen, 1999). With this shift in “time” through modernity, the space-time relation also changes dramatically in architecture of modernity.

Place is mostly associated with the term “home” in its phenomenological correspondence. According to researcher, Ashild Lappegard Hauge, phenomenology is especially concerned with place and home due to the centrality of these topics in everyday life. There are different definitions/studies regarding “place” such as, “To Dwell” by Heidegger, “Genius Loci” by Norberg Schulz, “sense of place” by Edward Relph, “Topophilia” by Yi-fu Tuan. All of the different concepts that have been used in relation to place which are; “sense of place”, “place attachment”, “place-identity”, “place dependence” etc., is difficult to separate, and might have parallel definitions representing mainly positive affective ties to a place (Hauge, 2007). Hauge defines Place-identity as part of individual’s memory. She states that,

“Place-identity has been described as the individual’s incorporation of place into the larger concept of self (Proshansky, Fabian & Kaminoff, 1983), defined as a "potpourri of memories, conceptions, interpretations, ideas, and related feelings about specific physical settings, as well as types of settings" (...) Place identity is a substructure of self-identity” (Proshansky & Fabian, 1987)” (Hauge, 2007 p. 46)

Accordingly, place has a direct relation with space in architecture, in which “space” is transformed to a “place” by action of “building”. The “building” here refers to a meaningful dwelling, which goes beyond the meaning of “physically dwelling”. Hence, “dwelling”, according to Heidegger, does not stem from building; instead,

true building is grounded in the experience of true dwelling. “Building,” after all, means that a place is brought into being where the four dimensions that surround dwelling are made tangible, a place where the fourfold is gathered. “Building” means to make a place out of undifferentiated space. This can be interpreted as the “dwelling” associated with place refers to the traditional relation of architecture and place in which space-time relation is not broken by modernity. By modernity, “dwelling” transforms to “metropolis” in which the development of modern civilization makes the world uninhabitable. This is explained by Cacciari as “Non-dwelling is the essential characteristic of life in the metropolis. Modern life no longer has anything to do with the dwelling referred to by Heidegger: there is an unbridgeable distance separating the metropolis from dwelling” (Heynen, 1999).

Thus, the “place” and the “space” have a psychological relation with architecture that can be associated with identity. Identity of the individual has psychological relation with architecture through meanings associated with place, which goes beyond the physical standing of the building. One of the functions of place-identity is defined as anxiety and defense so the “place identity” provides a feeling of belonging in which any threat to the place-identity or discontinuity of physical environment may result in anxiety and resistance. The feeling of belonging to a physical environment and a person’s need for defense against threat to the continuity of that place may also bring in mind the feeling of locality. Proshansky defines place identity as an aspect of self-identity including memories, attitudes, beliefs, values, etc., about the physical world in which a person lives. Elements interrelated to place can be defined as; physical setting, activities in the place, and the meaning that a person assigns to both of these components. When these elements come together, there exists “belonging” to a place through knowing and being known in a place, which is the basic human need. Place identity gives people a sense of roots in a place and people often develop a sense that they belong in places as a result of their relationship between self and place (Proshansky, et al., 1987). Laura A. Alexander states that people become attached over time through cumulating of experience and this gives people a sense of familiarity. Therefore, the stability found in landscape features can provide a sense of permanence in a changing world (Alexander, 2008). Accordingly, continuity of a place gains importance for the individual. In their paper “Place and Identity Processes”, Clare L. Twigger-Ross and David L. Uzzell state that, maintenance of

continuity of self establishes and uses place to create symbolize and establish new selves. The continuity refers to place and the landscape is used as a memorial to the person's past. In their experimental study, the existence of a familiar building confirms some peoples' existence as a young person. Accordingly, identity processes have a dynamic relationship with the residential built environment. The local people identify themselves with the place while the ones that come to the place later identify themselves as travelers or nomads. In that sense, all identifications have location implications, which strongly show that physical environment is part of identification. According to researcher Laura L. Lien's study (2009) investigating the relation between home and identity, everybody deeply associates with the places where they were born and grew up, where they live now, or where they have had particularly moving experiences. Hereby, this association creates a vital source for both individual and cultural identity and security. Lien explains this as,

"Home can evoke many meanings, ranging from an individual's birthplace to defining nationality. It can also evoke emotions and feelings including happiness, belonging, dangerousness, or the end of life's journey (Moore, 2000). As a person continues to experience home through activity, habit, routine, and memory, one grows more attached to that home and community, and therefore cultivates an identity within that environment. (...) Home reflects both reality and ideal" (Lien, 2009 p. 168)

In relation to Breakwell's "Identity Process Theory", the change of physical environment can be perceived as a threat to identity (Twigger-Ross, et al., 1996). This can be also interpreted as; any threat to the continuity of a locality may result in anxiety and defense. So, it is a truth that the individuals need the continuity of their locality in a place as a part of their place-identity.

Besides, place-identity or the continuity of locality may change from person to person due to different self-belongings to one place. Every person may develop different place identities since they experience different feelings or events in one place. It is possible to say that the place and identity again do not have a static relation. Individuals experience changes in the physical environment such as, geographic mobility, technological reconstruction of the landscape, urbanization effects. As Lien refers to Prohansky, psychologically healthy state of a person's sense of self is not a static one; rather it is characterized by growth and change in response to a changing physical and social world. The identity changes over time and sense of place may transform depending on individual circumstances or particular life challenges that one may face (Lien, 2009). In the same parallel, Yi-fuTuan states

that humans attach meaning to places over the course of time by tying the image of a place to personal experience and define it as “love at first sight”. People also load meaning to place through linking the memory of an important event occurring in a specific place. The routine of our everyday life can also make attachment to place so authentic or real (Alexander, 2008). In this manner, every individual’s perception of authenticity/locality related to a specific place may be different which means everybody’s locality may change due to transformations in individual circumstances, particular life challenges that one may face, or different everyday lives experience.

In addition to the differentiation of every individual’s perception of place-identity, the feeling of place-identity differs for the natives and the non-natives that experience the place in different time periods. In their case study, regarding place attachment and place identity in natives and non-natives (2007), researchers, Bernardo Hernandez et al. separate place attachment level and place identity in some conditions. They define place attachment as an affective connection that people establish with specific areas where they feel comfortable and safe however, place identity as a component of personal identity, a process by which, through interaction with places, people describe themselves in terms of belonging to a specific place. The result of their research shows that place attachment develops before place identity for the non-natives and it also shows that the connections are stronger with the city than with the neighborhood (Hernandez, et al., 2007). This can be interpreted as; natives and non-natives also feel different localities. Natives establish more intense links, whether of attachment or identity, with the island, the city and with the neighborhood where they live (Figure 3.1).



**Figure 3.1 :** Place and identity (Url-020).

Therefore, the relation between place and identity which refers to the locality of the individual becomes as complicated as the identity itself. The relation between them is again cannot be defined as a static entity. Instead, the place and identity has a dynamic and complicated relation for every individual, which may change due to the different personal experiences, being native or non-native and the time periods experiencing a place. Nevertheless, it is still a need for the individual to feel continuity in a specific place in order to keep their locality, which refers to the part of its identity.

Hence, the main problem of place-identity relation becomes how to provide continuity of place in these differentiating conditions. In that point, Bernardo Hernandez et al. claim that the continuity of place needs to be provided through “symbols” in the scale of “city” rather than the “neighborhood”. The connections with the city is stronger than the neighborhood because the city represents a more comprehensible and stable environment while the neighborhood represents an environment of greater mobility and is a reference for identity of little importance within the context of relatively small cities. In addition, the neighborhood is weaker than the city in terms of symbolism because the city is heavily charged with content and relevant meaning (Hernandez, et al., 2007). In that parallel, according to Professor of Social Ecology in the Departments of Psychology and Social Behavior and Planning, Daniel Stokols, place-based meaning is the nonmaterial properties of the physical environment which is the glue of familiarity that binds people to place and the socio-cultural meaning that becomes attached to places as the result of their continuous association with group activities and place-based meanings provided by symbols tell us something about who we are and who we are not, how we have changed and into what we are changing. So one can argue that, since the external physical environment plays a role in building and supporting the quality of the personal image which is important for individual well-being and success in managing environmental change, commonalties through symbols may be represented by the physical environment which define people of histories common to them. So, settings rich in place icons may remind this shared past and provide a strong sense of community. Hull et al. define the importance of place-based icons as;

“Place features serve as icons for meanings that contribute significantly to one’s place identity, which is part of one’s self identity. Place icons serve as symbols of peoples’ memories and values and thereby make the experience of place more personal, more

intimate. When these icons are encountered they may evoke the valued memories and/or other associations, and thereby evoke a sense of place” (Hull IV, et al., 1994 p. 118)

In that sense, city symbols/icons may be one of the ways to create place-identity relation for both the natives and newcomers without necessarily entering into conflict with previous identities in terms of continuity (Hernandez, et al., 2007). In this sense, it is possible to consider that the city is an important image in terms of place identity and symbolism for the individuals. Also it is important that the non-natives/immigrants can also generate a place identity with the city via symbols, after some time.

Pallasmaa associates identity in regard to space with historicity. According to him, our personal identities are not objects, they are not things; our identities are dynamic processes that build upon the core of an inherited cultural tradition. So, the sense of self can only arise from the context of culture and its historicity. The primary task of architecture, for him, continues to be to defend and strengthen the wholeness and dignity of human life, and to provide us with an existential foothold in the world. He defines the first responsibility of the architect as always being to the inherited landscape or urban setting so a profound building has to enhance its wider context and give it new meanings and aesthetic qualities. It always enters a dialogue with existent conditions that means profound buildings are not self-centred monologues. Buildings mediate deep narratives of culture, place and time, and architecture is in essence always an epic art form (Pallasmaa, 2012).

On the other hand, the changes in the places not necessarily must be equated to discontinuity since continuity of a place not always represents a static existence of the place. According to researcher, Per Gustafson (2001), the meanings of the place can be temporal but must have continuity in terms of place-bound social relations, historical environment and local traditions. Thus, the places can change over time in terms of meaning and they can gain new meanings, sometimes because of external events or developments, sometimes through the conscious efforts of the respondents. Accordingly, the people take an active part in the process of giving places meaning by gaining knowledge about the place, or by physically shaping the place. They try to make it their own. So the changes in the places, when meaningful participation of the individuals is provided, may contribute to the continuity of physical environment. This means, the gradual changes or modifications in places can be described in terms

of personal projects. In addition, places may even become collective projects, through people's participation in local social movements in order to keep continuity of physical built environment or locality. Hence, the continuity of physical environment again becomes a process rather than a fixed condition just like the identity itself. Gustafson explains this process as;

“This interplay of continuity and change clearly shows that meanings of place are not given once and for all. Instead, a meaningful place appears as a process, where various individual (and collective) projects converge and/or compete with other projects, with external events, and with the course of time. Various long-established meanings of place often impose restrictions on these projects, but the projects may, if successful, gradually alter or modify these established meanings” (Gustafson, 2001 p. 13)

Correspondingly, one can argue that, the physical built environment can be seen as a process rather than a stable entity in terms of its relation to the identity in which the continuity of it may also be provided when the participation of the individuals is taken into consideration regarding modifications and external changes are not imposed on people.

In that parallel, Norberg-Schulz infers that architecture has to possess three qualities, which are evoking an image, being concrete, and having significance and one must be able to recognize these three qualities in architecture. According to him, man “dwells” if he experiences his existence as meaningful. And this experience of meaning is made possible when the architectonic design of a place offers the opportunity for orientation and identification. This means that the built space must be organized in such a way that concrete places are created, that are characterized by a specific “Genius loci” so the task of architecture consists in making this genius loci visible. Norberg-Schulz distinguishes four modes of dwelling which are natural dwelling (referring to the landscape), collective dwelling (referring to the urban space), public dwelling (referring to the public buildings and institutions), and finally private dwelling (referring to living in a house). These different ways of dwelling are connected to each other through a play of spatial relationships such as, center, path and domain (Norberg-Schulz, 1991). By that way, space concept in traditional meaning is associated with the humanist conception of dwelling as being surrounded by ever-widening concentric circles that are, the house, the street, the village, the region and the nation. This traditional space concept in relation to identity differs from the the functional networks and relationships that determine life in a modern society.

Therefore, one can say that the place identity mainly refers to the self-meaning of a person related to its close physical environment. Environmental psychologist, Harold Proshansky, defines place-identity as the part of identity process. Place-identity develops as a child learns to see her or himself as distinct from, but related to, the physical environment. Hereby, the home becomes the environment of primary importance, which is followed by the neighborhood and the school. These places are the ones where social and environmental skills and relationships are learned in which the individual recognizes, evaluates and creates places (Proshansky, et al., 1987). Hauge states that there are five central functions of place-identity which are; recognition, meaning, expressive-requirement, mediating change, and anxiety & defense function. By being part of identity process of the individual, place-identity becomes a cognitive database against which every physical setting is experienced. In that sense, the place-identity refers to the perceptions and ideas that also concern the physical environment because physical settings are backdrops in which events occur (Hauge, 2007).

The psychological relation of the individual with the physical built environment in terms of place-identity creates the emotions of “belonging” and “rootedness”. Accordingly, “place-bound dwelling” is defined by Norberg-Schulz as when dwelling is accomplished, our wish for belonging and participation is fulfilled where dwelling refers to fullness, belonging, rootedness, organic solidarity between man and place and between man and man that must be embodied by architecture (Heynen, 1999).

Before modernity, the psychological relation of the individual with the place accordingly with architecture covers more traditional and static meanings. By modernity, these strong ties in which the place is associated with tradition, security, and harmony, with a life situation that guarantees connectedness and meaningfulness, shift from traditional to non-static, dynamic situation. Under modern conditions, the world becomes impossible to live in where modern consciousness is represented by “homeless mind,” and foreigners and migrants provide a model for the experience of every individual in a modern, mobile, and unstable society (Heynen, 1999).

In this manner, the architecture-identity relation in modernity turns to the contrast between traditional and modern. The perception of space and its relation to a



geographically rooted identity changes fundamentally in modernism, and relations to space and place reveal themselves to be non-static, changeable and constructible. In that parallel, Foucault replaces the time utopia concept with his concept of “heterotopias” in which he compares the heterotopia concept with a mirror in which the observer sees his own well-being in a place different to where he is. This means, the observer only recognises his own identity by looking at his goodness in the mirror, which also stands for the process by which cultural identity as a likeness of the “self” forms and constructs itself by distancing itself from the “self”. This distance serves the construction of the own identity through the image as seen by the “other”, the foreigner, and results in both mystical and real portrayals of space, or the construction of a myth of the place as non-locatable. Hence, Foucault differentiates the traditional medieval space where things found their natural ground and stability from a turbulent modernist spatial concept in which spatial connections are becoming more important and in which spatial textures are no longer static, but are relative and changing (Foucault, 2008). Zygmunt Bauman labels this new condition as “Fleeting Modernism” in which the question of local identity and its construction are becoming important against the background of a disappearing "stable" connection to place. The geographer Edward Soja also assumes a general change in paradigm in the relationship between place and time (Herrle, et al., 2009).

In his book *Places and Non-Places*, ethnologist Marc Auge claims that, supermodernism generates non-places, which are interchangeable places of transfer and transit such as airports and highways in which people move in and through these places without leaving any traces of themselves and without finding traces of former users. Traveler is in constant dialogue with signs and symbols without any interaction with the place so non-places have lost contact with history and so do not generate place-related identities. Correspondingly, historical places become holders of a lost concept of place and serve as the bearers of local identity (Herrle, et al., 2009).

Architecture is a reflection or a substitution for the self so expressing space becomes to express oneself, to realize the image of the self by the means of space. This image of self used to be seen as recognizable, stable and fixed before modernity so the space was seen to reflect stability as well. But the image of self has changed and become mostly fluctuating and instable by modernity. With this regard, the

“architecture-identity” relation can be defined mainly as “traditional” before modernity in which, “place” which is a “differentiated space” created by architecture, refers to the static relations and psychological meanings based on “belonging” and “rootedness”. After modernity, this relation turns to a non-static relation based on functional networks and relationships that determine life in a modern society.

Nevertheless, the “architecture-identity” relation in the last quarter of the century gains a more complicated dimension with the high-speed dynamics of globalization and its consequences causing the shift of identity concept.

### **3.2 Globalization, Architecture and Identity**

Since the modernity in architecture basically affects the Western societies which break their ties from tradition to modern, globalization can be defined in the frame of other societies than Western. In other words, the big shift from tradition to modern in Western era, with its own dynamics, expands its area of action from West to the “entire world” by globalization dynamics. By this, globalization creates new dimension in the “architecture-identity” relation, which goes beyond the “traditional-modern” dilemma.

Globalization brings a new order to the world in which overwhelming images of luxury and power together with the advertisements and films, give the impression that Western people are rich, beautiful, brave and they live in excitement. Accordingly, people are physiologically forced to prefer the products of the global market which is described by American economist and professor, Theodore Levitt as preference structure of the world is homogenized since everything everywhere gets more and more like everywhere else (Adam, 2008).

For that reason, the loss of the sense of historicity and evolutionary identity is clearly becoming a major concern in numerous countries developing at the accelerated rate of today’s aggressive investment strategies, expedient methods of construction and universal architectural fashions (Pallasmaa, 2012).

Architecture is the art which is most linked to the reality of society among others, in multiplicity of dimensions such as, economic, social, cultural, political, institutional or religious (Serageldin, 1989). So, in global period, non-western cultures/nations face with dominancy of specific identities and these dominant identities impose

unfamiliar meanings to those cultures/nations. Consequently, mentioned dominancy is unavoidably represented by architecture as well. Serageldin introduces these dominant identities as governing elite. He states that “it is undeniable that the taste of the governing elite is likely to dominate the pattern of buildings that give an area its easily identifiable character and that serve as landmarks and as exemplars of what the state’s dominant elite promotes” (Serageldin, 1989 p. 255). In that parallel, according to Pallasmaa, the ecstasy of wealth seems to blind societies, make them undervalue or neglect their own histories, traditions and identities. He states that,

“In the case of newly wealthy contemporary societies, it is as if, at the moment of sudden wealth, we would become ashamed of our past, regardless of its human integrity and qualities of its settings. It is as if we would suddenly want to forget who we are and from where we have come” (Pallasmaa, 2012 p. 20).

Nonetheless, in addition to the governing elite, in the age of globalization, dominant values are imposed to cultures/nations by global powers defined as global values.

Thus, architecture starts to represent the meanings determined/imposed by the governing elite and the global powers in this period of time. However, any dominancy or impose of a specific value always creates reaction against the imposed meanings. In the age of globalization, impose of dominant global identities creates an identity related chaos and a reaction shown by the affected cultures/nations. Since there is a dynamic relation between architecture and identity, these reactions are also represented by architecture (Figure 3.2). In this period, by the effect of imposed global identities on architecture, there exists a debate all around the world stating that this impose causes a loss of identity in architecture. Hereby, the relation between architecture and identity in the globalization period turns to the war of local against global in terms of architecture. As Juhani Pallasmaa states, an interest in the significance of tradition is today usually seen as nostalgia and conservatism in the global age, which is obsessed with progress and eyes are exclusively fixated on the present and future. According to him, during the past few decades, uniqueness and newness have become the prevailing criteria of quality in architecture, design and art. So, the coherence and harmony of landscapes and cityscapes, and their rich historical layering are not any more seen as essential objectives of architecture. This means that the artistic uniqueness and formal invention of global age has removed the quest for existential meaning, emotive impact and the desire for a spiritual dimension or beauty. In reference to global language of architecture, he states that quality, nuance

and expressive subtlety are replaced by such quantifiable aspects as size, loudness, shock value and strangeness. He states that,

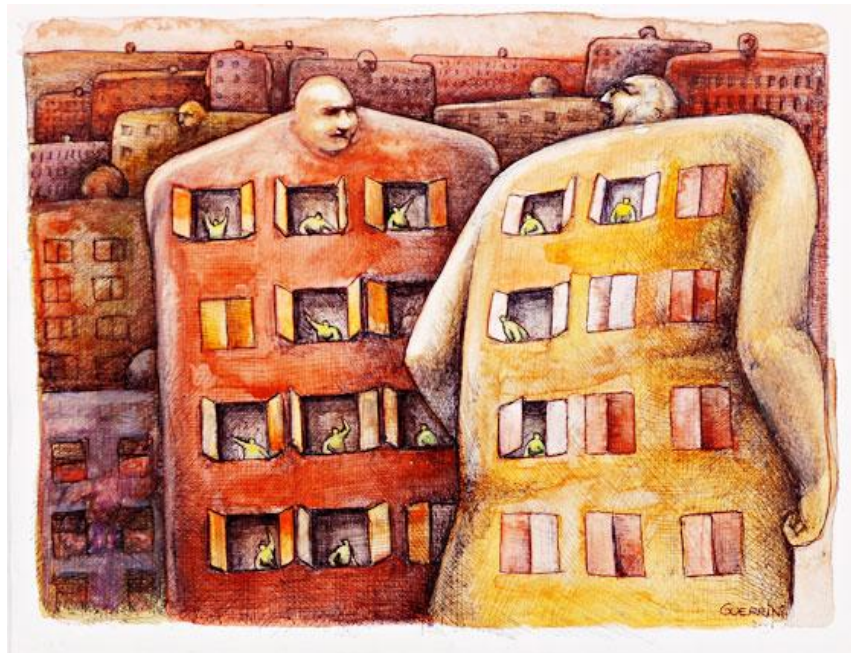
“(...) we can undoubtedly speak of ‘a vertigo of newness’ when thinking of the scene of art and architecture during the first decade of the third millennium. New artistic images keep emerging like an ‘unending rainfall of images’. (...) unexpectedly the quest for uniqueness seems to result in sameness, repetition and boredom” (Pallasmaa, 2012 p. 15).

According to Professor of architecture and sociologist, Peter Herrle and architect, Stephanus Schmitz, a common line of reasoning among architects and planners, irrespective of their regional or cultural background, starts with the complaint that local architecture traditions and identities have given way to uniform urban landscapes characterized by global architectural stereotypes. The process of homogenization is seen by a universal modern architectural language as perceived to be a loss of the “own”. The changes are also seen as imposed or completely destroyed by the “foreign”. The “own” here refers to local traditions that are to be defended and the “foreign” is perceived as a threat which is eating away local identity. So, a growing interest in local cultural identity has emerged as a counter-movement to economic and cultural globalization in the field of architecture in which defining identity against external global factors including ways of life, fashions and values becomes a common agenda. Herrle and Schmitz explain the relation of identity and architecture in the current decade as;

“This is particularly evident in countries experiencing rapid economic changes and an increasing pressure from global value systems. In search of their ‘own’ values and principles, architects and historians have started to re-examine their own traditions and rediscovered indigenous roots of architecture in their countries. (...) Another stream of practicing architects tries to incorporate traditional elements in contemporary architecture in an attempt to satisfy both the quest for modernity as well as the call for local ‘identity’” (Herrle, et al., 2009 p. 7)

In that sense, while on a global level there is no consistent debate by architects or theorists on these issues, in some regions the processes triggered discussions about how local identity should be created other than by copying fragments from the past or re-traditionalizing modern architecture (Herrle, et al., 2009). For example, Pallasmaa defines the task of architecture, in that parallel, as not to creating dream worlds, but to reinforce essential causalities, processes of rooting, and the sense of the real. As he evaluates the global architecture being the “fascination with novelty” that is deeply connected with the self-destructive ideology of consumption and perpetual growth, he states that instead of contributing to meaningful and coordinated landscapes and cityscapes, the structures of today’s businesses turn into

self-centred and self-indulgent commercial advertisements. Whereas for him, responsible buildings are deeply rooted in the historicity of their place and they contribute to a sense of time and cultural continuum, today's monuments of selfishness and novelty flatten the sense of history and time. It means, this experience of flattened reality leaves us as outsiders in our own domicile; in the middle of today's abundance and we have become consumers of our own lives and increasingly homeless (Pallasmaa, 2012).



**Figure 3.2 :** Architecture and identity (Url-021).

Nevertheless, the societies do not include identical individuals. Therefore, it is not easy to generalize identity related meanings for a culture/society such as nation or ethnicity. Consequently, architecture may have difficulties to represent static identity related meanings for specific cultures/nations. Architect and planner, Ismail Serageldin states that, no form of art can be associated with a particular society as its architectural expression. Because the society, as not being an integrated entity, accommodates many contradictions in itself regarding its aspirations, artistic sensibility, economic wealth; the level of advancement of its technology; the elements of climate and topography, and the structure of its social organization. So, architecture cannot cover all these aspects in one product but it can only help to shape the vision of the society of itself (Serageldin, 1989).

However, the speed of external change in the age of globalization comes to an extreme point in which the people cannot regulate themselves against continuous transformation of physical built environment. Hereby, continuity of place identity again becomes an important problem since the imposed changes in the physical environment cannot be internalized by the individuals (Figure 3.3).



**Figure 3.3 :** Lost concept of place (Url-022).

Thus, the age of globalization becomes an important period, which causes a significant continuity problem on place-identity relation of built environment referring to architecture of the age. Since the global period imposes global architectural products which suddenly break ties with the locality and the changes/transformations in built environment cannot be internalized by the individuals, there exists some architectural consequences of this problematic condition.

By the affect of globalization, the “locality” gains new meanings depending on new interpretations of architects. For example, according to “Aga Khan Award for Architecture” director, Farrokh Derakhshani, globalisation is often regarded as the enemy of a harmoniously attuned “local” architecture, rather than an integral part of its current reality. As a general trend from the most remote rural village to the biggest megacity, societies, through communication and movement, constantly build new layers of knowledge and consciousness, and display a growing awareness of others. According to him, this has led to an increasing need to revisit the term “local”, which, in the context of the built environment, needs to be redefined. He states that;

“It is in a state of constant flux. Locally built structures do not have to be by implication static in their use of materials or technology. Nostalgia and historicism often give the false impression that good local architecture requires us to freeze in some celebratory fashion a moment in the evolutionary process of our cities and villages. In most parts of the world, time is the main driver of change, constantly shifting everyday local conditions and adding new layers of social, economic and environmental complexity” (Derakhshani, 2012 p. 31).

Since the global market imposes global products to be used all around the world, this impose on preferences of people also creates consequences on architectural products. The globalization of architecture mainly starts in the modernism period through modern buildings of the West, but, in the global period corresponding to the last quarter of the century, the emerging speed of these buildings of a Western architectural language come to an extreme point which affects most of the non-western countries of the world. According to Scottish neoclassical architect, Robert Adam, the historical development of globalization corresponds closely to the domination period of Modernism because the ideals of modernism are global. Therefore, the architecture, starting from modernism, creates products of global ideals. In that sense, Walter Gropius states that one day there will be a common world order that finds its correspondence in crystal architecture which offers a contemporary unified style for the entire world. By the introduction of modernism to non-Western societies, traditional architectural styles come to an end and they start to replace with architecture of rationality, scientific innovation and progress which is parallel with the ideals of Enlightenment. Then modernism rules the world by globalization (Adam, 2008). This means a dominant language of architecture starts to spread all over the world in a very high speed by globalization in which boundaries and distances lose importance. However, different from modern architecture’s ideals, the architectural products of globalization mainly represent power and prestige. Beyond the rationality of the modern age, the global architecture creates specific styles and functions, which mainly represent global powers and authority of governmental legitimacy.

Globalization gets irresistible for the countries, which are weak against the flows of global economy, and governments try to engage with the rational, progressive, successful and dominant north-Atlantic economies via allowing global architecture to be built in their countries. This condition transforms the architectural needs into newly introduced principal global types such as, the corporate offices, the airports, the international hotels and the shopping malls. These types of buildings become

clear symbolic representations of the global capitalism and its expansion. In this manner, the homogenization of architecture starts in the city centers with the legitimization of global consumerist culture. Globalization creates its global identity representing power and specific buildings of this identity such as office blocks, residences, shopping malls, etc., start to be recognizable in distant corners of the world. According to American architectural historian, Henry Russell Hitchcock, the glass-walled office block becomes the “Coca-Cola” of architecture in which people cannot identify the global location of parts of San Francisco, Osaka, Sao Paulo, Brussels, Berlin and Shanghai without the vehicle registration plates (Adam, 2008). Together with the social and cultural change in identity under the global circumstances, architecture responds to the newly generated needs such as temporary accommodation and purpose-built spaces or buildings. Therefore, globalization gives rise not only to the need of commercialized or commodified new building types but also causes these specific building typologies to be increased which results in the homogenization of architecture (Figure 3.4).



**Figure 3.4 :** Globalization and architecture (Url-023).

The most important affect of globalization on architecture by dominant identities of global powers, which are mostly, based on western identities results in some dominant architectural products. This impact of globalization makes the piles of similar buildings in distant locations of the world, which is in general called as “Homogenization of Architecture”. This means, globalization creates its global identity representing power/prestige and specific buildings of this identity such as



office blocks, residences, shopping malls, etc., start to be recognizable in distant corners of the world.

Rem Koolhaas evaluates the new condition in relation to space as;

“Our old ideas have exploded. The past three decades have produced more change in more cultures than any other time in history. Radically accelerated growth, deregulation, and globalization has redrawn our familiar maps and reset the parameters: Borders are inscribed and permeated, control zones imposed and violated (...) And at the same time, entirely new spatial conditions, demanding new definitions, have emerged” (McNeill, 2009 p. 102).

In addition to similar buildings all around the world, there exists search for distinction also. The global cities of the world try to differentiate themselves from the other cities by using iconicity in buildings designed by famous architects in order to brand their cities with these icons and to compete with the other cities in the global arena. Hereby, the identity-architecture relation, in the global age, turns to the concept of “Homogenization of architecture in global cities and creation of iconicity by ‘Star architects’ for city branding”.

### **3.2.1 Homogenization of architecture in global cities and creation of iconicity by ‘star architects’ for city branding**

The homogenization of global cities become an increasing problem for the architectural critics and it is also legitimated by the states as the symbol of development, power and prestige in order to make this global condition seem to be normal.

Homogenization is visible in the concentration of new cultural and commercial development projects in city centers in the global age. High-rise, high-status corporate office towers are intended to be symbols of economic modernization. This is accepted to be marking each city’s competitive position in a global race for financial investment. In order to make corporate tenants and local residents pay attention on these sites, combinations of office spaces with expensive shops and leisure landscapes is generated to be a new style of building. This property development logic shows itself not only in cities like New York, London, and Tokyo which have the largest concentrations of corporate headquarters and luxury stores, but also to other cities of the world in the downtown areas with impressive buildings and iconic corporate logos on these buildings. Therefore, homogenization is mostly come to a body by the strategic visions of urban growth and shared by elites who have the economic and political power to impose them on urban public spaces

(Zukin, 2009). Economic face of globalization results in the commercial architecture of similar buildings by the engagement of global powers and the local elites.

Globalization of architecture also creates a new breed of star architects who develop a symbiotic relationship with globalised commercial architecture. The cities become the center of attraction more than the nations and this gives start to a competition between cities to attract global investment and global tourism by symbolic modernism. So again, the architectures themselves become the tools of an established marketing technique by the commissioning of public buildings with famous architectural bureaus such as, Frank Gehry, Daniel Libeskind, Jean Nouvel, Rem Koolhaas, Norman Foster, Santiago Calatrava and Renzo Piano (Adam, 2008). Like star architects, many companies are spreading across national borders to become international conglomerates such as companies like McDonald's and IKEA. They are serving the same products to everyone around the world therefore these companies take their commercial branding and identity with them when they move across national borders which results in the domination of their identities. Consequently, the architectural correspondences of these companies are nearly identical buildings built with the same colors and same layouts, independent of the cultural setting and natural surroundings. For example, in America, many of the goods are made in other countries. As people buy their clothes made in Taiwan, cars made in Japan, and architecture also copies architectural styles from around the world. In that sense, buildings such as, strip malls, freestanding big box stores, suburban housing developments, etc. are spreading everywhere where most towns and cities look the same. As a consequence of this homogenization, the locale becomes irrelevant to the form and placement of these buildings. So, the need for individuality and identity in the communities turns to a growing concern as a result of the increasing placement of "cookie-cutter" buildings all over the world (Landon, 2004). Since our hometowns increasingly look like each other, travelling between any two cities in the world, passing through airports along ring roads and into business districts or tourist hotels, always seems to be a return home. Professor of Art History, Mark Crinson associates this feeling with the global identity of architecture, which helps to define or frame our experiences by usually buildings of familiar appearance. This global similarity and formal analogy embraces technology, escapes from imagined history, desires for transparency and health (by dominant use of steel and glass) and repeats abstract

forms. This universal formal language, which creates the global language and appearance with its norms and forms, creates the common trajectory shared by globalized cities today (Osten, 2009). On addition to formal similarities of buildings, the materials of buildings, the functions, which correspond to global requirements and the spatial organizations of the buildings, also start to address a similar homogenized architectural language. Accordingly, free from its context and its site-specific features, buildings start to become the versions of the same global identity, which is repeated with slight differences or modifications.

Since the homogenized global architectural language starts to dominate all global cities and they start to look the same, this similarity generates a new architectural search for the cities, which aims to differentiate from the others. This is because the nation-states lose importance in the global period and the cities come to the front in the global arena. So, they try to provide global recognition through architecture in order to compete with the other cities of the world, which is mainly related to their economic targets. Hence, the design of famous buildings provides a global “brand” for the cities, that is associated with the building itself; rather than the local identity of those cities (Figure 3.5).



**Figure 3.5 :** Guggenheim Bilbao (Url-024).

Thus, cities as well as corporations start to struggle to create a distinctive image or brand. They try to stand in a larger, more democratic, and more competitive marketplace. Consequently, just as consumer goods, corporations start to claim that the barely perceptible differences between their products were signifiers of their distinctive identity. By this way, the cities where these goods (buildings) were designed and sold marketed themselves to the rest of the world as creative capitals

(Zukin, 2009 p. 6). On the other hand, this competitive ground also provides a chance for the creative work. Professor of sociology, Sharon Zukin defines this condition as;

“Since the disposable income generated by the symbolic economy of finance, media, food, and fashion produced a large market for all kinds of creative work. Tourists and investors became patrons and customers for creative workers in art, theater, music, and other cultural expressions and performances, as well as in cultural institutions like art museums and commercial spaces like art galleries and auction houses, and even the cultural display of stores. For all these reasons, competition between the largest cities to be global financial capitals spilled over into a branding competition to become, as former mayor Rudolph Giuliani said about New York, the “cultural capital of the world.” (Zukin, 2009 p. 6)

Consequently, this global recognition target of cities based on architecture generates a new concept called “branding cities”, which mainly contributes to the dominancy of global identity in another way.

In this way, architecture of cities becomes the main tool of branding the cities. Nevertheless, the global recognition is not only provided by the famous buildings, which become the center of attraction, but also by the globally famous architects. The governments start to invite famous architects or architectural bureaus to design these buildings in their cities. This is because these buildings contribute to the marketing of cities in order to invite tourists from all over the world. This condition also create beneficiary for the global powers since this new trend increases consumption through architecture and serves to the global economic market. So, sovereign funds of foreign countries or transnational real estate investments target an increasingly wide range of buildings and construction projects. They tend to make the centers of cities more expensive and drive poorer residents to the periphery. Investors, developers, and officials are also influenced by the flow of ideas and strategies provided with these famous architects (Zukin, 2009). Therefore, the concept of “branding cities” generates the term “starchitects”, which refers to the globally famous architects known as stars.

As a result of city branding target of global identity, the demand for the architectural concepts of “starchitects” increases and their designs start to occur in distant locations of the world. According to academicians Malcolm Tait and Ole Jensen, the creative architectural concepts of star architects are called “travelling ideas” which may respond to specific demands in one city or another, or they may just capture people’s interest. Besides, this creativity transforms to consumption by the 1990s. In relation to consumption, Leslie Sklair calls star architects as agents of the capitalist

globalization. These architects express a synergy with high-profile building commissions bound up with place marketing (Jones, 2011). Also, Paul Jones, lecturer in sociology, defines this relationship as;

“The symbiotic relationship between ‘starchitects’ and those agencies governing cities means that any latent assumptions of neutrality with regard to architecture commissioned and delivered in these contexts must be banished, as it is ‘fully incorporated into the ideological apparatus of place-marketing [and plays] a major role in mediating perceptions of urban change’ (Crilly 1993: 231) . A central challenge is in getting to grips with the political economy of local elites and their relationship to architects, and interrogating architecture’s capacity to embed political and economic change in a socially resonant form” (Jones, 2011 p. 117)

Although the public imagery of branding connects cities’ financial activity, cultural creativity, tourism and economic growth, financial elites and elected officials promote facilities for cultural consumption. Around the 1990s, the physical landscape of global cities comes to a position that the creativity cannot be separated from consumption. Hereby, the architecture transforms to the symbolic landscape of financial trading, art auctions, fashion shows, bars, etc. This global identity promotes the image of individuals competing to show their excessive wealth together with the cities engaging in a similar competition for both wealthy and trendy consumers, makers of art and buyers of multi-million-dollar apartments, luxury-suite and tourists. Small cities, which are not capitals of economy, also use architecture to participate this global game. Even they cannot accommodate major capital markets, they compete for a place on the global cultural circuit by developing art fairs, film festivals, etc. depending on a city’s chosen symbol, which are installed on the streets. As a symbol of collective wealth and pride, for example, modern art museums become replaced with buildings such as Guggenheim and there exists Guggenheims all over the world. The process of “applying these ideas in one city after another” leads to “McGuggenization” of competitive response that copies what others are doing. These are mostly chosen by developers in order to get media attention, local government’s support or higher sale prices for the finished product (Zukin, 2009). Professor of sociology, Sharon Zukin defines this as;

“As a result, star architects like Richard Meier are hired to design a new apartment house in a poor location in Brooklyn, Zaha Hadid is invited to submit her ideas for re-envisioning an urban district in Bilbao, and teams of foreign architects are brought in to create entire new city centers in London’s Docklands, Shanghai’s Pudong or Dubai. Both traveling ideas and competitive strategies are seriously promoted by business and professional groups that lobby for them in meetings with colleagues around the world, leading to cities in 9 different regions sharing the same strategy” (Zukin, 2009 p. 8)

However, the search for distinctiveness through famous buildings of star architects again results in homogenization in which the famous buildings of these architects start to repeat themselves in architectural language including form, functions, spatial organizations, materials, etc. with slight differences. In this parallel, Zukin states that, the net result becomes a treadmill of competition that enforces homogenization. It gets more difficult to find new ideas so, the competitions, which aim to create distinctive cities result in the cities that look just the same. This condition looks like the aspirational consumption of contemporary consumers who buy high-status goods in the hope of expressing the high status they would like to have. The cities also participate to this consumption, which produces more modern art museums, arts festivals, hipster districts, and cafés in the hope of being different (Zukin, 2009). In this manner, the desire of difference through distinctive architectural products again results in homogenization effect over cities since global cities start to share the dominant global identity in architecture with similar silhouettes.

Beyond the architectural language including functions, spatial organizations, elevations, materials, etc., the most important commonality between these buildings of global identity becomes the search for formal “Iconicity” in architectural design. Therefore, these buildings need to be strongly conceptual and cannot rely on any detailed study of culture of the locality. The main intention of the cities for their recognition becomes that the building should be an iconic global product and local distinctiveness is often not a desirable characteristic (Adam, 2008). This trend generates the term “iconicity” in contemporary global architecture in representation of global identity.

The iconicity of buildings differs between the pre-global period, mostly before 1950s, and the contemporary globalization of today. The iconic buildings of global period mainly serve to consumption; so, in recent decades with the spread of consumerism around the world mostly in the postcolonial, newly industrialized countries’ iconic architecture becomes increasingly important to understand capitalist globalization. Iconicity has impacts both globally and locally so all global architectural icons are also well-known in their cities and countries of origin. As Professor of sociology, Leslie Sklair states, the architectural iconicity which is usually in the form of monumental structures was largely driven by state and/or religious authorities in the pre-global era, roughly before the 1950s, in the beginning

of the electronic revolution in production, distribution and exchange, paving the way for what we now know as capitalist globalization. But, iconicity is more often driven by the corporate sector, often in partnership with globalizing politicians and bureaucrats (allies in an emerging transnational capitalist class) in the era of today's globalization.

The iconic architecture of today's globalization that characterizes most postcolonial and globalizing cities are consumerist with lightness of materials (glass and steel) replacing monumental massiveness (stone) and encouraging delight and the democratic desire to spend rather than totalitarian desire. Hereby, this architecture differs from the typical monumental architectural form of pre-global (Sklair, 2010) (Figure 3.6).



**Figure 3.6 :** Monumental massiveness versus global iconicity (Url-025) (Url-026).

Cities are providing their branding and also re-branding through iconic architecture. This new tool introduced by the identity of architecture to represent power is being used by city marketers such as; developers, planners, architects, or politicians to advertise promote of dynamism and change in cities during the last quarter of the century. This architecture has been widely supported in some cities such as London, which provides a visual companion to the global city rhetoric. In extending public of these architectural operations of mass communication, the commodification of architectural culture must be considered as an important factor, which is partly provided by star architects. Professor and critic of architecture, Robert Gutman explains this as;

“By the late 1980s, 25–30 museums in the US had important architectural collections, major publishers like MIT Press, Rizzoli and Princeton had expanding architectural programmes, and there were other manifestations of the commodification of architecture and architects...As Gutman concludes: ‘There has been a tremendous expansion in opportunities to consume architectural culture over the last few decades’” (Drozd, et al., 2012 p. 10)

Therefore, the architecture of global cities based on iconicity visibly provides a psychologically dominant identity for the people of those cities.

One of the most important formally recognizable features of these iconic buildings of global age becomes the search for visual attractions in their form, which mainly aim to catch attention at first sight. Architectural historian, writer and critic, Hans Ibelings, calls this newly emerging architecture as “Supermodern” which is large-scale, includes stylistic forms of building, monumental-conceptual architecture, signature buildings, many of them gestural, on a vast architectural scale. Competitive marketing of these buildings by cities has set up an upward demand spiral in which design types and styles emerge and become identified with successful cities, even before they are built. As a result of this trend, the star architects are demanded for symbolic and extraordinary buildings which are globally iconic (Jimenez, 2010).

Consequent to such an approach, the visitor to the site transforms into a visual consumer by architecture and the architecture transforms into commodifiable “must-see” tourist sites in cities all over the world. By the internationally mobile tourist class, visually consumable nature of iconic architecture becomes a centrality to place marketing strategies because these buildings provide a tangible, marketable brand in keeping with the broader consumption of place. So, these eye-catching buildings become part of political-economic configuration that sees cities competing with one another for “brand recognition” and mobile capital (Jones, 2011).

Also, the conceptual nature of these iconic buildings allows global commercial firms to copy the trademark design characteristics of these buildings designed by famous architects. Thus, the emerging styles of this city branding architectural products starts to be repeated as reproduction of the eye-catching features such as spiral or twisted forms, globular glass, planar intersection and so on. These reproductions are provided by the use of the same sophisticated computer graphics employed by the offices of the star architects to develop and present their concepts. Manuel Castells exemplifies this situation with city of Barcelona and states that “Gaudi creates an image for Barcelona, it is not Barcelona creating an image for Gaudi” (Jimenez, 2010).

On the other hand, critics have emerged stating that the search of these buildings for visual attractiveness. This formal iconicity is criticized to become the exaggerated



unnecessary formal game, which does not refer to anything other than catching attention even if the buildings themselves are not special but are ordinary. In his speech to the Architects' Journal/Bovis Awards for Architecture, British architect, Graham Morrison criticizes these buildings to fall into the easiness of iconicity for providing attraction to ordinary buildings. According to him, architecture has always created its icons, for centuries by taking the form of churches and temples however, in the contemporary age, with the need of familiar and reassuring reference points, designers rush to fill the void by applying the iconic treatment to every possible building. In that sense, it can be interpreted as, the ordinary buildings are distorted into unnecessarily complicated shapes for mainly attracting people's attention and they are named like, Spiral, Cocoon, Cloud or Vortex for inspiring a sense of poetic wonder. (Morrison, 2004). In the same parallel, Paul Jones, lecturer in sociology, calls this form based architecture as "Karaoke architecture" in which he refers to the unimportance of architectural success of the building compared to the importance given to the form designed in excitement. Exemplifying the "Cloud" building of Will Alsop in Liverpool (Figure 3.7), he states that,

"On this point, Graeme Evans has suggested that 'branding the city through cultural flagships and festivals has created a form of *Karaoke* architecture where it is not important how well you can sing, but that you do it with verve and gusto' (2003: 417). Many viewed the Cloud as exemplifying this strategy, with the building described variously as a 'deflated balloon', 'an abomination', 'an eyesore', a 'monstrosity', a 'cow pat' " (Jones, 2011 p. 132)



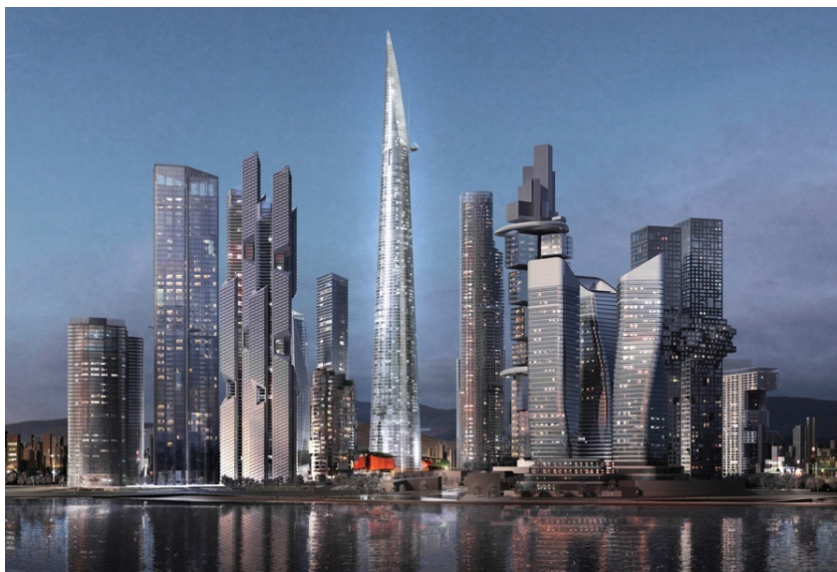
**Figure 3.7 :** "Cloud" by Will Alsop (Url-027).

Hence, cities materialize cultural interest, by emphasizing the spectacular and extraordinary. Architect, Luis Fernandez-Galiano calls this as "architainment" referring to architecture and entertainment in which the surface appearance and visual effect is the most important as buildings are designed from the outside in, from

the vantage of an external gaze. In this manner, architecture of icons concerns with surfaces and facades emphasizing on externality with an aestheticized approach to architecture. This formal iconicity is so dominated compared to other architectural features that it can even be transformed to a logo, which makes the building an object. Accordingly, Paul Jones refers to Jencks and architectural critic Deyan Sudjic, which all see term “icon” as a proxy for an aesthetic, stating that;

“Jencks defines an icon as a building that can ‘survive being shrunk to the size of a TV screen, or smaller, to a letterhead or stamp . . . which allows it to become a brand image (2004: 23 (...)) and Sudjic sees the desire for bombastic, eye-catching brands as having led to the popularization of architecture "that looks best reduced to a logo on a letterhead or to the confined spaces of one of those Eiffel-Tower-in-a snow-storm paperweights” (Jones, 2011 p. 121)

The critics regarding the exaggerated formal search for iconicity can mostly be acceptable when it is thought that architecture does not mean only the attraction of the dramatic forms. This image is only used to represent power and domination, which also uses the scale to be visually dominant. This identity game played through architecture results in meaningless togetherness of lonely standing buildings, which only provide a chaotic identity (Figure 3.8).



**Figure 3.8 :** Eye-catching iconicity (Url-028).

Furthermore, the distinctiveness desired to be provided by extra-ordinary gigantic externals cannot offer any distinctiveness beyond visual attraction. This is because, they do not suggest any distinctiveness to individuals in plan, section, spatial characteristics, relational organizations, functional duties, life quality etc. since they mostly suggest the similar architectural organizations except their appearance from

the outside. So, It is possible to say that these iconic shapes mainly provide illusionary distinctiveness.

In addition to their eye-catching form of the iconic buildings of the global identity, another feature of these buildings is the functional ambiguity of them when looked at from the outside. Accordingly, the form of the building comes to the front free from its internal functions and its surrounding. The most important thing becomes the dramatic effect created by the iconic form and the status of the star architect the building is designed by, without paying attention to the global origins of the star product. Correspondingly, the surroundings of this architecture are derived from what goes on inside the building, which refers to the building programme. This means, the distinctiveness of the building is provided in many cases by the extraordinary exterior form of the building by which it is not understood of what happens inside. These buildings look as if their function can be just about anything such as; an office or a school, a bank or a research centre, a hotel or apartments, a shopping mall or an airport terminal (Adam, 2008). American architectural theorist, landscape architect and designer, Charles Jencks, explains this as;

“The close connection between iconic architecture and place marketing initiatives means that the ‘function’ of any such building is primarily to renegotiate a place’s image; beyond this the actual function is frequently an unresolved ambiguity. It is the emphasis on aesthetic form ‘which allows [the icon] to become a brand image, [but that] also threatens to make it a cliché or a one-liner’ (Jencks 2004: 23)” (Jones, 2011 p. 123)

Hence, these buildings do not strongly set up site relations with their surroundings. By the effect of investments and the press, a demand for finished images occurs. With the increase of this demand, many iconic buildings are produced near one another free from its surrounding and each other. (Morrison, 2004). Therefore, the effort for providing a technological, progressive, powerful identity for the city results in independent icons standing together without referencing anything. Morrison calls this trend as “Bling-bling architecture”. He criticizes the exaggerated formal games of these buildings and their standing together free from each other as;

“With Bilbao, "celebrity architecture", in all its low-cut and high-rise disguises, came of age. (...) the launch of the Guggenheim coincided with a new public appetite for bling-bling architecture. Lottery investment and the subsequent press interest provoked a demand for "finished" images. (...) As competition increases, each image has to be more extraordinary and shocking in order to eclipse the last. Each new design has to be instantly memorable - more iconic. (...) you see an array of second-rate structures, all shrilly demanding attention, without any relationship to each other.” (Morrison, 2004)

Another building type of iconicity in architecture as a product of global identity becomes the design of high-rise tower buildings with extremely technological/contemporary construction methods, materials such steel and glass, global functions such as corporate office towers or residential towers and with spatial organizations free from any local identity representation. So, one of the dominant identities representing global power is the high-rise buildings (Figure 3.9), which also include the iconic buildings in some cases.



**Figure 3.9 :** High-rise iconicity dominating the city, St. Mary Axe (Gherkin) building in London (Url-029) (Url-030).

These buildings not only represent the global power mostly regarding global corporations but also sometimes are used to represent the imagined national power by the states. States use this identity both for incorporating with the global powers to provide their authority on society under the name of national power, pride or technological development. Global corporations also emphasize their power through these buildings. In both cases, the identity of power dominating on society becomes legitimated.

According to Professor of Art History and Sociology, Anthony D. King, the iconic function of these tall buildings is imagined and competitive. He states that, the logic for last two examples of the world's tallest building, which are Taipei 101 tower (Figure 3.10) and proposed new tower in Noida, New Delhi, is, to put Taipei on the global map and to show the world that India can do it. This logic gives nothing about the two countries themselves. He calls the global version of the statement “less is more” as “more is less”. He states that, “What is certainly true is that architectural

projects in the last twenty years have become increasingly globally competitive, although the history of tall buildings shows that this has been going on for hundreds of years” (King, 2005 p. xii).



**Figure 3.10 :** Taipei 101 tower in Taiwan (Url-031).

The most popular way of legitimizing these high-rise corporate tower buildings becomes creating Central Business Districts (CBD) in the cities as a dominant silhouette of global architectural identity. These districts full of high-rise towers are mostly legitimized by the governments by being shown as the technological progress of the country or pride and prestige of the nation in the global arena. Academicians in Geography and Urban Planning, Martine Drozd and Manuel Appert call these tower buildings as “architectural stereotypes” in which they refer to the high-rise office buildings that mostly occur in CBDs. In this way, one of the main features of the contemporary evolution of the built environment of the CBDs is the trend that has been also called iconic architecture. Thus, CBDs with their high-rise visual effect (Figure 3.11) becomes distinctive in the city compared to the local parts of the city in which global identity is strongly imposed on the individuals. Drozd and Appert explain this relation of CBDs and locality through exemplifying Liverpool and Barcelona as,

“In this case, the architecture the local authorities have encouraged directly draws on the architecture of the iconic high-rise building of the contemporary CBD in a rather striking contrast and a deliberate opposition to the local built environment’ (...)Thus, the pictures show not only the branding of major cities around the urban forms produced within the CBD but also how some distinctive features of the contemporary CBD, such as iconic architecture or tall buildings, are instrumented by secondary or minor cities to convey images of urban dynamism.” (Drozd, et al., 2012 p. 11)



**Figure 3.11** : Central Business District in Singapore (Url-032).

In addition to their visual dominance representing global power in city and their little care to the site, the high-rise icons of global age also does not give reference to the locality in terms of their materials in which most of them in non-western countries do not engage with the local materials or the climatic conditions. However, they are tried to be legitimized by the global powers or their designers in terms of their materials associated with impressing conceptual narratives. In that sense, Morrison claims the high-rise office buildings to be “chameleons of the age” in terms of their mutation with cosmetic changes, which he refers to the heavy use of glass material. He states that,

“The office building, meanwhile, is the true chameleon of our time. (...) now blobs dressed up as art (such as Will Alsop’s Cloud in Liverpool). (...) these cosmetic changes are rarely market- or customer-led. (...) We saw this at London Bridge, where the planning inspector hailed Renzo Piano’s assembly of glass shards as an artistic success. (...) This domineering, elephantine project is made entirely of glass (...) the designers were simply following the (...) icons where the building’s exterior is similarly and abstractly packaged as art” (Morrison, 2004) (Figure 3.12)



**Figure 3.12** : London bridge tower (The shard) by Renzo Piano (Url-033).

The iconic and high-rise buildings of dominant global identity are also legitimized through nation-based symbols, which are mostly used in the facades of these buildings. This means that the buildings, which are strong products of global power, are dressed with local symbols in order to legitimize the global power with imagined nation based features mostly in the elevations. This use of symbols aims to gain the social support of the individuals and prevent their reaction against the global dominancy. Accordingly, Sklair states that in all postcolonial countries, the global requirements are needed to be balanced by the state-approved symbols of real and/or imagined national cultures. These buildings embrace not only the economic magnetism of modern global city architecture but also they provide symbolisms of tradition and culture, which materialize the national integrity of the country. At one level and for some professionals and ideologues, this is the way of painlessly bringing together national and global architectural symbolism and aesthetics in a postcolonial direction trying to engage with the interests of capitalist globalization. Sklair points out the legitimized dominancy of this identity of global power with her words;

“apparent public affluence is created through iconic architecture. (...) achieved through an appropriation of modernist (...) iconicity with regionalist characteristics (...) that sits comfortably with the culture-ideology of consumerism of capitalist globalisation. (...) the local working class (...) are encouraged to participate by looking at (...) city centres, public buildings and suburban shopping malls, promoted as sources of civic and national pride even in the poorest countries. In these ways under the conditions of capitalist globalisation (...) cities are being transformed into (...) globalising cities” (Sklair, 2010)

Another way of legitimizing the buildings of global identity becomes the use of “mega-events” such as Olympic Games, festivals, fairs, etc. by the states/governments in order to legitimize the construction of iconic, high-rise buildings in their country. These buildings are also legitimized under the name of national pride or prestige that leads to the global mega-event and gains society support. Hereby, the global identity once again becomes imposed on the individuals as if it refers to their imagined national identity. In parallel, Professor of Urban Design and Planning, Lawrence Vale and British sociologist and political theorist, Paul Hirst, state that the architecture associated with mega-events are related to the regime, politically or iconographically whether they are successful or not. Correspondingly, the projects such as the Great Exhibition, the Festival of Britain and the Millennium Dome project provide the continuities between architectural landmarks and a variety of future-oriented political projects. These projects aim to

integrate mass populations into state projects. However, the problem with these projects, which include the incorporation of groups of people into political identity projects by such mega-events, starts at the point that the representation issue becomes a question mark. The question here becomes that “who is being represented, how, and to what end?”. Hence, intention of producing a unifying national symbol with an iconic mega-project can provide other, structural, social and economic tensions. For example, Paul Jones points out the Millennium Dome project by Zaha Hadid (Figure 3.13) and states that the project symbolizes a crisis in state-led British identity and it reflects many of the social tensions existing in the codification of national identity projects by nation states (Jones, 2011).



**Figure 3.13 :** Millennium Dome by Zaha Hadid (Url-034).

Just like Jones, Canadian political philosopher, Will Kymlicka and Professor of Ethics, Wayne Norman, states that the representative state codifications of national identities become a major concern of elements of the government in introducing iconic mega projects. According to Kymlicka and Norman, this symbolic behaviour of the state on recognition provides strong effects on the well-being and self-respect of citizens of minority cultures, as well as their enthusiasm to participate in the political life of the larger state. They also give the Millennium Dome Project of Zaha Hadid as an example for this condition stating that the symbolic gestures made by the state through the Dome are mainly stemming from the problem of representing diversity or multiculturalism at the level of the state.

Nonetheless, multiculturalism or minority rights go beyond common rights of citizenship and needs the intention of recognizing and accommodating the distinctive identities and needs of ethnocultural groups. Therefore the ability of a small political



and cultural elite to cover and reflect such distinctive identities is highly questionable. According to Kymlicka and Norman, any symbolic representation of national identity requires members of the majority to rethink their own group's identity and relation to the state (Jones, 2011). This means, the iconic buildings constructed for mega-events again represent the global identity in architecture even if they are narrated as the representation of imagined national identity.

The iconic architecture not only becomes a dominant identity of power but also it transforms the local identities into simple representations through buildings. According to Sklair, icons provide bounded integrity around the contradicting targets of icons who are investors, middle-class tourists and shoppers by being transnational social spaces. British academic and writer, Bob Jessop and academician Stijn Oosterlynck draw attention to the problematic consequence of this social bounding. According to them, positioning icons as reflections of localized identities generates the ignorance of varied emergent properties of action by different cultures. This creates an important challenge for architects by balancing such competing agendas through the discourses attached to the building and in its aesthetic. Associate Professor of Design, Anne-Marie Broudehoux explains this problem as confirmation of local identities through rebranding cities (Jones, 2011).

Besides, this confirmation reduces several different visions of local cultures into a single vision that reflects the aspirations of powerful elite and the values, lifestyles, and expectations of potential investors and tourists. Consequently, these local identities are excluded by the high elites creating more disadvantaged segments of the population and this creates the condition that they have no place in this recreated and gentrified urban spectacle. Jones states that, it is clear that these buildings are imposed on the local communities and it is difficult to justify this condition against the unhappiness of them. Accordingly, any suggestion that an icon represents a collective community, society or identity creates key questions concerning who is making the claim and to what ends. This condition effects heterogeneity, power relations and struggles existing in any group negatively and materializes collectivity of a diverse group as sticking together. So, the legitimacy strategies of architects used when situating their work in the context of nation-based narratives referring to belonging should always be approached from a critical perspective (Jones, 2011). This can be interpreted as, a need occurs for participation in terms of legitimacy and

engagement of local communities when architectural design is attempted to be based on identity related concepts.

As a conclusion, iconicity in architecture of global period contributes to the global identity, both via the aesthetic consolidation of a transnational corporate class and also in the consolidation of a global imagined community. In this way, iconic and high-rise architecture is associated with urban regeneration by political and economic institutions who want to present a socially meaningful, cultural narration of the transformation of local economies. For that reason, it becomes necessary to engage with the specificities of architecture, which mainly refers to the iconicity of the buildings. However, the condition results in the inflation of icons, which are produced, with the architecture of diminishing in which every sensational new building must attempt to go beyond the last one. These physically dominating icons are positioned according to the visual customers, which are either the visitor in front of the building or the viewer of the image through press, television or film. So, the successful building necessarily designed to be instantly recognizable in form and distinctive in order to be associated with the place. This recognition is provided through vision of a mobile tourist class who are concerned with the facades and surface appearances of sites.

Nevertheless, despite its function of giving countries a prestigious position in the global arena, the homogenization and iconicity in architecture representing global identity of power, encounter with negative reactions by both the individuals and some architects. In reaction to homogenization of architecture and newly introduced building types symbolizing capitalism, globalization also gives rise to the societal and ethnic self-consciousness. This means that, globalization, with its strong technological and communicative tools, not only provides the dominance of modern products but also provide the introduction of several different identities representing cultures and ethnicities of distant locations to the entire world. This communication power of globalization results in the cultural consciousness of people all around the planet who try to react against the dominancy of global architectural products. These people, including architects, try to use communicative options of globalization in order to start debates claiming loss of architectural identity and also they give rise to the attempts which aim to search for authenticity or locality in architectural field. In search of locality, some architects search for an imagined authenticity/origin in

architectural design of their buildings providing the so-called traditional, national, ethnic and religious buildings of cultures, which look for the authentic roots, or the origins of their traditional architecture.

This contradicting and intersecting condition of identities in architecture makes it complicated to determine what is local and what is global since the final products cannot be evaluated as the representations of an imagined authenticity. This is also stated by King in his words;

“We live these days in a world where there is a constant proliferation of images (TV, films, video, photographs, internet etc) and these images register on our conscious and subconscious selves. If we take the idea of a “local point of view” quite literally, what we perceive as “homogenization” is also determined by the images we remember (as well as others which we occasionally forget).” (King, 2005 p. ix)

### **3.2.2 Alternative architectural approaches in the global age in relation to identity concept**

The dominant global identity of architecture all around the world results in reaction of people against this condition. The people react to the dominance of global physical environment in different perspectives. Similar to reaction against globalization in terms of crisis of identity, architecture is also influenced by this reaction. The identity crisis finds its reflection as “identity crisis in architecture” in physical environment in the global age (Figure 3.14).



**Figure 3.14 :** Global versus local (Url-035).

Hence, the identity crisis in the age of globalization becomes a current issue with the debates claiming the loss of identity in terms of localities against globalization. Architecture also responds to the issue in terms of debates regarding the loss of local architecture against global one. Global change represents a new class of problems

that severely challenges the people's ability to achieve sustainable development. The causes of these problems are fundamentally nonlinear and discontinuous in both their spatial structure and temporal behavior. Accordingly, there is a need to understand the matrix of global and local forces including domination and resistance and of a condition of rapid change and great transformation brought about by the global restructuring of capital and multidimensional effects of trends and new technologies (Eldemery, 2009).

The dominant debate regarding the effect of global popular culture industries (globalization) on local cultures and local identities are significant today more than ever. The reason for this importance lies in the preservation of the traditional cultures and values that are processed into globalization. The spread of capital across foreign lands gives a new importance for the hierarchy of order in a country to leave itself to radical changes in technology and infrastructure including country, nation, community, subcultures and the individual. In this respect, the rapid spread of technology and capital in the late twentieth century provides a visual look at the pending clash between tradition and globalization. In a world that is arguably dominated by the mass need of capital gain and industrial expansion, the significance of "local culture" and "local identity" gains a new importance.

"The loss of identity" claim is mostly associated with the cultural globalization, which may be defined as acceleration in the exchange of cultural symbols among people around the world, to such an extent that it leads to changes in local popular cultures and identities. This is because; the geographical pattern of cultural globalization becomes more complex, chaotic and diffuse since, even the places vary in their importance as cultural centers.

On the architectural side of the debate, the global identity promotes invention and distribution of new forms using new technologies and materials in response to changing functional needs and sensibilities, which places a premium on systemization, flexibility, and interchangeability. But, rapid urbanization and technological advances have results in built environment as more and more homogenization, which throws away human habitats of cultural and regional identity. Hence, the trend of homogenization becomes an international problem as the same building methods, materials, and styles are applied in distant locations of the world. Consequently, architecture places itself on the agenda of many of the conferences,

symposia and community group meetings searching for methods and concepts that could lead to resistance against homogenization. In recent years, world cities called global cities and globalization, become key concepts of social scientists, architects, and economic geographers observing, experiencing, and describing the important changes that new technologies cause for worldwide economic and spatial development (Eldemery, 2009). Correspondingly, planners start to follow the academic interest and try to explore ways and means of promoting localities to world cities. Architects also start to analyze and criticize the negative local and regional impacts of such globalization. Therefore, against the homogenization of architecture and the dominant iconicity, there exist perspectives of reaction and resistance.

Some reactionary perspectives seek to protect and spread back established indigenous architectural traditions, forms, decorative motifs, and technologies by advocating historical continuity, cultural diversity, and preservation of identity. This identity, according to them, is symbolized by a particular architectural vocabulary, just as spoken languages and local dialects reflecting identity. (Eldemery, 2009). Against the global homogenization, they claim the existence of an origin that looks for an imagined “essence”. This essence, according to them, is mostly nation, ethnicity or religion based in terms of identity.

This essentialist attitude in architecture defends the existence of a pure so-called “origin” of a society and claims the preservation of this origin through mostly copying it. The search for identity in architecture for this group corresponds to reaching an origin, which they believe exist in the past and transferring it in today’s architecture in mostly cut and paste characteristics. Besides, pretty much of the productions of this approach cannot be identical to the so-called original; rather they seem to keep the sameness in visual appearance. Since today’s conditions are not the same with the copied architectural products’, the buildings of this perspective necessarily include today’s functions and spaces where they use these spaces to provide an essentialist appearance in the buildings. This approach mostly finds its architectural reflections in non-western countries, which are suddenly dominated by the global identity and its homogeneous iconic architecture.

One of the architects borrowing from history at the level of religious imagery is Abdel Wahid Al Wakil who implies past Islamic architecture in a photographic sense while designing contemporary buildings. Al Wakil decomposes traditional

architecture into elements either at the level of facades or plan types, and then copies them into a new design in which copying can be literal or may involve some modification. In that sense, the end product becomes mostly simpler than the original building in detail however, through cut and paste behavior it visually reminds the past strongly. So, the building becomes the cut and paste from the historical source from which it is derived. Professor of architecture, Khaled Asfour explains Al Wakil's technique by exemplifying his Corniche Mosque in Jeddah (Figure 3.15) as;

“In his Corniche Mosque in Jeddah (1988), (...) he felt the need to project the inspiring historical monument as part of his design procedure, thus accentuating the importance of the past as an indispensable visual source for his new design. He believes that copying tradition can lead to masterpieces. (...) The method of the traditional artist is through: the intelligent repetition of ideal ‘prototypes’ when applying them to any given circumstances” (Asfour, 2009 p. 156)



**Figure 3.15 :** Corniche Mosque in Jeddah (Url-036).

Al Wakil differentiates from the others through his sensitive handling of past forms in a touch of a sculptor rather than an architect. He also accepts his attitude that he sees himself a part of the artistic tradition by stating, “the greatness of an artist is more in the faith of his tradition than in the arrogance of his revolt” (Asfour, 2009 p. 156). He provides the attraction of his design by not falling into arbitrariness in form making, and not creating a split between the nature of the building program and its formal language.

Al Wakil blames modernity with destroying the original and emphasizes his proud of being traditional by stating that;

“Modernity has destroyed hierarchy. It has created a nakedness, an obscenity because previously forms were adorning. A culture would seek forms. Modernity did away with forms. (...) In my work, I am proud to be traditional, to respect tradition, to study its forms and to use them creatively in a harmonious” (Al Wakil, 1989 p. 238)

Accordingly, his search for essence in architecture of global age can be evaluated as a religion based essence in which he searches for an Islamic traditional origin. Ali Shuaibi is also an architect who believes in the revival of the past in architecture and who uses past images as a representation. Asfour defines Shuaibi's architecture as;

“(…) there was an uncritical importation of models that often clashed with local prerogatives that arrived with the scale and speed of transformation. He realized that the International style in architecture had (…) a freedom that did not allow a chance for dialogue with the local heritage. (…) With this imposing image, Shuaibi wanted to bring the public's attention to the role that heritage should play in the modern building environment.” (Asfour, 2009 pp. 156-157) (Figure 3.16)



**Figure 3.16 :** Al Kindi Plaza in Riyadh (Url-037).

Shuabi, who was concerned with reviving values as well as images from the past public institutions of medieval Muslim towns, also questions the gridiron pattern in neighbourhood design of Saudi Arabia as remaining influences of the Modern Movement. Saudi Arabia's hot climate encourages the use of cars rather than walking, and any chance for social interaction among neighbours substantially decreased. Thus, the regulations associated with the pattern do not work in a society that applied strict measures of privacy and territoriality (Asfour, 2009). Similar to Al-Wakil, he searches for a religion-based essence. Nevertheless, it is possible to consider that he bases some of his essentialist arguments on the unsuitable functionalities of Western global architecture in contrast with regional conditions.

Another architect that can be exemplified as searching for an origin is Egyptian architect and professor of art and architecture, Wissa Wasef. He believes that the modern architectural revolution had hit Cairo, and it was producing a multiplicity of buildings constructed without any sense of aesthetics but rather for their fast rentability (Wassef, 2013). Different from the others, he searches for the essence in the indigenous technology that was promoted in his architecture. He completely

rejects the notion that layering is a false and insincere approach and this forces him to replace modern building material with something more traditional. His buildings appear genuinely traditional in form and content. What distinguished Wisa from his followers is that he believes that returning to one's roots was a way of life.

He criticizes the modern mass production as stating that,

“Modern society more than ever is concerned with population in mass and gives no attention at all to these individual potentialities. Modern society only promotes impersonal and interchangeable talent, which conforms to a certain set of norms” (Wassef, 2013)

He mainly promotes the traditional techniques in his essentialist approach based on hands and crafts. One of the issues he questions becomes why it is possible for the craftsmen to be successful in the past and why present-day architects fail. He believes that the ancient craftsmen had managed to derive from their traditional heritage, an infinite variety of expression and created effects distinguished by local character. Hence, he was impressed by the Nubian houses in the villages around Aswan (Figure 3.17), which still preserves the vaults and domes inherited from the earliest Pharaonic dynasties. This discovery reveals to Wassef the connection he had been seeking with the past. He tries to isolate the techniques of the past in today's conditions.



**Figure 3.17 :** Nubian village in Aswan (Url-038).

He states that,

"I had just visited Aswan where I had been struck by the beauty of the Nubian houses in the villages of the area. I learnt that it was still possible to find bricklayers who could make vaulted roofs for houses. I was extremely excited when I thought that these same methods had existed since the first dynasties of the Pharaohs." (Wassef, 2013)



Another reactionary approach comes from French architect, Serge Santelli who believes that the building types in architecture do not change. He claims that, architects in Europe, until the development of the Modern Movement in the period 1930-1940, used to work within the framework of existing building types in which, their work was not opposed to society. In his mind, the architect was expressing the social and cultural values of his society, designing within building types and expressing the social values through constructing these building types. Santelli claims that the only way to do architecture for many is to refer to existing and past architecture that he calls “Architect’s reservoir”. He criticizes Modern movement architects in Europe with destroying this reservoir in Europe and states that architects in Europe must reconstitute their reservoir again and learning their history of architecture again and by that way they can be able to borrow the language and the vocabulary they want from this reservoir. He searches for an essence in architecture through the monumental building types of the past that he believes creates the real architecture (Santelli, 1989).

The Professor of architecture, Alan Colquhoun defines essentialist concept as an approach, which claims that all societies contain a core or essence that must be discovered and preserved. In that sense, this essentialism description provides romanticism that shows a reaction to secularization, industrialization and the loss of a superior concept of the world. Accordingly, this approach supports a non-existing past that is such a frozen entity in present that creates an illusion of that past. Accordingly, one can argue that the products of this thought try to create illusionary isolated existence that rejects present. Colquhoun believes that, romanticism produces a constructed object of desire, which is based on the illusion of extinction. According to him, the elements of society which are not in conflict and which are in consistence become visible when the imbalances and conflicts occur. This means that the individuals, when they face with sudden change or chaos, they anchor themselves on the continuous realities of the past which they believe are consistent. Otherwise, these consistent harmonic elements stay invisible. Hence, romantic architectural principles are only representation of the so-called authenticity (elements without conflict) and they are never really authentic. This can only represent a romantic imitation. This is because, the search for absolute authenticity, even through use and transformation of local materials, implies is likely to create an oversimplified picture

of a complex cultural situation. (Herrle, et al., 2009). This refers to building frozen architectural products in today's social and physical realities (Figure 3.18).



**Figure 3.18 :** Copying and pasting the isolated past into present (Url-039).

Nostalgia in architecture wants the original architecture in its original completeness. This becomes irrelevant to the present day and architectural language has already freed itself from its bonds to an autonomously acting cultural region. For example, according to Professor of architecture and sociologist, Peter Herrle and architect Stephanus Schmitz, architects of today must not search for expressing the essence of particular, however, they can use local features as motives in a compositional process in order to produce original, unique, and context-relevant architectural ideas (Herrle, et al., 2009). Hereby disregarding the current realities of the world in architectural would have serious conflicts with the form, functions, spatial organizations, etc. of today's requirements.

The tension between anti-global and pro-global forces that exists for a long time provides opposing forces affecting architectural globalization. Besides, cultural globalization is not controlled from a small number of easily identifiable urban areas. Instead, cultural globalization concerns a complex multitude of flows and counter flows. So, it gets increasingly difficult to determine the originality of a cultural flow, because it mostly represents an overlapping of different cultures, traditions, identities or modification of earlier cultural influences from other places (Nijman, 1999). In that sense, some other architects look for some hybrid architectural solutions. They believe that they produce diversity and heterogeneity through increased hybridization and continuously search for new combinations in architecture, which try to bring the global and local together. Thus, this search continuously generates new architectural

approaches, which aim to balance global and local by using combinations of different design parameters that may contribute to identity representation, such as, national symbols of different identities, regional factors including climate, materials, building techniques, etc. (Figure 3.19).



**Figure 3.19** : Balance between global and local (Url-040).

This means that, in Chris Abel's point of view, if global picture is none too encouraging, there are signs of emergent alternative forms of culture which might permit a rediscovery of the historically evolved purpose of architecture in the formation of cultural and locational identities. According to Abel, they may be observed in the countless small-scale experiments in cultural innovation around the world, all of which are aimed in some fashion at breaking current political, economic and cultural monopolies. These experiments have their architectural counterparts which usefully serve to focus attention upon previously neglected concepts of cultural and place-identities. In addition to alternative futures polarize around Western-dominated cultural models or comforting ideals of cultural purity of traditional cultures, there are also models of hybrid-culture forms offering greater political and economic autonomy. Because, current discourse falls short of providing either explanatory or prescriptive theories of social and built forms which encompass those problems of mixed and ambiguous culture-forms such as are likely to feature within any future global context of interacting cultures (Abel, 2000).

These alternative approaches also provides the emerging of a concept "Glocal" which derives from the concepts "Global" and "Local". Glocal means being capable of generating crosses and interbreedings, recursivities and resonances, multiscalar combinations and transferences in architecture. So, "glocal" is able to yield, for each concrete situation which may become a certain local map of the global scene (Cros, 2003).

The identity crisis of global architecture occurs in almost every part of the world; but, the severity of the subject mostly appears in non-western areas, which feel the clash of civilizations more than the western countries. Since these areas which can be classified in different groupings such as; Islamic countries, Middle East, Gulf region, Arabic region, Eastern countries, etc. do not face the industrial revolution, they meet with modernism through the Western flows, which becomes effective by the globalization. They face with the consequences of globalization in a shorter period than the western civilizations, which make the time-space compression, felt stronger by these areas. The sudden impacts of high-level globalization increases the chaos of the imposed new global identity for these countries and makes global culture to be seen as an enemy for some people. In this manner, the debates of identity in architecture of global time mostly and heavily appear in these countries.

Some architects question the authenticity and historical facts. This means, while resisting global dominance, they do not refuge themselves in imagined purity of history or negate the need for history totally. For example, Mona Serageldin, architect and Professor of Urban Planning at the Harvard University, believes that elements of both the modern and the traditional provide a blend. She claims that authentic does not mean it is good however if it is not aesthetically pleasing, it also does not mean it is not authentic. Hence, aesthetically pleasing in some other architect's viewpoint does not necessarily mean it is not authentic for the person who has built (Serageldin, 1983). Similarly, according to architect, Hijas Kasturi, there are three components of architecture, which are; first, function embodies things like rational thinking, good planning and a host of other problems and this creates the grammar of architecture. Second is economics of construction which includes technology, availability of materials and maintainability of the building and the third is aesthetic where architects must find the root towards identity in architecture (Bin Kasturi, 1983). So, they both do not neglect the prominence of aesthetic pleasure in architecture; besides, they also do not necessarily associate it with authenticity in every case.

History related to culture and identities may have relative meanings for everybody so it can be represented by the physical product of architecture as per meaning narrated by its architect. Accordingly, for some architects, the local narratives based on traditions, heritage and memories can meet with globalization on a hybrid ground.

Singaporean architect, William S. W. Lim, calls this meeting as “hybrid glocalization”. By evaluating Singapore, he claims that Singapore has to start from recognizing its lack of a strong identity (Figure 4.21). According to Lim, systematic cleanups and rebuilding have destroyed much of Singapore’s urban fabric and the city is left with no distinct visual identity to speak of. Consequently, the critics arise stating that the visual environment has in fact no context, landscape, scale or history. He states that, as global capitalism causes space to become increasingly homogenized, there is an urgent need to strengthen local peculiarities, which requires a contemporary understanding of traditions, heritage and memories. This is essential for the development of what he calls “hybrid glocalization”, which is a source for pluralistic Singaporean identity. He describes his ideas on identity as;

“Architecture is always linked to questions of visual and cultural identities. Architecture is an essential element in the spatial language of forms and is deeply embedded within the complex fields of urban and cultural discourses. (...) Cultural identity, therefore, emerges as a complex field of operations that engages with (...) architecture”. (...) My approach to the investigation of architecture and identity in Singapore is not so much a historical record but a critical reflection on historical events” (Lim, 2009 p. 235)

With that logic, the history fundamentally concerns with present, not the past since we live and die in the present. We worry and plan for the future as the future will become present. Accordingly, a historical sensibility can emerge only if we learn to open ourselves to the present as historical, in all its complexity and imperfection. Lim claims that the historical link between architecture and identity in Singapore is prominent in spite of *tabula rasa* (the idea that the mind comes into this world as a blank slate) and a closer look into its layers will find the emergence of memories, narratives and resistance as well as their hybridised identity (Lim, 2009). This can be interpreted as a synthesis in between the new technologies and the hybrid cultural narratives beyond national pure origins. Similarly, Architect, Tay Kheng Soon emphasizes the reality that people are not national entities but are a common people. According to him, quest for identity is not a luxury but a necessity since it is part of the social and cultural technology that we should use and the only way to be able to take the next step is to success synthesis through a difficult technology and a cultural technology (Figure 3.20). Serageldin, in this way, defines this synthesis by what it should not be and what it can be. Therefore, she states that deep rooted popular attachment to religion and socio-cultural traditions negates this interpretation and what can be done is selective adaptation of traditional elements and their

reinterpretation in terms of modern needs, whether real or perceived which gives a sound and positive attitude (Soon, 1983). Therefore, selective reinterpretation of historical elements becomes another important way of creating a synthesis between the local and global.



**Figure 3.20 :** Gold Mile Singapore a.k.a. Woh Hup Complex by William Lim, Gan Eng Oon and Tay Kheng Soon and The People's Park Complex in Singapore by William Lim, Tay Kheng Soon (Url-041).

Beyond selective reinterpretation of historical elements, some architects look for a synthesis with “global” through “regionalist” approaches rather than the nostalgic look at the past. In that dimension, Professor of Architecture, Hasan-Uddin Khan rejects the nationalist essentialities together with the functionalist uniformities of global and discusses about the synthesis of universal with regional. According to him, architects are confronted with duality in our life and in our environment. That is, “on the one hand there is something specific to and inseparable from a given cultural and geographical situation (which we could call regionalism) whilst on the other hand there are developments which are global and uniform for all areas and mankind” (Khan, 1989 p. 293). Nevertheless, he separates universality and regionalism through building types. In that sense, universality can be manifested in architecture through a form of Internationalism/Modernism and through building types such as airports and high-tech factories, while regionalism may be illustrated through tribal groups, vernacular building and religious institutions. Thus, architects must deal with these polar forces, which exist, in dialectic. But, the solution, according to him, is not reducing architecture into its essentials like function and the use of materials alone, which restrict the practice of architects. Instead, the real need for architects, in this perspective, is developing greater sophistication in the handling and the manifestation of an architectural language, that they have a chance of

modulating universal principles into regional ones. Khan rejects both the internationalist and nostalgic solutions in terms identity and states that;

“Third World, there are two main reactions to the West’s "leading edge"(...) as being "progressive" or "modern", and are seen as symbols of dominant world culture: or, with rising nationalism and a search for a definition of self-identity, these manifestations are completely rejected and usually replaced with a nostalgic look at the past no longer entirely appropriate to the universal elements of life, even in a developing country” (Khan, 1989 p. 294)

Another approach resists the global language of architecture by looking for the synthesis in narratives including “plurality of styles” which may stand on common grounds such as spirituality or universe. In parallel, American architectural theorist, Charles Jencks also questions the architecture in terms of a new paradigm that reflects changes in science, religion and politics. Criticizing the disciplines that are struggling with primitive orientations, he states that they will continue to be so until one catastrophe or another forces them to shift. Hereby, a shift in architecture that relates to a deep transformation is going on in the sciences and in time. He describes this new grammar as;

“The emergent grammar (...) varies from ungainly blobs to elegant waveforms, from jagged fractals to impersonal datascares. It challenges the old (...) with the idea that a new urban order is possible, one closer to the ever-varying patterns of nature. One may (...) be critical (...) but on second glance it may turn out to be (...) more in tune with perception than the incessant repetition of colonnades and curtain walls. (...) The plurality of styles (...) reflects the underlying concern for the increasing pluralism of global cities” (Jencks, 2004 p. 155)

Jencks defines the pluralism as conflicts, the inclusion of opposite tastes and composite goals, a melting and boiling pot which global purity (dominant global identity with stereotypes) cannot handle. The shift in architecture is in the “world view” in which nature and culture grows out of the narrative of the universe, which is a story that has only recently been sketched by the new cosmology, in the last thirty years. He claims that in a global culture of conflict, this narrative provides a possible direction that transcends national and sectarian interests. Nonetheless, he does not define the way of synthesis clearly but suggests going beyond symbolism and questions new languages of architecture. At the end, the only thing he confirms is the language of “plurality of styles” which needs to be mixed. He explains this as;

“I believe it is the job of architects to take responsibility for the public and esoteric meanings of a civic building, whether enigmatic or not, but this is an especially difficult task in a global culture without a shared value system. (...) In spite of these problems, the question of whether the new paradigm exists in architecture is worth asking. (...) My view is that the sciences of complexity underlie all these movements, as much as does the computer, while an informing morality has yet to emerge. The answer is mixed” (Jencks, 2004 p. 160)

This plurality of styles defined by Charles Jencks can also be evaluated from the perspective of non-western countries, which struggle with the identity concept in architecture more than the other parts of the world. In that sense, Jencks takes the issue of identity in architecture from the perspective of Muslim countries suggesting “a third way” in architecture. According to him, either Modernism or Postmodernism, the pluralism he suggests, could not be succeeded in the West, until today. These “ism”s which result from labeling, create a problem and confusion. The third way he defines in Islamic societies includes basic traditions of equality before divinity while supporting the slow movement toward greater heterogeneity. In this manner, architects have to create a third way between labels, between Islam and West, while at the same time using them, accepting them and changing them. He suggests looking at the positive, creative sides of the “fundamentalism and westernization”, to take the energy and direct it to another purpose, a third alternative, an enigmatic “other” through plurality of styles. This can be interpreted as the “whole” that the opposites create. Sociologists, according to him, are now beginning to understand the paradoxical way seeming opposites can actually create each other. He states that;

“Would not the image of a ‘bridge’ be better, because - clearly - what is needed is some kind of conjunction, tension, opposition or, should we say, learning, between these alternative poles. (...) My title be ‘Walking the Tightrope Between X and Y’? This has several advantages over the other metaphors, because it suggests that the path *is* precipitous. It must include Islam *and* the West - even fundamentalism *and* commerce. There is no going back from development, just as there is no future without ethnicity and religion” (Jencks, 1995 p. 119)

Accordingly, the third way mostly includes the concept of “universe” rather than nationalities, etnicities or the religion. Jencks claims that, contemporary cosmology and complexity science are giving architects a new view of the universe as a single, creative unfolding event with the primary message that the universe is a lot more creative jumping to new levels of organization. The concept of universe creates a meta-narrative, which includes all cultures, all religions, if it is recounted as a single creative, still unfolding event. He explains this as;

“The implications are clearly spiritual, even for atheists, because they show we are fundamentally built into the laws of nature. The universe must given enough time – produce sentient beings. It must produce culture, aesthetic feeling, ethical beings, discrimination, ever more sensitive levels of feeling, and a host of other values” (Jencks, 1995 p. 123)

So, it is possible to say that the extremities of nations or religions looking for an essence based on specific styles would better create a common ground on such a



narrative as spirituality related to cosmos, which may create synthesis. According to him, the historic religions today are more concerned with the numbers game, doctrinal conformity and stereotype than they are with spirituality. Instead, they can look at these traditions from the perspective of spirituality. He states that the basic criteria of architecture must be aesthetics, creativity and representation of contemporary scientific laws to discover the new laws, the new form languages and ways of conceiving the concept of universe. Besides, he also draws attention to the difficulty of creating this synthesis between cultures stating that;

“My inadequate metaphor of the Third Way is, as I have said, also meant to suggest growth, creativity, the construction of a new tradition across barriers and between cultures. The difficulty, and it has been a theme of Post-Modernism now for twenty years, is to keep the autonomy of the parts while the links are being constructed” (Jencks, 1995 p. 123)

In the same parallel, according to Indian architect Romi Khosla, architects are moving away from a material search, they are trying to rediscover something spiritual, and when it comes to architecture, it turns to the desire to look into aspects of architecture, which are not purely functional (Figure 3.21). The idea of “functional architecture is good” is, according to him, heavily dominated on us by West and Modernization. However, in today’s architecture, the architects look at architecture, which is not purely functional, and they look for elements of magic in their buildings since they see such elements in their history. Nevertheless, the history he mentions does not suggest copying the past at all, instead, it only shows the change in dimension of the search (Khosla, 1983). Similarly, according to architect from Hong Kong, Tao Ho, the whole world is losing identity in two ways; the first is that people are being re-colonized by a super culture that has a complete lack of identity and the other is that people are being colonized by other people, who want to systemize the whole world for making glass boxes. Thus, the loss of identity in architecture for him becomes the dehumanization of people’s culture and the route to be taken must be to search for a new identity of “humanity” (Ho, 1983).



**Figure 3.21** : Castro Café by Romi Khosla Design Studios (Url-042).

Different from synthesis in historical or regional narratives with global identity, another approach searches for synthesis through visual abstraction of architectural elements free from their ideological or historical content. In this aspect, the meaning provided with narratives disappears and visual link with history comes to the front. Accordingly, two architects from Arab region that are, an Iraqi architect, Rifa'at Chadirji and a Jordanian architect from a Palestinian descent, Rasem Badran (Figure 3.22), looks for this kind of abstraction.



**Figure 3.22 :** Federation of Industries in Baghdad by Rifa'at Chadirji and Grand Mosque and Justice Palace in Riyadh by Rasem Badran (Url-043) (Url-044).

Rifa'at Chadirji creates a unique way of fostering the past in the present in image abstraction in which he sees architecture as a piece of sculpture with expressive content, marked with layers of abstraction rather than being an aggregate of functions listed in a building program. While inspiring from traditional buildings as a source, he transforms such inspiration into abstract sculpture. Different from other Arab architects, he behaves with a more liberal spirit in abstracting from history, neither copying extract forms and nor changing their lines for approximate resemblance. He also does not bound architecture by traditional principles of proportion or composition and reduces historical forms to a hint, an essence that has little or no physical similarities to his design. Chadirji believes that the stronger the abstraction of historical forms, the easier it becomes to merge with artistic ideas reflecting the spirit of the age. Instead of cycling, he suggests two ideas in which, firstly, “Arab architects accept the universality of concepts as prerogatives of the contemporary, concepts which should transgress cultures” and secondly, “they should also have the courage to dissect and examine traditional architecture and use it for inspiration after

disposing of its ideological and historical content” (Asfour, 2009 p. 159). Rasem Badran also develops his design ideas on the perspective that traditional architecture is an indispensable reference for his projects, including a process of “visual abstraction” in which he implies to past architecture photographically.

This architecture as a strong sense of rationality with a synthesis of these two processes in one design again refers to an approach, which can be associated with Edward Said’s term, “worldliness”. The term worldliness refers to the acknowledgement of the small world outside the borrowed idea (borrowed from historical source) as distinct in each setting, and that it exerts different pressures and limitations on the borrowed idea in every new setting. Accordingly, the borrowed idea gets free from its origins to be readily indigenised in the host culture. Khaled Asfour calls this situation as “quasi-autonomy” of architecture in which, society and architecture meets with each other without impose or domination. He states that;

“They assume that the making of architectural discourse is not totally self-referential but engages partially with the society located outside the boundaries of the discipline. Quasi-autonomy means that neither society nor architecture has full control over one another. It is an in-between situation” (Asfour, 2009 p. 180)

According to Asfour, architecture has its own irreducible sets of theories, and does not lend itself easily to the outside world and few architects succeed in introducing traditional ideas within the borrowing mechanism without the direct cut and paste of old forms. This means, especially from the perspective of non-Western countries, there exist a growing agreement between architecture and culture in the future of architecture with this approach. So, a new identity emerges in non-Western countries, which has no more direct cut and pasting from history. Asfour evaluates this perspective from the side of Arabic societies and claims that; introducing traditional values in a subtle way within ultra modern imaging, or applying decorative arts to restore identity and harmony with the surrounding environment are trends that are slowly turning the current problematic practices into a better future for Arab cultures (Asfour, 2009).

In the same parallel, some architects also support the inspire coming from history without copying it, but, they search for structural inspiration rather than the visual abstraction. For example, Japanese architect, Arata Isozaki also fortifies the approach without copying the past directly. In that sense, he defines the architecture to be in the middle of tradition and modern, however, his way of understanding tradition

differentiates from the Post-Moderns or the ones who copy the past directly (Figure 3.23).



**Figure 3.23 :** Qatar National Convention Centre (QNCC) by Arata Isozaki (Url-045).

Exemplifying from Japan, Isozaki states that,

“We received strong influences from Europe which were historically oriented buildings born of the Victorian period. Only later did the so-called Modern Movement arrive in Japan. For more than two generations there was a conflict within the country about how to keep some character or specific meaning of traditional Japanese architecture while integrating Modernism” (Isozaki, 2004 p. 163)

The first evidence of globalization coming to Japan becomes the International Style of architecture in the middle of 20<sup>th</sup> century. In this way, Isozaki starts to investigate not only modern architecture but also the history of architecture, traditional Japanese architecture, but also that of Europe. He finds his solution to the problem as bringing the past and present together in a way shifting the meanings of historical elements. He describes his perspective as;

“I was determined not to simply follow a modern style, but, by enriching my thoughts with the learning of the past, I sought to create something new. And much of my thought has to do with bringing the past and the present together. (...) My concern with the past was more one of thought than of appearances.” (Isozaki, 2004 pp. 163-164)

The change of information technologies in the early 1990s also changes the architects’ way of design. According to Isozaki, many of the post-modern generation of architects suffered from this change because of their method that he calls “an analogue form of tracing historic elements” and they cannot keep up with the new trends. So, this new situation does not create a problem for him since he did not reuse historical elements in that way. According to him, ideas continue to live even when we imagine that they are forgotten and it is in the study of architectural tradition that

he finds much of the inspiration for his architecture. This is because, he looks at the structural elements of the past to learn, not to imitate and this becomes the way that architects can see the ideas behind structures, the ways in which structures were conceived. He claims that this is the real lesson of the past and the way forward to the future (Isozaki, 2004).

On the other hand some approaches associate their search with less abstract links with locality rather than national/cultural classifications. In this point, architect, Tao Ho opens a perspective regarding the issue of identity in architecture in which he draws attention to the qualitative dimension of the issue (Figure 3.24) stating that;

“To go back to the beginning, I always feel that cultural identity started in isolation, and that is why there is something very distinct in different parts of the world, in Bali, in China, or in India. Then the interaction started, and now we are going to be part of a globalised world in one way or another. It is a matter of time. We have been talking about to what degree we should allow intervention, to what degree to allow things to disappear without losing our identity. (...) It is more a qualitative problem” (Ho, 1983 p. 93)



**Figure 3.24 :** Industrial and Commercial Bank of China Data Centre in Beijing by Tao Ho (Url-046).

This means that architecture needs to accept the realities of the global, which points out a position beyond national or religious essentials. In that sense, for example, Malaysian architect Parid Wardi Sudin claims that if architects are going to talk about identity from the point of view of man in the street, then, they have to have a different mix of people taking into consideration of religious overlappings. Exemplifying from Malaysia, he states that Malaysia has a layered historical background, with Hinduism, Buddhism and Islam all layering themselves on the same area and people, which creates an extremely multi-faceted society. Hereby, this is the scenario within which, architects accept and have to operate (Sudin, 1983).

Consequently, some architects try to synthesize global with less specific and more embracing elements such as contextual inspirations, which does not classify people with specific identity features. These embracing elements, for them, create stronger links with locality rather than the nationalist or regionalist discourses. For example, Professor of Urban Design & Planning and Chair of the Department of Urban Planning and Design at the Harvard Graduate School of Design, Rahul Mehrotra et al. claim that there are two backbone discourses that have been consistently used in architectural theory, which are insufficient. These are discourse on symbolism and the idea of the local in order to establish the relationship between architecture and identity. The discourse of symbolism becomes central in dealing with the identity question in architectural practice and theory and it suggests that architecture becomes an instrument to understand the identity of a culture. Accordingly, they state that, while the use of traditional materials and processes are equated with an assertion of a regionalist identity in the symbol-discourse, the use of imported glass and steel get associated with a quest for seeking an international identity (Mehrotra, et al., 2009).

Nevertheless, this link between the architectural symbol and the corresponding claim of a particular identity seems to be simplistic. Therefore, the local discourse becomes the second important issue, which results in dualities of the need to assert the local and a desire to embrace the extra-local (international, global, western etc.). This also refers to the duality of “the search for roots” and “looking ahead in time”. Correspondingly, they claim that, often buildings are conveniently classified into themes like “nationalist”, “regionalist” etc. to very clearly distinguish them from the other internationalist and the global ones. Nonetheless, they point out another position beyond these two, which aims looking at real problems, rather than self-consciously trying to find identity as an end in itself. This position attempts to define the local in specific issues such as behaviour instead of creating bases on oversimplifications of history and progress (Mehrotra, et al., 2009).

Despite the complexity and ambiguity of the term “identity”, Mehrotra et al. attempt to clarify identity through the question, “what is one’s/your/my/our/its/their identity?”. And exemplifying from India, the answers become like; “Brahmin”, “rich”, “Indian”, “Punjabi”, “male”, “Non-resident Indian”, “urban”, “global”, etc. also, the answers may vary like, “traditional”, “folk”, “contemporary”, “progressive”, “orthodox” and “classical”, etc. Thus, the problems with these adjectives are that

they themselves are summations for a complex cultural subjectivity, which might have several layers of contradicting descriptions. In addition, more important than this, asking such questions or answering the question in such adjectives suggests a very essentialist understanding of the concept, which does not explain the complexity and the process important to the production of identities. Mehrotra et al. state that the identity is an imagined concept and instead of already completed, fixed concept; identity represents a production process, which is never complete. In the same parallel, social-cultural anthropologist, Arjun Appadurai states that production of locality in design corresponds to a process and a project as anything else. Similarly, political geographer and urban planner, Edward Soja also advises architects to think and work at the regional scale because it provides a very important entry point into the heart of what has been reshaping cities. In that sense, Mehrotra et al. state that, “cultural landscape” instead of “regional” allows architects not only a much broader investigation into the various contexts of architectural intervention, but also runs away from the restrictions and implies of the terms – “space”, “region” and the “city”. This results in search for multiple, dynamic and embracing identities in architecture, in order to resist the global homogeneity. By exemplifying Indian architecture, they state that;

“While conventional discourse in recent times remains preoccupied with discussions on efforts to ‘create global identities’ (through the new developments of glass boxes, shopping malls, hoardings and high-rises) and ‘assert local identities’ (...) the broader and more textured analysis of architecture and identity celebrates the multitudinous efforts at negotiating (...) These negotiations, in the process, create a multiplicity of simultaneous fluid identities, thus abandoning the reductive binary of the pure global or pure local” (Mehrotra, et al., 2009 p. 225)

However, some architects claim that the regionalist approach is the only solution to resist the global and to create a link with tradition. In parallel, Turkish architect and architectural critic, Suha Ozkan, associates the identity issue with the architectural prize established by Aga Khan in his text “A pluralist alternative”. According to him, the irreversible process of change rapidly breaks down the natural as well as the built environment, and predictions for the future warn that this disfigurement will continue at an alarming rate. He claims that the architectural elite turned a deaf-ear to this warning and rejected such concepts in the realm of anthropology, leaving others to worry about urban and rural shelters, or cultural heritage. Accordingly, he emphasizes the importance of the Aga Khan winner building projects which create key issues such as architectural heritage, cultural identity, environmental and

climatic awareness, continuity with the past, reality of the present and contemplation of the future, appropriate technology, and social and environmental harmony (Özkan, 1992). He calls the design which both deals with modernity and the identity of a specific location as “regionalist” approach. So, when the architecture and design are concerned, it is very hard to talk about identity without going into regionalism. A geographical region defines many aspects of a society both culturally and environmentally. Culture includes aspects of life and prevalent modes of expression and natural environment includes climate and topography. In this manner, a region, when properly defined represents all of these in a very complex amalgamate. He defines regionalism as the main critical movement as a reaction specifically to internationalism or to modernism. The regionalist approach, according to him, has respect to the local culture, to climate and at times technology, at its core. There is a polarity between internationalism, which demands a global relevance for its existence, and regionalism, which seeks meaning and content under specific local conditions. So, one can say that the regionalism Ozkan defines, refers to an “abstract regionalism” rather than a concrete one, as abstracting elements from the past in order to derive building form from it constitutes. Since, it mainly incorporates the abstract qualities of a building, for example, massing, solids and void, proportions, sense of space, use of light, and structural principles in their reinterpreted form, it becomes a very difficult and fine line to follow. Ozkan states that, it also tries to bring back to existence the cultural issues. But, he also emphasizes that the line, which separates regionalist achievement from a worthless pastiche or a pot-pourri of the past, is very thin and sensitive (Özkan, 1989).

Similarly, Malaysian architect, ecologist and writer, Ken Yeang claims that the identity cannot be represented through psychological meanings in architecture but it can be associated with regional relation of architectural with identity changing in each region. This can be interpreted as the approach which represents local identity with region based features. In separating the representation of psychological identity from the architecture-identity relation, Yeang questions whether the search for identity in architecture means “the search for identity in the user of the architecture” or “the search for identity in architecture by the architects themselves”. This statement questions, to what extent do the architects control and shape the spaces for the users and, is there a system whereby the user can participate although being



within limits? Therefore, the architect can only sophisticatedly control the space in terms of identity, when he links it with regional features rather than psychological identity (Figure 3.25). Yeang claims that the socio psychological identity cannot be responded by architecture stating that,

“The word ‘identity’ has socio psychological implications, and implies a sense of being and personality. I don’t think we can apply this to architecture. (...) It is this sort of architecture that we are talking about where each region may be developing its own, and mixed style, and how to derive our own, rather than the social psychological aspects of architecture.” (Yeang, 1983 p. 24)



**Figure 3.25 :** Singapore National Library by Ken Yeang (Url-047) (Url-048).

Nonetheless, some architects approach from totally different perspective which does not include melancholy of the past or the obsession of the “own”. They embrace both the global realities in architecture and the real local identity that leaves in contradictions. This means that the locality in this approach is represented in its real time condition, not in a melancholic historical search for the “own”. In that sense, Mexican scholars, Susanne C. Dussel and Jose Morales-Saravia, evaluate the identity in architecture in Mexico’s evolution of mind. They deal with the question of how to be modern and Mexican at the same time in which “Mexican” refers to the “own”, traditional, pre-modern culture and “modern” refers to foreign or Western. In that context, the search for an “own identity” in architecture becomes something of an obsession during the last century in Mexico. Architects begin to formulate the necessity of creating a Mexican modern architecture that was rooted in its traditions and history and consequently new discourses on national unity becomes formulated in Mexico. In order to create the concept of identity, categories of the “own” and tradition become raised to a more important position than functionalism, which results in emergence of possibility for modern regionalist and nationalist

architectures. According to Dussel and Saravia, functionalism, independent of time and place, was now being criticized by a regionalism that did not wish to stand up against the modern. They claim that, regionalism lacked the associated naive view of the past and region transforms to an architectural adaptation of the narrative to tradition. They define the emerged architecture through Enrique del Moral and Luis Barragan (Figure 3.26) as;

“architects, such as Enrique del Moral or Luis Barragan, experimented (...) with a mixture of modern and rustic materials textures and tectonics. Del Moral tried to integrate the local into the general, the regional into the international and the traditional into the modern. The architects referred to traditional Mexican architecture, its typological and architectural elements. (...) All these ‘regional’ intertexts were not to evoke the past or to act as retrospective elements; rather their aesthetic and architectural function was much more to create a certain atmosphere for urban residents. (Dussel, et al., 2009 p. 111)



**Figure 3.26 :** Cuadra San Cristobál by Luis Baragan in Mexico (Url-049).

However, at the end of the 80s and beginning of the 90s, the architecture created becomes criticized in terms of direct relationship between the Mexican identity discourse (the approach referring to the own) and legitimization strategies of those in power (global identity). Accordingly, they define the situation of Mexican identity within the discourse as “Axolotl”, which they quote from, Mexican sociologist and anthropologist, Roger Bartra. The word “Axolotl” in real meaning refers to a special type of amphibian that lives in the lake close to Mexico City, and whose larvae never grows to be a salamander but breeds at an immature stage. But, in Bartra’s definition, it represents a paradoxical symbol for a comprehensive definition of the Mexican identity within this discourse, as a symbol that most clearly points to the questionability of the identity construction in Mexico. Bartra describes Mexico associated with this term as;

“Like the Axolotl, the Mexican is an incomplete being, a larva that never gets to become the salamander. Constitutive for this canon of the Axolotl are a feeling of melancholy towards the past that has been lost and towards the non-mastered present, as well as the idea of the metamorphosis. The Mexican is changing, just like the Axolotl, but will reach neither adulthood nor maturity” (Dussel, et al., 2009 p. 132)

Dussel and Saravia, defines two words, melancholy and metamorphosis as two opposing constitutive elements. First is the positive to the past, an idealization of tradition, of rural life, the indios or campesinos (Peasants) for which a real but lost essence must have once been available which could be used repeatedly to call for solidarity, national unity and social peace. Secondly, a dynamic attitude through which this essence experienced different changes in time and history from “indio and campesino” (rural workers in Mexico) to urban workers and whose completion has never being completed. This can be interpreted as, the word “Axolotl” refers to an incomplete condition.

At the same time, according to Bartra, the Mexican has left this dualism of tradition and modern and came out of national culture through globalization. Dussel and Saravia state that, the contrasts disappear and the “original” paradoxes no longer exist, as their elements have no further function. So, the Mexican people do not recognize themselves in the figure of the Axolotl any more and they accept the loss of their identity. But, they, at the same time, do not regret for this loss and the identity discourse seems to have faded away. This means, Mexicans, stop searching for their identity and a young group of architects in Mexico abandon such a canon being not especially interested in the Mexican identity. They call these architects as “crack generation” in which “crack” refers to the sound of something breaking. In architecture the “crack” refers to the necessity to create a new tradition far away from a commercial regionalism and the architecture of official rhetoric in Mexico. Dussel and Saravia define the crack generation architects as free from nostalgia and melancholy and they state that;

“The crack generation adopted a different approach to the city. They were born and grew up in this city. Their view is free from nostalgia and melancholy. (...) Their buildings were designed during one of Mexico’s worst financial crises and in times of intense political changes” (Dussel, et al., 2009 p. 142)

The buildings of this generation, in this way, are not massive or closed off structures; instead, they open themselves to the city and move into a dialogue with the mixed urban surroundings.

The crack generation, distances itself from the paradigm of the “pyramid” referring to the melancholic historical approach and their architecture loses its fear of the present. They prefer the functional to the representative; the ethical to the formal and they share a common interest in the megalopolis and the problems of the modern. At the same time, they do not stop their opportunities and contacts with architects abroad; instead, they understand themselves as actors in a global context. Rather than identifying themselves with a melancholic feeling towards the past, they find themselves on the way to mastering the present (Dussel, et al., 2009). This approach mainly refers to a representation of a real-time identity, which looks for locality in reality of the region.

Another dimension of the alternative architectural approaches in the global age is the national identity. Since the national identity’s originality is strongly questioned by the global societies and it is claimed to be artificial or imagined, it becomes a problematic area for architecture in terms of representation.

Consequently, some architects also question the reality of national identity in architecture. In parallel, according to Thai architect, Sumet Jumsai, the national identity must be the one to be faced instead of abstract identity definitions in architecture since this creates the main source of the identity crisis of architecture in the global age. He claims that the so-called national identity is something terribly artificial created by governments. Exemplifying from the Malay identity he states that; “the so-called Malay identity could be defined (...) is regional, almost ASEAN, but much greater than that, a West Pacific identity. (...) there is a common origin in this part of the world and (...) nobody will feel there is a crisis” (Jumsai, 1983 p. 33). This can be interpreted as this approach suggests architecture to internalize the plural identities may overlap and this is not a problem.

In the same parallel, Indian architect, urban planner and activist, Charles Correa emphasizes the plurality of identity in terms of nationalities. This means that the identity is pluralistic even if people define it and there is no way for it to be defined as a simple static thing since people change (Figure 3.27). He states that “you weren’t always Muslims, you must know that. In India, there was a pre-Hindu, a pre-Dravidian past. There have been so many changes, especially in this part of the world, because they were intelligent, lively people, with an open sea” (Correa, 1983 p. 34).

He claims that ideas, people and religion went across and it is not correct suddenly defining it and saying “that’s it” since it is pluralistic and will change in any way. In that sense, Correa states that;

“So if we don’t have an identity it’s not a problem to worry about when we get up in the morning. There are fifty other real problems on our plates. But if we are going to discuss it, make sure that the powers be understood that it’s pluralistic, and in a state of change. And the real criteria to judge new ideas when they are introduced is, are they done with the highest standard of excellence or are they actually degrading the society” (Correa, 1983 p. 34)



**Figure 3.27 :** Kala Academy in Goa by Charles Correa (Url-050).

So, one can argue that the nationality dimension of architecture in the global age is mainly suggested to be considered in a plural point of view by some architects. This means that the architects must represent the present time in order to include every individual. Thus, architecture differentiates itself from the other disciplines that evaluate identity in historical meaning and architecture must represent the real-time condition of identity whether in terms of national identity or the other identities. Accordingly, Brazilian scholars, Ruth verde Zein and Cristian Fernandez Cox state that, historians’ and sociologists’ contributions are inevitable to designer-architects, in giving an understanding of the internal logic of the identity phenomenon in architecture. These disciplines not only concern mechanical sequence of influences on the architectural shapes of the past upon the present ones, but also cultural phenomena rooted in human nature itself including the architects who have designed the buildings, the users, the developers and builders. Notwithstanding, the different professionals such as, architectural historian, a historian, a sociologist or a designer-architect, approaches to the identity issue in architecture quite different from each other. While the designer-architects try to come up with proposals to be carried out in the present, the here and now, the other professionals focus on events which have

already happened, been categorized, frequently concluded and are far away in time. Zein and Cox claim that actual process of architectural design is never a question of rapidly taking some characteristics of the identity of our countries, which are previously defined, by some kind of expert and applying them to our designs. This can be interpreted as, architects should not legitimate to seize literal characteristics from the architectural identity of the past because current technical conditions are completely different and action of repeating them mechanically and in an unnatural way, would totally contradict the real meaning and the logic that such cultural events have had in their time (Zein, et al., 2009).

At the same time, it is not correct to take characteristics from what is called the collective being of a nation's identity. It is not because such an identity does not exist, but because each cultural basis is so complete, rich and subtle that any attempt at verbal definition could cast a shadow on its reality rather than make it brighter. Therefore, when the architects see the issue of identity as the need to seek a kind of "pre-defined list of X identity characteristics", find and recover them, then, they have to deal with an impossible mission since this treatment is not feasible. According to Zein and Cox (2009), even though the particular cultural basis seems to be quite stable, the concrete manifestations where these particularities remain are pretty dynamic. Hence, Mexican writer and poet, Octavio Paz states that, identity is not essence, but history and the cultural identity manifestations correspond to frames of mind or attitudes. In this point, Zein and Cox bring front the idea of "appropriate modernity" which consists of an attitude prior to reality itself. This means, to be authentically modern involves the attitude of thinking and acting in an appropriate way from and to reality itself that they call "cultural assertiveness" which always results in an appropriate modernity concept. They define the architect's task in terms of identity as;

"In brief: since architecture is a manifestation of and to human nature, contributions by sociology, architectural historiography, and history are indispensable to the understanding of its phenomena. Despite all that, the designer-architect's task, as far as identity is concerned - is to create an appropriated architecture from and to each reality - and requires different approaches to those provided by sociologists or historians. The crux of the matter is an attitude of cultural assertiveness, understood as the creative acceptance of the advantages and requirements of each society" (Zein, et al., 2009 p. 40)

This can be interpreted as the architecture of global age needs to stand between the global and the traditional by incorporating the both sides' advantageous parts for the sake of the society. Cox explains the issue from the side of Latin American situation

in which modernity is still a pending open idea and up to now, they have suffered modernization mostly in a mimetic way, borrowing and adapting foreign models derived from the Enlightened Modernity. According to him, this can never totally comply with their necessities & possibilities and states that “in experiencing such process, our “identity” tends to be submersed and falsely substituted by a superimposed extrinsic pattern” (Zein, et al., 2009 p. 57). Thus, appropriate modernity is needed for searching on real historic subject into whom the necessity of identity can be inscribed in architecture. So, the concept of “appropriate” seems to be a useful tool, since it does not intend to deny modernity, but to adjust it to a peculiar situation. Cox describes the “appropriate” concept in three items;

1. Proper to a given reality, useful and suitable for a particular condition, occasion, or place, so, consistent and harmonious to it;
2. Convenient which means something that deserves to be taken, made use of and legitimately claimed as one’s right, after being critically digested;
3. Characteristic, responding to a specific situation, belonging distinctively or primarily to architects in a special or unique way that is not in the search for originality but in the search for avoiding already given solutions that cannot be properly used inside a different specific context (Zein, et al., 2009).

This can be interpreted as, appropriate avoids and refuses to be another “ism” and it is not a style but an attitude before the architectural creative process, respectful of each reality. Appropriate modernity, in a way, corresponds to appropriate diversity engaged with each peculiar national, and/or regional different identity.

Exemplifying from Brazil, today’s Brazilian architecture shows a complex panorama that stresses diversity rather than consensus. Variety, in this way, represents the loss of “ideal identity” but, identity, perhaps, had never, existed and it was created as a theoretical tool. Cox claims that, identity in architecture today, does not need big narratives to be defined. He states that;

“What would be a contemporary counterpart of such an aim of having a national identity in architecture today? The position I propose here is that we no longer have a grand narrative to present, now and again, a brand new and dosed updated definition of an ‘identity’ to Brazilian architecture: not for lack of ability, but for lack of necessity to do so. This era is quite different from the 1930s modernist period; today we have neither the same reasons, nor other ones to merit the implementation of a substitute definition” (Zein, et al., 2009 p. 78)

For example, in the condition of Latin America, this means exploring different paths, valuing the multiplicity and the exchange of ideas, inside Brazilian regions and

trends, with other Latin American architectures, and with the worldwide inevitable net of debates and propositions. This means, architecture's present reality speaks of other paths, beyond the necessity of closed definitions of "identity". Nevertheless, Cox does not ignore the identity concept totally and states that there is certainly a complex problem involving identity to be explored and better understood and to reach a formal and formalized conclusion is not correct in this exploration in order to keep objectivity against old and new prejudices. Correspondingly, the best position of today becomes being less decisive, more questioning (Zein, et al., 2009). Hereby, the identity debates in architecture nowadays, in Brazil or anywhere else, is not about the search for a buried given existence to be revealed and discovering a perfectly outlined entity which is absolutely different from any other national or local identity. It must be also accepted that the human needs to draw limits and define origins to share/separate in finding a proper path into the future however, the identity debates can be useful only for a better understanding among people everywhere and those borders must be kept flexible and fluctuating.

Hence, Cox brings the concept of "reflexive modernism" in which Brazilian global architecture can be reviewed as a proper example to support some of the ideas that underline the concept. In "reflexive modernism", several ignored side factors may have to be reevaluated in order to better comprehend a complex social, cultural process (Zein, et al., 2009). This means that, society's past, present and future modernism must be interpreted, reinterpreted, continuously questioned, re-determined, fought for and reinvented.

In addition, architecture is a cultural fact but it also involves economical processes that cannot be lightly ignored so "who defines the making of identity in architecture in a country's society? Are parts of society as specific ethnic groups or the poor excluded? To what extent is that image of identity representative and inclusive for all social groups and levels in the country's society? Why are specific groups excluded from a process of identification and empowerment?" Cox claims that, from an architect's point of view, it is not easy to separate buildings from discourses on them. In example, when one tries to find a definition of a national identity in architecture, both are indispensable and cannot live without each other. Therefore, architects have to reduce the search for national architectural identity to the buildings that have already been constructed in a given country. As long as architecture becomes



accessible, as a commodity and a service to anyone in the country including the high cultured groups, any kind ethnic or regional group, the rich or the poor, it must involve and incorporate their necessities and hopes within the architectural debate. In that parallel, Cox also criticizes the regionalist approaches by approving the non-existing first world realities (nationalist essentials). He states that, critical regionalism was created to explain some local discrepancies, inside the first-world realm, shown by “peripheral” but still European countries. Its authors were not aware of other transnational, non-central realities and did not try to explain them. So, any idea with the label “regionalism” is problematic since they tend to defend the idea that the people from other locations are backward (Zein, et al., 2009). It can be interpreted as the regionalist approaches, in terms of national identity, emphasize the difference, approves backwardness and creates a resistance, which supports staying in a romantically “pure” history.

Some architects also totally reject the national identity to be represented by architecture in global age. In parallel, Professor of Architecture, Hasan-Uddin Khan, states that it is not the architects that create the story for nations. Where the power lies, the economic and political decisions are made, is where architecture in fact in the end is created. In this manner, politicians define what the Malay, Singapore, etc. identity is (Khan, 1989). Similarly, Tao Ho rejects totally the national identity debates. According to him, the architects cannot define identity at present but maybe after two centuries. Even the people today are talking about having no cultural identity or no identity in architecture; they will understand today’s identity in those years. It means that the people cannot define the national identity in the time period they live. So, architects must forget about searching for national identity in architecture and should change the search for identity in humanity. The identity in his humanity lies in the nature, in sun, in wind, in the earth and at a particular location, which shapes the cultural identity of that place. Thus, if the architects take these natural forces, which are the basic constant things on this planet, then they may find identity. These forces will always be the influencing factor of the people in a given area, and their life patterns would be shaped by it. So, we do not need to worry what kind of architectural style becomes trendy (Ho, 1983). But, from a different perspective, Soon states that, architects, without a monolithic point of view, should take role in the decision making process which is claimed to be managed by power

and execute ideas of relation between different people of society to create national pride, national joy and self respect which he believes is the search for identity (Soon, 1983).

This can be interpreted as the national identity can be transformed to a national common ground such as pride. Similarly, according to Malaysian architect, Lim Chong Keat, the current debates on identity, which include national identity, provide a wrong direction since identity must not mean national identity. Nationalism reappears continually on many subjects such as dress, behavior, art, dance, culture, etc. tend to be divisive rather than adhesive or persuasive. However, despite bureaucratic desires, the culture has no boundaries. So, identity can be manipulated by nationalism and can be turned inside out. In this context, Keat suggests to look at identity in a different perspective that represents identity rather than style/stylism (Figure 3.28).



**Figure 3.28 :** Singapore Conference Hall by Lim Chong Keat (Url-051).

The “isms” such as modernism, ultra-modernism and post-modernism spreads over like a disease, which is insufficiently understood or appreciated as a consequence of dominance of modernist movement. These pop trends (stylisms) are transient and informal and even if they have definable identity, they will become dated. Hereby, architects need to look for more lasting qualities in architecture in which concept of identity or style needs a strong basis. Keat believes that the international buildings are exaggerated in terms of their narratives told by their architects or interpretations made by lecturers of architecture. In this manner, buildings do not exist only for their own physical identity and they provide a tool for journalists and lecturers, which affect our perception. Since the architects come from various backgrounds in which some are more traditional than others do, they need to travel the world to be aware of

others, which must include more than the Western culture. To avoid the second-hand impressions from trendy critics of books or magazines with the power of the media establishing in-groups and cults, the architects should prefer direct experiences essentially. According to Keat, “-isms” are created through the architects which try on the new architectural “clothes” (which he implies stylisms) for size and dream of greater perfection to compete with the masterpieces with their every new project. So there exist similar versions of created trends in architecture. So, it is needed architects to construct all over the world in order to learn lasting qualities of the world and bring international techniques.

Consequently, a swing towards facade pastiche, historicism, vernacularism or symbolic nationalism can be prevented. Keat calls architectural behavior as borrowed authenticity, touristic royalty and showmanship (Keat, 1983). This means, architects need to both keep in mind the relevant mainstream traditions and principles of the modern movement and ask the real question of identity beyond the stylistic identity, which means questioning whether the design solutions are good or bad. In that sense, instead of unreal national identities, architects need to look at the history not to derive from but to take help from. Keat also explains his thoughts regarding the issue, through his experience with the tribal traditions in South East Asia;

“In some cases, the indigenous forms (especially roofs and decorative features) are seen as appropriate national motifs for applied revivalism (usually out of context) or for touristic appeal - local flavour. (...) To me, the more important objective is to document and appreciate the cultures for their own sake. Before we can think of solutions in the modernizing process, we must survey the residual condition and research the historical background of these truly indigenous regional cultures - to appraise and to help, rather than to derive from” (Keat, 1983 p. 29)

This means that the continuity against global dominance can be provided by looking for identity in the long lasting qualities of architecture coming from history.

Some architects associate the identity with directly the environment and the climate instead of nation based essentialities. So adapting the global elements to the environment or climate give them an identity. For example, Charles Correa also questions the identity in terms of national identity. This means that, while resisting the imposed global identity in architecture, he also questions the approaches in terms of nation-based origin. He claims that, identity is a process and not a “found” object so it may leave a trace such as the culture or identity of that civilization as it moves through history. Accordingly, identity, being a process, cannot be fabricated based on

nations since we develop our identity by tackling what we perceive to be our real problems. Giving the example of Europeans' industrial revolution, he claims that they do not worry about their nation-based identity while making revolution.

Therefore, they come out of it for their efforts while remaining French, English or German without loss of any identity. In addition, identity is not a self-conscious thing so, for example, "we may talk about French logic, but the French are not trying to be French-logical. They are simply trying to be logical; it's we who watch them and say "That's very French" (Correa, 1983 p. 10). So, finding identity relates with understanding ourselves and our environment and any attempt to short circuit this process of understanding or to fabricate an identity, would be dangerous to us all causing manipulation, a kind of signaling. It can be interpreted as, impose of a fabricated identity into a totally foreign environment becomes a signal whereas adapting it to that environment becomes a symbol.

In terms of architecture, he explains this as;

"If an architect, after travelling around the world, were to return to India, and attempt to reproduce there a glass building he saw in New York, he would simply be transmitting signals. But if, on the other hand, he were to take the principles of architecture, and apply them to a completely different set of materials, customs, climate and traditions, he might put up a contemporary building which isn't all glass but which is very relevant to its locale – and to identity." (Correa, 1983 p. 10)

Hence, climate becomes the main determinant and link between local and global according to Correa. In this manner, the answer of the question whether a church should be an enclosed box, or a mosque have a courtyard depends on where they were being built. Taking two dimensions of climate as a determiner, Correa states that, "Places like India, Malaysia and Indonesia require through ventilation, because of their hot humid climates. So how do we take the principles of Islam and Christianity and integrate them with these environments? I find that climate helps determine form on two different levels" (Correa, 1983 p. 10).

The first one is being an immediate determinant finding expression in courtyards (hot, dry) or in through-ventilation (hot, humid) and the second one is a deeper sense helping to determine the patterns of culture and rituals which is also decider of the built form. For example, in India, "in a warm climate, people have a very different relationship to built-form. One needs but a minimal amount of protection (...) during the day; in the early morning and at night, the best place to be of course, is outdoors, under the open sky" (Correa, 1983 p. 11). This movement, according to him, which

becomes unknown in a cold climate, has always been a decisive factor in the spatial and functional organization in Indian architecture. He claims that, in a Third World country like India, the people cannot afford the kind of energy required to construct and air-condition a glass tower in a tropical climate. So, this becomes an advantage for determining the form as it means that the building's form must create the controls, which the user needs. Such a response necessitates more than just sun angles, louvers, and it needs involving the section, plan, shape that are in the heart of the building.

Countries wear the great cultural heritage on them as a cloth, consequently, understanding and using this past, lets us not to forget the actual living conditions and the struggle to shape a better future.

In other words, architecture should never look to the past in a mind as "I have seen the past, and it works" rather architecture must be an agent of change to invent tomorrow which is its finest function (Correa, 1983).

However, Singaporean architect, William Lin, questions Correa's view regarding climate due to the continuous development of countries and discusses as;

"When development takes place, when society gets more affluent, especially in many of the capital cities which have borrowed images of international styles because their economy is hooked up with international trades and commerce - how do we deal with this demand for air-conditioned buildings by a lot of people? (...) If we have both high intensity and tall buildings can you really design buildings which are not air-conditioned?" (Lim, 1983 p. 22)

Therefore, this question brings front the lifestyles imposed by the global identity together with the building styles. In that sense, Correa relates the issues regarding neurotic aspirations of people to technological materials, with the leaders, designers and architects who bring all these new lifestyles.

In parallel, architect, Tay Kheng Soon questions the aesthetic choices of people during different phases of social development, especially during the rapid growth stage when people are moving away from traditional forms of existence to the new, especially through different forms of occupation through the urbanization of their work (Figure 3.29).

Soon claims that there is a transformation and uprooting of their cultural values, which he calls "a neurotic phase" and asks how we should respond this as being designers. "Do we say this is authentic, so good, or do we say that right this is a phenomenon, this happens. How do we deal with it?" (Soon, 1983 p. 22) Thus, the

question of how to deal with it becomes the beginning of the interaction between the built form and the design process.



**Figure 3.29 :** Chee Tong Temple in Singapore by Tay Kheng Soon (Url-052) (Url-053).

Correspondingly, Tay Kheng Soon recommends to deal with the problem by incorporating basic human factors within “continuity” in order to provide identity such as creating the pure nature in a technological building. This means that, instead of adapting the technological element to environment, he puts the nature itself directly in the technology itself. To explain that, exemplifying from Singapore, he states that, recently, Singapore becomes the important head of modern science, technology and industry. The principal dimension in the Singapore cultural dilemma becomes the contradiction between tradition/history and science/technology. Nevertheless, Singapore seeks the integration of the best principles of both. Hence, maximum creativity is needed to generate ideas and forms of living, which synthesize the conflict into a new whole. In terms of architectural design and the creative arts, this situation poses unique opportunities for resolution so artists and architects should see the arrival of the present dilemma as a potential. He defines the problem of today’s world as the worldwide return to religion, conservatism and the search for national values, which reflects a great dissatisfaction with the fruits of modernity. In this manner, the simplistic expectations of science and technology could not be able to cast a patina over the world’s cultures through mass media and universal education. In the new states, technological inferiority is equated with cultural inferiority. Accordingly, people now react everywhere in developed cities and people are complaining about the loss of identity and the effects of alienation. Although modern man temporarily, in reaction, tries to refuge in tradition, it will not

be long before doctrinaire traditionalism will be seen as also not being able to satisfy the conditions of living in a modern world. So, because of this, modern man will in time question and reject obscurantism. The process of seeking identity is no less than the process by which man understands his position historically and defines its processes and its products, which keep his spiritual and material needs in balance. Thus, he defines identity as ability of man to focus his attention with assurance on his historical position and have a sense of clarity as to his direction. In that sense, architecture stands in a point of connection where it is no longer just commodity, firmness and delight that is important. So, architecture has become instrumental again and has now a clear cultural purpose. Exemplifying from South East Asia, Soon states that there is an underlying layer located in the sub-conscious of the peoples of this region, which was approved in ancient times and which influences their sense of rhythm, proportions, color and preferences despite local differences in style and expression. Therefore, architecture must connect recovery of this heritage and modern science and technology. Besides, according to Soon this synthesis becomes more problematic in the need of high-rise buildings, which cannot be easily meet with synthesis. He states that,

“From an artistic point of view, it is not very satisfying to merely reproduce a traditional form for the sake of identity. And a poorly executed traditionally styled building insults tradition and our senses. (...) some designers have chosen not to compromise the high-rise component of the project with traditional forms. They have accepted a modern high-rise building juxtaposed against a traditionally styled component of the project. (...) It is a transitional approach as it were, awaiting a synthesis yet to come” (Soon, 1983 pp. 48-49)

Hence, Soon does not support the synthesis in which architects use traditional decorative motifs applied to the facade of their modern buildings to provide national identity. To deal with this problem, the designer must be able to invent architectural form and language which is grammatically consistent and which can appeal to the user of the building at his many levels of conscious and sub-conscious. This invention of such architecture requires a total understanding of the science and technology of building, including the economics and functions. This means, the designer must be fully informed of his own architectural and artistic heritage and have a feel for his own people and culture. Notwithstanding, the architect must also have attitudes, mental skills capable of going beyond daily, and the fashionable (Soon, 1983). Soon describes this as;

“Architectural design must always deal with basic human factors within the continuity of human time. This approach prescribes that basic human perceptions are the foundations of

the way we should shape our environment and our buildings. History and modern technology are but an unfolding of human potential and therefore are the ingredients which produce a contemporary architecture that is truly relevant. (...) [it] is an equally powerful drive to understand the basic issues that underlie the way we relate to nature, people, place and time” (Soon, 1983 p. 49)

Instead of seeing technology and nature as separate areas, it can be integrated with more blurred lines. Soon also defines a “mediative mode” in which dichotomy between nature and artificiality does not exist. So, water, landscape and buildings may interlace in which people may walk through landscapes before they reach their buildings and while travelling vertically in the building they may be able to view unfolding vistas. Correspondingly, places of work and residence may have nature close at hand so that people can reach out and touch trees and leaves. Residential areas may be communities with open spaces outside the homes and the cities may have quiet areas for contemplation (Soon, 1983).

On the other hand, some architects who associate the identity with timeless qualities and continuity in architecture explain these continuities with different point of views. For example, Professor of Architecture, Eric Lye, engages timeless qualities of societies with, religious, economic, ethnic components and suggests to synthesize them with the new (global) by making self-conscious designs without being lost in habits. He defines today’s condition as the imposition of one culture or value or foreign value on another, which could create strain, especially when big doses come in a short time. Hereby, the main point of synthesis must be how architects incorporate progress or new identity into any society which when threatened rejects the new and reverts to the old. He claims that architecture alone, as an object has no identity and its identity comes out of the timeless qualities of a society, whether they are religious, economic, ethnic, etc. So in the creation of identity architects must bring in those timeless qualities from culture and the other things that give identity to architecture (Lye, 1983). In the same parallel, Charles Correa evaluates the timeless qualities from the negative side by associating them with qualities that cannot be thrown away. He states that, since the identity is pluralistic and dynamic, it does not mean that anyone can come in and build anything anywhere, anytime. When architects do not know what something is but they can surely know what it is not. Accordingly, architects can know what to throw out so what they do not throw away becomes the timeless elements, the deep structure determinants of our built-form. In this way, the elements like, in example, climate and sea are aspect of our



environment which not only affect us directly, but which affect culture, and so ritual and therefore built-form. Then he explains this condition as; “we have the indigenous (Climate, sea, etc.), we have the new popular thing (global) and then we have the architect”. Thus, Correa calls this behavior of finding timeless qualities as “intervention” which generates prototypes that filter down in the process, as the result of this combination. According to him, in example, the postmodernist American architects, accordingly, must be looking at Frank Lloyd Wright in stead of Palladio. This is because, Wright is their real past, who is the first architect tried to design house for the average American family called Usonian house. In that sense, Wright did not look at any references to design that house, instead, he just felt, well. This was is the way it could be done for Correa in which architect feels the timeless qualities. After that, much of American suburbia, almost all of it, becomes a kind of second hand version of a Wright house, which expresses basic mythical relationships of space first created by Frank Lloyd Wright (Correa, 1983).

However, Mona Serageldin (1983), architect and Professor of Urban Planning at the Harvard University, associates the continuity with domestic building traditions of informal settings. The intimate relationship of built form to both climatic conditions and socio-cultural patterns has always promoted a high degree of continuity in domestic architecture. Referring to popular housings in Middle East, she states that they seem to face a sudden disintegration of building traditions with continuous intrusion of alien elements, and a continuous assault by all kinds of damaging forces. According to her, in the debate generated by this transformation, supporters and critics both blame the design professions for consciously terminating of the past and insensibility to user needs. Hence, she suggests to investigate the housing patterns in informal settlements which offer an ideal opportunity about the issue of identity, because these settlements have evolved spontaneously and organically, free from regulatory controls or prototypical designs imposed. This can be interpreted as, in order to avoid from the extreme sides of global and traditional, we need to look at the informal settlements, which provide continuity naturally in an hybrid way. Correspondingly, she contrasts with the idea concluded by many, particularly Western, professionals, that contemporary popular architecture is a revitalized version of traditional models because of recognizable expressions of traditional building configurations. There is distaste for the old fashioned, and an irresistible

attraction to the new, irrespective of suitability and cost because popular expectations and lifestyles are no longer traditional in outlook. It is real that the people prefer the ones that are perceived as urban, functional, and modern. This means, without disregarding the traditional and global needs of people, she suggests a hybrid approach which she calls “contemporary”. And this hybrid attempt includes a potential in. She explains this as;

“The new popular architecture is a truly hybrid form which draws on imported models and adapts them to user needs, but never simply transplants them. To a lesser extent, it draws on traditional models, (...) But it never copies blindly. (...) It has managed to absorb and reinterpret the regional heritage - proportions, motifs, colours, and even elements” (Serageldin, 1983 pp. 17,19,20)

Thus, she suggests analyzing the natural evolution of informal settlements, which adapts the imported forms of global identity constrained by considerations of image, cost, and craft. This brings the re-interpretation of the regional heritage, proportions, motifs, colors, elements based on religious tradition in architecture. Similarly, Lim also suggests looking at the slowly emerged solutions in order to discover identity. According to Lim, architects do not need to draw a line of flexibility for people because there is a whole range of solutions and it becomes very dangerous if architects start drawing lines. In stead, architects must not look for definite solutions to identity problem rather they let the answers slowly emerge over time and become solutions or possible problem solving devices that can be analyzed to derive a particular solution (Lim, 1983).

Some architects also argue that the hybrid examples that can be evaluated pragmatically and case by case are the only solutions for the global dominance. In parallel, Swiss architectural historian and urban designer, Stefano Bianca, questions sudden historic becoming of lively, creative and continuously evolving urban entities. He claims that the museum like conservation approach is nothing else than the shadow or a single-minded concept of modernization and progress. So, both conservation and development attitudes are interdependent and united, in as much as they have equally lost sight of the wholeness of human existence and of culture as a primary importance of human life. This can be interpreted as the heart of the problem is the fatal dichotomy between “conservation” and “development”, which acts like a dissolving agent in the complex, composite body of any living traditional culture. The failure of two polars “conservation” and “development” is explained as;

“Excessive development – particularly if based on alien philosophies – finds it often impossible to set roots in the social ground and to acquire deeper meaning and truth, in other words, to engage people with their hearts and minds. Meanwhile, excessive conservation can suffocate and sterilise living cultural expressions, and can eventually become abortive to the creative impulses of a living community. Both extremes lead to a loss of real cultural presence” (Bianca, 2004 p. 112)

Hereby, finding the productive middle ground between two sterile extremes is essential for any cultural development effort. Besides, producing a creative interaction between culture and development is not just a matter of abstract strategies and procedures. According to Bianca, it can only be achieved pragmatically, case by case, through grounding actual projects in the realities of specific places and specific communities. He defines this synthesis as; 1. Promoting development by mobilizing internal cultural processes by designing projects which are rooted in the life of local beneficiaries and which can be sustained by them 2. Strengthening culture through adapted development impulses, which rely on appropriate (and affordable) technological tools, provided that they can be absorbed and managed by the actual stakeholders, the people, directly concerned. So the gap between past and future can be bridged creatively through people’s own traditions and the best possible use of their cultural and environmental assets (Bianca, 2004).

Some architects associate hybridity with innovation and creativity of designer and argue that the globalization provides a ground for potentials of a creative hybridization. For example, Murray Fraser, Professor of Architecture, claims that the true picture of globalization is both much more complex and less homogeneous than it might appear. While acknowledging that economic conditions are significant drivers in architecture, he argues that it is still possible for designers to respond creatively with flexibility and foresight in their exploration of paths for a better future. Therefore, the global conditions are potentials for architects since, the fluidity of social and economic relations across the world offer numerous opportunities for invention. This can be interpreted as, an essentially diverse and unplanned world needs flexible, forward-looking designers, not to “solve” problems in a magical way, but to design possible paths for a better future. Economic conditions are potentially as important in framing the creation of works of architecture as any other issues of geography, ecology or cultural identity. Nevertheless, globalization, as a far more nuanced and indeed richer entity than allowed by the usual stereotypes, used to characterize it. So, “globalisation has to be seen as a complex and intertwined

network in which multiple points of influence impact on each other, and in turn are influenced constantly by interaction with countless other nodes” (Fraser, 2012 p. 60). This means, globalization is based on hybrid, which succeeds and creates a condition that is heterogeneous and fluid. So, in order to understand how one might respond to the positive and negative impacts of these complex cumulative processes, architecture needs an articulated vision of globalization. In that sense, Stuart Hall calls this condition as “globalization from below”, referring to the mass movement of people across the world and the opening up of cultural practices, such as architecture, at a fundamental level. Hall’s position offers a counterview that senses a great release of creative energy out of the migrations of different groups across the globe. With this potential, more fluid and richer social relationships can be possible. Frazer also criticizes the celebrity architectures of globalization in this way, stating that;

“(…) informal settlements will soon become the homes for 50 percent of the global population. So if our increasingly urbanized world in the 21st century is going to be split into the half that have to live in slums and work unofficially, and another half which has permanent homes and official jobs, then is architecture only going to deal with the latter? (...) our current architectural culture, with its unhealthy fixation on a few celebrity practitioners, is unable to address this issue” (Fraser, 2012 p. 63)

Frazer gives some examples to explain the creative hybridity. One of them is the project created in US–Mexican border, San Diego by Teddy Cruz (Figure 3.30). The project he exemplifies uses the border interaction as a potential for hybridization of different cultures in which Cruz creates prefabricated houses open to individual hybridization, what he calls “micro-heterotopias”. He explains the project as;

“The foremost figure has to be Teddy Cruz, working (and worrying) on the US–Mexican border. (...) part of his work is to map and analyse these acts of hybridisation, whereby off-the-shelf or recycled components from the US are recycled in the suburbs and shantytowns of Tijuana, including entire prefabricated houses. (...) Cruz claims it is the neighbourhood, not the city as a whole that forms the urban laboratory for the 21st century: he terms them ‘microheterotopias’” (Fraser, 2012 p. 63)



**Figure 3.30 :** Recycled work by Teddy Cruz in San Diego, Tijuana (Url-054).

In that manner, Frazer suggests an architecture, which starts from micro scales. Architectural practice of global age engages in the reorganization of systems of

urban development, challenging political and economic frameworks that are only benefiting homogenous large-scale interventions managed by private mega-block development. Besides, future is small, and this means the dismantling of the “large” by putting it into micro urban pixels. Cruz’s project is in close relationship with complex hybridity, leaving the notion of “treating cities as single entities” outside. Hence, Professor of architecture, Nabeel Hamdi, states that there is an ability of “small change” to effect bigger changes within our cities and societies. Therefore, these architects respond to the hybrid conditions around the globe that are being produced in a sharp variety of economic contexts. Frazer also exemplifies an architectural practice that is developing schemes at the neighborhood level in Chile by Alejandro Aravena from “Elemental” architectural firm. In the firm’s project “Quinta Monroy” (Figure 3.31), they provide inhabitants with a basic house unit along with the necessary infrastructure and the security provide by courtyard communities. What is needed to be emphasized in the project in terms of innovation is that the project provides space for every homeowner to double their property size in time through self-build. The project, when it can be afforded, allows for a more personalized identity for each unit (Fraser, 2012). Accordingly, it is possible to argue that the hybridity in this project becomes user participated in addition to the designer himself.



**Figure 3.31** : Quinta Monroy / Elemental in Chile by Alejandro Aravena (Url-055).

Furthermore, another example of a new school building project in Burkina Faso in West Africa inspires community participation in self-build housing and local education. Frazer states that “17 Architects such as Wang Shu in China, who seems charmingly mystified by being awarded the 2012 Pritzker Prize for doing what he proudly calls “ordinary buildings”, present other cases of those not seeking to follow the dictates of neoliberal capitalism”. The last example becomes the “transitional”

cardboard cathedral for Christchurch in New Zealand by Shigeru Ban, which most vividly expresses the subtleties required by global economic conditions. Frazer explains the design as “a work of real beauty, playing upon Ban’s long-standing sensitive and dramatic use of cardboard tube construction, backed up this time by ritualised visual devices such as colored glass to give it a suitably religious sensibility” (Fraser, 2012 p. 65). Correspondingly, recognizing fluidity of social and economic relations becomes important across the world. This gives plenty of opportunities for creative, innovative local interventions in cities or rural areas that might act as the catalyst for the kind of “small change” (Figure 3.32).



**Figure 3.32 :** Ningbo History Museum in China by Wang Shu and cardboard cathedral in New Zealand by Shigeru Ban (Url-056) (Url-057).

Another group of architects associates their position with a negative perspective suggesting to represent identity based on questions rather than solutions. This can be interpreted as the plurality of solutions rather than a specific solution in which the solutions can vary depending on the questions asked. For example, Architect, Tao Ho, suggesting both rejection of local debates and the global debates, argues that another way of solving the problem of the search of identity maybe architects should not be looking for solutions which, may be, do not exist. This means that the solution to this problematic area of architecture may lie in the positioning of architects by asking more and more questions that puts us in a closer position to the real solution. Instead of solutions, the varying derivations of defining answers to the questions may be the correct strategy. He explains this approach as;

“(…) in the search for identity in architecture, there are two approaches to the problem. One is the local approach, and the other one is the bigger, universal approach (…) Architecture is but one of the manifestations of an artistic or cultural heritage. But it is destructable in time, that is, it is transitory. What is not transitory is the human spirit that keeps us going. (…) Now, are we going to define identity in terms of the expression of the social economic phenomena (…) or do we look for identity in the invisible human spirit?” (Ho, 1983 p. 23)

Similarly, Lim Chong Keat also draws attention to the unconscious usage of everything on the buildings in terms of creating identity. At the same time, we can also look from the negative side to find what to do which can be found in what we mustn't. Keat states that; "the basis of design is not just knowing what to put in, but really what to leave out. If you try to throw everything into your building, hopefully you get a big stomachache and we are living in a huge stomachache of our urban civilizations today" (Keat, 1983 p. 86).

Therefore, this shows that these architects, while excepting the need for identity, suggest to associate this search with multiple solutions which can be supported by asking more questions.

Another approach with plural solutions becomes to deal with selected problems of identity differently in each building. In that sense, Indian architect Romi Khosla, approaches the issue from the negative way as Lim does and suggests a third way, in which the identity should be looked for in one building of one architect rather than dealing with all buildings of the time and calling it as a common problem. According to him, as an architect, all the issues that are affecting the whole world does not necessarily affect the architect or that if a large volume of bad building is going up in an area in a country that does not necessarily bothers the architect. He explains this as;

"The fact that a large volume of work is going on, which is expressing a certain value in society, doesn't mean that I as an architect am concerned with it. In my country there is a tremendous amount of corruption. (...) I can synthesise nothing out of it. (...) One is not trying to say that "I have to change (...) the destiny of the architecture of my country"(...) Similarly I think that our search for identity in architecture should be really a quest for the few buildings which we feel have really hit the nail on the head" (Khosla, 1983)

This questioning action and reducing the scale of identity search to one building rather than big scales draws the attention to the importance of alternative solutions. In a similar way, Ken Yeang also defines identity as a person's reflection of his everyday life just like architecture reflects the architect's identity. His alternative option emphasizes on the quality of architecture and how that quality is interpreted into the architecture itself (Khosla, 1983). Correa also calls this approach of alternatives as "intervention" which he associates these interventions with alternatives of linking environment into design without copying the past. In parallel, Correa's approach suggests meeting in environment as an identity and he defines three mainstream ways to deal with environment which he affirms the third one. First

way is the traditional way of building in which the societies copy the past. Second way is the total rejection of tradition or the lower income groups' imitation of the middle-income groups. However, the third way, as an "intervention" includes alternate models, which need to be done by architects or politicians. The reason to include politicians is because Correa argues that the politicians are important planners and designers who are more effective than planners such as, Mao in China and Ataturk in Turkey. This means, these people saw the alternatives and started from the zero point, which the architects must also do. While saying this, starting from zero does not mean that architects do not understand the past, their environment, and their materials; rather, it is a synthesis that gives an alternative (Correa, 1983). So, one can say that, like Ho, Keat, Khosla and Yeang; Correa also accepts and emphasizes the central relevancy of tradition to our identity but; he states that the alternative solutions must be searched.

Thus, some architects point out the main necessity of identity in architecture as the plurality in each dimension of identity which searches for multiplicities including contradictions. This is because; the real condition of identity in the global world necessitates the togetherness of multiplicities. In this context, some architects resist the global homogenous identity through supporting multiplicities. For example, Professor of architecture, Eric Lye, also supports the approach which neither suggests the pure history as the source of identity nor the global culture. According to him, source of identity lies in how architects resolve the contradiction between the history and the culture. He states that, "maybe our identity is such that we need to live with this contradiction rather than to resolve it into a narrow definition although that would be very convenient for designers" (Lye, 1983 p. 32). Whether the people like it or not it is a multi-racial society, in a way a multi-lingual society and multi-religious society. It is a problem and a contradiction nevertheless, at the same time, we must live with it and try to resolve it, and so, this is where our real identity lies. Hereby, we must think of this search for identity in contradiction as a dynamic thing. Exemplifying from Bali, Lye states that;

"For example one of the things that interested me as an observer in Bali were the gates they have there, which you see all over the place. The house may be very tattered but the gates are phenomenal, so spiritual. (...) they are certainly important to them and meant something spiritual to me although I knew nothing about the background. (...) the tree is very appropriate to our climate, even to the way we perceive personal and interpersonal space relationship. The concept of the square table is western, because if you look at tribal relationships they sit around in a circle not a square." (Lye, 1983 p. 32). (Figure 3.33)





**Figure 3.33 :** Gate examples from Bali (Url-058) (Url-059) (Url-060) (Url-061).

Eric Lye, also associates multiplicity of identity with not only functionality but also social functionality. Giving the example of forks in West, chopsticks in China, he claims that these things cannot be reasoned other than cultural so, to define a dynamic identity, we need to talk about cultural boundaries as far as economic ones. Therefore, plurality of identity of society is unavoidable in the global age, which means one, or two elements may dominate but it is essentially pluralistic and, according to Lye, we become the “losers” if we categorize everything into a single identity. We need to learn to accept and deal with contradictions since identity cannot be pure anymore because of global communications in which things come to us very quickly and are lost very quickly too. Hence, the days of pure identity can no longer exist. Also Lye draws attention to the lack of economic and politic dimensions of architecture to be used in design criterias and states that “Through our education, particularly our Western education and architectural education we are steeped in design using history and even social conditions, but we seem to shy away from designing using economics and politics” (Lye, 1983 p. 33). From this point, it seems that the identity needs to bridge not only local and contemporary global but also each dimension of design affecting identity.

The multiplicities of contradictions in architectural identity are seen as the “unity” by some architects. This means the balance of contradictions to creates a unity. In parallel, architect, Fawizah Kamal, approaches the issue of identity from the unity of opposite sides and unity in terms of completing each other rather than being the same. This suggests the combination and balance in design. By unity, it does not mean to put everything together rather; it is the unity in the sense that, it should consist of opposite ends that complement one another. This unity includes balance, tolerance and freedom, movement, change and dynamism, which do not point out anything static. Kamal tries to formulize this combination in association with design, which can also provide variety in solutions as;

“To illustrate a combination of design, which would make up unity, we must take factors that comprise the essence, or deeper structure, of unity - for instance balance (...) the essence of unity: balance, harmony, culture, and design combine together to give a solution - an identity, and just as there are lots of combinations of numbers there could be variety within identity. (...) There should be balance in the total system (...) So when we have established all these, balance and unity, knowledge, culture, all within this framework then (...) we could relate to and design within that framework” (Kamal, 1983 p. 38)

In the same parallel, Indonesian architect, Robi Sularto Sastrowardoyo also tries to frame concept of identity exemplifying from Indonesia, which is a nation that is pluralistic and complex, that contains various different sub-cultures, levels of civilization, religious and historical backgrounds. He approaches the identity in a sense of unity, similar to Kamal. In this approach, identity is set of values and knowledge, which concerns the understanding of;

- a. Unity in plurality and appellation.
- b. Uniformity in the process of change and development.
- c. Self-integrity within uniformity and collectively as such requires codification in the process of social interaction (Sastrowardoyo, 1983).

Some architects suggest dealing with multiplicities in terms of nations, with the vocabulary of worldwide symbols and signs. Accordingly, Romi Khosla, exemplifies the similar problem of architecture from India saying that, “Today the contradictions of architecture stand between the disciplines of science and art because all our buildings should be creative and also be capable of scientifically creating a physical environment” (Khosla, 1983 p. 63). However, the scientific part is not such a big problem as the art part of the discipline. He describes the search for identity in Indian architecture as two planes in which the “horizontal” plane is the historical and the “vertical” is the contemporary plane. So, in vertical plane, the architects deal with ruling cultural landmarks of the historical plane. These are; a Hindu culture from the 13<sup>th</sup> century B.C. till today, a Buddhist culture from the 5<sup>th</sup> century B.C. to the 12<sup>th</sup> century A.D., Islamic culture from the 12<sup>th</sup> century A.D. to the 18<sup>th</sup> century A.D., a colonial culture from the 18<sup>th</sup> century A.D. to the mid-twentieth century, and then independence for thirty six years. In addition, on the contemporary plane they deal with homeless, landless, far laborers and attempting to find solutions in mud that cost less than a hundred dollars for a dwelling. He describes this situation as, “we are working simultaneously on construction costs of three dollars a square foot and fifty dollars a square foot. But we are also designing and supervising silicon chip factories filled with computers” (Khosla, 1983 p. 65). Therefore, the attempt of looking for

identity in architecture becomes a positive manner despite awkward, eclectic and bad examples produced. But, since the historical plane includes overlappings throughout time he explains the multiplicity of the situation as;

“Unfortunately, however, the problem of identifying Indian roots is not easy at all. Let us look at one of the earliest temples on the Indian sub-continent – the landial temple at Taxila, in modern-day Pakistan, built in the second century B.C. along the lines of a Greek temple or take a look at the architecture of Angkor in Kampuchea - is it Kampuchean or Indian? Or for that matter take a look at a Lutyens building - is it English, Italian or Indian?” (Khosla, 1983 p. 68)

Thus, Khosla suggests architecture to be provided through vocabulary of worldwide symbols and signs. This means, architects should not caught up in the false problem of trying to discover ancient aesthetics as a direction for the future. Instead, in architecture and in other arts too, the innovations in form will be brought about by an orchestration of worldwide symbols and visual signs. This means, the future innovations in architectural form will be able to use the entire worldwide vocabulary of visual effects and at the same time reach backwards and forwards through history to provide inspiration (Khosla, 1983).

Nevertheless, some architects also claim this symbolic approach with reducing identity in architecture to details of ornamentation, which create a sensation of nostalgia. In that sense, Indonesian architect, Robi Sularto Sastrowardoyo relates the architecture’s nostalgia tendency to global conditions. The sense of community that exists under globalization conditions faces the added pressure of a population increase further complicated by greater unemployment and backwardness along with the tendency to social inequity. This leads to the establishment of small elite whose knowledge, material means exceeds the masses, and whose presence among the poorer majority becomes more and more mysterious. This situation makes it impossible for the people to remain sensitive to the fundamental elements of identity and the individual aspect becomes more dominant along with the idea of identity as a label or a slogan. According to Sastrowardoyo, that is why, what is considered to be the symbols of identity in architecture, are reduced to roof forms and details of ornamentation which create a sensation of nostalgia (Sastrowardoyo, 1983).

Another important dimension of multiplicity in identity representation of architecture comes from the real-time multiplicities of nations rather than the overlapping nations in history. This means, depending on the reasons such as worldwide mobility and migrations, the populations of countries become multiple in terms of nations and

cultures which creates the problem “which identity must be represented?” In parallel, Architect, Nader Ardalan draws attention to this problem in Islamic countries of transition. While supporting the identity provided by environmental adaptation principles provoking the correct bio-climatic orientation of building forms in space with respect to sun, wind, terrain, view and suggesting the dramatic, innovative use of technology and construction materials to achieve energy-efficient designs, he also points out that this is not the only dimension of identity problem in architecture (Figure 3.34).



**Figure 3.34 :** Al-Sharq Waterfront, view of piazza, Kuwait City, designed by Nader Ardalan (Url-062).

Hence, the cultural relevance becomes another problem for him, which can be defined as the accommodation of indigenous socio-cultural patterns and the human condition in architecture. This corresponds to the differentiating architectural identity demands of different people who live together. In that sense, there are two kinds of clients that are, at one extreme clients who seek traditional images and environments and on the other who seek a totally international image. However, Ardalan states that “in between the two a wide range exists, but at their fulcrum there has been the opportunity to explore the new integration (...) or the New Creation, which is a sensitive and balanced fusion of the two polar dimensions” (Ardalan, 2004). Also the senior municipal clients, major real estate developers and private home owners want a traditional, historic image identity for their building designs in which these forms and images do not just simply replicate past styles. Instead, they look for a high level of sophistication in researching the spirit of regional forms for their valuable lessons in environmentally adaptive design and permanent culturally vital symbols. Accordingly, globalization carries itself with international images which deal with market forces of product branding, high-tech building systems and materials and a

modern identity in which the priorities of decision making place a higher value on functional purpose, technical innovation and climatic adaptation than on regional cultural relevance. So, it becomes difficult for architecture to translate this vision into the choice of an appropriate visual model or paradigm to represent the new global, scientific, philosophic, or spiritual consciousness. Ardalan points out the transitional cultures, which are impacted from the diversity of global age in this way, stating that;

“This demographic diversity also has an impact on the issue of cultural identity. For instance, in Dubai, some architects have asked: “Whose identity are we going to address? Will it be that of the minority nationals or of the vast majority of internationals?” And the cityscape shows this diversity very graphically. (...) These are civilisations in transition and we, as architects, build the containers for these social groupings that are transforming. Within this context, it is becoming more important than ever that architects think about their work in view of its ethical ramifications” (Ardalan, 2004 p. 81)

Hence, the identity issue, related to cultural-social relevance will require a great diversity of expression accommodating and reflecting this social diversity. In this manner, the architect in such societies of dynamic change needs to be deeply knowledgeable of a wide range of architectural expressions. Moreover, Ardalan claims that, regardless of the identity image issue, the architect needs to be courageous and innovative enough to cultivate the Aristotelian “golden mean”, to find the perfect balance between the past and the aspirations towards the future (Ardalan, 2004).

Similarly, in Europe, the multiplicity of identities due to migration becomes important for architecture of the global age. Associate Professor of Architecture, Stavros Stavrides, in his paper regarding urban identities, subjects multiplicity of identities in the case of Athens. He compares the dominant discourses, which emphasize on the continuity of a so-called Greek identity with the actual urban projects in the city aimed at concretely proving this continuity. Therefore, an urban profile was constructed focusing on the site-specific cultural identity of Athens. At the same time but, global identity had to be represented for confirming the standards of globalization with the buildings of international architecture to create a recognizable global metropolis. But the fact is that, this so-called Greek identity cannot be real due to the immigrations to the city. According to Stavrides, presence of immigrants from the Balkans, Eastern Europe and Africa, public space in Athens is now used and characterized by people belonging to different cultural contexts. So, a new identity is being formed with the habitation of these people. This provides an urban identity that contains contesting parts in a process of continuous inventive

negotiation. This innovative negotiation what Stavrides calls “everyday modernism” may have a potential for a step beyond the conflict between regional and global. He explains how the so-called Greek identity in architecture is supported by the government as;

“Modern Greeks were persuaded, especially by the dominant post-war ideology of modernization, to seek a collective identity that will place them as equal members in the so-called western civilization. However, marks of “Oriental” cultural practices and ways of life were and are deeply imprinted on this society’s collective body. Situated on the crossroads between the East and the West, Greece could have evolved as an interesting melting pot of civilizations, as a really fertile ground for cultural hybridizations” (Urban Identities: Beyond the Regional and the Global. The Case of Athens, 2008)

In this point, one can argue that the impact of global identity strategies through architecture, while dominantly happening in the East, also shows itself in the West. Stavrides also claims that the postmodernism becomes used to legitimate the iconic buildings to serve global functions. He states that, “it is true that in different conceptualizations, postmodernism is introduced as a term to describe this “iconic” use of spectacular built forms out of context that fit into an urban landscape of chaotic complexity”. Nonetheless, it is a fact that the solution to the identity issue in architecture in global age must be searched in the realities of immigrations. Hereby, the immigrants must be seen as unconscious agents of an everyday modernism. This is because, the immigrants provide innovative array of practices that reinvent public space and renegotiate boundaries between public and private realms. Either, through community coordination or due to individual choices, they are developing the means to appropriate city spaces and create relationships with their fellow inhabitants, which provide processes of continuous negotiation. This involves identities being improvised in everyday encounters. According to Stavrides, identities, instead of being considered as situated and defined through places that enclose them, are being negotiated, developed in mutual awareness. He states that, “this kind of experiencing multiculturalism is beyond the fantasies of cultural uniqueness that seem to infest the collective imaginary of Greeks as well as beyond their always fleeting fantasies of becoming, at last, equals to dominating westerners” (Urban Identities: Beyond the Regional and the Global. The Case of Athens, 2008). By their own particular culture, immigrants may introduce a new way of experiencing the difficult dialectics of global and regional and provide a power to creative adaptation. In that sense, Stavrides suggests architecture to create a position by providing negotiation, which

can be represented in architecture as “spatiality of passages” through inventive logic and dialectical synthesis. He states that;

“Architecture, instead of creating new city trademarks can perhaps be retargeted towards providing the opportunities for these negotiation encounters. More than buildings and sites that can be defined as emblems of the city’s sought for, fantasized, or imposed identity, we need architects to investigate the spatiality of passages (...) there is the possibility of a dialectical synthesis: Global and regional (...) can be involved in a process of constant negotiation which is always both adaptive and innovative” (Urban Identities: Beyond the Regional and the Global. The Case of Athens, 2008)

In parallel, Juhani Pallasmaa calls the synthesis with tradition as “meaningful creativity” in which architects don’t invent anything but transform reality. He states that,

“I do not wish to praise tradition because of a nostalgia for the past. (...) but about an embodiment of the essence of tradition as a necessary precondition for meaningful creativity. I write about the value of tradition because of its fundamental significance for the course of culture and human identity, as well as for the arts or any other creative endeavour” (Pallasmaa, 2012 p. 19)

Tradition maintains and safeguards the collective and accumulated existential wisdom of countless generations. It also gives a reliable direction to the new and maintains the comprehensibility and meaning of the new.

All these approaches in search of alternatives of identity issue in the architecture of the global age, basically point out a common problematic of architecture-identity relation in a period that the collective identities cannot be defined or classified in a static/fixed logic.

### **3.2.3 The main problematic of “architecture-identity” relation in the age of globalization**

Beyond the debates in architecture of the global age, based on “loss of identity” either seen positive or negative, there are two main realities of the current age about “architecture-identity” relation. One of these realities is the unavoidable existence of globalization, which supports the need of individual and collective identities for progress, dynamism, change and development referring to advances of globally experienced architecture based on progress. This is because, the identity always targets the future with strong need of change and dynamic improvement. On the other hand, the second reality is the need of individual and collective identities for anchor points in their psychological well-being and self-identification against feeling

of “being lost”, referring to the provision of “belonging”, “continuity” and “familiarity” in architecture.

As Pallasmaa states, tradition is not a static “thing” to be inherited, preserved or possessed, as true tradition has to be “reinvented” and “re-created” by each new generation. According to him, instead of valuing only factual history, a “historical sense” is significant which is an internationalised mental dimension. Historical sense ties the artist and the architect to the continuum of culture and provides the backbone of his/her language and its comprehensibility. Pallasmaa states that; “The fundamental issues of identity in terms of the questions ‘Who are we?’ and ‘What is our relationship to the world?’ are constitutive. This historical sense also brings about collective cultural meanings as well as a societal purposefulness” (Pallasmaa, 2012 p. 18). So, the continuum of tradition provides the ground from which all human meaning arises. For that reason, architectural meaning is always contextual, relational and temporal.

These two facts of identity create different positions in theoretical ground of architecture in the global age that develop different perspectives trying to cope with these two realities. Each theoretical voice brings its own aspect on the issue which commonly targets to position itself on these realities either acknowledging one of them or searching for an in-between position to provide a meaningful, productive dialogue with past together with incorporating global hybridities or multiplicities for creating new potentials to the existing realities. From the alternative approaches of architecture regarding identity in the global age, it can be argued that, despite their different suggestions, it is common that, they look for a kind of architectural continuity with the past while incorporating the necessities of the global requirements.

Accordingly, some of the approaches can be defined as positions, which generate differentiating architectural aspects to provide,

- belonging
- continuity
- familiarity

These approaches are in search of productive dialogue with the past through the features such as formal expressions, geometry, visual image, spatial organizations



and programme, context in relation to “site properties, public-private organizations, climatic conditions”, building techniques, patterns and materials.

With regards to the above problematic situation, the examples of the case study in Doha, will be analyzed through their responses addressing different approaches to this problematic duality of identity in architecture.



## **4. ANALYZING THE ARCHITECTURAL RESPONSES REGARDING IDENTITY IN THE CITY OF DOHA**

### **4.1 City of Doha**

The aftermath of the collapse of the Soviet Union can be described as part of a global restructuring process, a period that marked a critical turning point in the geo-economic history of capitalism. Accordingly, Qatar emerged on the global stage due to a number of interconnected international, regional and local changes in the political and economic spheres such as the recent oil and gas price increases and the emergence of Dubai as a commercial and entertainment hub in the Gulf Region. Anna Grichting from Department of Architecture and Urban Planning at Qatar University states that this has led to a rapidly developing urban realm and the rise of a new form of capitalism that is cultural capitalism, creating new spaces for entertainment, culture, tourism and sports in Qatar. Having taken the center stage of the gas and oil producing countries over the last 50 years, Qatar is building itself as a nation and Doha is profiling itself as a global city. This implies creating a number of cultural institutions, which house and exhibit both the traditional local and regional nomadic and sedentary cultures, as well as the greater Arabic and Muslim cultures (Grichting, 2013). Together with these recent developments, particularly since the late 1990s, Qatar observes a rapid urbanization and building frenzy in Doha that has been characterized by explosive expansion of the existing city in almost all spatial coordinates such as building skyscrapers, constructing malls and gated residential communities, establishing iconic museums and libraries, erecting new stadia and sports facilities, importing water inland and creating artificial lakes and islands (Figure 4.1). These recent developments represent the largest urban and real estate explosion Doha has ever seen. Asst. Professor of Architecture Dr. Khaled Adham argues that, the emerging urban scenes with their accompanying visual architectural forms and spaces in Doha, which strives to become a global city, cannot be understood without first mapping these emerging scenes in relation to other global trends, particularly in the economic regime of late capitalism. Therefore, the private

and public sectors in Qatar seem to have responded to this new economic reality and put much emphasis on re-orienting the economy towards this expanding economic level, which explains much of the recent architectural development which uses culture as a backdrop to answer the lack of cultural and tourist venues in the city. (Adham, 2008).



**Figure 4.1 :** Rapid evolution of Doha from traditional settlements to a globalized city (Url-063).

Doha becomes a global city in a very short time so it becomes an important example regarding the consequences of globalization on identity and accordingly on architecture. When we look at the development process of the built environment in the city, it can be seen that the main physical transformation happens in the last quarter of the century. Before the 1960s, Doha's built environment was based on tribal structures (Figure 4.2).



**Figure 4.2 :** Doha's pre-oil settlements in 1947 (Salama, et al., 2013 p. 148).

The ruler's function concerning the administration of the settlement development was limited to incentives regarding where to build a palace and mosque in addition to a macro-distribution of land regarding markets and new residential districts. Within the tribal structure, the ruler was seen as the leading sheikh and thus as executor of Islamic law, which also covered building violations. However, most construction concerns were dealt with at lower levels within tribal clans and Doha's settlement development was mainly governed by bottom-up rather than top-down decision-making. Homes were built based on the inherited knowledge of the indigenous population using local building materials such as palm fronds and trunks as well as coral, stones and mud. Residential buildings varied from simple buildings with one space and entrance to courtyard houses with two floors. In terms of spatial organization, the design followed the Islamic tradition of dividing male and female spaces and the high degree of family privacy, which was further mirrored in the complex system of winding alleys within neighbourhoods that served as access to individual homes. In these neighbourhoods, known as *ferej*, each family clan built their homes in close proximity to each other, usually wall on wall, due to their strong affiliation and social interaction. The high density of the built area was also influenced by the hot climate and the necessity to shade walkways and exposed walls. So, even the souq (bazaar) itself was partly roofed in Doha. As in other Islamic port cities, Doha's market stretched in linear fashion along main roads and side roads from the harbour area toward inland. Although the settlement was founded as a small fishing village at the beginning of the 19th century and thus looks back on a rather short history, its urban and architectural forms are thousands of years old (Wiedmann, et al., 2012) (Figure 4.3).



**Figure 4.3** : A typical suburban settlement in 1988 (Salama, et al., 2013 p. 153).

The modernization of the city was rapidly and simply executed by importing the expertise and labor necessary. Correspondingly, the transition to modernity was reflected in the architecture and urban design of the period, which broke away abruptly from the vernacular to principles imposed by the state. In that sense, Doha's architecture has developed from functional modernity and monuments representative of the state such as palaces and roundabout sculptures to a more pluralistic and post-modern design representing the space of leisure and consumption as well as global ambitions. This can be seen best in the replacement of the traditional neighborhoods of the indigenous population, consisting of courtyard houses and winding streets, with modern suburban dwellings that stood on equally sized rectangular plots accessed by an orthogonal grid of roads. The government takes advice from Western consultants during this process. The Western consultants who advised this process during the post-war decades apply their Western understanding of modern space to the modernization of Doha, which at that time considered the car to be the main means of transport. In parallel, Issa Al Mohannadi, CEO of Msheireb (Dohaland, Heart of Doha) Project states that, the pattern of development and growth in recent decades has tended towards isolated (single) land uses with a modernistic urban sprawl and heavy reliance on car transport. Accordingly, most aesthetic values in architecture were drawn from Western influences and are marked by the anonymity of modern architecture, with very few drawing inspiration from Qatari heritage (Al-Mohannadi, 2010).

Since the introduction of centralized governance and state planning erases the previous practice of self-governed neighborhoods, the extent of the local inhabitants' participation in urban development becomes reduced. Within only three decades, the indigenous population finds itself in a new kind of city that enabled and promoted consumption on a scale never experienced before (Wiedmann, et al., 2012). In addition, in order to gain a share in the global economy, Qatar consciously strives to construct, manage, and maintain a brand image. In this brand-setting of cities, architecture seems to have assumed the role of creating the backdrop for brand experiences with a high entertainment value, from innovative museum and mall concepts to spectacular, iconic office towers and hotels. Accordingly, today, architecture in Doha becomes one of the primary instruments of brand communication, of lending tangible form to corporate brands. In that parallel, Adham

states that, we may talk about not only making a brand into a place, but also making a place or even a city into a brand (Adham, 2008). He states that;

“Of course, cities have always been stereotyped, or branded, because they always reflect a rational or an emotional attachment. (...) what is different in today’s globalized, networked world is that every city has to compete with every other city for the share of the world’s tourists, consumers, businesses, capital, and so on. Of course, cities with powerful and positive brands find it easier to attract investment and tourists. (...) We have seen how the Aspire dome in Sports City was advertised as the largest sports dome in the world” (Adham, 2008 p. 248)

So, it is possible to argue that, Doha, in architectural identity perspective, jumps into global identity of architecture including such examples of iconity and high-rises imposed by the global powers and the state, from a traditional built environment.

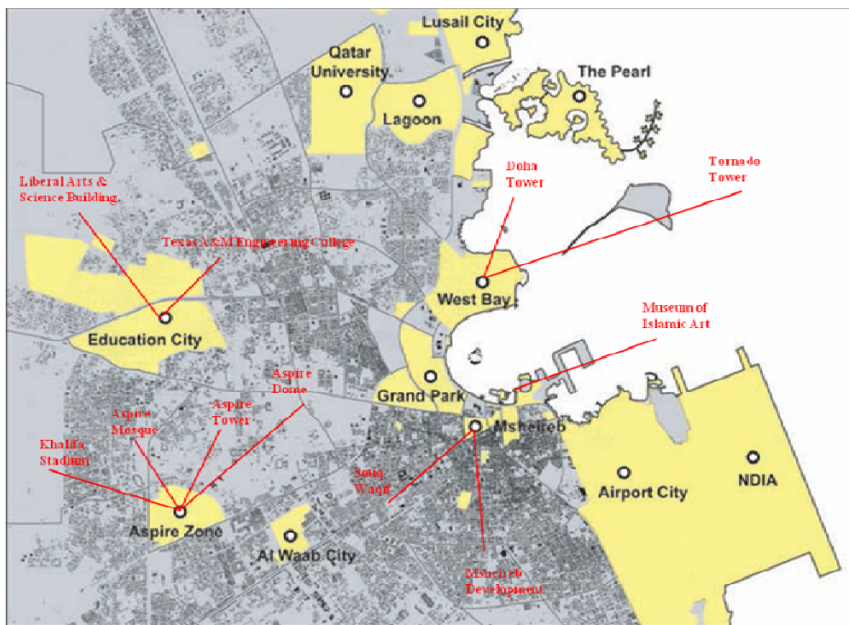
Hence, Corniche area of Doha has been modified and adjusted to suit investors’ needs and the Diplomatic District’s prominent waterfront location is designated for commercial land use that made it attractive for the development of high-rises. Consequent of this, during a period of less than 10 years more than 50 high-rise projects, of which 18 of them have a height of over 150 metres, have been built, shaping the new skyline and waterfront of contemporary Doha. “Tornado Tower” designed by CICO Consulting Architects & Engineers and SIAT Architekten + Ingenieure München GmbH can be mentioned as one of the important examples of high-rises in Doha. According to Qatar General Secretariat of Development Planning, tourism was identified as a crucial factor in the establishment of Doha as an emerging hub in order to diversify the economy as well as brand the city to attract investment (Figures 4.4 and 4.5). Correspondingly, there was an early focus on developing Doha as a cultural centre as well as on hosting international sports events (Wiedmann, et al., 2012).

With that perspective, international events such as sports organizations become another legitimizing tool for global architectural identity in the city imposed by the government. The story of sports events in Qatar begin with the Qatar Open and becomes followed by the selection of Qatar to host the 2006 Asian Games, which lets to the development of the 250-hectare Aspire Zone (Hasanin, 2007). In order to host the Asian Games, many new hotel developments become launched, particularly along the coast, which was followed by several initiatives to revitalise Doha for visitors (Wiedmann, et al., 2012). According to Adham, the Asian Games becomes

the most popular example of cultural capitalism in terms of architecture. He states that,

“(…) the most important event which was the focal point used in boosting the cultural capitalism tier was the spectacular 2006 Doha Asian Games. (…) The centrepiece of these facilities is Sports City (…) includes Khalifa International Stadium, the Aspire Sports Dome (…) the vast majority of the props, sets and scenery were shipped from Sydney, (…) The organization of the sports event was a strategic focus which not only tied together a number of aspects of Qatar’s ongoing development, but also used a flagship spectacle to promote the new brand-image of Qatar globally (OBG, 2005)” (Adham, 2008 pp. 242-243)

Therefore, Aspire Zone of Qatar becomes one of important initiatives of the global identity in architecture related to mega-events concept, which is built for Asian Games.



**Figure 4.4 :** Map of current mega projects in Doha (Salama, et al., 2013 p. 155) together with the locations of selected building examples



**Figure 4.5 :** High-rise waterfront in West Bay (Salama, et al., 2013 p. 157).

After the sudden impose of global identity in the built environment of Doha there exists reactions against the situation by the people of Doha. This resistance results with some buildings trying to copy the past in order to bring back the so-called



identity against global impose. Thus, Souq Waqif project becomes the most important representation of this in architecture of Doha. Souq Waqif is a renovation project, which originally exists in the tribal period of Doha and collapses later. The Souq Waqif was rebuilt at its original location using traditional materials and techniques from 2004 to 2008. Accordingly, it becomes the most important example of resistant perspective in architecture of Qatar in the global age, which strongly represents the traditional identity based on the attempt of copying an essence/origin from history. Qatari architect Ibrahim Jaidah of Arab Engineering Bureau defines his feelings regarding the original Souq Waqif of history as;

“Souq Waqif was around the corner and this was where we went to have adventures, in the sikkas, between the shops, with all of the different architectural features of all of these different houses that we jumped on from roof to roof. In my opinion, that had the most impact on my life and even [later] as I was growing up” (Jaidah, 2012)

However, protests and resistance become mediated by the introduction of welfare state mechanisms and the subsequent tremendous rise in living standards. Despite the fact that Doha’s historic settlement was entirely replaced during the modernization period, the country’s rulers decide to establish the capital as a cultural centre in order to extend tourism beyond sports events. In order to balance the imposed global identity, there have been other cultural projects which stand between the traditional and global. It becomes important to balance the economic needs of a society, which results in imposed global identity with the social needs of society in terms of cultural productions.

Adham explains this as;

“subsequent scholars, (...) emphasized the importance of symbolic or sign values in the realization of self and the exercise of identity through lifestyles, particularly in those societies that are increasingly characterized by consumption. (...) signs and images play an increasingly important role in identity formation, including the identity of buildings and cities (...) because cultural productions in general are increasingly standardized, it became imperative that they ‘attach themselves to signs that carry an additional element of value’ (...) changes in urban and architectural spaces are generated by agents and forces both local and global” (Adham, 2008 pp. 248,249,251,252)

According to Adham, in the contemporary urban scene of Doha urban spaces have no specific reference and they are developing with references radiating from all directions such as local and global signs and codes, other places, other times, interminable theming, various lifestyles (Adham, 2008).

In parallel, another cultural project becomes the Museum of Islamic Art that was completed on an artificial land at the old port in 2008. In addition to that, there have

been parallel attempts to develop Doha into a centre of knowledge economies in the region. This strategy is seen as a long-term plan and its most prominent driver becomes the Qatar Foundation, which was founded in 1995 as a non-profit organization to develop a basis for new economies by focusing on three pillars, namely, education, science and community development. Its first project was Education City, the development of which was launched on an area of 2,500 acres in the northwest of the city in the late 1990s. The master plan contains educational facilities as well as residential projects and it is expected that approximately 100,000 people will reside, study or work there. This shows that, the community development aspect with these projects is being implemented in the form of social initiatives to protect Qatar's culture and heritage. In that manner, the buildings in the Education City mainly try to balance tradition/culture/locality and globality/technology. In this context, the buildings of Japanese architect, Arata Isozaki in education city including Liberal Arts and Sciences Building (LAS) and the buildings of the Mexican architectural firm Legorreta & Legorreta including Texas A&M Engineering College in Education City of Doha are also important architectural products in Doha which are worth to be mentioned. In addition, Doha becomes different from other Gulf cities in terms of balancing global identity with traditional aspects in architecture since it introduces concepts such as; education city and museums such as Museum of Islamic Art, in the field of balancing attempt. Accordingly, Adham states that;

“For example, Education City is a project conceived and launched in Qatar (...) the ball of development started rolling in Doha in the mid-1990s (...) To put it differently, while for the individual the display function of commodity-signs remains a significant source for prestige and identity actualization, (...) represents an increasingly dominant source for identity formation and status (...) the ‘I have been there’ feeling to paraphrase what Jean Baudrillard calls the ‘I did it’ feeling” (Adham, 2008 p. 248)

In addition to the projects of Education City, the “Doha Tower” project designed by Jean Nouvel can be also mentioned consequent to attempts aiming to balance the imposed global image in Doha's architecture. Even if it is a high-rise tower, it differentiates itself from the others through the links it finds with the tradition.

One of the most prominent examples in Doha that strongly attempts to catch a balance can be shown as the “Msheireb project” which is also known as “Heart of Doha” or “Dohaland”. It is a 35-hectare mixed-use development in the south of Souq Waqif, which is intended to be a showcase example of modern Islamic architecture. In that sense, CEO of Msheireb Issa Al Mohannadi states regarding the project that;

“(…) we want to maintain our unique identity (…) we want our architecture to be an introduction to our deep roots (…) Dohaland aims to reverse that trend [architecture of global identity], and set Qatari and regional architecture on the long forgotten path of developing and evolving their own architectural language” (Al-Mohannadi, 2010 p. 40)

Ibrahim Jaidah also points out the government’s strategy in Doha to create an identity through architecture against the global dominance with Souq Waqif, Education City and Msheireb projects.

He states that;

“there is public awareness that is being driven by the government now, I think that these unpleasant buildings are going to be now reduced to the minimum. Especially because the government builds the state of the art buildings, top quality buildings as we have seen with the Education City and Musheireb” (Jaidah, 2012)

In the same parallel, Associate Director of Allies and Morrison Architects and General Manager of their Qatar branch office, Simon Gathercole, states regarding the Msheireb Project that; “We’re exploring how architecture can work to bridge the gap between 21st century design and lessons from the past. We do not want to mimic the past, but to need to reinterpret it” (Al-Mohannadi, 2010 p. 40). Professor of Architecture and founding head of the Department of Architecture and Urban Planning at Qatar University, Ashraf Salama states that;

“The impact of global architecture can be made positive by awareness, participation, and relating the current developments to socio-cultural aspirations. In this respect, successful interventions can be seen in the architecture of the Education City, (...). Notably, the restoration of Souq Waqif is an excellent example of efforts. Also, the vision of Msheireb project is being translated to address the desired balance” (Salama, 2013)

According to Director of Architecture at GHD, Martin Hay, developments in construction technology and sustainable development create new possibilities and the skill will be in incorporating the new while respecting traditional cultural value in Doha (Al-Mohannadi, 2010). In the same parallel, Ibrahim Jaidah, evaluates emerging trends in architecture in Doha as quite positive in terms of balancing local and global stating, “These are good moves which will prevent us from making architectural bloopers. It will help avoid copying of world architecture here (...) It is dangerous to have a fad in architecture because fashion fades while architecture should not” (Jaidah, 2012). Doha as an emerging city keeps positioning and re-inventing itself on the map of international architecture and urbanism with different expressions of its unique qualities in terms of economy, environment, culture and global outlook. In the case of establishing a sustainable society, one can argue that

Doha mostly creates the examples that search for mediating between local values and the continuous internationalization patterns of Doha.

Nevertheless, Salama states that, this search cannot only be produced by government and it must also be the direct product of an interacting and thus coalescing society. Hence, contemporary Doha of global age includes three voices in terms of architectural identities.

The first voice calls for a complete return to traditional architecture and its value system, another voice adopts pure “modernity” and calls for addressing the global condition, and the third voice calls for reconciliation and balance. According to Salama, these three voices represent various interests and ideologies, and are evident in contemporary architecture of Doha. Still, it is possible to say that the three voices combined reflect the contemporary psyche of Doha (Salama, 2013). Hence, “continuity” need and supply is the first step toward reducing any negative consequences in evolution.

Doha is also an appropriate example to be analyzed in terms of identity impacts on architecture since it is a city exposed to strong immigration flows and includes majority of foreign people as both workers and residents.

In that sense, only 20% of the population is Qatari and the rest is foreign people from variety of nations including both Western and Non-Westerns. Thus, the identity representation becomes also very important in terms of nation and ethnicity implications on architecture.

So, the examples of buildings in Doha will be analyzed in order to show how they address identity, in the next section.

#### **4.2 Analysis of Examples in Doha**

The buildings that will be analyzed are;

- Tornado Tower
- Aspire Zone (Aspire Mosque, Aspire Tower, Khalifa Stadium and Aspire Dome)
- Souq Waqif
- Doha Tower

- Texas A&M Engineering College (in Education City)
- Museum of Islamic Art (MIA)
- Liberal Arts and Science Building (LAS, in Education City)
- Msheireb Development Project (Heart of Doha)

These examples are selected from the buildings that are built in the last quarter of the century in Doha. They will be evaluated in terms of their architectural features trying to address identity in the global age in order to provide, “belonging”, “continuity”, “familiarity” in search of productive dialogue with the past through the features such as formal expressions, geometry, visual image, spatial organizations and programme, context in relation to “site properties, public-private organizations, climatic conditions”, building techniques, patterns and materials.

#### **4.2.1 Tornado Tower**

Tornado Tower, designed by CICO Consulting Architects & Engineers and SIAT Architekten + Ingenieure München GmbH, is one of the architectural examples that represent the global identity in Doha with its super-modern iconic existence.

The Tornado Tower (Figure 4.6) is located in the developing West Bay business district of Doha, the capital of Qatar.



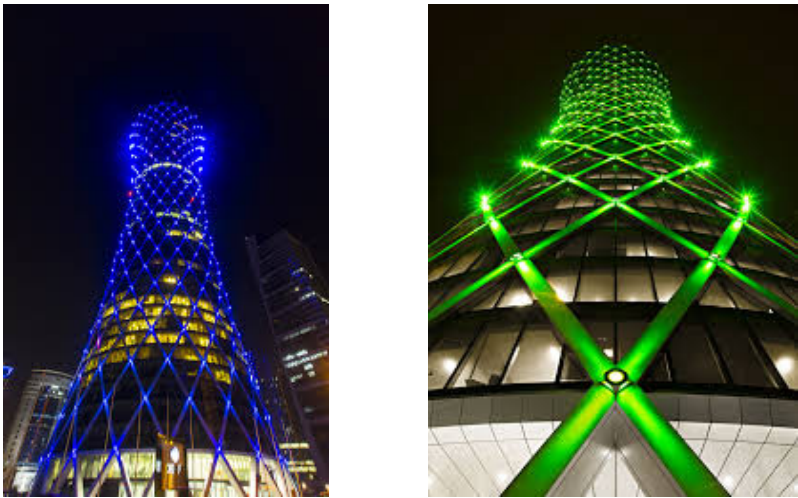
**Figure 4.6 :** Tornado Tower, Doha (Author).

The building is 200 meters tall and offers 58,000 square meters of office space on 52 floors. In addition, it houses shops, restaurants, and a health and fitness center. On the ground floor, there are 1,700 parking spaces.

Going up over the West Bay district, Doha’s Tornado Tower rises high, overlooking the Bay and most of its high-rise neighbors. In terms of formal geometry, the tower has simplicity.

With its simple form and gentle curves, it offers a memorable silhouette that is recognizable from all vanishing points. Sitting strongly on an existing, old plaza, Tornado Tower gets thinner gently inwards towards its slender mid-height point, then outwards again towards its summit (Wood, 2010). This means, the most recognizable part of the architecture becomes the iconic shape of the building with its height that easily catches the eye, which strongly addresses its global identity. According to the planners of JSK Company, the shape of the tower is a dynamic form of a whirlwind in the desert. But, in representing a defined architectural identity, this claim becomes quite weak when compared to all strong global references of the building in terms of architectural language (JSK, 2010).

The name Tornado was developed by the design team to describe the distinctive, hyperbolic formal expression of the building which is enhanced by a unique lighting system, designed especially for the tower by renowned light artist Thomas Emde. His kinetic light sculpture, by its movement of light, suggests the torsion of a tornado and the lighting system is programmable which is capable of producing over 35,000 variations of lighting patterns to create a stunning visual effect at night (Figure 4.7).



**Figure 4.7 :** Programmable lighting system, Tornado Tower (Url-064) (Url-065).

The Jury of CTBUH (Council of on Tall Buildings and Urban Habitat) defines the facade as;

“The artistic and entertainment value of the kinetic sculpture of the external facade lighting makes the building equally as impressive after dark as during daylight hours and creates a lasting impression not only from on land but also from out at sea where its light show takes on the appearance of a lighthouse denoting a safe and reassuring haven. In this way, the building is important to the wider community not only as a place to work but also as a work of art, prompting discussion and debate” (Wood, 2010)

So, the global identity is reinforced by the special lighting system, which supports the visibility of the building. One of the eye-catching parts of the building becomes the grid of the structure, which is exposed on the facade and empowered with lighting features.

According to architect, George Giannakoulis, the exposed steel strips of the exterior cross-brace elegantly, forming a choreographed pattern intensifying the conceptual imagery wraps around the buildings core fragile glass body. He states that, this interchange of materials between hard /soft, protected /unprotected is what gives the tower its strong identity. Giannakoulis links the eye-catching visual image and the global identity of Tornado Tower as;

“The building (...) becomes a vehicle for advertisement, a neon invitation (...) The ocular bias has never been so apparent in the art of architecture than in the past 30 years, as a type of architecture, aimed at a striking and memorable visual image, has predominated. Instead of an existentially grounded plastic and spatial experience, architecture has adopted the psychological strategy of advertising and instant persuasion; buildings have turned into image products detached from existential depth and sincerity.” (Giannakoulis, 2012)

To construct a relatively lightweight building, a tubular steel “diagrid” structural external envelope (Figure 4.8) was employed.



**Figure 4.8 :** Tubular steel “diagrid” (Author).

The diagonal pattern of the skin increases the stiffness of the lateral force-resisting system of the perimeter walls. The concrete core of the building is connected to this perimeter structure with clear spanning steel beams topped with composite slabs creating a flexible, column-free office space at each floor level and all floors are also designed with state of the art, raised flooring systems to maximize flexibility for office space planning (Wood, 2010) (Figure 4.9).



**Figure 4.9 :** Views from the interior spaces (Author).

The shape is based on a construction optimized for economic and energy efficiency that can withstand heavy loads despite its own lightweight, while featuring an extremely flexible interior completely free of interior supports (JSK, 2010). Accordingly, the materials and the building techniques can be easily associated with the imposed materials and techniques of the global identity. Apart from a material extravagance and facade overload, the tornado tower comes as an addition to the growing high rise occupation of the West bay area, in a cities attempt to create an office and commercial district that gives Doha an identity (Giannakoulis, 2012). The visual and structural design of the building clearly points out a global, international identity with combination of steel and glass. Giannakoulis associates this visual reference of a tower with being a foreign object as;

“According to J. Pallasmaa, the new type of architecture has lost its haptic ability. The scale of the human body and its sensual exploration to its immediate environment has been discontinued with the inhabitation of contemporary reflective architecture. The tower through its glass and steel territorial occupancy becomes a foreign object to the human scale and desire, transplanted within the fabric of a contemporary city as an unwelcoming element” (Giannakoulis, 2012)

Not only the external form of the building serves to the global standing but also the spatial organizations inside and the responded functions create a global identity. The circular footprint of the building, with a diameter of 60 meters at the ground floor,



includes a ground level restaurant, support facilities and a bank. Sixteen high-speed passenger elevators swiftly serve over 84,000 square meters of office space throughout the building, a first floor cafeteria and conference rooms and the 27th floor recreation area, which includes a gym and a juice bar. The building is accompanied by 1500 car parking spaces housed within three levels of underground basement parking.

Due to the shape of the building, the total office space available on each floor varies from between 1,260 to 2,400 square meters per floor. This offers high flexibility in both the size of office space available and the specific sub-division layout of office space within those areas. Surrounded by 360-degree view terraces, the topmost three floors of Tornado are dedicated to VIP offices and the top level of the VIP floors also has direct access to a helipad (Wood, 2010).

Therefore, it can be considered that the main functions of the building such as, office spaces, bank, cafeteria, conference rooms, gym, juice bar, VIP offices and a helipad are engaged with the global architectural space requirements of today's world which results in physical representation of a strong global aspirations of societies through architecture.

The climatic design features of the building do not give an important reference to local conditions in terms of local climate. High performance glass and internal sun shading devices ensure that cooling costs are reduced and architectural detailing ensures a relatively airtight building, reducing air leakage to a minimum. The use of a steel perimeter structure, rather than the more usual concrete structure predominantly utilized in the region, makes for much more slender structural members, maximizing the uninterrupted panoramic views across the city and beyond (Wood, 2010).

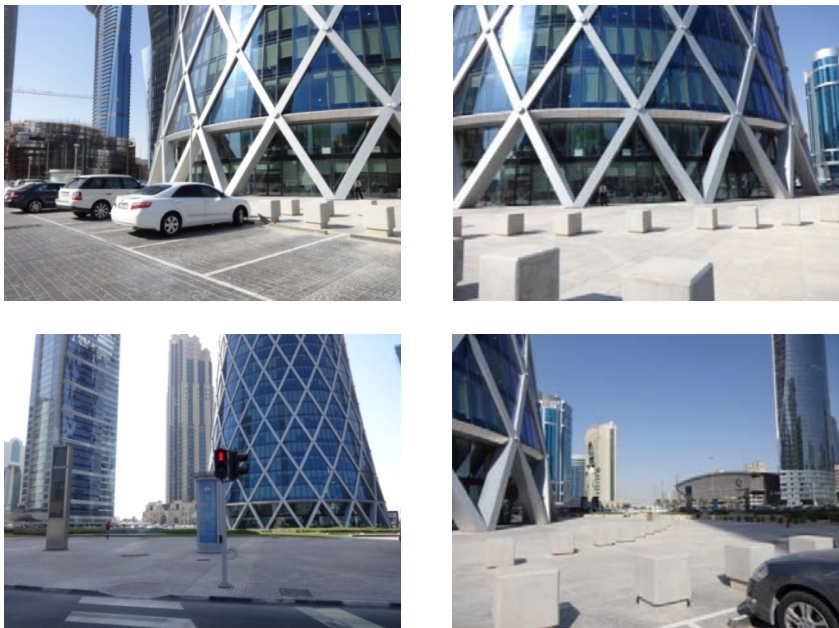
Besides, the dominant use of glass on the facade can not be associated as part of an appropriate and local response to the local climate since this design decision creates the necessity for serious artificial solutions to prevent the over-heating such as special glass materials or sun shading devices.

The open space of the building on the site provides a pedestrian plaza that can be a slight reference to the site however, it is still questionable in terms of building's

weak connections between interior-exterior together with the neighborhood site relations.

Nevertheless, the CTBUH jury statement defines this contextual relation as appropriate stating that the building itself makes a positive impact to the whole West Bay area of Doha. According to them, as an instantly recognizable focal point it brings context and positional sense to the streetscape, with the building situated in a wide, open plaza rather than mounted on a podium. The surrounding areas are left relatively uncluttered with the provision of car parking hidden away below ground, leaving only visitor parking at street level. In addition, detailed traffic impact assessments were carried out to ensure the infrastructure in place was sufficient to cope with the additional vehicular movements anticipated to be generated by the fully occupied building (Wood, 2010).

Besides, one can argue that the site connections of the building despite its engagement with the surrounding traffic conditions does not offer something different from general global high-rise connections with the site in terms of locality (Figure 4.10).



**Figure 4.10 :** Connections of the building with site (Author).

Correspondingly, Giannakoulis also states that;

“Yet there is a silent acceptance, a realization that the traditional historic city is what the name implies – a model of a city which despite its organic resilient reshaping, its multi-layered restructuring and metabolic processes, is dying. The new Middle Eastern cities and the structure of the tower carve the path to the new exemplar global city” (Giannakoulis, 2012)

In addition to that, the iconic standing of the building as an object, without giving elaborated architectural definition between interior and exterior of the building on the entrance level is another factor that isolates the building from its local existence on site. This means, it is clear that the building represents a global identity in terms of its isolated standing on site as an object (Figure 4.11).



**Figure 4.11 :** External view in relation to other buildings around (Author).

The tower mainly represents a global identity since it does not connect to the locality of the society and the main aims of the building explained by both its designers and client are strongly matching with the global aspirations and functions. The client, QIPCO Holding, also introduces the building associated with global aspirations in their press release. His Excellency Sheikh Hamad Bin Abdulla Al Thani, Chairman and Chief Executive Officer of QIPCO Holding states that, “we have planned and developed Tornado Tower to be the ideal place to work as well as relax (...) We believe occupants of the tower will appreciate our commitment to providing a high quality space as well as the many thoughtful touches that have gone into making the tower one of the best commercial schemes in Qatar meeting the needs and standards of international companies” (QIPCO, 2008).

CTBUH jury also states, in terms of globality of the building, that;

“The use of the diagrid as an appropriate structural system for high rise buildings seems to be gathering pace around the world, and Tornado demonstrates its advantages perfectly—both in aesthetics and the structural and space-saving efficiencies. (...) Tornado Tower seems to epitomize Doha in this quiet confidence, bringing to the city skyline a new, dramatic but well-resolved icon” (Wood, 2010)

In the same parallel, QIPCO Holding in their press release introduces the spaces of the building such as restaurant and an exclusive health club, which strongly engages, with functions of global identities. The location is also defined to be, Doha's premier business district surrounded by blue chip companies, government ministries and five-star hotels, which mainly address the global identity. The global functions associated with the building by the client can easily be understood through their explanations for Tornado Tower. So, they state that;

“The tower will offer (...) quality finishes throughout the building (...) Furthermore, its West Bay location puts it right in the heart of Doha's premier business district surrounded by blue chip companies, government ministries and five-star hotels (...) state-of-the-art smart systems provide an environment to meet the ever changing needs of today's business world. (...) hi-tech access control systems (...) and a helipad is located (...) for VIP entry and emergencies (...) a high end restaurant and an exclusive health club.” (QIPCO, 2008)

In conclusion, the Tornado Tower strongly stands in the global side of the identity positions in architecture of the global age with its many design features representing its global identity. Design decisions in terms of, eye-catching iconic form, high-rise scale of the building, global/non-local materials, global space organizations and functions, artificial climatic necessities, global building techniques, weak ground connections to locality and visual reference to other buildings, etc. are reinforcing the global architectural identity of the building.

#### **4.2.2 Aspire Zone**

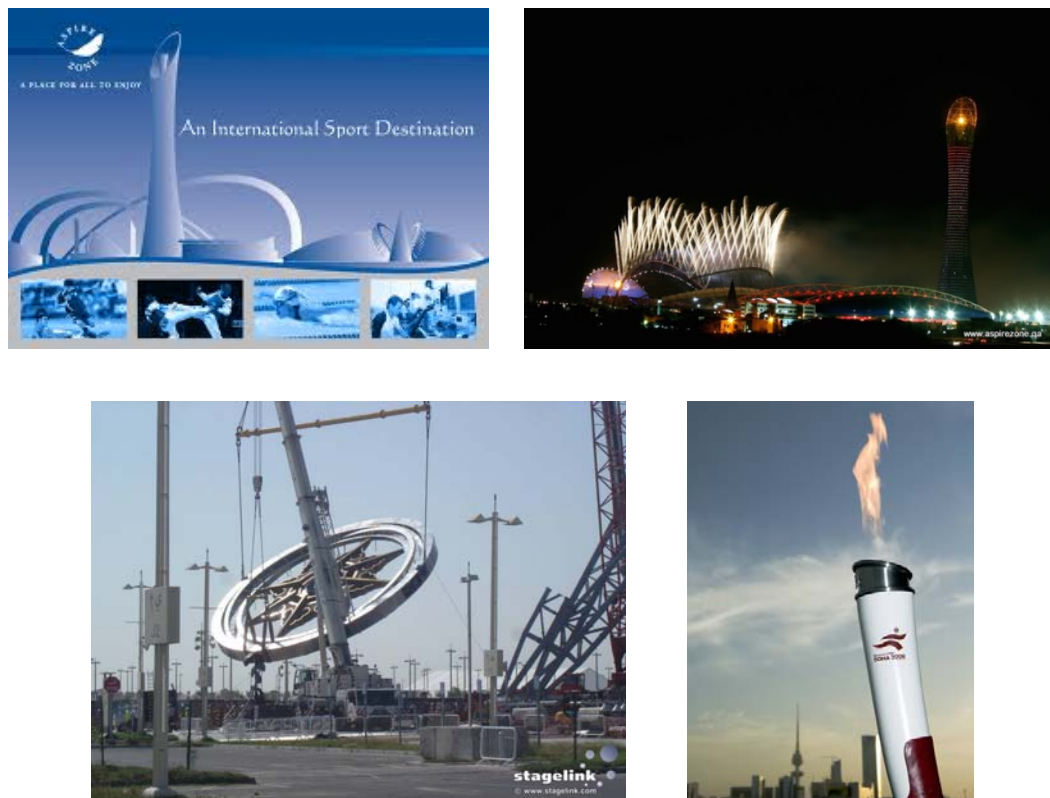
Specially designed for 2006 Asian Games, Qatar's Aspire Zone (Figure 4.12), also known as Doha Sports City, includes some of the world's finest sport stadia and venues offering unique sport arenas and activities, sports medicine, research and education destination for the International sports industry.



**Figure 4.12 :** Aspire Zone, Doha (Url-066).

A sporting Mega Event has a dual function; it is a substitute for the nation and it puts the city on the World Map. Hence, the games are as much about the “City as Spectacle” as they are about Sport, theatricalizing urban sites, generating media events, creating urban centers as sites of cultural consumption. It is also about Sports Tourism and attracting visitors to a country and region, and offering them not only sports, but also other cultural experiences (Grichting, 2013).

Therefore, it is possible to say that, different from Tornado Tower, the main link of Aspire Zone with global identity can be defined by its function that is associated with dynamic and international meanings of Mega-event concept (Asian Games) of global identity (Figure 4.13).



**Figure 4.13 :** Association of Aspire Zone with an international Mega-event, Asian Games (Url-067) (Url-068) (Url-069).

In terms of facades and pattern, the graphics of the Asian Games include variety of design elements. These elements adapt the large-scale technique of graphics and Arabic letterform inspired by supergraphics, which become a popular name for bold geometric shapes of bright color, giant Helvetica letterforms, and huge pictographs warping walls, bending corners, and flowing from floor to the wall and across the ceiling. So, the design theme was based on adapting the supergraphic style by

placing emphasis on developing a visual identity for the games spirit and by creating a “look” throughout a series of graphics applied to different indoor and outdoor settings (Hasanin, 2007). But, despite the connection of graphics with Arabic letters, the claimed visual reference becomes quite weak to be associated with a local meaning.

The form of the buildings in Aspire Zone with visual dramatic affects mainly serves to the iconicity of global identity in architecture. Thus, similar to Tornado Tower, the buildings of Aspire Zone also use the visual image and eye-catching formal expressions to address the global references (Figure 4.14).



**Figure 4.14 :** Eye-catching iconicity in Aspire Zone (Url-070).

The buildings of Aspire Zone mostly represent meanings such as dynamism, peace, union of humanity and some metaphorical meanings such as the analogy of Olympic Torch, etc. So, in contextual meaning, these concepts are embodied by globally technological and structural techniques of construction in buildings to represent a global identity and they do not refer to local meanings. However, the global identity of ultra technological buildings is legitimized through government’s and public media’s efforts to associate the event and the buildings with the pride and prestige of Qatari national identity (Figure 4.15). In that case, it turns to embodiment of a global

identity of buildings through architecture that legitimizes itself under the shelter of national pride.



**Figure 4.15 :** Legitimization of a Mega-event with national pride (Url-071) (Url-072).

The below examples from the Aspire Zone which are; Aspire Mosque, Aspire Tower, Khalifa Stadium and Aspire Dome, commonly represent a global identity through their architecture which is based on structural design technologies and global materials such as steel, glass and membrane. The most important design concept they share becomes the international meanings such as, dynamism of sport, union of humanity by sports, global prestige, analogy of Olympic Torch, etc. associated with a Mega-event, Asian Games 2006. In that sense, they also share a separate site called Aspire Zone, which is visually isolated from its surrounding; therefore, the buildings do not represent strong site-specific connections to locality in terms of their architecture. They mostly stand free surrounded by hard and soft landscape. In terms of their spatial organization also, they mostly serve to global requirements in harmony luxurious facilities. This shows that, the Aspire Zone with its buildings, is designed to create a global identity through architecture with legitimizing manipulation claiming to be a national pride.

#### **4.2.2.1 Aspire Mosque**

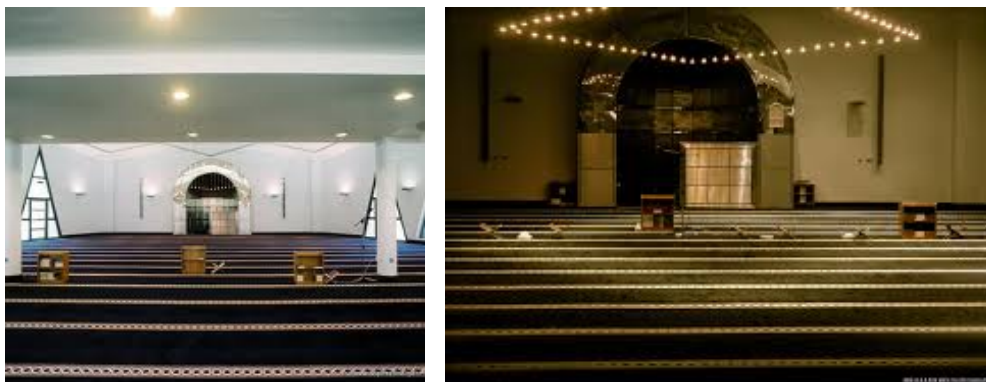
The first example from the Aspire Zone is the Aspire Mosque (Figure 4.16). The mosque is designed with architectural elements that imply dynamic movement that is associated with sporting activities, which is an appropriate form in expressing the sports facilities around. In that manner, the eye-catching dynamic form of its roof represents a strong global reference to its identity.

In addition to its iconic form, in terms of materials, also the use of glass and aluminum cladding on facade together with stainless steel doors serve to the global identity of the building.



**Figure 4.16 :** Iconic form of Aspire Mosque (Url-073).

The mosque is capable of accommodating up to 850 persons in a space that portrays a modern, comfortable and aesthetically appropriate environment to the overall backdrop of Aspire Zone. With 1460 m<sup>2</sup>, the mosque provides a place of prayer for 700 men and 150 women. Hereby, despite its traditional function, the internal space refers to the global identity, with modern references such as simplicity in space organization, materials and color preferences (Figure 4.17).



**Figure 4.17 :** Internal simplicity of aspire Mosque (Url-074).

The building is located close to Khalifa Stadium and it incorporates an appropriate form and architectural finishes harmonizing well with the modern, global identity of the adjacent buildings. The iconicity of the form of the roof associates with the Torch building behind it. Despite its religious function that is not a consequent of global age, the mosque strongly represents a global visual image for its architectural iconicity (Figure 4.18).





**Figure 4.18 :** The iconic roof in formal relation with the Torch building (Url-074).

#### **4.2.2.2 Aspire Tower (The Torch Hotel)**

The Aspire Tower is the flagship project situated at the heart of Aspire Zone, and currently Qatar's tallest landmark, the hotel creates the centerpiece of Aspire Zone. The Aspire Tower (Figure 4.19) is also the winner of "Business Destinations Best Luxury Hotel in Qatar 2012" which can explain the functions of the hotel as "business" provided in "luxury" which can both be associated with the global inspirations. The Torch opened its doors to public in February 2012 and situated at 300m high with 360° panoramic views across the whole of Doha.



**Figure 4.19 :** Aspire Tower, Doha (Url-075) (Url-076).

In terms of building techniques, the tower is the result of comprehensive engineering and technical design. The formal expression of the building is shaped to represent a colossal torch, which held its symbolic flame within the lattice shell that forms the topmost section for the duration of the 15th Asian Games in 2006. According to Italian-Libyan architect and interior designer of the Torch, Karim Azzabi, the Torch is the experience of a lifetime in which everything they offer is for their customers to have an unforgettable luxurious and unique experience. In terms of the buildings' identity, he states that,

“The architecture of the building itself, which resembles an Olympic Torch, has its own iconic meaning. It is the emblem of (...) shared values (...) I wanted to create a place which is unique, where there is a surprise around every corner. From the suites to the Spa, from the overhanging pool to the revolving restaurant, every space has something unusual and individual to offer while at the same time maintaining the same spirit and style of the project.” (Azzabi, 2012 p. 6)

The form is, as per the official press release, created to look like an Olympic Torch to celebrate the spirit of champions and the love of sports felt in Qatar. Therefore, the latest technological approach in building techniques and the formal expression engaged with a Mega-event again implies the global references of the building addressing its identity (Figure 4.20).

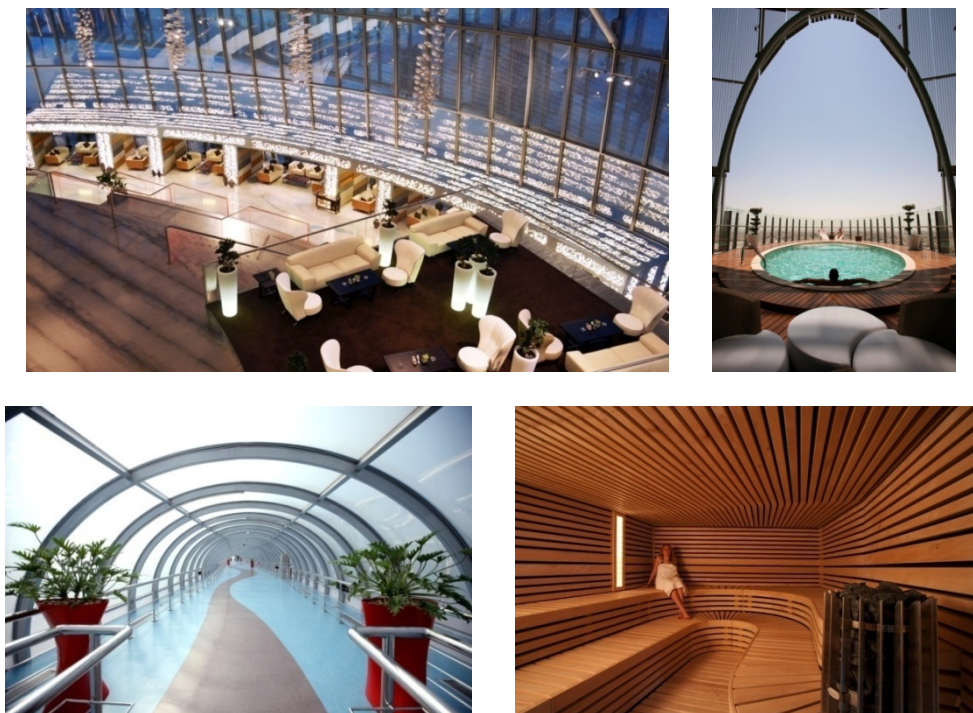


**Figure 4.20** : Iconic form of the building reduced to a logo (Url-077) (Url-078).

The structural techniques and the materials of the building also reinforce its global image. According to structural engineering team of the hotel, ARUP, the design was developed under the watchful eye of the Sport City Projects Director and his team, whose aspiration was for this to be a unique landmark building. The building envelope wraps around the core and rises as a sheer structure clad in an energy-efficient outer glass skin, with environmental systems that achieve comfort levels in

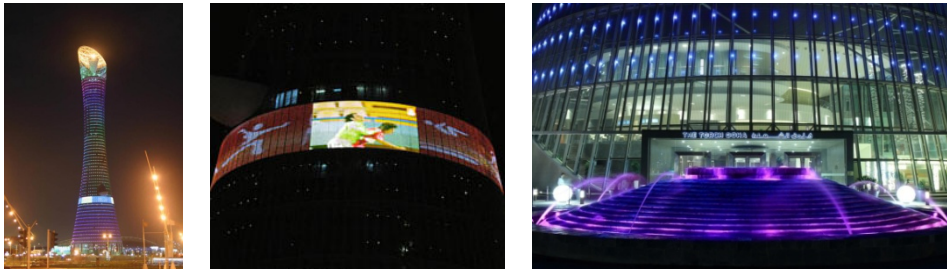
the occupied spaces even when outside temperatures exceed 40°C. The team states that the tower is entirely clad in stainless steel mesh, including the voids between the accommodation modules, so as to provide a unifying surface for the entire building (Chikaher, et al., 2007). In that sense, the structural techniques and the dominant use of steel and glass materials contributes to the global architectural identity of the building. In addition, it can be argued that the inevitable use of artificial climatization due to the non-local materials used that are not suitable for the climatic conditions of the city strongly decreases the locality of the building in relation to its context.

In terms of building programme, the spaces of the Torch Hotel include a reception and public area on two floors for 1500 guests, 17 floor of five-star hotel, three signature restaurants, a restaurant at 240m above ground, four levels of health club with cantilevered swimming pool 80m above ground and a business centre. This iconic structure standing as the tallest building in Qatar serves as a 5-star luxury hotel consisting of 163 deluxe rooms and suites and the hotel incorporates the latest technology for its onsite conference and events facilities (Figure 4.21). Accordingly, one can say that the spatial organizations are mainly organized to serve global requirements.



**Figure 4.21 :** Luxurious interior facilities in response to global requirements, Aspire Tower (Url-079).

In addition, the attempt of being the tallest high-rise building in the country again becomes the representation of a global identity associated with iconicity and eye-catching visual imaging. In addition to the hotel's iconicity for providing visual imaging, similar to Tornado Tower, the Torch is illuminated by vibrant LED lights (Figure 4.22) and three massive LED screens that broadcast videos at night, which create an eye-catching visual effect for passers-by.



**Figure 4.22 :** Vibrant LED lights and LED screens (Url-080) (Url-081) (Url-079).

According to architect, George Giannakoulis, the towers of global age are part of global imagery. He states that, this new phenomenon, observed largely also in the cities of Asia, eradicates historical traces and traditions without sentimental hesitation (Giannakoulis, 2012). Thus, in an age of rapid imagery, globalization of the media, and brand architecture, the Torch Tower becomes the frontier of a shiny new city.

So, the Torch Hotel (Aspire Tower) becomes example of Aspire Zone, which mainly represents a global identity.

#### **4.2.2.3 Khalifa Stadium and Aspire Dome, Aspire Zone**

Similar to other buildings of the Aspire zone, redeveloped Khalifa Stadium with its new shelter and Aspire Dome are also the buildings for sport facilities in Aspire Zone which are mainly examples of global identity with their structure based design, non-local materials steel and membrane and global meanings associated with a Mega-event (Figure 4.23).

Khalifa Stadium's upgraded design and construction forms a truly global collaboration in team organization. A Belgian developer client and main contractor act on behalf of the Khalifa Sports City Development Committee and Australian architects, engineers and project managers work with an Indian steel contractor, a British steel manufacturer, a Malaysian steel shop draughter, a Canadian cable

manufacturer, an American fabric supplier, and a German cable erector to deliver this complex and demanding project.



**Figure 4.23 :** Khalifa Stadium associated with a Mega-event, Aspire Zone (Url-082) (Url-083).

The inspiration of the building including its formal expression also refers to iconicity in association with international global identity. In parallel, Arup designers, Tristram Carfrae et al. state that the Development Committee wants from them a world-class facility, unique in design and instantly recognizable as an emblem of Qatar (Carfrae, et al., 2006). Therefore, in engagement with global ambitions, the building is expected to be an eye-catching object available for easily reducing it to a small symbol on information and communication tools.

The structural features including building techniques and the materials also strongly refer to a global image. Hence, from late 2002, a team from Arup's Sydney office works with Cox Richardson Architects & Planners to develop the scheme for the complete stadium expansion, including seating extension, foundations, roof, and

private box for the Crown Prince of Qatar. The main roof is in lightweight PTFE-coated membrane spanning approximately 220m along the length of the stadium, and is up to 50m wide (Figure 4.24).

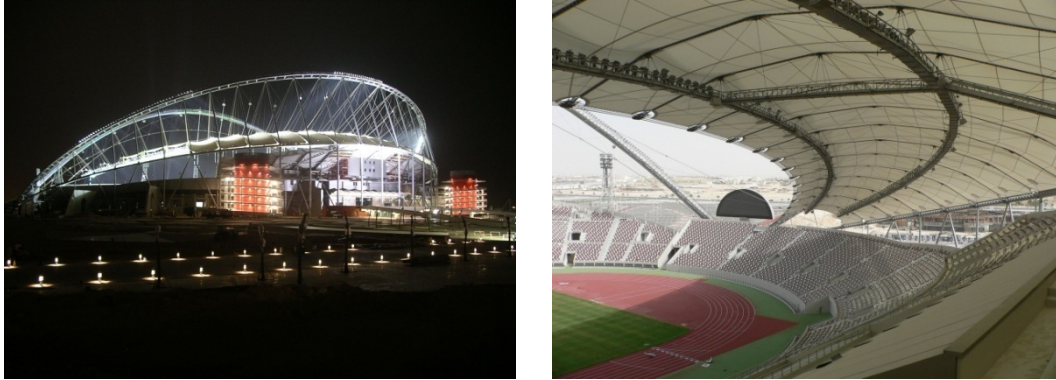


**Figure 4.24** : Eye catching visual image of Khalifa Stadium (Url-084) (Url-085).

In order to obtain an attractive eye-catching iconic visual image, the roof membrane is supported on a cable net structure tensioned against two arches at the rear of the seating and tied down at the north and south ends of the stadium (Figure 4.25). With the help of this, the main roof and lighting arch become independent structures, meeting only at the buttress supports. To create such a dramatic and delicate structures with no obviously visible means of support, the team develops and analyzes cable systems in GSA using GSS Relax software in accordance with global technologies.

Form-finding was carried out on both structures to find the most efficient geometry and prestress field to ensure that they were stiff and able to resist the applied loads. Similar to other buildings of the Aspire Zone, to reinforce the visuality, PTW

architects state that, an iconic lighting arch spans the Stadium to give it a unique character both regionally and internationally as well as creating a sense of excitement and atmosphere during evening events (PTW Architects, 2013). Correspondingly, the Khalifa Stadium strongly represents the global face of design.



**Figure 4.25 :** Use of membrane and steel in roof structure in response to global image and materials (Url-085).

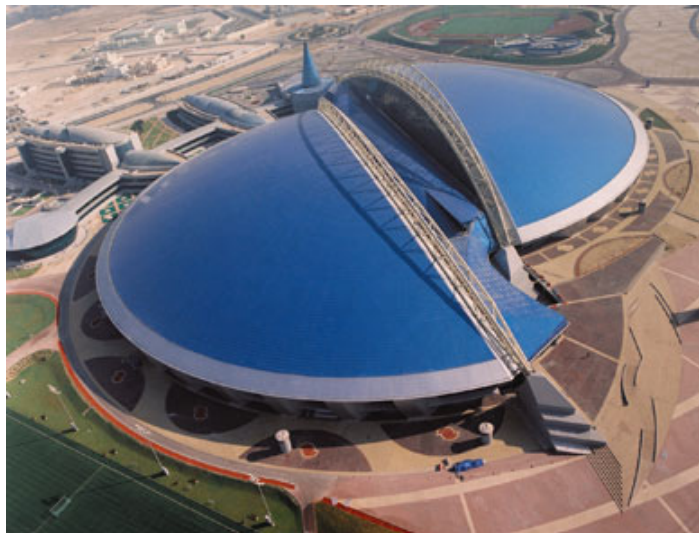
In the same parallel, the Aspire Dome (Figure 4.26) is credited as the world’s largest indoor multipurpose dome, offering the highest quality facilities for multiple sports and international events. According to Dome’s designer, a French architect, Roger Taillibert, the main concept of Aspire Dome was creating the largest, covered sports venue in the world as a “Centre of Excellence” where functional and aesthetic aspects are intended to be combined. So, different from the others, instead of competing in building height, Aspire Dome has global ambition of being largest dome of covered area, addressing its global identity.



**Figure 4.26 :** Aspire Dome (Url-086).

In terms of spatial organization, the building again refers to requirements of international sports facilities of global age. In that sense, the free-standing, 46-meter-high dome houses a football stadium, a track-and-field arena, a swimming stadium, eight fencing pistes, two sports halls, three martial arts arenas, 13 table tennis courts and two squash courts. Within the various halls, there is space up to 15,000 spectators.

In addressing the global identity, the building materials are also selected far from locality. In that manner, the roof is clad in aluminum composite panels from Alcoa Architectural Products, which creates a dynamic image (Figure 4.27).



**Figure 4.27 :** The roof clad in aluminum composite panels (Url-087).

Thus, similar to Khalifa Stadium, The Aspire Dome also represents a global identity in architecture, which can be defined as “in consistence with other buildings of Aspire Zone” engaged with a Mega-event, Asian Games.

### **4.2.3 Souq Waqif**

Souq Waqif (Figure 4.28) becomes the most important example for the historical references in architecture of the global age in Doha. Souq Waqif is designed by Mohamed Ali Abdullah of Private Engineering Office for Amiri Diwan of Qatar. It is located behind the Corniche and it is an important example of traditional architecture, handicrafts and folk art.

Souq Waqif is mainly a renovation project of a non-existing old Souq in which the new building is constructed as a copy of the old one.





**Figure 4.28 :** Souq Waqif (Url-088) (Url-089).

The old, original Souq Waqif, in history, was a weekend trading area for the Bedouin people of the desert. Souq Waqif is an ancient local market in Doha that reflects the close trade and cultural exchange with Iranian southern borders and other Gulf countries. It is on one of the banks of Wadi Mishrieb (river) that connects the sea to the land so Souq Waqif plays a major role in the development of the city of Doha. Its name, also known as “Standing Market”, is derived from the fact that merchants sold their goods while standing when its banks were often wet during wintertime. This topographical condition creates a buffer zone between the souk and the sea known as Kharis (a land full with water) which was used according to water movement throughout the year. The souk was mentioned first in historic documents around 1766 AD. With the gradual development of the little town of Doha, most merchants transformed their plots and houses in the souk to shops, and formed an attractive and

dynamic permanent market building for all sorts of goods. The old Souq's spatial organization consisted of 3 parts:

- Storage and large areas, known as “amayer” used for wholesale and retail for construction materials, dates and rice.
- Craft shops.
- Ambulant merchants' open air stalls (Radoine, 2010)

There exists a diverse ethnic background for the people owning the shops in the old, original market. The goods sold in the market were imported from Arabian Peninsula, East Africa, India, and Persia and after a time some of the sellers settled in Doha forever, which explains the very diverse ethnic background of the owners of shops.

The architecture of the new constructed Souq Waqif completed in 2008, becomes the replication of the past. In order to link the building to its essence an essential construction material: a timber called “dangeel” which was, in old building, used for roofing and changed dramatically the building typology of the Gulf region is identically used in the new Souq Waqif. This means, the past is copied with a believed “essence” in terms of material.

In terms of form and expression, the designer of the project, Mohamed Al Abdullah states that, the renovation of Souq Waqif was carried out after an extensive study and research on the traditional Qatari architecture and about 75 percent of the structures in, were revived in their original form (Al Abdullah, 2009). The hand drawn illustrations depict the daily life of Qatari people and their close interaction with sea. This imaginary story becomes a background for a real project that would serve Mohamed Abdullah to recreate a concrete cultural environment around the souk (Figure 4.29). From reconstruction of the urban pattern to architectural renewal, the new project is fully conceived at its highest urban maturity that once existed (Radoine, 2010). In a presentation at a symposium, the architect explains how he rediscovered the history and architecture of the Souq to give its new form stating that he relies on some old photographs and stories told by old people most of whom he meets in the Souq itself. So, one can argue that a great effort is shown for the search of a so-called “essence” in the renovation of Souq Waqif. Accordingly, the architect travels across the Gulf coast to study about the traditional buildings in the region,

which helps him a lot in reviving the old buildings in the souq without losing their identity and originality. He states that;

“Environmental and political factors forced people to move from one coast to another, leading to the emergence a common culture and traditions. Their architectural style also reflects this similarity. (...)There is nothing hidden in these buildings and the structure is quite visible. People also didn’t use colours to decorate the buildings. They retain the natural colour of the stones and the material used for plastering” (Al Abdullah, 2009)



**Figure 4.29 :** The authentic souk environment tried to be regenerated in Souq Waqif (Url-090) (Url-091) (Url-092).

Radoine as explains the reason, for the idea of constructing the souq in historical references;

“Due to the oil economy, most Gulf countries have destroyed their heritage and their cities have become very global. Doha is an example of this phenomenon. The local rulers and decision makers have realized (...) the idea of rejuvenating and reconstructing lost heritage. (...) generated all lost spaces and reconstructed all missing parts” (Radoine, 2010)

Some of the general programme objectives for the re-construction of the souq, which imply historical references, can be listed as;

- Reconstruct the lost image of historic Doha through the rehabilitation of its so-called “authentic” Souk Waqif.
- Establish a vibrant souk with its “original” layout and goods.
- Conserve the activities of the souk and distribution of its specialized areas.
- Activate the social memory.
- Maintain a so-called “authentic” environment

In the same parallel, Radoine states that,

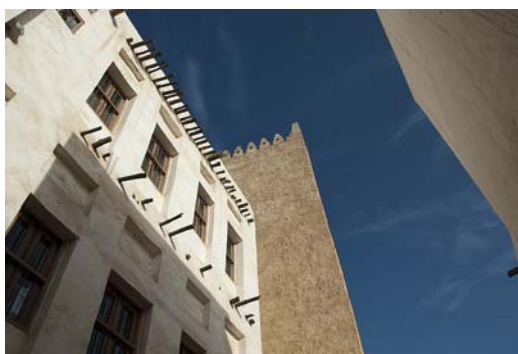
“The most important design feature in this project is that a local artist has generated a real human and authentic around the renovated souk. (...) This design based-rehabilitation has generated a new path for the reconstruction of heritage in the Gulf (...) It has enhanced its sense of identity and place. (...) This has given a high value to the souk as a national Qatari treasure” (Radoine, 2010)

In addition, in terms of architectural language including building techniques, facades and patterns, the building also tries to copy the past (old Souq Waqif). In that sense, the new building is rebuilt through with old architectural features. According to the site review report prepared by Head of the Architecture Department at University of Sharjah, Hasan Radoine, the architectural language of Souk Waqif is typical of the northern part of Arabian Peninsula that is deeply influenced by the southern architecture of Iran. The building system applied consists of walls formed with series of bearing incorporated columns and the gaps between the pillars are filled with seashore stone creating alternatively windows and blind arched plastered latticed panels for decorative purpose. The main joint used in these structures was a mortar obtained from mixing mud and gypsum. The roofs were often flat composed of mangrove poles and covered with woven bamboo fixed with ropes.

Despite their architectural simplicity, the facades are rich and the apparent structural skeleton with rough coating is a key feature of all the facades around the souk. The scarcity of the wood “dangeel” made it sacred to the level that when it is used for roofing whatever remains outside the borders of the walls is maintained and hanging with different sizes. According to Radoine, this attitude is a proof of the importance of wood as a rare material in the local environment. It was often imported from East Africa or India. This has defined the character of buildings, and through the location

of these flying beams, one could determine the different stories and create a nice crowning part of the facade (Radoine, 2010).

The revitalisation project, which is a unique architectural revival of one of the most important heritage sites in Doha, was based on a thorough study of the history of the market and its buildings. It was aimed to reverse the dilapidation of the historic structures and remove inappropriate alterations and additions. The architect attempts to rejuvenate the memory of the place so the modern buildings are demolished, metal sheeting on roofs are replaced with traditionally built roofs of dangeel wood (Figure 4.30) and bamboo with a binding layer of clay and straw and traditional strategies to insulate the buildings against extreme heat are re-introduced. In complete contrast to the heritage theme parks that are becoming common in the region, Souq Waqif is a traditional open-air public space that is used by shoppers, tourists, merchants and residents alike, and a working market (Mostafavi, 2011).



**Figure 4.30 :** Traditionally built roofs of dangeel wood (Url-093) (Url-094) (Url-095).

Thus, there has been an attempt to create an isolated past in the present time in new Souq Waqif project. However, despite its historical references trying to rebuild the

past in present, minimal new features are also introduced, such as a sophisticated lighting system that illuminates the market's streets. So, the new Souq Waqif slightly differentiates from the old souk. In terms of architectural language, it reflects the old historical face but; the historical shopping functions adapt itself to today's global conditions.

In terms of public space organization, the souk also repeats the general characteristics of other old Islamic souks except complexity. Hence, most buildings in the Souq Waqif project do not exceed two to three floors. All services are within walking distance and the vehicular circulation is managed outside the pedestrian zones, which encourages people to walk and shop.

Nevertheless, the buildings' spatial organization is not as complex as the old souks in the Muslim world. The new Souq Waqif is more spontaneous than the time souk was first built. Among the environment of mega malls, this is the only open-air public shopping space in Doha since it provides a long walking itinerary, which is animated with quality restaurants and coffee shops (Radoine, 2010). The "quality" here referring to some restaurants or shops, means that new materials or space organizations in the interiors are used. In this manner, it is possible to say that some interior space organizations cannot be repeated distinct to the so-called "original" since the requirements of the present do not allow an isolated past into the present due to changing conditions, parameters and requirements.

However, the project is also perceived as a resistance to global imposed identity due to its visible references to some local values and it encounters with affirmative reactions. In terms of architectural and public responses to the re-construction of Souq Waqif in historical identity, most critics become positive after the successful usage of the project. The national Qatari people express their appreciation and the number of nationals visiting the site becomes remarkable in comparison with other heritage sites in the Gulf countries. Souk Waqif, according to the people, provides a vibrant cultural image and it also becomes an anchor to local communities to be identified around a shared heritage. The neighbours appreciate the project as it provides them with quality shopping and entertaining hub and its human scale provides a sense of tranquillity and open sight that is often absent in Gulf cities that are dense with skyscrapers (Radoine, 2010). Correspondingly, in recent decades, the site of Souq Waqif, which was metamorphosed into an ugly web of concrete streets,

returns to a typical 19th century souq, complete with attractive shops after the renovation.

In the same parallel, Lisa Kaaki in her article in Arab News states that;

“The successful renovation of Souq Waqif highlights the nobility and wisdom behind the region’s traditional architecture in the face of modern construction devoid of any cultural identity (...) The importance of the souq all over the Muslim world highlights its long established commercial tradition. (...) This architecture of trade includes covered bazaars or souqs, caravanserais or khans which are the medieval equivalent of modern hotels.” (The stunning renovation of Souq Waqif, 2008)

In terms of climatic adaptability in relation to context, the building again performs a good harmony with its site-specific climatic conditions. In parallel, labyrinth of streets (Figure 4.31) in the project offers a natural shelter from the country’s disturbing sun and unlike impersonal air-conditioned malls where shoppers are entirely shielded from the environment, traditional markets in the Gulf, offer passersby refreshing shaded areas. According to Kaaki, one of the main purposes of the region’s vernacular architecture was to protect buildings from the sun by providing shade. Hence, the increasing number of buildings in the Gulf with glass-facades signals a different architectural approach (The stunning renovation of Souq Waqif, 2008).



**Figure 4.31 :** Labyrinth of streets to protect buildings from the sun by providing shade (Url-096).

The immigration also becomes an important fact in the development of commercial functions for the souq. According to Qatari Archaeologist, specialized in Islamic Art

and Architecture, Fatema AlSulaiti, the discovery of oil also provided an additional force to the immigrant flow and as a result of the sudden increase in immigrant population in the global period, the trading activities in the region develops and helps the market area to flourish. In this way, a large part of the valley including the Souq Waqif site, which had been residential areas started to be used for commercial purposes. She explains the emerging of Souq Waqif idea in terms of bringing original identity back as;

“The buildings did not conform to the history or architecture prevalent in the area, and therefore tarnished the beauty and aesthetics associated with culture of the region, which led to the area being disassociated with the heritage and culture of Qatar. In 2004, His Highness Sheikh Hamad Bin Khalifa Al-Thani, Emir of Qatar, issued an edict to revive the area to its original and traditional splendor. (...) After the Souq Waqif was restored to its original grandeur, it has become a significant tourist attraction in the State of Qatar” (AlSulaiti, 2012)

Eventually, it is possible to consider that in the Souq Waqif project, the historical trading function is accepted as an essence/origin and it is associated with the global consumption strategy, which makes the functional organization of the project successful. According to Ashraf Salama, the majority of Qatar is identified Souq Waqif as a centre, which can be attributed to the historical significance of the Souq in a rapidly growing city. Therefore, Souq Waqif becomes an aspiration for remanufacturing urban heritage tradition, which repositiones the old core of the city and reconstruction of Souq Waqif represents aspiration of conserving the past of a nation. With an initiative from the Private Engineering Office (PEO) of the Emiri Diwan, the Souq gains a new image by returning it to its original condition as a market. He states that;

“The remanufacturing or reconstruction of Souq Waqif is an important scene that represents the aspiration of conserving the past of a nation. (...) Despite some criticism in seeing its architecture as eclectic, I argue that Souq Waqif can be portrayed as an exemplar of urban space diversity in the Gulf” (Salama, 2012)

Nevertheless, while it keeps its function, new arts galleries, traditional cafes and restaurants, cultural events, and local concerts are introduced as new functions attracting most of the city residents and visitors (Figure 4.32). This can be interpreted as again the so-called origin/essence cannot be kept distinct to its historical existence without any attempt to engage with the changing parameters and conditions. In that parallel, Asst. Professor of Architecture Dr. Khaled Adham states that;

“The use of daily events in the market place as animated showcases for tourists is being replicated in a more organized and official manner. The tourism authorities in Doha have been using cultural events and festivals as animators of traditional” (Adham, 2008 p. 240)





**Figure 4.32 :** Global functions that cannot be kept distinct to its historical existence (Url-097).

Accordingly, it is also true that the claim of the project in terms of “returning to an essence” is still questionable. That is mainly because, the identity is not a fixed entity so, preserving it in present time identically as it is a frozen entity in history becomes an illusion. This shows that, the current identity of the people neither represents its identical historical existence nor can the architecture represent (Figure 4.33).



**Figure 4.33 :** Souq Waqif’s visual image in contrast to global city (Adham, 2008 p. 241).

In addition to the impossibility of representing a so-called essence, the so-called Qatari identity is also questionable since national identities are constructed entities and mostly they are the hybrid existence of the interactions between diverse identities. In addition to that, in the age of globalization, Qatar houses the people of different identities from various cultures and societies as a consequence of the immigration flows. Therefore, when a project is claimed to be “Qatari” referring to its historical existence, this means the rejection of multiple identities of the country living and standing together. Accordingly, it can be argued that the project, while attempting to represent historical references in a successful copying attitude, it cannot be claimed that the identity it represents reflects the “real and current identity” of the area.

#### 4.2.4 Doha Tower

The Doha Tower (Figure 4.34), designed by Jean Nouvel, is located on the main coastline of Qatar, Al Corniche Street and stands with 44-storey helicoidal structure. This building is also awarded by the Council on Tall Buildings and Urban Habitat (CTBUH) as the “Best Tall Building Worldwide” in October 2012. In addition to height, the council’s jury panel looks for innovation, cultural significance and environmental responsibility in design. So, according to awards’ chairman Richard Cook from Cook + Fox architects, Doha Tower’s aesthetic links to traditional and culturally significant architecture in Qatar made it both visually pleasing and functionally important.

In terms of formal expression and facade pattern, the tower is topped by a full-span dome and a spire and clad entirely in a complexly patterned stainless steel screen. The design for the system involves using a single geometric motif at several scales that is overlaid at different densities along the facade. At night, an integrated lighting system enhances the delicate screen with programmable light shows. The overlays occur in response to the solar conditions since 25% opacity is placed on the north elevation, 40% on the south and 60% on the east and west. From a far distance, the screen appears as a uniform density but the complexity of the layering and scaling of the screens becomes apparent at a closer viewpoint, lending the building multiple textural experiences (Wood, 2013).

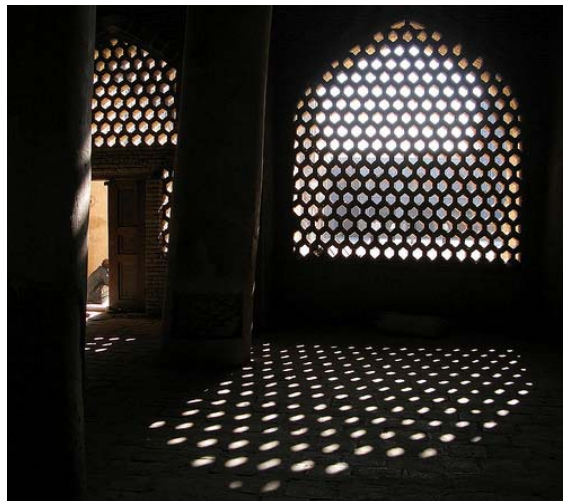


**Figure 4.34 :** Doha Tower in Qatar (Url-098).

The cladding system is a reference to the traditional Islamic artistic screen used for shading or room dividing. The most important representation of the building addressing the local culture is this outer skin of the building, which is designed as a re-interpretation of a traditional screen called “mashrabiya”. The “mashrabiya” which acts as a sunscreen is designed as four overlaid panels of complementary geometric patterns (Figures 4.35 and 4.36).



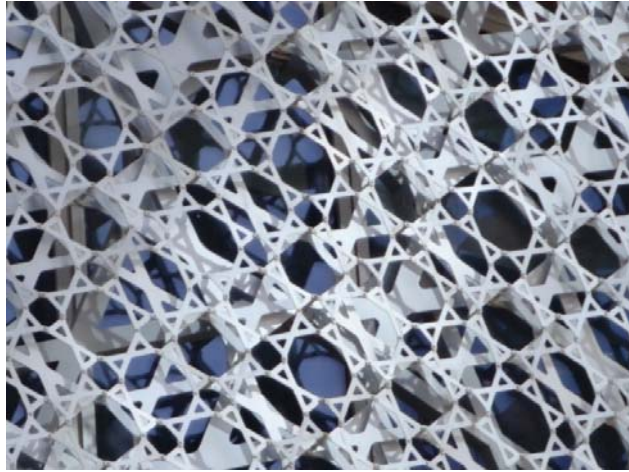
**Figure 4.35 :** Part of an Islamic Mashrabiya in Isfahan (Url-099).



**Figure 4.36 :** Shading effects in Islamic Mashrabiya (Url-100).

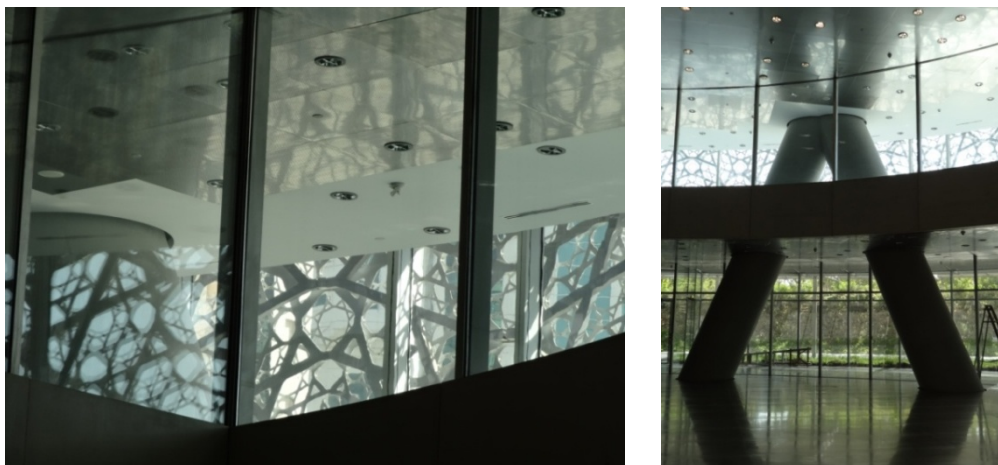


**Figure 4.37 :** Re-interpretation of a traditional mashrabiya in Doha Tower (Author).



**Figure 4.38 :** Layers of the stainless steel screen in Doha Tower (Author).

Correspondingly, it is possible to say that a traditional element, which both acts as functionally and aesthetically in history is modified to be reused in this building (Figures 4.37 and 4.38). The mashrabiya, in its traditional function, is mainly used for sun shading of the building. Besides, it also has meaning in terms of the social and religious life of Islamic societies where it acts as a visual barrier for the transparent parts of the building. Mainly it grades the transparency of windows to keep privacy regarding the social and religious life.



**Figure 4.39 :** Shading effect of the screen from the interior (Author).

The reinterpretation of this element in Doha Tower is defined by Richard Cook as;

“The skin of the building is a beautiful expression of the local culture, connecting this very modern tower with ancient Islamic designs. It also provides a fantastic pattern of light within the building, while efficiently dampening the heat gains internally of the sun’s rays (...) Clearly the sunshade element addresses the intense local sun, while at the same time rooting the building in its Islamic culture and allowing spectacular patterns of light and shadow to fall in the interior” (Wood, 2013) (Figure 4.39)

The building stands out for its skillful and subtle sensitivity to culture, context, and climate. Hence, the design hints at post-modernism but avoids this trap through the interpretive re-use of indigenous elements such as the mashrabiya, which varies in its density across the facade in response to solar orientation. Therefore, the strength of the design proposal associates with its connection to culture and place.

The dome of the building hosts a penthouse with a 360 degree of vision of Doha. In terms of global references, also the dome and lightning rod at the top of the building can be evaluated as the creation of one of the most spectacular penthouse spaces in the history of high-rise construction (Wood, 2013) in which a steel-glass penthouse is a response to a global inspiration. So, it is possible to argue that, the tower is a continuation of the architect's lifelong interest in both cultural interpretation and technology and is remarkable for the pursuit of local meaning in the face of globalization.

In terms of building's contextual references to its local site features, the base of the tower has a 25-meter-wide pergola to provide a shaded entry, as well as a lushly planted garden. A gentle grade slopes down to the lobby entrance, emphasizing the tower's connection to the earth supporting it. Landscaping covers 40% of the site, adding to the pedestrian experience (Wood, 2013). Since the main entrance of the building is provided below ground level, it brings the opportunity for shading by retail walls, green areas and third dimension to the building's relation with its surrounding area. The responsive character of the building to its site can be evaluated as an effort to connect with the locality (Figures 4.40 and 4.41).

However, despite the attempt of the building for referring to both globality and history by relating a high-rise global identity with traditional identity through a local element, the formal expression of the building is still questionable in terms of its connection to the locality.

As most of the high-rise buildings around it, it is possible to consider that the form of the building does not offer a position in terms of its relation to the site and other buildings through its formal language either positive or negative. The scale also matches with the general high-rise principle of the global identity that makes the building closer to global corner of the debate.



**Figure 4.40 :** Main entrance of the building below the ground (Author).



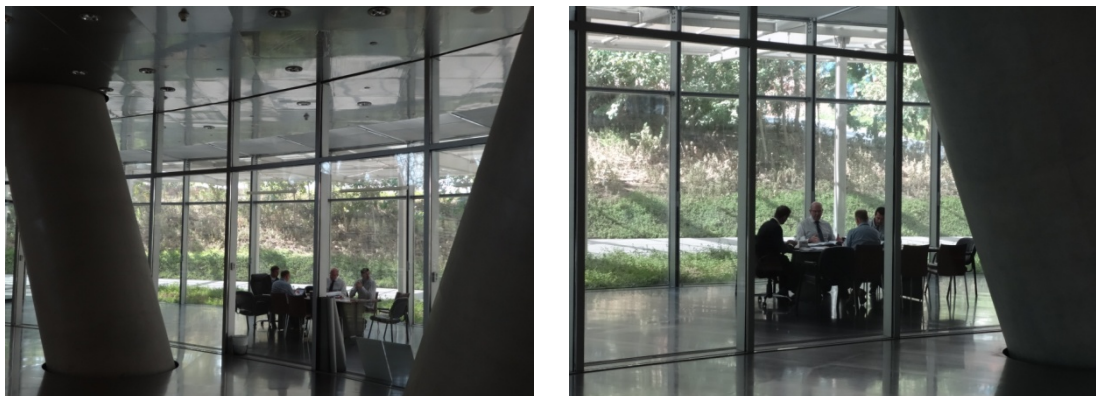
**Figure 4.41 :** Pergola for providing a shaded entry (Author).

In terms of spatial organizations and programme requirements, overlooking the Gulf, the 45-meter-diameter tower provides 41 floors of offices, a restaurant with panoramic views on the 42nd floor, and a private residence at the penthouse. Behind the shading layer is a typical curtain wall system that is accessed for maintenance from walkways in the cavity between the two layers. User-operable solar shades are also available behind the glazed curtain wall. Below grade, three levels of parking accommodate a total of 870 cars solely for the office tenants. A large interior atrium houses eight glass lifts and the atrium reaches a height of 112 meters, up to level 27, which offers a transfer lobby between low- and high-zones. The transparent lifts offer views of the surrounding city. The structure of the tower is a non-traditional concrete dia-grid with canted columns forming an X-shaped framing system (Figure 4.42). The cylindrical form of the tower is decided upon for its efficiency in floor-to-window area and relative distances between offices and elevators and additionally, the core of the building has been shifted off-center to allow more flexible floor area for the office spaces. In contrast to more typical office towers, the spatial quality of the interior is one of ever-changing patterns of light and texture that breaks the

standard of monotony (Wood, 2013). Therefore, the spatial organizations and the structural building techniques do not offer any local or traditional characteristics, but, this becomes natural since the “office” space, restaurant or a penthouse are not part of any traditional function and they are purely the consequence of global working and living environment (Figure 4.43).



**Figure 4.42 :** Non-traditional concrete dia-grid with canted columns forming an X-shaped framing system (Author).



**Figure 4.43 :** Working Environment (Author).

In that sense, the building attempts to provide continuity with the history in terms of identity in architecture, which locates itself in the re-interpretation of a local element. The building mostly reflects the global identity in service of global functions and space organizations together with the global materials such as steel structures and glass surfaces. However, it also attempts to give reference to traditional values through the re-interpreted “mashrabiya” element both visually and functionally. One can consider that it stays closer to the global side of the range, which differentiates between extremely traditional and extremely global.

#### 4.2.5 Texas A&M Engineering College in Doha Education City

Texas A&M Engineering College (Figure 4.44) is designed by Mexican architect team Legoretta+Legoretta, which is more than 55,000 sq. meters and consists of two distinct parts, an Academic Quadrangle and a Research Octagon. The Academic Quadrangle houses four engineering faculties (Chemistry, Mechanical, Electrical and Petroleum) and is designed around four courtyards. The common areas like the library and student facilities are located in a 82 feet high central tower. The central tower is connected by office arms with the Quadrangle. The main entrance is emphasized by another 82 feet high monumental tower (Figure 4.45) located on the east side of the Academic Quadrangle (Legoretta+Legoretta, 2010).



**Figure 4.44 :** Texas A&M Engineering College (Legoretta+Legoretta, 2010).



**Figure 4.45 :** Monumental entry tower in Texas A&M Engineering College (Author)



In terms of formal expressions, lecture halls and classrooms are designed as figurative elements connecting at the north and the south with the Academic Quadrangle. The plan of this building becomes the official logo of the College and this same shape is used in the design of windows and lattices (Legoretta+Legoretta, 2010). So, it is possible to say that, the use of figurative patterns can be associated with the Islamic traditions (Figures 4.46 and 4.47). In addition, the use of figurative lattices as visual barriers grading the visibility are also features addressing the religious identity.



**Figure 4.46 :** Site Plan of Texas A&M Engineering College (Legoretta+Legoretta, 2010).

Nevertheless, some spatial organizations refer to global identity, which allow interaction such as visual links through atrium space. This may also give reference to the feeling of “belonging”, since it allows multiple identities to interact. The Research building consists of four laboratory wings that are designed around a large open atrium and the offices are located around the perimeter of this atrium to allow easy interaction. Also, both buildings are connected by a link atrium featuring a series of bridges and vertical circulation. A lower floor houses all technical rooms (Legoretta+Legoretta, 2010). Accordingly, the interaction requirement of the global world engages with the spatial organization while welcoming multiplicity of identities.



**Figure 4.47 :** Use of figurative element in windows and lattices (Legoretta+Legoretta, 2010).

In terms of organization of the public and private spaces, the design of the courtyards and public spaces enhances the interaction between students and faculty staffs in which circulations stimulate movement around the building and informal meeting spaces are created. In parallel, according to Legoretta+Legoretta, traditional space concepts of Islamic architecture such as arcades, courtyards and fountains are integrated to the project. This means, the public spaces are designed as informal meeting places for faculty and students with bridges, arcades, courtyards, fountains and vegetation to create welcoming spaces for interaction and movement around the campus.

It is intended to create harmonious and refreshing areas with the use of vegetation and water, which associates with one of important source of life that is so substantial for Middle East Culture. Relax areas are designed according to Arabian traditions of resting in which men are apart from women. The use of walls, textures, light, shadow and water allows creation of spaces that offer peace, encourage meditation, study and conversation (Legoretta+Legoretta, 2010).

Thus, the spatial organization of public spaces give opportunity to social interaction of multiple identities in which these spaces engage well with the global conditions of today's diverse existences (Figure 4.48). This interaction is provided through the re-interpretation of Islamic cultural spaces. So, the projects provides existence of

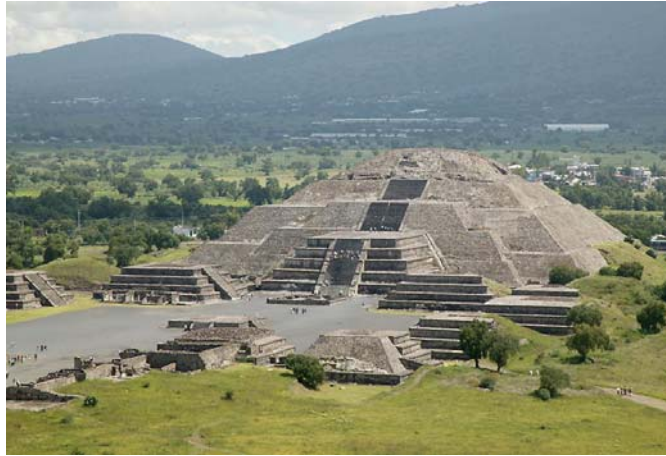
multiplicity by bringing different identities in interactional spaces inspired from local elements while respecting the traditional spatial culture of separating men and women. Moreover, the introduction of nature such as use of water and vegetation in the courtyards to obtain peace and meditation creates feelings that are common to all humanity.



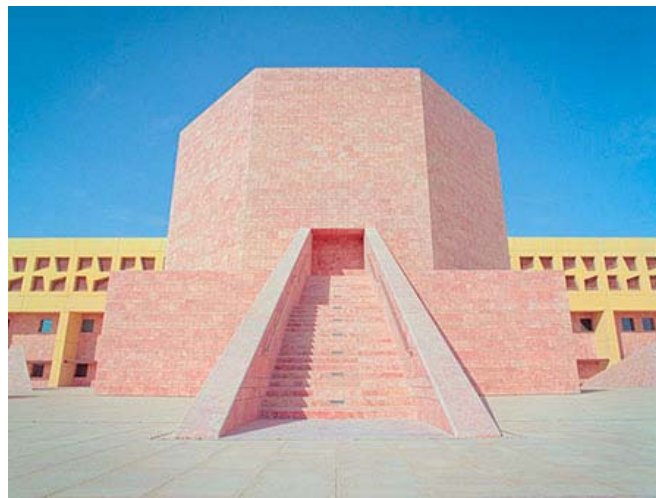
**Figure 4.48 :** Courtyards and interaction spaces (Author).

The building integrates representation of multiple identities to the project in terms of spatial organizations, formal expressions, materials and climatic adaptations. Hence, with courtyards, the building not only refers to the traditional Islamic architecture but also traditional Mexican architecture. As Mexican scholars, Susanne C. Dussel and Jose Morales-Saravia states, the traditional Mexican architecture includes the inner courtyards called “patios” as part of their traditional design elements (Dussel, et al., 2009).

The main lecture hall of the building also implies the Teotihuacan pyramid (Figures 4.49 and 4.50) which is today known as the site of many of the most architecturally significant Mesoamerican pyramids, built in the pre-Columbian Americas in Mexico in formal language which can be considered as traditional Mexican architecture.



**Figure 4.49 :** Pyramid of the sun in Teotihuacan – Mexico (Url-101).



**Figure 4.50 :** Texas A&M main lecture hall (Url-102).

The use of massive walls, stone and colors are addressing the identity referrals of the building from the traditional Mexican architecture. In common with Islamic identity, due to the country's hot climate, traditional Mexican homes are often designed to provide shade and keep interiors cool. Accordingly, walls are thick and heavy to keep out the heat and materials that provide cool surfaces like tiles and stone are used. According to Dussel and Saravia, monumentality of the pyramids and even the inclination of the walls refer to the ancient Mexican building tradition. They state that;

“Architects, such as Ricardo Legorreta, (...) had experimented with new, modern, industrial prefabricated structures, began to build according to the pyramid principle. Built from stone (...) with massive and block-like forms applied to heaviness, monumentality and representation (...) The facades emphasise the massiveness and monumentality of the pyramids and even the inclination of the walls refers to the ancient Mexican building tradition. Secondly, Gonzalez de Leon and Zabudovsky always used courtyards, the *patio*, as the centre of their buildings, to allow sunlight to come inside and for use as a meeting and

communication place, suggesting here also a strong relationship to ancient and colonial Mexico.” (Dussel, et al., 2009 pp. 126-127)

In that manner the use of massive walls, courtyards, materials like stone, colours, patterns, climatic adaptations of Texas A&M Engineering College can be associated with the reinterpretation of Mexican traditional architecture in due course (Figure 4.51).



**Figure 4.51 :** Decorative exterior wall in Mexico with use of color (Url-103).

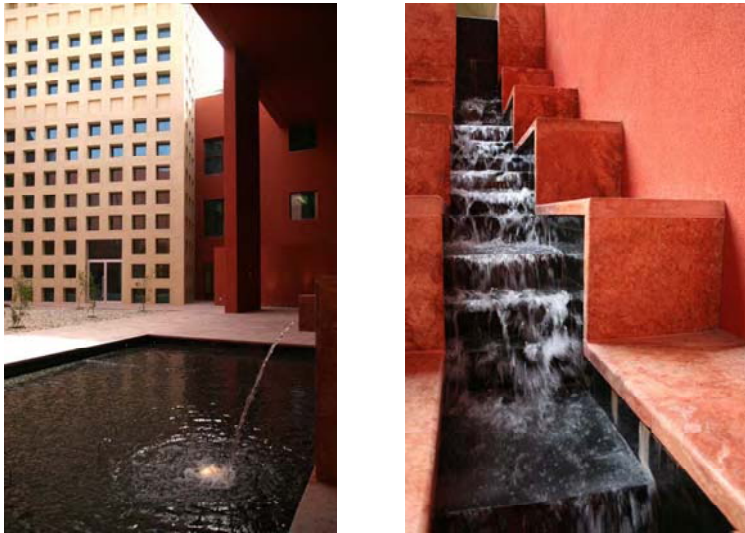
This means, the building strongly supports a synthesis of multicultural identities also, in terms of historical engagement, since the courtyards are not only part of Islamic traditional architecture but also part of Mexican traditional architecture (Figures from 4.52 to 4.56).



**Figure 4.52 :** Engineering Building of Texas A&M with use of color and texture (Legoretta, et al., 2007).



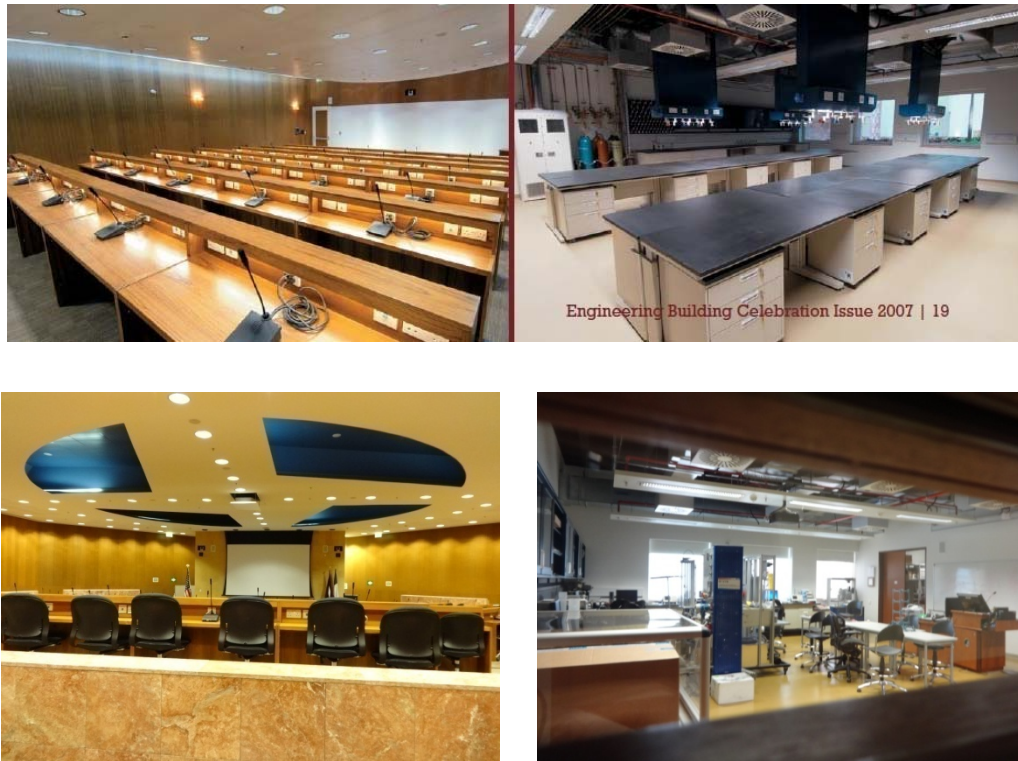
**Figure 4.53 :** Traditional “patio” (Url-104).



**Figure 4.54 :** Inner courtyards and use of water features as fountains in Texas A&M (Legoretta, et al., 2007).



**Figure 4.55 :** Inner courtyard in Texas A&M (Legoretta+Legoretta, 2010).



**Figure 4.56 :** Laboratories, lecture halls and conference rooms in response to global requirements, in Texas A&M (Legoretta, et al., 2007), (Author).

In terms of building's contextual coherence to its site and the climatic conditions, accessibility (Figure 4.57) is also well articulated where five main entries that lead to the inside of the building are introduced in which two are pedestrian entries, a car and vehicle entry, service entry and finally entry tower (Salama, 2010).



**Figure 4.57 :** Exterior views of the building (Author).

The climatic design features of the building again specifically rely on the site it exists by its facades and materials. Therefore, in response to the climate, the buildings' exterior shading elements are oriented for maximum effect and some facades have a double skin to minimize heat entering through the wall while others have insulating

glass to block UV radiation. The facades are organized to orientate the buildings and according its angles, shading elements are provided. So the sunlight can be avoided but at the same time outdoor shadowed areas that did not need to be artificially refreshed, can be located. In order to provide the entrance of natural light while avoiding inefficient heat gain associated with skylights in such climates, skylights have high performing glass and external/internal louvers (Legoretta+Legoretta, 2010). So, the design features are organized and combined both in natural ways in engagement with the climatic conditions and artificially in engagement with the technological opportunities, which also introduces the combination of local and global identity.

In terms of interior space organization, it can be argued that, the interior spaces do not have a special organization to reflect any identity-representing feature. The X-shaped “research rotunda” features skylights in a triangle shape and the rotunda’s color is blue as part of the concept of decreasing interaction between the inside and outside world where researchers can conduct their studies in a peaceful and quiet atmosphere (Figure 4.58).



**Figure 4.58 :** The X shaped research rotunda with skylight and interior arcades (Author).

The rotunda has three floors with four corridors; each side has either three or four labs. Texas A&M at Qatar has many labs located throughout the building and each lab, either dry or wet, features exposed ceilings which can be classified as a reference to global identity. “Lecture Hall 238” is the largest room within the Texas A&M Engineering Building with a capacity of 150 featuring timber walls and the latest



technology including internet-based video-conferencing (Texas A&M, 2013). So, the interior spaces are designed highly responsive to the technology. However, the interior space organizations also refer to each other in terms of formal language and color choices and try to have a common language with both the interior spaces and the exterior forms. In example, the wooden door to “Lecture Hall 238” has a similar shape with the main bronze door (Figure 4.59) and the ceiling is blue to relate it to the research rotunda and features the same repetitive star shape found throughout the building.



**Figure 4.59 :** Main bronze door and the wooden door to “Lecture Hall 238” (Author).

Ricardo Legorreta in his design of the Engineering College of Texas A & M University, roots his work in the application of regional Mexican architecture to a wider global context by amalgamating local traditions with contemporary needs. According to, Ashraf Salama, typically, Legorreta’s work is recognizable for its bright colors and the sustained attempts to combine local traditions and contemporary needs. Legorreta uses elements of Mexican regional architecture in his work including bright colors, plays of light and shadow, central patios, courtyards and porticos as well as solid volumes and the overall expression of the building demonstrates masterful integration of solid geometry and a skillful use of color and tone values while proposing a dialogue between tradition and modernity (Salama, 2012). Ricardo Legorreta also locates his own building in a position that it provides “continuity” with the past and evoke “belonging” and “familiarity” as he states that;

“Islamic architecture has always been an important influence in our work. The use of walls, textures, light, shadow and water allows creation of spaces that offer peace, encourage meditation, study and conversation. With a contemporary interpretation of Islamic

courtyards, textures, grills, floors and ceilings, we designed a building that represents the modern Qatar and hopefully contributes to educate the new generations that such a wonderful culture deserves” (Legoretta, et al., 2007)

Therefore, the Texas A&M Engineering College provides “continuity” with the past and evoke “belonging” and “familiarity” by re-interpretation of traditional features through spatial, visual and functional purposes and use of technology at the same time. But, this building tries to combine not only the traditional and the global identities but also try to combine the multicultural existences through its spatial opportunities for multiple identities’ interaction and combination of multicultural architectural languages such as use of Mexican architecture.

#### **4.2.6 Museum of Islamic Art (MIA)**

The Museum of Islamic Art (Figure 4.60) is designed by Chinese-American architect Ieoh Ming Pei and the museum’s interior gallery spaces are designed by a team lead by JM Wilmotte of Wilmotte Associates. It is located on the south side of Doha’s Corniche on a man-made island sixty meters from the shore and a new C-shaped peninsula provides protection from the Arabian Gulf on the north and from unsightly industrial buildings on the east. So, the museum is physically isolated and visible from all around. A park of dunes and oases on the shoreline behind the Museum offers shelter and a picturesque backdrop. The museum is connected to the shore by two pedestrian bridges and a vehicular bridge. Two 100 feet tall lanterns mark the boat dock on the west side of the Museum, creating a grand entrance for guests arriving by boat (Pei, 2009).



**Figure 4.60 :** Museum of Islamic Art (Author).

The museum is a well-known building as it tries to combine tradition, culture and modernity in a specific perspective. According to I.M.Pei, the desert sun plays a fundamental role, transforming the architecture into a play of light and shadows. The architect makes a special cultural study for the design of the museum in which he is inspired by a study trip lasting several months and passing through Cordoba, Tunisia and other places full of Islamic architecture with a view to discovering the essence of the artistic style. His aim becomes that this would provide him with the basis for his museum design for the Emir of Qatar. So, the ultimate aim becomes one of his most difficult jobs ever. According to Pei, it was very difficult to weaken the essence of Islamic architecture when there were so many different national and usage-related interpretations and variations (Stone, 2013).

Accordingly, one can say that he accepts the Islamic identity as an “essence” in terms of traditional/cultural part of his design and he prefers to reinterpret the “essence” in order to combine it with the global identity.

In terms of formal geometry, the building inspires from the geometrical combinations of an historical Mosque, which can be associated with the religious identity of the local. Pei explains his formal expression as it comes from Ahmad Ibn Tulun Mosque (Figure 4.61) constructed in Cairo (876 to 879) and the ablution fountain added to the complex in the 13th century.



**Figure 4.61** : Ahmad Ibn Tulun Mosque (Url-105).

He is inspired with its cubist expression of geometric progression in which a smaller square rises up from a square at the base before continuing in three different octagonal shapes with a dome on top. This strict architecture comes alive in the sunlight, with its shadows and colour tones. Pei's Islamic "essence" comes from the universal quality of the proportions and the interaction with the light of the desert (Stone, 2013).

He states that;

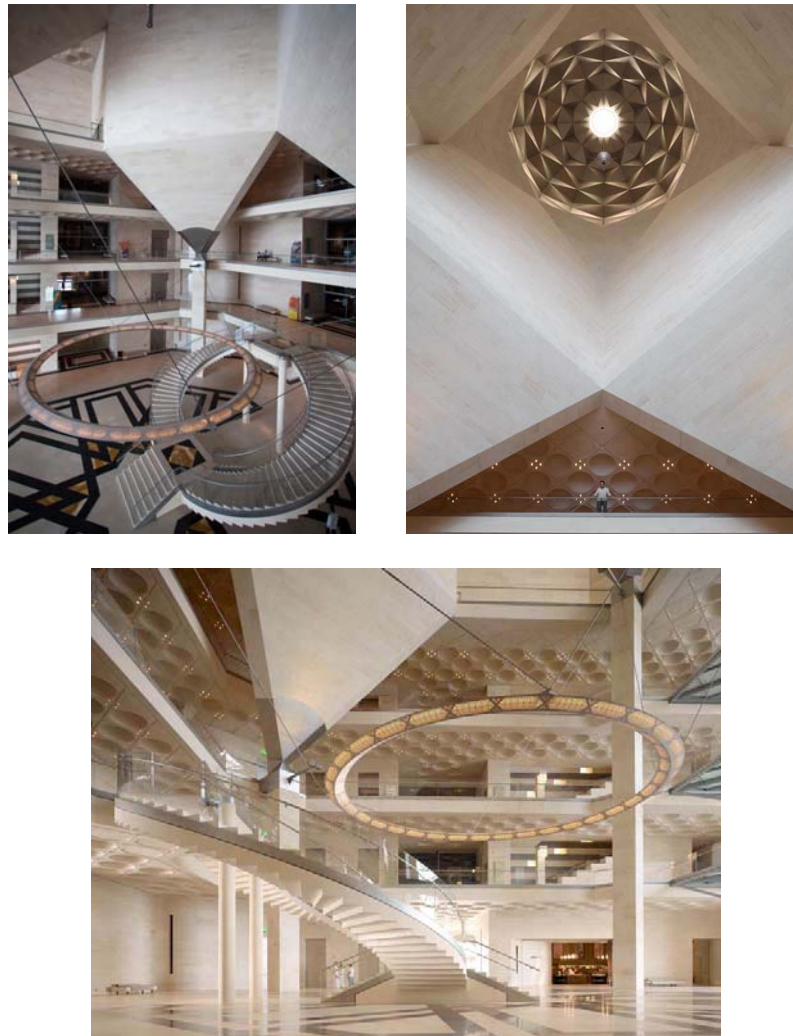
"If one could find the essence of Islamic architecture, might it not lie in the desert, severe and simple in its design, where sunlight brings forms to life? I believe I found what I was looking for in the Mosque of Ahmad Ibn Tulun in Cairo (876- 879). The small ablutions fountain (...) is an almost Cubist expression of geometric progression from the octagon to the square and the square to the circle. This severe architecture comes to life in the sun, with its shadows and shades of color. (...) It was this essence that I attempted to bring forth in the desert sun of Doha" (Pei, 2009)

The geometrical organizations in the museum create the important part of the architectural language of the building. So, taking his inspiration from the fountain, Pei layers various geometric shapes to form a strictly cubic structure. The museum is composed of two cream-colored limestone buildings, a five-story main building and a two-story Education Wing, connected across a central courtyard. The main building's angular volumes step back as they rise around a 5-story high domed atrium, concealed from outside view by the walls of a central tower. An oculus (A circular opening at the apex of a dome), at the top of the atrium, captures and reflects patterned light within the faceted dome. Inside of the building, a geometric matrix transforms the dome's descent from circle to octagon, to square, and finally to four triangular wings, which angle back at different heights to become the atrium's columns (Figure 4.62). On the north side of the museum a 45-meter tall glass curtain wall, the only major window, offers panoramic views of the Gulf and West Bay area of Doha from all five floors of the atrium (Pei, 2009). The geometric basis of the design becomes the most powerful link addressing the represented Islamic identity of the building.

Pei explains this as;

"It is a simple fact that Islamic architecture is based on geometry. Which is why I am drawn to it, as it is something I love. The Museum of Islamic Art has a square basis, with an octagon introducing more complex forms and ending in a cross shape. These facets add a feeling of lightness to the heavy construction and the building begins to come alive in the sunlight of the Arabian Gulf which transforms the architecture into a game of light and shadows. The building is a cube, without the sunlight, it would be boring." (Stone, 2013)

Thus, he differentiates from the others since he mostly reinterprets the tradition in geometrical/formal language rather than functional usage.



**Figure 4.62 :** Internal geometric compositions (Url-106) (Url-107) (Url-108).

In terms of context and site-specificity, the organization of open public spaces and the building's connections with the land it stands, can be defined as consistent with the site (Figure 4.63).



**Figure 4.63 :** Site View (Url-109).

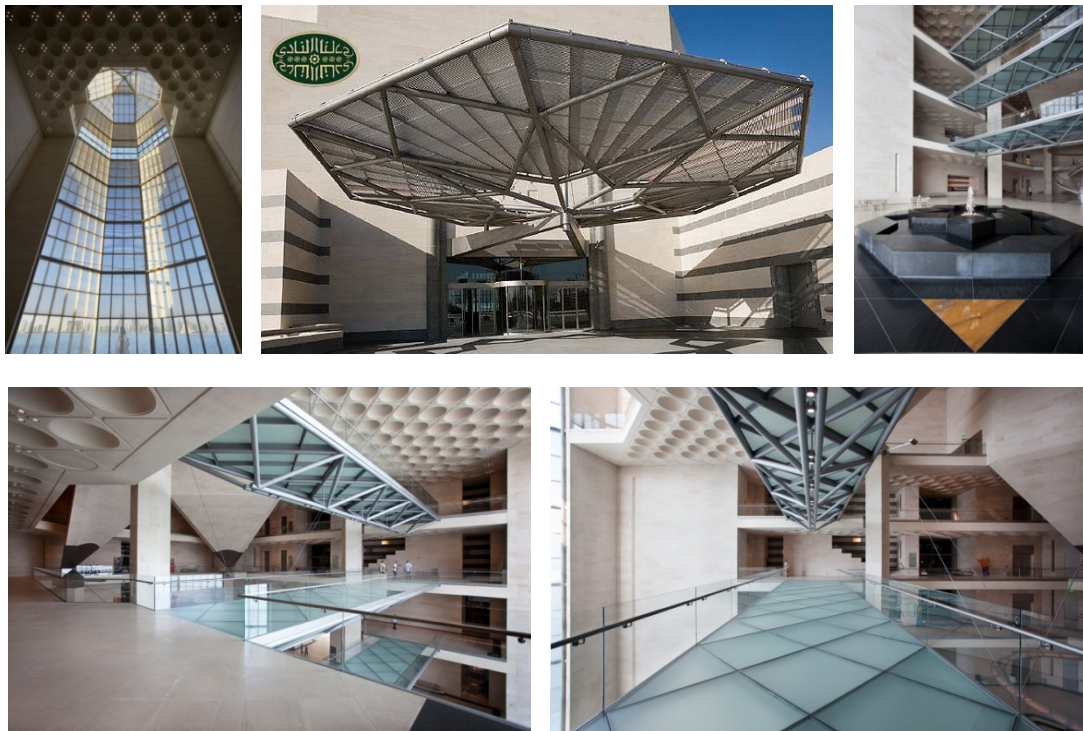
Although it is constructed on an artificial island, the building connects itself to the main land appropriately. Therefore, the building becomes an icon for Doha however, different from general principles of the icons of global identity, the building tries to construct strong links with its surrounding (Figure 4.64).



**Figure 4.64 :** External spaces and site-specificity (Author).

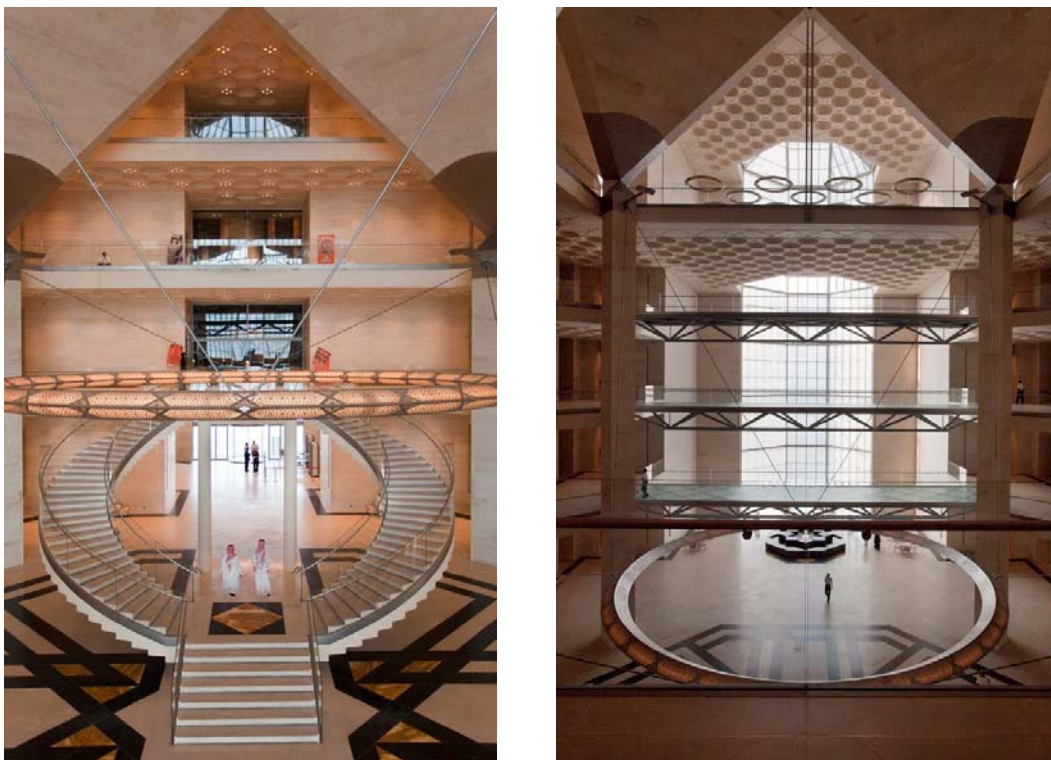
According to I. M. Pei, the island site makes the arrival process an engaging event, whether approaching landside along a terraced ramp allee of palm trees and footbridge, or by a VIP boat dock from the open water. In addition, the experience is heightened by the precise geometry, lush planting, mist gardens, fountain and cascading waters that have been designed to create an appropriate setting for the Museum (Pei, 2010). So, the nature is again integrated to the public spaces, which can be associated with the common meanings of humanity to evoke “familiarity”. In addition, the scale of the building does not match with the general high-rise principle of the global icons since the scale of the massive structure is rather low in height. So, it is possible to consider that the site-specific identity of the building is designed to emphasize the locality strongly.

In terms of materials, the limestone and granite building emerging from the Arabian Gulf’s timeless and romantic values, can be associated with the local culture. In addition to that, the use of steel truss and glass construction (Figure 4.65) in the interior for some galleries and for the entrance canopy combine global and local identity.



**Figure 4.65 :** Steel truss and glass construction in the interior (Url-110) (Url-111) (Url-106).

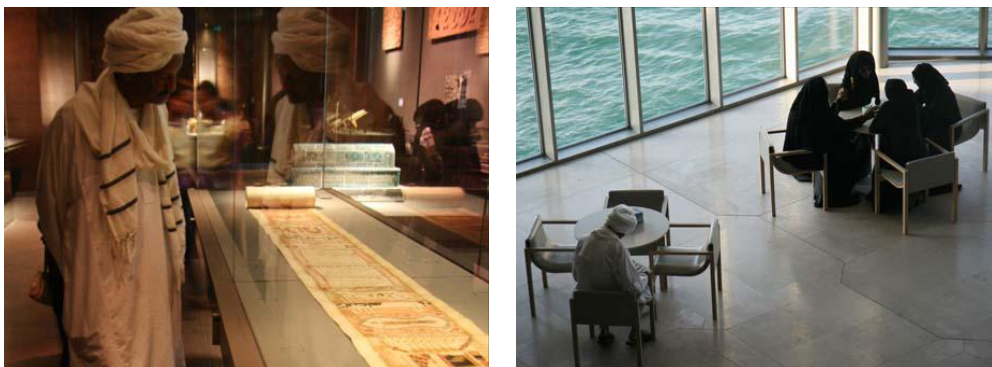
The interior spatial organizations in relation to volumes, geometry and pattern also try to combine the Islamic and Modern identity in a balance. The centrality of the interior space and the dome can be associated with the centrality of Islamic religious space order. In addition to that, central interior space, where the visitor comes across decorative patterns and shapes when they first enter the atrium with its ring-like staircase and a circular lighting structure, encompasses the whole room floating above it (Figure 4.66). The design of this staircase, which goes as far as the first gallery level, is simply based on the idea of using a 45-meter window to give visitors a spectacular view over the Arabian Gulf. The floor of the hall has a decorative pattern inspired by Islamic arabesque but with a strict geometric and modern feel. On the third step of the staircase, visitors are exactly beneath the central point of the round window of the domed roof, the highest point of the hall and a geometric matrix slowly transforms the dome downwards from a circle to an octagon then a square and finally four triangular components based on columns of different heights (Stone, 2013). The different faces of the stainless steel dome create an interaction of light patterns, which draw the eye in and act almost as ornamental adornments.



**Figure 4.66 :** Centrality in the interior provided by atrium and the stairs re-interpreted from Islamic geometry (Url-106).



In terms of programme of space organizations, there are both spaces of global and traditional functions. There are spaces of global functions in the museum to engage with the global identity, such as, the galleries, a cafe, restaurant, a museum shop and 200-seat auditorium (Figure 4.67). However, there are also spaces of private religious functions and public social requirements in balance. In that sense, there exists a prayer hall, a discrete but integral Education Center which includes a light-filled reading room, library, classrooms, workshops, study spaces and technical storage facilities, balances the museum at the opposite end of the island complex, joined by a large arcaded garden that invites meditation and quiet conversation around cooling fountains. The two major building components - one public and communal, the other more individual and private - reinforce the design intent to establish a vital center for art, learning, social gathering, and cultural enrichment (Pei, 2010). This means, the programme of the building provides “continuity”, “belonging” and “familiarity” against global dominance.



**Figure 4.67 :** Spaces in response to global requirements (Url-112).

Correspondingly, one can argue that, Museum of Islamic Art is an important example that searches for a strong balance in the project. Pei explains the projects’ features in relation to Islamic and contemporary identity as;

“The Museum of Islamic Art in Doha, Qatar, negotiates between modernity and tradition. The Museum is a contemporary building which finds its inspiration in the heritage of Islamic architecture. The architecture of the museum translates this heritage without mimicking past forms but instead by extracting principles and aspects of this architectural culture to generate new forms and spaces for a new institution. (...) The Museum of Islamic Art in Doha, gives the Gulf region a contemporary building rooted in the tradition of Islamic architecture” (Pei, 2010)

The building has a strong presence outside and dramatic scenes inside. Ashraf Salama argues that the museum building is a conscious attempt to translate the cultural aspirations of a country into a manifestation that speaks to world architecture

while also addressing demands placed on the design by a context exemplified by a regional culture and local environment (Salama, 2010). In that sense, the Museum of Islamic Art by I.M.Pei is an important example in terms of representation of identity in architecture in the global age, which creates its own blending degree of traditional and modern identity. It differs from the other examples in terms of its strong emphasize on geometrical interpretations from history and other cultures which is not in a cut and paste attitude but simple geometrical organizations. In addition to that, the organization of public-private spaces and the open space organizations also give reference to both traditional identities and the modern functional and emotional face of global identities.

#### **4.2.7 Liberal Arts and Sciences Building (LAS)**

“Liberal Arts and Sciences Building” (LAS) is designed by Arata Isozaki for Education City, Doha (Figure 4.68). The Liberal Arts and Science building is one of the first two buildings constructed within the Education City, due to the expansion of master plan by Arata Isozaki.



**Figure 4.68 :** Liberal Arts and Sciences Building (Author).

The building faces the main vehicular entrance of the entire campus, which makes it the first object one sees when entering the campus so the building presents itself as the image of the Education City campus.

In terms of facade pattern, the building is designed on a theme based on traditional Arabic mosaic, evocative of the crystalline structure of desert sand. The abstraction of traditional Arabic mosaic is used on the skin of the building (outer first level of double facade), which is the most important link of the building regarding its

reference to local identity (Figure 4.69). According to Ashraf Salama, this is based on intensive studies to abstract the essential characteristics of the context while introducing new interpretations of geometric patterns derived from widely applied traditional motives (Salama, 2008).

Hence, the building reinterpretes a traditional pattern to provide “continuity”, “familiarity” and “belonging” in architectural identity. This means, the building presents itself to its community by echoing their identity in which the elevation intends to blend the building into its context with its quasi-crystal designed pattern that echoes Islamic motifs.



**Figure 4.69 :** Facade pattern designed on a theme based on traditional Arabic mosaic (Author).

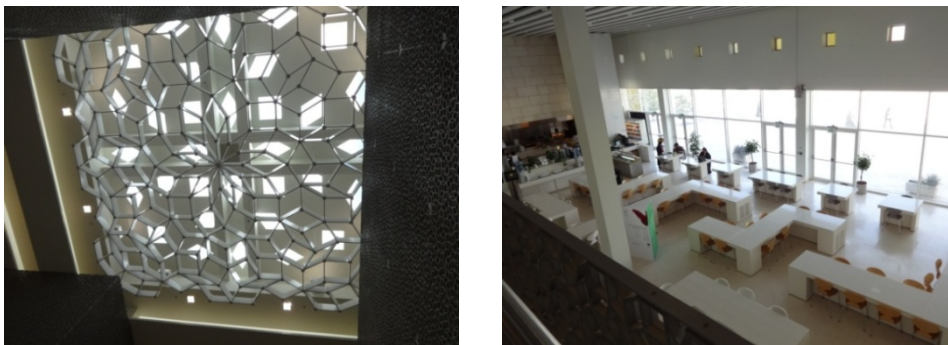
Nevertheless, the building is not a simple replication of indigenous traditions. In that manner, though the design on building exterior resembles the Arabesque tile work, it is based on quasi-crystal geometry, discovered in England in 1984. The pattern derived from manipulating the 90-degree, 60-degree and 30-degree parallelograms seems to expand infinitely from a single center point, never repeating itself. For the elevations, the architects place the point of origin at the building’s ceremonial entrance and lay out a segment of pattern in plan. They then fold up the flat drawing, transposing the motif onto the walls.

In contrast to simplicity of the design of each panel, the difficult process is constructing the walls since every panel is uniquely shaped and extremely heavy (Figure 4.70). According to Isozaki et al., the result is at once familiar and innovative (Isozaki, 2007). So, it is possible to say that the architect does not cut and paste a traditional element directly; rather he prefers to abstract it in visual and functional manners.



**Figure 4.70 :** Facade structure (Author).

Hence, functionally, the abstract interpretation of the traditional geometry also serves for climatic issues, which provide another reference to local identity. This is because, inside, the quasi-crystal pattern shows up on screens and covers over the skylights, whose lacy openings bath the interior with a diffuse natural light (Figure 4.71). Since Qatar has extremely harsh desert climatic conditions such as intense sunlight, high humidity levels and frequent occurrence of sandstorms, the building's direct response to these conditions shows itself with a double wall and roof. For that reason, an external porous skin tends to wrap the entire building, protecting it and its users from its extremely hot context. Furthermore, controlled light is brought into the building in a diffused manner generating a comfortable learning environment.



**Figure 4.71 :** Interior views with patterns and the light effects (Author).

In terms of context relating to climatic conditions of the site, in addition to abstract interpretation of the traditional geometry, another traditional architectural element, “wind towers” and “wind catchers” are also incorporated into the design. They are used to ventilate the entire space of the building in order to further maximize the energy efficiency of the building and minimize the use of air-cooling. The semi-

basement parking is ventilated with natural air by using 24m high concrete wind towers, which capture the Gulf breeze, bringing cool air down while releasing hot air up simultaneously. This technique is commonly used in traditional houses of the region for interior air conditioning. In this project, it is re-utilized at a different scale and proportion, which provides effective air conditioning and ventilating of the parking space without any mechanical equipment required (Isozaki, 2007).

In that sense, it can be argued that the incorporation of tradition into modern in this building acts deeper than the Jean Nouvel's Doha Tower, since a similar external skin seems to be used in more abstracted, functional and climatic manners to deal with local identity (Figure 4.72).



**Figure 4.72 :** Double wall facade and the wind towers (Author).

In terms of internal space organization, the building, different from other examples, also interacts with religious and social identity of the region. Correspondingly, since the school is Qatar's first co-educational facility, a separation along gender lines becomes required in the design to protect female students from public view and thereby ensure their comfort. For that reason, a variety of metal screens and textured surfaces are used to create numerous translucent partitions (Figure 4.73). In the interior, an analogy of Islamic city planning is also used in the design. This means, the plan of the building references to a network of routes and courtyards in which each contains a distinctive activity and adopts the typology of Islamic City planning. This network also becomes the space within the building that allows diverse activities to occur along its path and it provides the user with a flexible route that does not restrict his/her behavior within space. This can be interpreted as another

reference to address locality in design. In addition to that, since the social customs significantly impacts the design, a small prayer room whose outer wall is tilted toward Mecca is also added to interior functions. Therefore, sensitivity to cultural differences becomes essential for the project (Isozaki, 2007).

It is also clear that the design of the building also cares for the public-private organizations in terms of identity related localities for the internal space organizations. These local references address “continuity”, “belonging” and “familiarity” in the project.



**Figure 4.73 :** Metal screens and textured surfaces to create translucent partitions (Author).

Isozaki et al. claim that the building differentiates from the other examples of Islamic architecture in terms of its design avoiding to implicate Post-modern design principles in order to handle the issue of local identity and the design goes beyond that. Isozaki states that;

“The Islamic World possessed a rich background for its great achievements in the field of architecture and design of space. But the design era after Modernism is simply “Post-modernism” that merely tries to replicate Islamic architecture by placing an Islamic pattern on the facade. (...) The Arts and Science Building does not simply replicate the traditional Islamic design but rather tries to present new visions and ideas based on the Islamic architecture and culture. (...) the building tries to re-interpret Islamic architecture.” (Isozaki, 2007)

The inner open space of the building also tries to have a common language with the main building with a courtyard blended in a uniform and homogeneous unity, which gives a sort of reflection of the facade (Figure 4.74).

In this way, both levels of the courtyard are made of crystalline pattern, flamed granite paving with rectilinear flamed finish granite steps and ramps. So, the materials also give reference to local identity.

In terms of context in relation to site and climate, the project has various entrance connections to the entire campus from all four building sides in response to hot weather conditions which makes it difficult to walk out for the users.

Besides, there exists a large area left for parking on the front and side. The outer spaces and the inner courtyard are defined by Ashraf Salama as;

“Outstandingly, the design of the lower level is truly flexible where it considers possibilities for expansion from the back of the building while at the same time introducing a ceremonial courtyard for outdoor group activities. The front and side however face large covered parking spaces. Notably, throughout the design process, intensive studies took place to provide different types of spaces, those which correspond to specific function and those which change their characteristics according to the activities performed” (Salama, 2008)



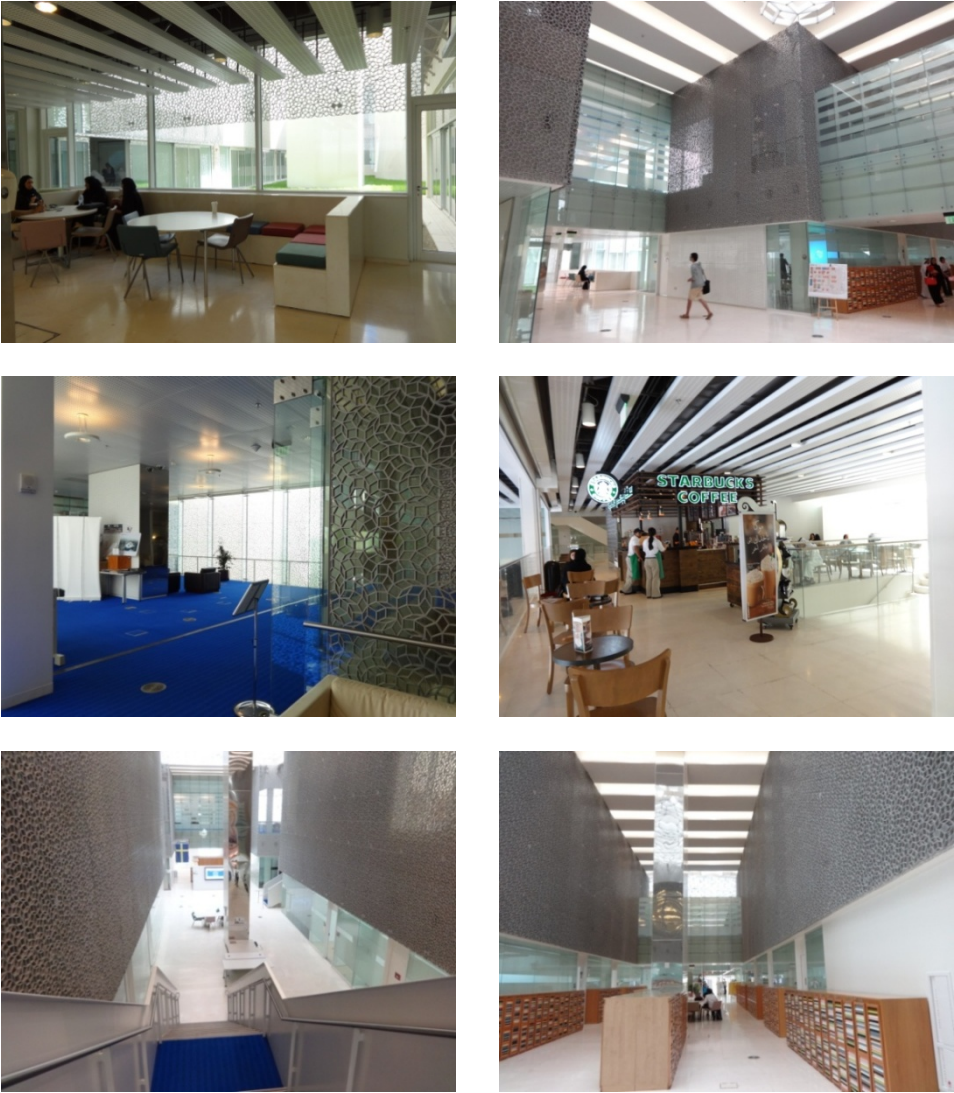
**Figure 4.74 :** Inner courtyards (Author).

In terms of programme, the building not only tries to respond to the local identity but also it responds to the global functions and modern principles. So, the building is designed by introducing series of classrooms, computer labs, and a library in the lower level and the upper level encompasses a resource-learning center, administration offices, meeting areas, lounges and activity areas with lecture halls accessible from the two levels (Salama, 2008).

The design adopts the idea of transparency of activities therefore functions are all integrated through a series of voids connecting the two levels visually and physically. This transparency to provide interaction can be associated with global identity (Figure 4.75).

In that manner, the building provides “continuity” with tradition/history and global age in multiple references. This shows that it successfully attempts to search for a local identity while considering the global identity. Correspondingly, the design responds to the contextual characteristics mandated by climatic and symbolic attributes, which is manifested by different treatments and articulations. These

references address locality with sun movement and airflows around the buildings, the use of durable and reflective materials, the dramatic effects of natural light in the interior spaces, the orientation of openings or double walling and skylights and the deep interpretation of traditional elements and adapting them to the nature of use. It also responds to the needs of users, to the city and to the artistic and spiritual needs of the people emphasizing the role that human values play in creating responsive environments by skillfully addressing the clear separation between gender related activities (Salama, 2008).



**Figure 4.75 :** Interior spaces providing visual connection and interaction (Author).

Hence, despite using a similar external skin as the main design concept, one can argue that the incorporation of tradition into modern in this building acts deeper than



the Jean Nouvel’s Doha Tower since the references that address identity related issues go far beyond with multiple dimensions in Liberal Arts and Sciences Building.

#### **4.2.8 Msheireb Development Project, Heart of Doha**

The Msheireb site is located in Inner Doha, less than 0.5 km away from Doha Bay (Figure 4.76). It forms part of a strategic gateway for the city from the West, lying between two key routes into the city, which extends through the oldest part of Doha and onto the existing airport, as well as the new proposed airport.



**Figure 4.76 :** Photo from the presentation of Msheireb Development Project, Heart of Doha from 3D views (Author).

Msheireb Project is an important example for the “continuity”, “belonging” and “familiarity” in architecture, which also differs from the other projects with its scale. Since it is an urban scale project, it also combines the urban planning strategies and design together with the architectural design.

The project, which is currently in the construction phase, is an urban scale master project mainly for residential requirements that attempts to combine past and future with some architectural perspectives developed by EDAW/AECOM (Conceptual Master Plan) and Allies & Morrison Architects (Architecture Services) (Figure 4.77).



**Figure 4.77 :** Photos from the 3D views from the project perspectives (Author).

In addition to residential, the project also includes commercial & governmental offices, retail areas, hotel, community spaces, cultural spaces, school, mosques and a museum. Perhaps the most important function in the project that brings activities to the streets is retail, including cafes and restaurants. So, most of the ground floors within Msheireb are dedicated for retail use, which ranges from corner shops to international brands and luxury goods (Law, et al., 2012). These spaces can be associated with the global identity of the project in terms of programme. The aim of the Msheireb project is to create a modern Qatari homeland that is rooted in traditions and in doing so renew a piece of city where global cultures meet. The need to establish an architectural identity and character for Msheireb is fundamental in creating a new image for the city. In parallel, Rosanna Law and Kevin Underwood from AECOM state that the aim of the Msheireb project is to initiate large-scale, inner-city regeneration that will create a modern Qatari homeland rooted in traditions and to renew a piece of the city where global cultures meet but not melt. They state that;

“In a rapidly homogenizing world where the boundary of cultural identities and economic models are increasingly fused and blurred, Qatar recognizes the need to establish a clear cultural identity expressed through urban planning and architecture. The Msheireb Masterplan and the associated discourse on Qatari architecture is an attempt to address the question of what will make a modern homeland for this ambitious Arab nation. It is a thread that links the nation’s past with its future. It is a mirror that shows modernity in the face of tradition” (Law, et al., 2012 pp. 131-132)

The absence of the unique identification qualities of the city of Doha, in addition of the social and environmental problems of the globalized modern entities, were the main reasons behind the new cultural initiatives and the new projects imposed by the planning governmental sector in Doha. Therefore, the local authorities focusing on creating a cultural unique Qatari architectural language initiated a number of regional

city projects. Among these projects, Msheireb comes to shed the light on the social and the economical re-birth of the old downtown of Doha. Rebuilding the center of Doha City Project, also known as “Msheireb project” starts in early April 2006, when EDAW/AECOM was commissioned by Qatar Foundation to plan and design a conceptual master plan for Inner Doha. Through the project, the developers research and re-evaluate the role played by the inner city site as the rest of Doha expands and evolves in keeping with the contemporary trend to a global building vernacular. The decision to revitalize and regenerate the center of Doha City, also called, “Msheireb Development”, or “the heart of Doha” comes about with the realization that the Kahraba area. This area was once the very hub of community living; an area from where the small Doha expands to be the modern city today and it had completely lost its historic importance. So, the conceptual urban plan aims to achieve a consistent blend of the some perspectives formulated as the guiding light for the project including: revitalizing history, heritage, and culture of the place, developing challenging architecture concepts and ideas to connect the past to the present, and achieving high levels of environmental sustainability targets that suits the community. The project aims rebuilding the center of Qatar’s capital city in a way that reinvigorates, modernizes and revives the site, while being true to the traditional culture and heritage that was the foundation of the first communities of Doha (Rebuilding Old Downtowns: the Case of Doha, Qatar, 2012) (Figure 4.78).



**Figure 4.78 :** Photo from the presentation of the main idea of the project illustrated by the architectural firm (Author).

In that parallel, Tim Makower who is an architect in Allies and Morrison Architects, designer of Msheireb Project, claims that they aim to design the Msheireb project

with an approach between the roots, which they believe is lost through internationalization process, the present and the future. He explains this thought as;

“(…) the connections between the past and the present and the future have been severed. They’ve been lost through a process of internationalisation and severance - can we reconnect that (…) with contemporary architecture which is rooted in the past? (…) To create urbanism and architecture which enables a sense of belonging is an essential part of success abroad.” (RIBA, The Shrinking World, 2011 p. 4)

Accordingly, instead of transcribing from the past, in the project, influences are drawn from studying the architectural heritage, archaeology, craft traditions, natural environment and the landscape of Qatar as inspirations. Thus, the concept study of Msheireb is based on “Seven Steps of Architecture”, which attempts to summarize the architectural origin and principles for a new Qatari architecture. The intention is not to impose a single answer but to establish a creative dialogue for pluralistic and creative responses (Salama, 2012) (Figure 4.79).



**Figure 4.79 :** Seven steps of design illustrated by the architectural firm (Url-113).

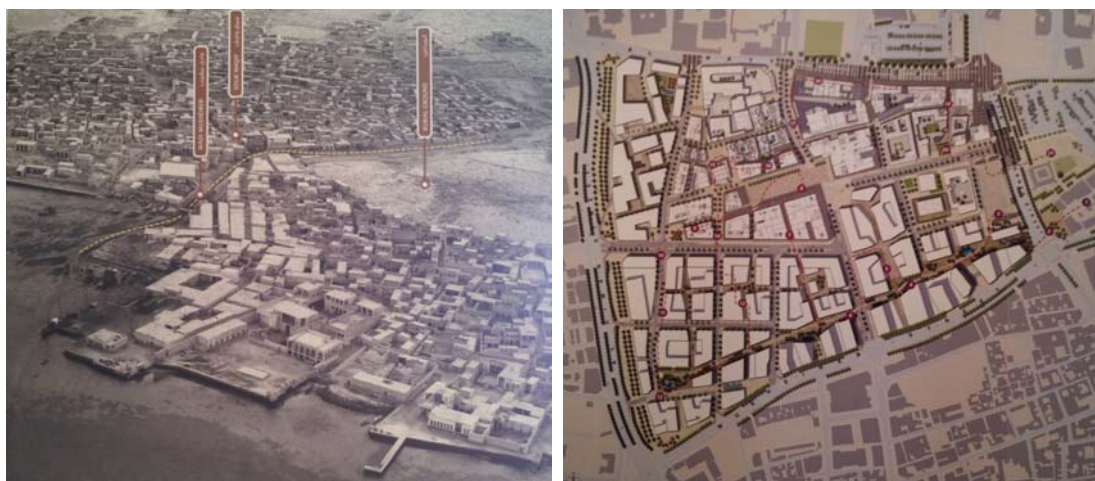
The themes of the Seven Steps, that Law and Underwood state; are timelessness, diversity and unity, form and geometry, aspect of home, aspect of street, designing for climate and elements of architecture (Law, et al., 2012).

Therefore, Msheireb project is a scene for urban regeneration and re-interpretation of traditional architecture (Salama, 2012) (Figure 4.80).



**Figure 4.80 :** Photo from the presentation of targets of the project illustrated by the architectural firm (Author).

In terms of context and urban strategies of the project, there exist references addressing the traditional Islamic urban design applied in the project. Msheireb master plan (Figure 4.81) creates a new piece of city that engages with the memory, processes an urban morphology of the existing Doha city center.



**Figure 4.81 :** Photos from the presentation of Master Plan of Doha in 1952 and proposed Msheireb master plan in 2006 (Author).

Thus, fundamental to the Msheireb Masterplan is the concept of the grid and the lattice, which is designed to evoke memories. In that sense, the lattice captures the incidental qualities of the “fareej”, or “community”. A fareej is a traditional neighbourhood system in which courtyard-style homes are built to the edge of the plot to maximise the use of land and define the public realm. So, in Msheireb, common spaces are created where several families share to interact in the traditional community to create a modern city rooted in tradition. In this urban system, small paths, known as “Sikka”, strategically connect the homes to neighbouring homes, community facilities and intimate public spaces known as Barahaat, as well as larger gathering spaces known as “Meyadeen”. These sikkas or “laneways” are an important reminder of the simplicity and enjoyment of walking within the city in Msheireb Project. In addition to that, combinations of Sikkas (walkways) and Barahas (plazas) are also integrally planned to the new urban form where local residents and visitors are encouraged to walk within the sociable mixed-use neighborhood. The grid, on the other hand, symbolises the paradigm of Western cities, so together, the grid and the lattice form of the masterplan provide continuity between the past and future (Jordana, 2012).



**Figure 4.82 :** Photo from the presentation of the proposed street life by re-interpretation of traditional morphologies (Author).

In that manner, new morphology to accommodate modern forms of transport, infrastructure and lifestyle as well as creating a comfortable walking environment is also considered (Figure 4.82). Hence, the project also wins the “Future Project of the Year Award at the World Architecture Festival 2012” in which the World Architecture Festival jury praises AECOM for their understanding of the project’s setting and their sense of “continuity” between past and present. The architects envision a modern urban core rooted in Qatari traditional architecture for what constitutes the heart of Doha (Archnet, 2012). AECOM explains this as;

“Using historical aerial photographs of the site, AECOM’s team devised a layered scheme with a grid and lattice approach that provides continuity between the city’s past and its future. The grid covers Doha’s transport network, whilst the fine grained lattice creates walkways and more intricate, shady, informal spaces which are evocative of the old city. (...) We are committed to creating a modern district that embraces local history and providing an exemplar urban realm that is attractive to residents and visitors of Doha” (Aecom, 2012)

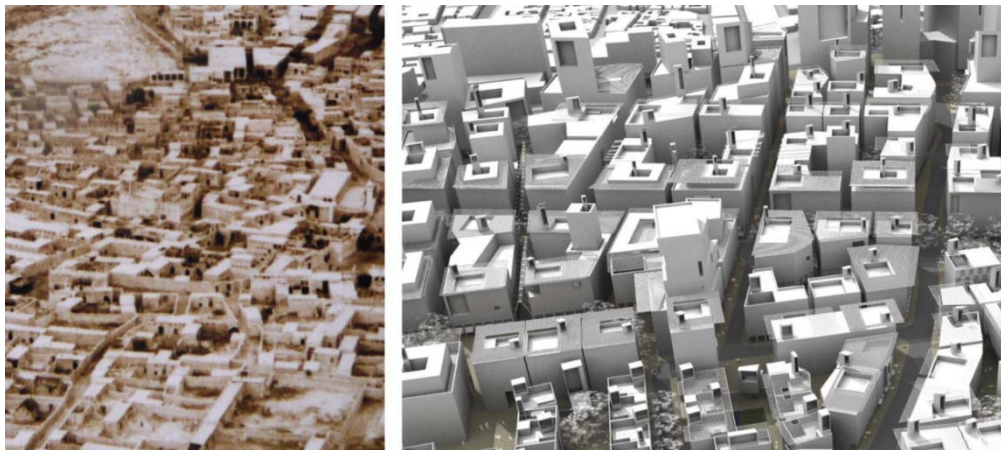
This means the urban strategies of the project including public-private relations and relations to the context address “continuity”, “belonging” and “familiarity” between the global and local.

In terms of climatic conditions also, not far from the development site of the West Bay, which is a cluster of glass-clad, corporate skyscrapers raising above paved streets and traffic congestion, the people views the Msheireb Project neighborhood as the product of a society trying to escape its climate through artificial environments. Instead of escaping, Msheireb embraces it. Therefore, the project represents an evolution in the region’s adoption of sustainability (Fehrenbacher, 2013). The planned new urban form is set to respect the traditional fareej typology and to create a tight urban surface where low to medium rise buildings are positioned sufficiently close to create natural shade (Figure 4.83).



**Figure 4.83 :** Doha fareej, aerial, 1952, aerial and oblique aerial views (Law, et al., 2012 p. 134).

In parallel, Rosanna Law and Kevin Underwood from AECOM emphasize “cooling” as a key challenge for any urban development in the Gulf region. So, they link the traditional fareej concept, which formed the building blocks of cities where families were clustered together as urban settlements with the Msheireb project, as a solution to cooling problem (Figure 4.84). Correspondingly, the narrow and naturally shaded sikka network connects different parts of a fareej with the wider settlement (Law, et al., 2012). This can be also accepted a local reference addressing the site specificity of the project.



**Figure 4.84 :** Msheireb Old Fabric and Msheireb Development Proposed Fabric (Rebuilding Old Downtowns: the Case of Doha, Qatar, 2012)

In terms of formal geometries and volumes, the fareej concept also affects the architectural features in Msheireb due to the positioning of the building blocks. The proposed arrangement of buildings and the building heights within the project are also aims acting as solid physical edges especially at the southern part of the project where tall buildings are intended to be located along designated districts. Accordingly, the architectural language used to draw the memory of the place plays an important role in embracing the identity of the place and environmental traditional systems are well addressed in the architectural drawings of the project. Hence, the fareej creates intense solidity in geometric composition to reduce the sunlight. When the traditional fareej concept comes together with the needs of global identity such as multi-storey residential blocks, there exist big solid volumes in terms of geometric compositions of the project.

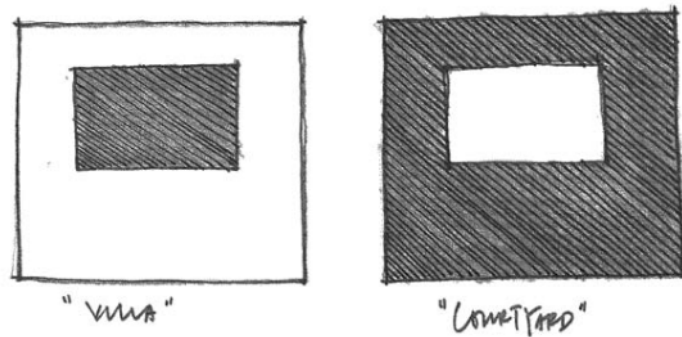
In terms of spatial organizations, the fareej concept also creates traditional links with the social relations it provides. So, its tight-knit pattern responds to both social as well as climatic needs. In terms of social needs, fareej is an expression of clan



lineage and a shared way of life where common social values are shared within the neighborhood. In addition to that, in terms of social interactions, Sikkas are residual spaces shaped and sculpted by the internal functions of the private domain. In that sense, Assistant Professors of Urban Planning, Rania F. Khalil and Khaled Shabaan states that;

“(…) place making is as much about meaningfulness to local people as it is about unique and memorable form.” In that context, Place memory is the key to help citizens to define their past and to connect the physical built environment with their culture. Within the “Musheireb Development” project, storytelling plays an important role in creating the social memory, the sense of belonging was found to link people to the place for its historical importance.” (Rebuilding Old Downtowns: the Case of Doha, Qatar, 2012 p. 687)

However, with the arrival of air-conditioning, this inextricable link between urban form and climate was broken. In a full reversal of the fareej figure ground, the suburban villa and skyscraper are positioned in the middle of the plot surrounded by car parks and are exposed to the sun (Law, et al., 2012). In that manner, in spatial organizations, Msheireb creates re-interpretation of a traditional concept in terms of new geometrical volumes and social relations contributing to “continuity”, “belonging” and “familiarity” (Figures 4.85, 4.86 and 4.87).



**Figure 4.85 :** Villa versus courtyard figure/ground (Law, et al., 2012 p. 135).



**Figure 4.86 :** Traditional sikka in Doha (Law, et al., 2012 p. 136).



**Figure 4.87 :** Photos from the presentation of proposed “fareej” cross section and 3D sections from residential units in the Msheireb Project (Author).

It is expected that the resulted environment will be pedestrian oriented where the dominance of car is reduced. Vernacular roads are introduced to capture dominant wind and thus reduce the built up of heat and pollutants. An integrated basement infrastructure for services is also considered in the master plan allowing narrower streets at ground level to be created (Rebuilding Old Downtowns: the Case of Doha, Qatar, 2012). In that case, the site specification of the design is also aimed to be a combination of historical principles and the new requirements in which some old features also serve to the climatic conformity of the site (Figure 4.88).

Nevertheless, the project is still questionable in terms of site specification since all the existing built environment is demolished to create the empty site for the project. Even if the climatic conditions are seriously taken into consideration with combination of historical and modern principles and the spatial organization of the open spaces are designed in an organized hierarchy maintaining permeability for pedestrians, still it can be questioned regarding the possible opportunities of the

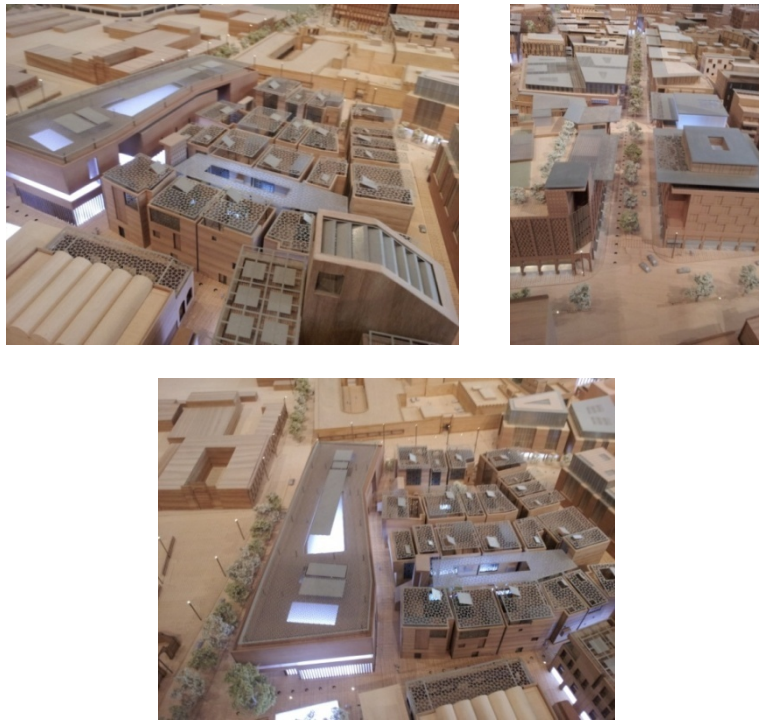
demolished existing buildings. This means that, an identity is demolished in order to create a new one.



**Figure 4.88** : Site views from the 3D model (Author).

In terms of architectural design features, there are also some old principles used for the new buildings to address the identity representation. One of them is the roof design. Accordingly, the images of the past influence the image of the future development in the area; consequently, the standards that govern the form of the buildings within Msheireb aim to build a harmonious roof space that is diverse, animated and picturesque.

Looking towards the bay, the roofs are aimed to provide an attractive foreground for the developments located further back, which is aimed for giving a new visual identity for the new downtown-developed area (Figure 4.89).



**Figure 4.89 :** Proposed roof design in the Msheireb Project in 3D Model (Author).

In terms of building typologies, Msheireb again addresses “continuity”, “belonging” and “familiarity” since it has references to both traditional houses such as texture or details and global residential identity such as multi-storey apartments. In that sense, according to Makower, one should certainly not impose one’s own cultural expectations or business expectations on somewhere where things are very different and he calls his design for Msheireb as “home-grown architecture”. His key architectural design features associated with Msheireb’s locality are; looking, listening, learning, zooming out and really looking as a fresh eyed, open eyed foreigner. Therefore, to zoom right in and to look at detail, to look at touch, to look at texture and to spend time with people and in places; are the ways from which the seeds are gathered. He states that all the buildings and all streets in Msheireb project tell stories and this is a classic traditional Qatari house, or line of houses (RIBA, *The Shrinking World*, 2011). Besides, the houses in the project are mostly in the typology of apartment building. In parallel, Law and Underwood state that it is important to note that the apartments are not the dominant model for Qatari families but early consultations suggest that there is a demand for urban living for the young and educated professionals (Law, et al., 2012). So, it again becomes the combination of traditional and global architecture in terms of typology (Figures 4.90 and 4.91).



**Figure 4.90 :** A classic line of traditional Qatari houses (RIBA, *The Shrinking World*, 2011 p. 6).



**Figure 4.91 :** Views from the proposed houses in Msheireb Project re-interpreted from the traditional in 3D Model (Author).

In terms of traditional materials, there are also references to history in Msheireb Project. Hence, Makower states that, the dam shells (the timbers sticking out), came from Zanzibar and were very expensive. According to him, buildings would actually come and go, the masonry walls would rise and fall, but the dam shells would be carried with families. Thus, they reprocess, decode and reconfigure those kinds of messages and stories into a contemporary architecture. He states that,

“Back in 1947 Doha was a community which did not have a built or collected or written archive. It built itself on stories. (...) It is that dialogue of narratives between the old times,

which were indeed of a finer human scale, of a much denser knit city and of a closer urban harmony. That dialogue of the foreign and yes, the alien, with looking for something new which is contemporary, but rooted in the past, has really been our brief.; to find connections” (RIBA, *The Shrinking World*, 2011 p. 6)

Eventually, the use of traditional materials such as dam shells are aimed provide a “continuity” in the narratives of the architecture so that the identity.

In terms of programme in relation to functional organizations, the combination attempt encourages the use of the old life systems within modern technological elements such as wind catchers, majlis rooms, loggias and bent houses. This approach aims to soften and enrich the skyline of the site whilst encouraging the day-to-day use of the buildings by creating pleasant habitable environments. Correspondingly, also the old “souk” space is used in the new design of Msheireb. The image of old “souk” space of Doha is associated with Disneyland that the old souk was also an international place. Therefore, the souk is not a new idea but an idea to be developed further (Figure 4.92). Beyond its function, the “souk” is also associated with European model, in respect to high-density and medium rise in terms of volumetric composition (RIBA, *The Shrinking World*, 2011).



**Figure 4.92 :** The souk, past and present (RIBA, *The Shrinking World*, 2011 p. 7).

Consequently, it is possible to consider that the Msheireb project is a good example of providing “continuity”, “belonging” and “familiarity” with the mixed functions it offers in reference to both history and global age. This means, Msheireb project in terms of architectural characteristics to respond both to universal concepts; creating a good environment for people and creating an environment where people have mixed use. Makower explains this as;

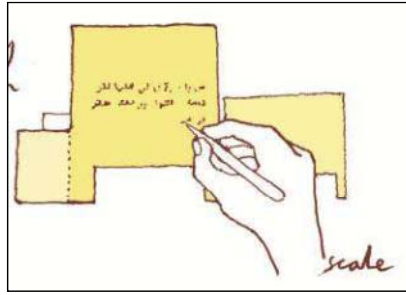
“If architects and designers from abroad immerse themselves in the particular characteristics of streets such as Msheireb Street, (...) as they were in the past, then people in Qatar will feel that this is something home-grown (...) We’re creating town houses on sites where Qatari families can feel at home living right in the city centre (...) The suburban model has been the way that Doha has spread over the last few decades. So, as part of the master plan we defined guidelines and we got under the skin of where architecture was” (RIBA, *The Shrinking World*, 2011 p. 8)



**Figure 4.93 :** Model showing Makower’s new building designs in the Diwan Amiri Quarter (RIBA, *The Shrinking World*, 2011 p. 9).

In terms of facades and visual references, the Msheireb Projects also searches for “continuity”, “belonging” and “familiarity”. In that sense, the Diwan Emiri quarter of the Msheireb Project (Figure 4.93), designed by Makower, attempts to create an intervention that is not just a glass and metal greenhouse but rooted in Qatari culture (Salama, 2012). In addition to that, the facade of the National Archive building in the Msheireb Project is also associated with visual references to historical narratives. Accordingly, regarding Middle Eastern clients, Makower states that, whether it’s a master plan where a lot of this is imaginary architecture, or whether it is detailed architecture, one has to engage with an audience who are more immediate about things in terms of their narrative traditions and in terms of their visual responses. So, the National Archive building in Msheireb Project is defined as a storytelling building which holds the government archives within its main stack box above the portico (RIBA, *The Shrinking World*, 2011).

To associate the visual image of the building with the national identity, Makower uses the national anthem, written by the founder of the country, Jasim bin Mohammad, on the facade of the building as a written in script (Figures 4.94 and 4.95).



**Figure 4.94 :** The script on the Archive building (RIBA, *The Shrinking World*, 2011 p. 10).



**Figure 4.95 :** The script on the facade from the 3D model (Author).

Makower explains the script on the facade in terms of its relation to history and today as;

“Our proposal was to tell a story from end to end. (...) The calligraphy has been hand written (...) There was a lot of dialogue about how deeply it should be cut, whether it should be hand carved, deep cut or protruding. We came across indigenous expectations. In the end there was a decision to create this lettering in the curved marble wall” (RIBA, *The Shrinking World*, 2011 p. 10)

In that manner, using handcraft ornament on the facade becomes one of the ways that the architecture addresses historical identity in Msheireb Project. This can be interpreted as, growing detail and using ornament, which is not simply copying the old ways of doing things, but which is reprocessing, becomes a very important part of generating something that is meaningful in the project.

Makower defines his architectural design experience with Msheireb project as the consequent of a foreign designer’s interpretation of a certain context stating that;

“It’s been fascinating for us working with the things that you can do nowadays which you couldn’t afford and synthesising that with old traditions (...) To use reference, both thematic (...) and architectural, to create something which is both relevant and resonant. (...) If there is an intensity of engagement and an intensity of connection, wherever one is foreign, working abroad, with imported skills, then I think it’s a formula for success” (RIBA, *The Shrinking World*, 2011 p. 11)

Hence, Msheireb Project becomes an important example for “continuity”, “belonging” and “familiarity” in architecture in terms of identity, which applies itself



in an urban scale together with the urban design decisions. The architecture of the project clearly aims to refer to some old features of the area with their modern interpretations to provide belonging for the people that will use the project when completed. There are many points that are addressed to provide this combination such as, roofs, wind catchers, majlis rooms, loggias and bent houses, dam shells, the souk idea, climatic decisions in reference to old, etc. These are used in different dimensions such as, function, spatial organization, facade organization, visual effects, etc. In addition, there are modern and global design features in the project again in terms of functional and visual organizations, such as hotel function, commercial functions, materials, construction techniques, etc. In that sense, the project strongly aims to blend tradition and globality. However, there are also questionable points in terms of identity in the project. One of them is the question “is it the correct way of representing a so-called Qatari identity in historical meaning” within the reality of Qatar including multiple identities of different societies, which currently create the domination of Qatari population in the global age. In addition to that, the demolition of an existing built environment to construct a new project brings the question that what if the existing spaces were not demolished whether they may provide references to the design in terms of locality of the area.

### **4.3 Evaluation**

In conclusion, the buildings in Doha which are selected from the last quarter of the century address “continuity”, “belonging” and “familiarity” in identity references with different architectural features such as; formal expressions, geometry, visual image, spatial organizations and programme, context in relation to “site properties, public-private organizations, climatic conditions”, building techniques, patterns and materials.

Salama, in his article “Architectural aspirations of an emerging metropolis”, defines Doha’s aspirations as endless that attempt to balance global and local architectural voices. So, some of these buildings are not physical masks of power but embody a considerable number of the forgotten enduring values of architecture. Salama states that the architectural features of some buildings addressing the balancing identity can be exemplified by different factors. For example, they respond to the contextual characteristics mandated by climatic and symbolic attributes. This is manifested in

different treatments and articulations addressing sun movement and airflows around the buildings, the use of durable and reflective materials, the dramatic effects of natural light in the interior spaces, the orientation of openings or double walling and skylights and the deep interpretation of traditional elements and adapting them to the nature of use. With different degrees of success, they respond to the needs of users and local populations, to the city and also to the artistic and spiritual needs of the people. Salama states that;

“They emphasize the role that human values play in creating responsive environments by skilfully addressing the clear separation between gender-related activities. They integrate building management systems into new interpretations of traditional forms. They adopt flexibility of use and as an important factor for expansion in the cases of educational buildings” (Salama, 2010)

Doha’s urban revolution, according to Florian Wiedmann, Ashraf M. Salama, Alain Thierstein’s study, can be associated with Lefèbvre’s definition on evolution of spaces, which are “Absolute Space”, “Abstract & Conflicted Space” and “Differential Space”.

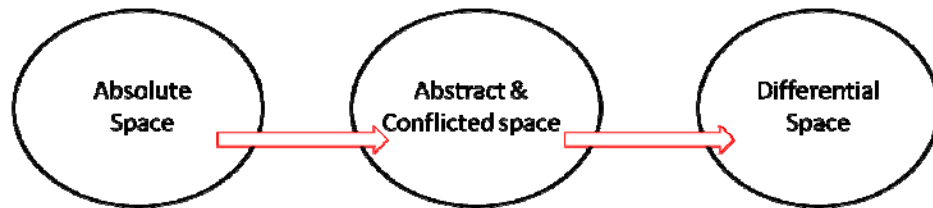
Accordingly, “Absolute Space” is associated with the result of humans’ spatial practice after their physical interaction with the natural environment, driven by the need for survival and that is represented by vernacular pre-oil statements of Doha.

The commercialisation of space creates fragmented and segregated urban landscapes, which are described by Lefèbvre as agglomerations consisting of either “spaces of leisure”, or “spaces of labour” where the role of inhabitants is largely reduced to either the consumption of space or the production of goods and services, which becomes the “Conflicted Space”. Abstract space is mainly a product of decision-makers (in Doha, the government and the global investors), it inevitably leads to conflict due to its inability to integrate the complex needs of a society.

Nevertheless, the basis for this type of “abstract & conflicted space” is being eroded by the emergence of knowledge economies. This means, the knowledge has become more an influential factor within economic development by appreciating the importance of a qualified workforce and so their particular needs and demands with regard to space. Therefore, urban diversity and urban identity are becoming more decisive in terms of the economic sustainability of cities, which creates the “Differential Space” (Wiedmann, et al., 2012). Wiedmann et al. define this as;

“(…) urban qualities are highly dependent on the proactive participation of an enlightened society, creating a diverse urban space, or as he puts it – a ‘differential space’ “ (Wiedmann, et al., 2012 p. 38)

Thus, the “differential space” needs to embrace the social needs of society in terms of society’s commitment to traditions and also their population with multiple identities which creates a space beyond the response to only global identity and search for “continuity”, “belonging” and “familiarity” (Figure 4.96).

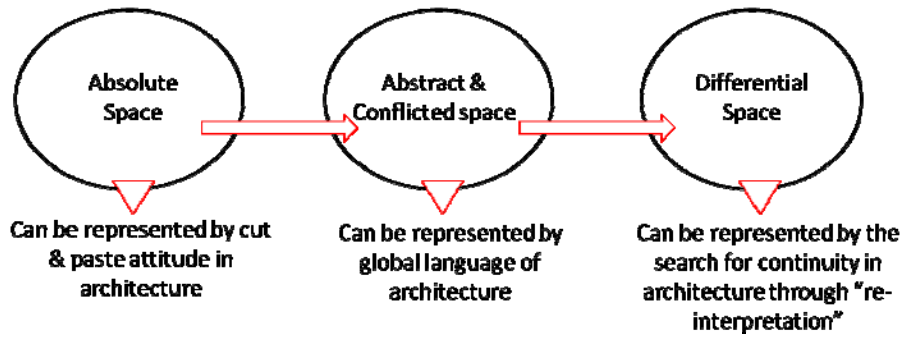


**Figure 4.96 :** Model of Lefèbvre’s theory of space production and evolution.

In that sense, the identity-architecture relation in the age of globalization can be associated with the representation of these spaces in the example of Doha. This means that the “abstract & conflicted space” is represented by “Global identity” which is imposed by the government and the global investors. These buildings mainly serve to the commercialization that are; Tornado Tower and the buildings in Aspire Zone (Aspire Mosque, Aspire Tower, Khalifa Stadium and Aspire Dome).

In addition to this, some reactional approaches can also be associated with the “absolute space” and “differential space”, which look for an essence/origin in order to resist the global impose. This means, “absolute space” referring to the physical interaction of the people in vernacular pre-oil statements of Doha with the natural environment, driven by the need for survival can be represented by the searched essence/origin. This can be seen in the example of Souq Waqif.

Finally, the “differential space” can be associated with the alternative approaches, which try to resist the global identity with the solutions beyond the search for an essence/origin and tries to be responsive to the particular demands and conscious expectations of multiple identities of the global information age. These responses which attempts to address “continuity”, “belonging” and “familiarity” can be seen in the examples of Doha Tower, Texas A&M Engineering College (in Education City), Museum of Islamic Art (MIA), Liberal Arts and Science Building (LAS, in Education City) and Msheireb Development Project (Heart of Doha) (Figure 4.97).



**Figure 4.97 :** Lefèbvre’s spaces associated with identity in architecture of Doha.

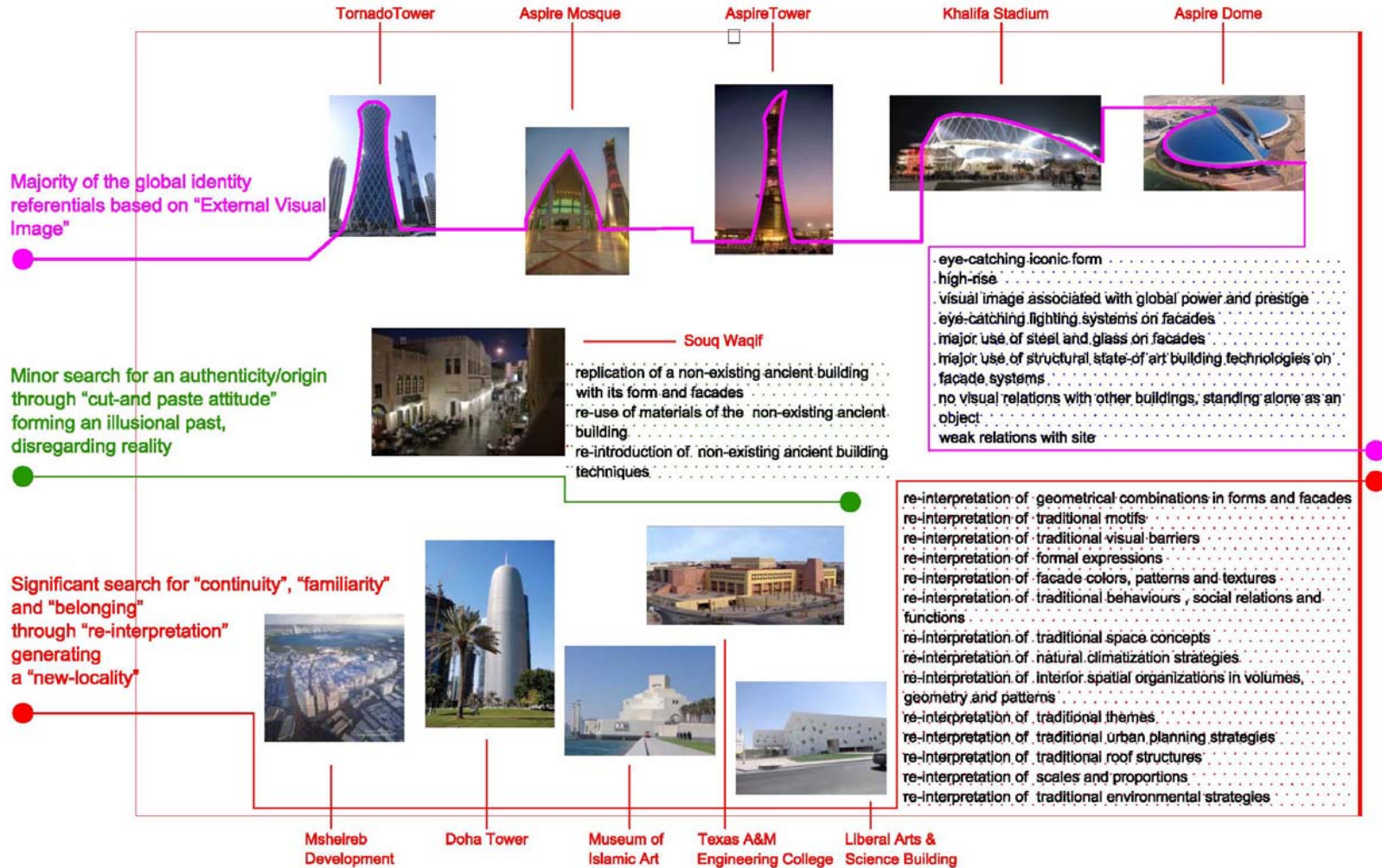
Eventually, these buildings are associated with Florian Wiedmann, Ashraf M. Salama, Alain Thierstein’s study, within a table as below (Table 5.1).

**Table 5.1 :** Urban spaces of Doha associated with building examples given within the study.

Lefèbvre’s Theory on Space Evolution	Economic Background	Government Strategy	Impact on the Built Environment	Selected Examples in this study
Absolute Space	Fishing & pearl trade	Tribal Governance instead of modern administration. Bottom up decision making.	Traditional architecture and typologies such as the two-storey courtyard house.	<ul style="list-style-type: none"> <li>• Souq Waqif</li> </ul>
Abstract and Conflicted Space	Oil Production Real estate	Modernization: Investments into infrastructure. Centralized decision making. Liberalization and privatization of governance. City branding as future hub.	Low rise dwellings in suburbs. Multi-storey buildings in the center. New typologies in form of high-rises and apartment blocks. Generic global architecture.	<ul style="list-style-type: none"> <li>• Tornado Tower</li> <li>• Aspire Zone</li> </ul>
Differential Space	International service hub	Integrative development strategy. Investments into human resources.	Increasing quality and diversity of typologies and architecture.	<ul style="list-style-type: none"> <li>• Doha Tower</li> <li>• Texas A&amp;M Engineering College</li> <li>• Museum of Islamic Art</li> <li>• Liberal Arts and Sciences Building</li> <li>• Msheireb Development</li> </ul>

The buildings selected in this study address these identity-architecture relation of the global age with different architectural features that also differentiate between each other in different combinations and proportions to respond the need for “continuity”, “belonging” and “familiarity”.

**Table 5.2 :** Analysis of identity referentials in architecture addressing the responses of the analyzed buildings to the problematic of continuity.



It is clear that every building creates its own identity references. But, it can be said the majority of the identity referentials are created through the form, geometry and visual image together with the facade organizations. This can be interpreted as, the “external visual image” generally dominate the search for providing identity related senses. This is generally obtained by the eye-catching iconic form, high-rise, visual images associated with global city, national pride and prestige, when the representation of global identity is targeted.

On the other hand, most of the identity referentials that search for “continuity”, “belonging” and “familiarity” externally, are created with “re-interpretation” of traditional forms, geometries and facade patterns, textures and organizations in new proportions and scales.

In addition to that, context in response to site specificity and climatic adaptation also has notable consequences in search for creating balance between local and global. These are mostly created with the re-interpretation of traditional site relations and climatic elements/strategies such as wind towers, wind catchers, etc.

In terms of spatial organizations and programme, the buildings provide global identity mostly with spaces of global requirements and luxurious facilities. On the other hand, the locality is provided with spaces mostly in respect to religion together with re-interpretation of traditional functions and the multiplicity is provided with spaces of interaction.

In the interiors, color, texture, pattern becomes another reference to both globality and locality with visually global details and re-interpretation of traditional motifs. The materials also become a tool for global and local identity references in which global identity is mostly represented with use of steel and glass whereas locality and tradition is represented with local materials. Also it is possible to say that, the building techniques mostly represent the global identity with state-of the-art construction techniques.

It can be argued that the concept of “re-interpretation” generating a “new-locality” can be the main word to define the search for balance and in response to the “continuity”, “belonging” and “familiarity” need of the identity, in the current perspectives of architecture. So, “re-interpretation” or “new-locality” can be seen as a potential to avoid from cut and paste from the past and also a potential for engaging

with the global requirements of identity and accordingly with the architecture. These new concepts can be associated with search for a meaningful, productive dialogue with past together with incorporating global hybridities or multiplicities for creating new potentials to the existing realities.





## 5. CONCLUSION

The identity concept, referring to the “self” provides a complicated nature in itself. The identity is basically explained by the “self” and the “society” in terms of personal and group identities. The mainstream theories, “Identity Theory” and “Social Identity Theory”, trying to explain the identity concept are proposing perspectives on the relationship between the self/other selves and the self/society. The self and the society have a reciprocal relationship in which they influence each other unavoidably. For that reason, it is essential to evaluate the individual’s identity in the society he/she exists. However, every individual has its own relation degree to the other individuals and groups in terms of similarities and differences. This means, every identity is unique. Moreover, identity can never be accepted as a stable entity and has various parameters that affect each other due to different conditions. This makes the identity concept so complicated. The basic theories try to define identity through the personal and social frames together with their interactions. The key concepts for these theories are the “self”, “individual”, “group”, “other selves” and “other groups”. The changing parameters of identity have also a cross-matrix between each other that affects them according to each other’s context, condition, etc. and even the hierarchy or priority of them changes due to different situations. So, representing this complicated and ever-changing concept becomes another problematic situation. Social representations are basic symbolic reflections of the groups and, in larger scale, of the societies. They are used in broad fields to symbolize a specific group or society for sending messages to our minds and to familiarize us to the given information with that group or society. Representation becomes the face of identity that is perceived by the society. As the social representations precede the identities, most of the social representations dealing with the groups are determined by the identities. By this, integrating an identity with a representation, needs different parameters to be analyzed at the same time, which makes this integration as complicated as the identity itself.

Nevertheless, the paradox comes from the reality that the individuals still need the continuity of identity for their psychological well-being. The reflexive nature of the identity finds its meaning when there is a “threat to identity”. This means, in case of a sudden change or discontinuity in identity, individuals perceive a threat, develop resistance and search for an anchor point to verify their identity.

In the age of globalization, the identity transforms as a consequence of the global information networks by the rapid developments in technology and global consumption strategies managed by powerful corporations. Familiar with the variety of changing parameters in the identity theories, the globalization affects the identity dramatically through various dimensions such as nation and culture. There are many challenges the individual faces through the dynamics of global world and its multi-faceted consequences. Since the individualization effect of modernity puts the individual alone against the world and makes the identity released from its ties, the globalization concept in the last quarter of the century makes the situation much more complicated in terms of identity. The globalization mainly increases the choice options of the individuals against any simple decision so the identity encounters with multiple options to define itself. In addition to that, globalization not only means the unification of the world around common values with its homogenizing affect, but also means the increase of different voices/cultures by the universal freedom it provides. The main consequences of globalization affecting identity can be defined as the political and the cultural dimensions. When the identity is subjected, the political dimension of globalization is mainly linked to the transformed condition of nation states, which has direct effect on national identity. The worldwide interconnectedness brought by globalization weakens the nation states that bring the thought of “unification of the world” and consequently the “homogenization/westernization” effects appear in the cultural ground of identity. In addition to that, the “nation state – world” duality creates a base for the third perspective on the issue. Because of the search for a third point of view, the “hybridization” concept emerges which affects identity in the global age. The emerging of hybridity concept also creates the questionability of the Authenticity/Originality concepts in terms of cultures and the identities. This is because, almost every kind of traditional cultural value or identity is opened to argument and questioned by the over consciousness gained through limitless

information flows. The networks of information travelling all over the world make people not only release from their ties, they also make them question if these traditional ties, cultures, nations, identities were really existed or they are artificially created illusions by actors of power to keep people under control. Thus, it becomes an identity chaos for people since they can define themselves by neither the past nor the existing global situation that gives them an ocean of multidimensional options. The individual stays in a point that it cannot hang on anything that makes it define itself. This creates a condition of strong ambiguity that threatens the identity and triggers a fear of uncertainty. One can argue that the identities of the global age are not the natural ones; instead, they are constructed through the individual preferences of the people in society through every individual's frame of meaning. So, the natural identity results in the construction of new identities in the global age. The constructed identities of the global age can be generalized mainly in three positions.

1. The dominant identity, which is imposed to the individuals either by the global powers or the states who become weak against the global powers and who try to reestablish their authority over society. In this case, the individuals are exposed to a totally foreign identity, which they cannot find reference from their individual context or meaning.
2. The resistant identities that react to the dominance in totally opposite direction and try to reestablish the so-called "origin" or the "authentic identity" just the same with the historical conditions. These fundamentalist identities try to establish the identity based on an "imagined pure origin", which does not accept the togetherness of multiple identities.
3. The resistant identities that react to both the dominant identities and the fundamentalist identities. They may synthesize the new meaning from the multi-cultural or multi-historical parameters by gathering different cultures, the different time periods, local and global to generate a real-time frame of reference.

Architecture, as being in the heart of the issues related to human beings and the societies, always tries to represent the social reality of people in physical ground. The social reality mainly finds itself for people in the "search of self-meaning", which

refers to the notion of identity. So, when there is any impact on identity of the people in a specific period of time, consequently it affects the architecture of the age.

Beyond its functional values, architecture always carries the representational value of personal meanings of its user/users. So, architecture is mostly expected to represent self-meaning of its users/owners, which creates their identity. Besides, since identity is not a static entity, architecture and identity cannot have a static relation that can be fixed for centuries.

Architecture and identity, in history, is mainly analyzed through theories based on concepts of “space” and “place” and their changing relationships throughout different time periods. The space in architecture is about the human perception of space and the historical development of spatial ideas from the earliest times until the present. Spatial experience is a dynamic entity. Architecture, as space, means that the experience of the built environment is primarily the experience of spatial boundaries and connections and space is primarily experienced “in time”.

In addition to that, cultural identity, a sense of rootedness and belonging, is an irreplaceable ground of our very humanity. This can be interpreted as, our identities are not only in dialogue with our physical and architectural settings as we grow to be members of countless contexts and cultural, social, linguistic, geographic, as well as aesthetic identities. So, our identities are not attached to isolated things, but the continuum of culture and life and our true identities are not momentary as they have their historicity and continuity. However, the “time” concept in modernity shifts from being a static concept for people as experienced in the past. With this shift in “time” through modernity, the space-time relation also changes dramatically in architecture of modernity.

Place is mostly associated with the term “home” in its phenomenological correspondence. So, place has a direct relation with space in architecture, in which “space” is transformed to a “place” by action of “building”. The “building” here refers to a meaningful dwelling, which goes beyond the meaning of “physically dwelling”. This means, the “place” and the “space” have a psychological relation with architecture that can be associated with identity.

Before modernity, the psychological relation of the individual with the place accordingly with architecture covers more traditional and static meanings. By

modernity, these strong ties in which the place is associated with tradition, security, and harmony, with a life situation that guarantees connectedness and meaningfulness, shift from traditional to non-static, dynamic situation.

Therefore, the architecture-identity relation in modernity turns to the contrast between traditional and modern. The perception of space and its relation to a geographically rooted identity changes fundamentally in modernism, and relations to space and place reveal themselves to be non-static, changeable and constructible.

Since the modernity in architecture basically affects the Western societies which break their ties from tradition to modern, globalization can be defined in the frame of other societies than Western. In other words, the big shift from tradition to modern in Western era, with its own dynamics, expands its area of action from West to the “entire world” by globalization dynamics. By this, globalization creates new dimension in the “architecture-identity” relation, which goes beyond the “traditional-modern” dilemma. Globalization brings a new order to the world in which overwhelming images of luxury and power together with the advertisements and films, give the impression that Western people are rich, beautiful, brave and they live in excitement.

Following these consequences of global age, loss of the “sense of historicity” and evolutionary identity becomes a major concern in numerous countries developing at the accelerated rate of today’s aggressive investment strategies, expedient methods of construction and universal architectural fashions. The age of globalization becomes an important period, which causes a significant continuity problem on architecture-identity relation of built environment referring to architecture of the age. Consequently, the “locality” gains new meanings depending on new interpretations of architects.

The most important affect of globalization on architecture by dominancy of global powers, which are mostly based on Western identities results in some dominant architectural products. This impact of globalization makes the piles of similar buildings in distant locations of the world, which is in general called as “Homogenization of Architecture”. So, globalization creates its global identity representing power/prestige and specific buildings of this identity such as office blocks, residences, shopping malls, etc., start to be recognizable in distant corners of

the world. The homogenization of global cities become an increasing problem for the architectural critics and it is also legitimated by the states as the symbol of development, power and prestige in order to make this global condition seem to be normal. Homogenization becomes visible in the concentration of new cultural and commercial development projects in city centers in the global age. High-rise, high-status corporate office towers are intended to be symbols of economic modernization. Since the homogenized global architectural language starts to dominate all global cities and they start to look the same, this similarity generates a new architectural search for the cities, which aims to differentiate from the others. They try to provide global recognition through architecture in order to compete with the other cities of the world, which is mainly related to their economic targets. Correspondingly, the design of famous buildings provides a global “brand” for the cities, that is associated with the building itself; rather than the local identity of those cities. This global recognition target of cities based on architecture generates a new concept called “branding cities”, which mainly contributes to the dominancy of global identity in another way. As a result of city branding target of global identity, the demand for the architectural concepts of famous architects, increases and their designs start to occur in distant locations of the world. So, the search for distinctiveness through famous buildings of star architects again results in homogenization in which the famous buildings of these architects start to repeat themselves in architectural language including form, functions, spatial organizations, materials, etc. with slight differences. Beyond the architectural language including functions, spatial organizations, elevations, materials, etc., the most important commonality between these buildings of global identity becomes the search for formal “Iconicity” in architectural design. This trend generates the term “iconicity” in contemporary global architecture in representation of global identity. Iconicity in architecture of global period contributes to the global identity, both via the aesthetic consolidation of a transnational corporate class and also in the consolidation of a global imagined community. Hence, iconic and high-rise architecture is associated with urban regeneration by political and economic institutions who want to present a socially meaningful, cultural narration of the transformation of local economies. The condition results in the inflation of icons, which are produced, with the architecture of diminishing in which every sensational new building must attempt to go beyond the last one. These physically dominating icons are positioned according to the

visual customers that are either the visitor in front of the building or the viewer of the image through press, television or film so the successful building necessarily designed to be instantly recognizable in form and distinctive in order to be associated with the place. This recognition is provided through vision of a mobile tourist class who are concerned with the facades and surface appearances of sites.

Nevertheless, the homogenization and iconicity in architecture representing global identity of power, encounter with negative reactions by both the individuals and some architects, which has impacts on architecture. Architects start to analyze and criticize the negative local and regional impacts of such globalization. In that way, against the homogenization of architecture and the dominant iconicity, perspectives of reaction and resistance occur. Since there is a dynamic relation between architecture and identity, these reactions are also represented by architecture.

Architects and planners start to complain that local architecture traditions and identities have given way to uniform urban landscapes characterized by global architectural stereotypes. The process of homogenization is seen by a universal modern architectural language as perceived to be a loss of the “own”. Accordingly, the relation between architecture and identity, in the age of globalization, turns to the dynamic and contradicting relation between global and local which has representational consequences in architecture.

Some architects defend the existence of a pure so-called “origin” of a society and claims the preservation of this origin through mostly copying it. The search for identity in architecture for this group corresponds to reaching an origin, which they believe exist in the past and transferring it in today’s architecture in mostly cut and paste characteristics. They mainly try to generate this so-called essence in architecture in ways such as, copying religion-based images in appearance, essentialist arguments on the unsuitable functionalities of Western global architecture in contrast with regional conditions, in the indigenous technology, traditional techniques based on hands and crafts. In each way, they try to apply a frozen architectural reality of a specific period in today’s global conditions that tries to build illusional architectural products in today’s social and physical realities.

However, disregarding the current realities of the world in architecture would have serious inadequacies regarding the form, functions, spatial organizations, etc. of today's requirements.

Some architects generate alternative approaches in which they search for combinations of contrasting points and which tries to transform the resistance into a potential. Their approaches search for differentiating combinations of multiplicities against global dominance in architecture. Some architects develop perspectives, which also question whether the authentic/original identity exists or not and search for different hybrid combinations in architecture to be able to represent the real condition of identity which includes multiplicities. They also search for alternative dialogues in architecture-identity relation to provide a meaningful, productive dialogue with the past.

In Juhani Pallasmaa's approach, these buildings do not echo any distinct formal attributes of the country's rich architectural past, but evoke atmospheres and moods that make one feel a depth of time and a groundedness in history. This brings a sense of rootedness that does not lie in a formal language or allusions, but in the architectural logic itself, its cultural deep structure. This architecture also projects comforting and enriching experiences of participation in a meaningful historical continuum. In example, some architect's repeated use of recycled materials, such as old bricks and roof tiles, speaks of inherited crafts, timeless and selfless labour, and a sense of collective and shared identity passed on to coming generations. This search for historical continuum shows a respectful attitude to traditions that does not imply regressive traditionalism, but provide acknowledgement as a source of meaning, inspiration and emotional rooting (Pallasmaa, 2012).

Also Castells acknowledges an architecture representative of a context, in which a meaningful connection between society and the built environment. He states that; "the more that societies try to recover their identity beyond the global logic of uncontrolled power of flows, the more that they need an architecture that exposes their own reality, without faking beauty from a tranhistorical spatial repertoire" (Jones, 2011 p. 169).

There are two main realities of the current age regarding "architecture-identity" relation. One of these realities is the unavoidable existence of globalization, which



supports the need of individual and collective identities for progress, dynamism, change and development referring to advances of globally experienced architecture based on progress. This is because, the identity always targets the future with strong need of change and dynamic improvement. On the other hand, the second reality is the need of individual and collective identities for anchor points in their psychological well-being and self-identification against feeling of “being lost”, referring to the provision of “belonging”, “continuity” and “familiarity” in architecture. Eventually, from the alternative approaches of architecture regarding identity in the global age, it can be argued that, despite their different suggestions, it is common that, they look for a kind of architectural continuity with the past while incorporating the necessities of the global requirements.

Consequently, the architecture-identity relation in the global age basically searches for the below senses in architecture that are indisregardable while engaging with the global requirements.

- Continuity
- Belonging
- Familiarity

The impacts of identity dynamics on architecture are mostly visible in non-western countries, since they experience the imposed global identity stronger than the western countries in the global age. In that parallel, Qatar emerged on the global stage due to a number of interconnected international, regional and local changes in the political and economic spheres as a commercial and entertainment hub in the Gulf Region. This has led to a rapidly developing urban realm and the rise of a new form of capitalism that is cultural capitalism, creating new spaces for entertainment, culture, tourism and sports in Qatar. Qatar is building itself as a nation and Doha is profiling itself as a global city. Particularly since the late 1990s, it observes a rapid urbanization and building madness in Doha that has been characterized by explosive expansion of the existing city in almost all spatial coordinates such as building skyscrapers, constructing malls, establishing iconic buildings and sports facilities, creating artificial lakes and islands, etc. After the sudden impose of global identity in the built environment of Doha there exists reactions against the situation by the people. Doha is also a good example to be analyzed in terms of identity impacts on

architecture since it is a city exposed to strong immigration flows and includes majority of foreign people as both workers and residents. Accordingly, only 20% of the population is Qatari and the rest is foreign people from variety of nations including both Western and Non-Westerns. This means, the identity representation becomes also very important in terms of nation and ethnicity implications on architecture.

In the last part of this study, the buildings in Doha which are selected from the last quarter of the century address “continuity”, “belonging” and “familiarity” in different architectural features such as; formal expressions, geometry, visual image, spatial organizations and programme, context in relation to “site properties, public-private organizations, climatic conditions”, building techniques, patterns and materials.

Concerning the features addressing the global and resistant identities, it is clear that every building creates its own identity references. Some buildings search for combinations of different architectural features for addressing identity. Nevertheless, it can be argued the majority of the identity referentials are created through the form, geometry and visual image together with the facade organizations. This can be interpreted as, the “external visual image” generally dominate the search for identity. This is generally provided by the eye-catching iconic form, high-rise, visual images associated with global city, national pride and prestige in representation of global identity. According to Juhani Pallasmaa, these external formal games of global architectural language refer to formal surface quality without a deeper mental echo that would energise the work and its repeated experiencing. He argues that, architecture turns into only formalist visual aesthetics when it departs from its originary motives of domesticating space and time for human occupation through distinct primal encounters, such as the four elements, gravity, verticality and horizontality, as well as the metaphoric representation of the act of construction. Associating this new attitude with the breaking of of the “continuum of time”, he states that;

“Architecture withers into a meaningless formal game when it loses its echo of the timeless myths and traditions of building. Instead of portraying newness, true architecture makes us aware of the entire history of building and it restructures our reading of the continuum of time. The perspective that is often disregarded today is that architecture structures our understanding of the past just as much as it suggests images of future. Every masterpiece re-illuminates the history of the artform and makes us look at earlier works in a new light” (Pallasmaa, 2012 p. 17)

On the other hand, most of the identity referentials, search for “continuity”, “belonging” and “familiarity” externally, are created with “re-interpretation” of traditional forms, geometries and facade patterns, textures and spatial organizations in new proportions and scales.

In addition to that, context in response to site specificity and climatic adaptation also has notable consequences in search for creating balance between local and global.

In terms of spatial organizations and programme, the buildings provide global identity mostly with spaces of global requirements and luxurious facilities. On the other hand, the locality is provided with spaces mostly in respect to religion together with re-interpretation of traditional functions and the multiplicity is provided with spaces of interaction.

In the interiors, color, texture, pattern becomes another reference to both globality and locality with visually global details and re-interpretation of traditional motifs. The materials also become a tool for global and local identity references and also it is possible to argue that, the building techniques mostly represent the global identity with state-of-the-art construction techniques.

In addition, it can be argued that the concept of “re-interpretation” generating a “new-locality” can be the main words to define the search for balance and in response to the “continuity”, “belonging” and “familiarity” need of the identity, in the current perspectives of architecture. So, “re-interpretation” or “new-locality” can be seen as a potential to avoid from cut and paste from the past and also a potential for engaging with the global requirements of identity and accordingly with the architecture. These new concepts can be associated with search for a meaningful, productive dialogue with past together with incorporating global hybridities or multiplicities for creating new potentials to the existing realities.

As a conclusion, identity, which is a dynamic, complex entity, continues to create new dialogues with architecture in conflicts, contradictions and new global requirements. However, it is another fact that the identity needs to have continuities for the well-being of the individual. This need generates the continuous familiar references in architecture for the people that are “dwelling” in spaces, in order to prevent alienation. The architects of the global age continuously search for the new potentials in identity-architecture relation, in response to the need for “continuity”,

“belonging” and “familiarity”. This study aimed to contribute to the current debates in architecture based on identity related issues by analyzing the current perspectives and their consequences on architecture.

Nevertheless, it can be argued that the search for the different combinations in architecture to address identity requirements in balance and in response to the real needs of today’s global conditions is continuing. Because the identity of the individuals basically resist against either the alienation provided by the dominance of globalization or the impose of an unvalid/illusional past. The identity therefore needs balance rather than any kind of impose which reflects itself on the architecture through resistance and rejection. This rejection can clearly be observed in the architectural field through the latest “Occupy/Resist” movements in the world and in Turkey simultaneously. By these movements, people search for the potentials of a third way. Thus, the architecture needs new ideas in a continuous search for putting forward the new potentials. The more new examples in architecture are created in attempt to provide different combinations, the more new potentials will be explored which can go beyond the global dominance and historical isolation.

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