



**T.R.
ULUDAĞ UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
COURSE OF SOCIOLOGY**

**TURGUT CANSEVER AS AN ARCHITECT, THINKER AND
AESTHETE IN THE CONTEXT OF SOCIOLOGY OF
ARCHITECTURE**

(MASTER DEGREE THESIS)

Olena LUPALO

BURSA - 2019



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Scientific advisor:

Ass.Prof. Dr. Bengül GÜNGÖRMEZ AKOSMAN

BURSA - 2019

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I declared that my master thesis on the topic of: "TURGUT CANSEVER AS AN ARCHITECT, THINKER AND AESTHETE IN THE CONTEXT OF SOCIOLOGY OF ARCHITECTURE" has consisted of the scientific method of research; I followed the writing and ethics rules. Likewise, all the sources that were given are ultimately relevant to the thesis' rules, therefore: I swear an oath with my dignity that I did not plagiarize paragraph on my thesis.

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ABSTRACT

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TURGUT CANSEVER AS AN ARCHITECT, THINKER AND AESTHETE IN THE CONTEXT OF SOCIOLOGY OF ARCHITECTURE

When architecture and sociology are mentioned in the same context, it is obvious to that discussion will go about the social problems of architecture, architecture within society and architecture as an environment for the functioning of people. The study was focused primarily on the interdisciplinary status of the sociology of architecture, and it was assumed that this branch of sociological knowledge includes not only sociology and architecture, but the sphere of aesthetics and political theory. Moreover, in this context, the object of the research was not only the sociology of architecture itself, but also one of the Turkish architects Turgut Cansever.

Cansever is the only architect in the world who has won the Aga Khan Award three times. His contribution to the theory of architecture and urban development is extremely important and very innovative for its time. A theoretical analysis of the works of Cansever and a comparison of his ideas with other modern thinkers were made. The architect himself does not only reflect on the art of architecture, but is also a good philosopher, speaking of human relations and the meaning of human existence. The dualistic approach to understanding man does not satisfy him, and, as was defined in this work, the more accurate and detailed is the consideration of the world through four levels: material, bio-social, psychological and spiritual. For Cansever, architecture is an attempt to give shape to the environment, and the main task of humans is to beautify the latter.

It was also noted in the work that some researchers consider Cansever a traditionalist and a conservative, as he holds relatively restrained views and is a great critic of modernism. Although, according to the author, Cansever is not at all a traditionalist (in a negative sense), but on the contrary is a modern thinker who kept up with the times. Moreover, the views of Turgut Cansever on urban planning and policies that the Ottoman Empire used towards the architecture lead to the conclusion that Cansever had rather democratic views on the state and on the structure of society as a whole.

This dissertation not only opens the sociology of architecture and, in particular, Turgut Cansever from a different perspective, but also once again opens up such topics as aesthetics, power, modernism. This also serves as an impetus for further researches and development of this trend in Turkish sociology.

Keywords:

Sociology of Architecture, aesthetics, architecture and power relations, Turkish architecture, Islamic architecture, Turgut Cansever

ÖZET

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MİMARLIK SOSYOLOJİSİ KONTEKSTİNDE MİMAR, ESTET VE DÜŞÜNÜR OLARAK TURGUT CANSEVER

Mimarlık ve sosyoloji aynı bağlamda söz konusu olduğunda, mimarlığın sosyal problemleri, toplum içindeki mimarlık ve mimarlığın, insanların işleyişi için bir ortam olarak tartışılacağı açıktır. Çalışma, öncelikle sosyoloji biliminin disiplinlerarası statüsünde durmuş ve bu sosyolojik bilgi dalının sadece sosyoloji ve mimariyi değil, aynı zamanda estetik ve politik teori alanını da içerdiğini varsaymıştır. Dahası, bu bağlamda, araştırmanın amacı sadece mimarlığın kendisi değil, aynı zamanda Türk mimarlarından Turgut Cansever'in de sosyolojisidir.

Cansever, üç kez Ağa Han Ödülü'nü kazanan dünyadaki tek mimardır. Mimarlık ve kentsel gelişim teorisine yaptığı katkı, onun zamanı için son derece önemli ve çok yenilikçiydi. Bunu kanıtlamak için, Cansever'in çalışmalarının kuramsal bir analizi ve fikirlerini diğer modern düşünürlerle karşılaştırması yapılmıştı. Mimarın kendisi sadece mimarlık sanatı üzerine değil, aynı zamanda insan ilişkilerinden ve insan varoluşunun anlamından söz eden saygılı bir filozoftu. İnsanı anlamaya yönelik dualistik yaklaşım, onu tatmin etmemekteydi ve bu çalışmada ortaya çıktığı gibi, daha doğru ve ayrıntılı olarak, dünyanın dört seviye olan materyal, biyo-sosyal, psikolojik ve ruhsal olarak değerlendirilmesi düşünülmekteydi.

Çalışmada, bazı araştırmacıların Cansever'i, göreceli görüşlere sahip ve modernitenin büyük bir eleştirmen olduğu için geleneksel ve muhafazakâr bir düşünür olarak gördükleri ispatlandı. Fakat, araştırmacıya göre, Cansever hiçbir şekilde geleneksel değildir (olumsuz anlamında), tam aksine, zamana ayak uyduran modern bir düşünürdür. Dahası, Osmanlı İmparatorluğunun mimari için kullandığı kent planlaması ve politikaları hakkında Cansever'in görüşleri, devlet ve toplum yapısı üzerine oldukça demokratik görüşlere sahip olduğu sonucuna varılmıştır.

Bu tez, sadece mimarlık sosyolojisini ve özellikle de Turgut Cansever'i farklı bir perspektiften bakmaz, aynı zamanda estetik, iktidar, modernizm gibi konuları da bir kez daha ortaya çıkarır. Bu gerçek aynı zamanda Türk sosyolojisinde bu alanın daha fazla araştırılması ve geliştirilmesi için bir itici güç olarak hizmet etmektedir.

Anahtar Sözcükler:

Mimarlık Sosyolojisi, estetik, mimari ve iktidar ilişkileri, Türk mimarisi, İslam mimarisi, Turgut Cansever

ACKNOWLEDGEMENTS

Architecture is something very obvious, relevant to everyday life, which does not often become an object of discussion. But at the same time, it is something so important and influencing our thoughts, behaviour, faith, social rank, etc., that it would be a big loss to keep it away from sociological research.

The great challenge for writing this work was the object itself - Turgut Cansever. Despite the considerable amount of the works, this architect is not known enough among Turkish people, and, as I have noticed, not even every student of the Architecture Department have heard about him. Therefore, there are not so many works written on this subject in Turkey.

A considerable experience in reading additional literature on the theory of architecture and art, aesthetics, and some materials on religious studies were required until I was able to formulate a sociological approach to Turgut Cansever' thoughts. Not so much his architecture, but his ideas and views on society and on the reflection of social in architecture were important for the analysis. And, I hope that having done this research, I was not only able to rediscover Turgut Cansever again in Turkey, but also provide an opportunity for studying his thoughts for an international community.

I also consider it very important to mention that I would have never been able to formulate my ideas in the form in which I did without my scientific advisor Hüsametdin Arslan. He was not only my supervisor, but also a friend who helped me understand Turkish culture and society, to experience 'authentic Turkey', and most importantly instilled a thirst for knowledge in me. Hüsametdin Arslan provided all kinds of support with understanding of Turkish texts, translations, and a reflections of what was understood on other sociological theories. Practically everything that was done during the theoretical research I owe to him. His sudden death was nothing but a shock for me, and I want his contribution to be remembered not only in my head and my heart, but also on this paper.

Moreover, I would like to express my deep gratitude to my second supervisor, who received me after the death of Mr. Arslan, Bengül Güngörmez Akosman. She helped me to complete my work and bring it into shape ready for defence. Without her understanding and support, I would have never been able to finish. I have to admit that Mrs. Güngörmez is one of the most prominent teachers I have had throughout my

sociological education, her original views and sufficient contribution to my work inspired me to carry on with my readings and interest in social sciences in general.

I also want to thank for support to my family and friends. Akif Kemal, a young researcher with whom we talked for hours about the topic of my work, in all ways was my scientific and psychological support, Mihriban Şanses who showed her kindness and was always there ready to help me. Also Helena Esteves, Lezgin Yamandağ, Hanifi Mehmet Yanar and Ömer Yılmaz who contributed not less, Muhammed Abdulatif, student of Architecture department, who advised me some noteworthy texts on theory of architecture and Gizem Karatepe who helped me with translations and understanding Turkish language.

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Olena LUPALO

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Bursa

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LIST OF ABBREVIATIONS

| Acronyms | English | Turkish |
|---------------------------------|----------------|----------------|
| Edited by | ed. by | haz. |
| Et cetera | Etc. | Vs. |
| Page / Pages | p. / pp. | s. |
| Saint | St. | Az. |
| The same work | Ibid. | a.e. |
| Translated | trans. by | çev. |
| View | V. | Bkz.: |
| Written by more than two people | et. al. | v.d. |

With quiet heart, I climbed the hill,
from which one can see, the city, complete,
hospitals, brothels, purgatory, hell,

prison, where every sin flowers, at our feet.
You know well, Satan, patron of my distress,
I did not trudge up there to vainly weep,

but like an old man with an old mistress,
I longed to intoxicate myself, with the infernal delight
of the vast procuress, who can always make things fresh.

Whether you still sleep in the morning light,
heavy, dark, rheumatic, or whether your hands
flutter, in your pure, gold edged veils of night,

I love you, infamous capital! Courtesans
and pimps, you often offer pleasures
the vulgar mob will never understand.

Charles Baudelaire, 1821-1867

INTRODUCTION

This work begins with a poem appealing to the era of modernism for a good reason. As Ali Artun states, "Baudelaire, whether in life or in art, has been the compass of those who explore modernity for a long time. Many themes appearing in modern urban and cultural perspectives appear in his literature".¹

Modern city for Baudelaire is a place of outskirts, underground tramps, vagabonds, pimps, rambles and prostitutes and he is a poet of this city. He loves the city. Because all pleasures he appeals to are infinite, as well as modern society is. City, where this society lives is morbid, confusing, chaotic; it is, with words of Dostoyevsky, a "whore of Babylon", or with words of Marx, "a fraud masquerade of capitalist exploitation".² And the task of Baudelaire, as someone who witnesses the beginning of modernity is to reveal all secrets of the city, to have a bit of nostalgia for antiquity, but to accept the change and swim with the flow.

As a lot of thinkers believe modernity starts with Baudelaire because he revealed himself and dared to be as "naked" as no one could be before him. As Peret Gay says, "for all his social, he is one of the greatest solitaires of modernism... he chooses to deal with sins and its prices, with evil and its flowers"³. And these words are very precise to what this work will be about. The author of the thesis opens a discussion into forever dialectic issue of art and society, all "sins and evils" that arose along with the beginning of modernity, ugliness and beauty of modern cities and its architecture, and the figure of modern Turkish architecture Turgut Cansever, who was trying to make the last as "naked" as possible to clear it from all those "sins" of modernity.

One would ask why would a thesis on architecture and Turgut Cansever start with Baudelaire, a *flâneur* of the XIX century who were roaming the capital of modernity Paris and having fleeting relations with woman? It might not be visible at first glance, but Baudelaire and Cansever do have a lot in common in their views on modern cities and modern culture that arose in those cities. Baudelaire is believed to occupy around forty residences during his stay in Paris, and Cansever naturally an architect was born to examine cities and its architecture on the first place. Both of them are influenced by the changes brought by era of scientific discoveries and technological invasion. As it is seen

¹ Baudelaire C., *Modern Hayatın Ressamı*, İstanbul: İletişim Yayıncılık, 2013, p. 9

² Boym S., *Başka Bir Özgürlük: Bir Fikrin Alternatif Tarihi*, İstanbul: Metiş Yayınları, 2010, p.63

³ Gay P., *Modernism: The Lure of Heresy*, W. W. Norton & Company, 2008, p.39-41

in the introductory poem, Baudelaire suffers in his own romantic way criticizing and eventually prising the ugliness and indecency of cities and their environment. As well as Cansever is disgusted and outraged by the appearance of modern Turkish architecture: obviously referring to Dostoevsky, Cansever calls modern apartments "towers of Babylon"⁴, and along with Baudelaire, Cansever also believes that "architecture and housing standards of today's world and Turkey are as ugly and inhumane as they have never been in any era".⁵

However what distinguishes them is the belief in the end. In Baudelaire, the poet cannot bring anything beautiful into the world. Beauty is an appearance, an illusion. Subjective capabilities of the poet cannot be realized. In the Baudelaire's poem "The Voyage" (*Le Voyage*), human existence is meaningless, a person is doomed to death. This comprehension becomes an eternal damnation. For Baudelaire, life turns into a process of aimless movement:

But the true voyagers are only those who leave
Just to be leaving; hearts light, like balloons,
They never turn aside from their fatality
And without knowing why they always say: "Let's go!"⁶

But Turgut Cansever had always believed that there is a chance for human beings to be saved from the curse of modernity, first of all by looking at our roots and historical experience. Despite of the fact that we see his being a great critic of modern Turkish cities, he is a great admirer of Ottoman cities, "cities of heaven", and believes that these are places where people were able to find peace and tranquillity. While Baudelaire accepts the fatality of modernity, Turgut Cansever desperately is fighting for the better future. He does not see humans being born as sinful creatures (as in modern Western philosophy), vice versa he is a deep believer in a clear pure heart and transcendental experience that we all are about to undergo once we learn the essence of life.

⁴ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.190

⁵ From Turkish: "Bugün dünyada ve Türkiye'de konut standartları ve mimarî hiçbir çağda olmadığı kadar çirkin ve gayri insanîdir", *Ibid.*, p 192

⁶ From the poem *The Voyage* by Charles Baudelaire, translation by Roy Campbell, *Poems of Baudelaire*, New York: Pantheon Books, 1952; Retrieved from <https://fleursdumal.org/poem/231> on January 30, 2019

On the contrary to Baudelaire, for Cansever, "the meaning of man's existence in the world and their essential duty is to beautify the world around"⁷, and man is capable of it by understanding the philosophy of life and looking at it not from dualistic (spiritual and materialistic) point, but from deeper four-level perception: material, bio-social, spiritual and intellectual,⁸ something that West has never done. Cansever mentions Paris in his work within dictatorship context, a place that was aimed not to create a liveable and entertaining environment for people, but to have them under domination of authorities⁹, German cities built without freedom of choice and based on total standardisation¹⁰, all European culture that is based on fetishism and worship to capitalism. But Ottoman cities combine this four-levelled grasp of the world, which brought them into successful existence and had them create a proper environment for human life (in terms of Cansever).

For an average reader, works of Turgut Cansever might seem to be works of conservative, nostalgic for Ottoman times architects, however this thesis will be aimed on proving that Cansever is someone whose works are genuinely underestimated and poorly explained. By prising Ottoman cities and urban policy he was actually striving to reach "unreachable" democracy. By criticizing Western philosophical understanding of the world and making references to Qur'an and principles of Islam as the right ones, he was not chasing some ideological purposes, but trying to find the solution of how to apply modernity in Turkish reality without disturbing the life and order of the inhabitants. By making us believe that modern architecture of Turkey is just an ugly imitation of the West, he was not actually being oppositional to it, what he did is trying to find the best application of Western tradition on Turkish culture, by doing which he was being a "modern" "wise" architect in the most positive meaning that one can extract from this term.

Along with modern European approaches to the understanding of society, art and aesthetics, Turgut Cansever's ideas carry great value and success. For him, architecture

⁷From Turkish: "insanın dünyadaki varoluş amacı ve esas vazifesi dünyayı güzelleştirmektir"; Yücel C., "Filozof Mimar Turgut Cansever", *1453 İstanbul Kültür ve Sanat Dergisi*, 2011,

https://issuu.com/ahmetcadirci25/docs/1453dergisi_11sayi, Retrieved on March 20, 2018, p.20-24

⁸ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.74

⁹ Ayvazoğlu B., *Dünyayı Güzelleştirmek. Turgut Cansever'le konuşmalar*, İstanbul: Timaş Yayınları, p. 97

¹⁰ Ibid., p. 98

is not a job, is not a career. For him, architecture is a war with modern world, is a search for the truth and search for the real being.

In present work, the attempt to analyze architecture as social notion on the first place was done. Not only as a form of art or materialization of surrounding space, but as a phenomenon that represents people's believes, aesthetic perceptions, religiosity and even relation to the states and authorities. This might sound as a quite wide range of statements to be scrutinized in a master thesis, but the author tried to touch basics and the most important point in order to provoke further discussion on mentioned topics.

By using a method of *theoretical generalization* the aim of this work was first of all to prove that architecture is worth of sociological research, and to formulate the spheres of interest of Sociology of Architecture. Moreover, the author tried to make a generalization of thoughts of Turgut Cansever on architecture, aesthetics and society. An additional aim of this work was to create a discussion on the relation between architecture and power, and to prove that architecture can be considered as power itself.

The First Chapter of present thesis starts with an introduction into the art of architecture and revealing the term according to modern scientific views on society. Starting from the etymology of the term, analyzing different dictionaries and famous architects and philosophers, generalization of the notion of "architecture" was done.

One can notice that architecture has always been closely connected with the history of society, with the development of science and technology, the natural and climatic conditions, world outlook and perception of the environment. Therefore, the main classification of stages of development of architectural styles was also introduced in this work. In the form of short historical review, starting from prehistoric architecture, architecture of ancient Babylon, Egypt and Greece, and finishing with modern architecture, the connection between used materials, architectural styles and development of society were scrutinized.

What interested the author most, was the XX century architecture, which may be considered as a breakthrough, both for the world of technologies and for social revolutions as well. A variety of new styles emerged, including constructivism, functionalism, minimalism, *high-tech*. All these modern styles are characterized by aggressiveness, which manifests itself in a comprehensive technology, the conglomeration of the same elements, the use of artificial building materials, dark

colours etc. But these styles do not stand still, they are constantly evolving, introducing new details and elements and creating new currents, which brings the same situation to the society that is never quiescent.

Generally, when we see an architectural construction, first of all we think of it as an artform, "a material realization of artistic concept and purposes, as is the case with other art forms such as sculpture and painting or, for that matter, poetry and music".¹¹ Architecture draws upon the same human sources as they do and shares the same place in history. Ergo, when we study architecture we study the history also, the history of art and, consequently the history of humanity. However, unlike other arts, which belong exclusively to the sphere of spiritual culture and represent only the reality, architecture refers both to the spiritual and material. Architectural constructions are not only bright images of an epoch, not only an unusual reflection of reality, but reality itself, ideologically and aesthetically expressed.

The concept of architectural style is included in the general concept of style as an artistic worldview that encompasses all aspects of the art and culture of a society under certain conditions of its social and economic development as an aggregate of the main ideological and artistic features of the master's work. That is why, the investigation of the notion of style in architecture also took place in present paper.

As an artform, architecture enters the sphere of spiritual culture, it aesthetically shapes the environment, expresses social ideas in artistic images. According to the way images are formed, architecture is referred to as non-descriptive (tectonic) art form, that use signs which do not allow recognition of any real objects, phenomena, actions, and those directly addressed to associative perception mechanisms in images.

What was essential for present work, is to find a connection point of Architecture and Sociology and to prove that architecture is a substantial object for interdisciplinary researches of different Social Sciences. It was found out that firstly such sciences as Environmental Psychology and Philosophy of Architecture started to study architecture in terms of its spatial realisation. However, there was no great interest and scientifically proved necessity to study architecture by Sociology itself until the very 70th of previous century. However then, a corresponding term emerged within sociology - "architectural turn" - and today more and more sociologists are engaged in various aspects of these

¹¹ Rannells E.W., "The Study of Architecture as Art", *College Art Journal*, Vol. 8, No. 3, Collge Art Association, 1949, p. 204

problems, trying to formulate the object and subject of Sociology of Architecture. Moreover, in recent years, scientists began to show an active interest to the Sociology of Space and Landscape Architecture. Attempts were made to reflect the entire complex of problems in the theory of Architecture through Sociology. In Chapter 1.2 the process of architecture becoming the subject of research of Sociology, its institutionalisation and contemporary scientific position of it were revealed.

Despite of the fact that Sociology of architecture was not institutionalized, still it was not out of the undigested view of sociologists and philosophers before. Especially XXth century, with its development of science and new construction materials, such as iron and, later, glass led to the new types of buildings, such as apartment houses, rich mansions, banks, theatres, railway station etc. It undoubtedly influenced both, people who witnessed these changes in their daily life and theorists, for whom architecture became an object of scientific interest.

Weber, Simmel, Durkheim were among first theorists who scrutinized space and architectural constructions as part of this space. Later, Karl Mannheim analysed relations between church architecture and social stratification of society, which he named the process of "democratization". Walter Benjamin's interest in architecture is also obvious, especially in his work "The Arcade Project" in which he sees passageways, constructed in Paris, as the idea of capitalist dream societies. German theorist Ernst Bloch, saw architecture as means of illuminating a better future, means of criticizing existing social conditions. Another famous theorist of XXth century Theodor Adorno, came to the conclusion that each and every architectural work should be done with regard to *social*, i.e. architects should take into consideration social limits and demands which they encounter on all stages of the construction. More detailed analysis of these views were done in the First Chapter of this work.

Like all social phenomena, architecture can be analyzed through the prism of many irreducible to each other, often diametrically opposed sociological theories and independent sciences. As it was found out, there are different approaches even to understanding the subject of Sociology of Architecture. Some says it is on the intersection of such disciplines as Sociology, Architecture and Theory of Architecture, others say it is a result of historical-architectural research, or maybe it is even a branch of Urban Studies that sees architecture as a space forming phenomenon. All these

different approaches and hypothesis was studied in present work, however eventually, the author took a courage to introduce a different approach (basically it was inspired by Turgut Cansever's works) and claimed that Sociology of Architecture is on the intersection between such disciplines as Sociology itself, Aesthetics, Architecture and Politics, which was proven further in the work.

Proceeding from the fact, that in First Chapter it was decided that Sociology of Architecture interacts with Aesthetics, Chapter 2 of this work was dedicated to the question of the sociological substantiation of the aesthetics of modern architecture. What is the aesthetic expressiveness in architecture, if we treat it as a form of an aesthetic activity and as a kind of artistic creativity? When observing a certain object of architecture and giving a certain judgement about it, can it be considered as an aesthetic judgement? can one be considered to live "aesthetic experience" when contemplating an architectural construction? How reliable can be judgement whether a certain building is beautiful or not? What is this science that we call "Aesthetics" on the first place? These and other questions was touched in the Second Chapter.

Some basic works on aesthetics, starting from Hume, Kant, Gadamer and Wölfflin until even some modern thinkers such as Allain de Botton, were analysed. Notions of "style", "beautiful", "ugly", "aesthetic perception" and "aesthetic experience" were taken into consideration and analyzed within their historical development. The biggest claim was to understand never-ending discussion of aesthetic perception, that turns around the question whether we can claim that last is objective or subjective. Anyway, within the limitation that exist for this master thesis, this question was touched only superficially and revealed essential for sociology point: aesthetic perceptions and preferences have social character, and as well as other phenomenon, develop alongside with the social changes.

As a result, Second Chapter of this work proved that fact that the sequence of steps in the process of architectural cognition and the transformation of the material environment by society reflect the natural historical path of the human's cognition of reality and their aesthetic consciousness as well. To understand this process better, the author was obliged to enter the question of Aesthetics of Architecture. (Besides classic understandings of aesthetics of buildings, some modern authors and their works were also taken into consideration - for example Roger Scruton, *"The Aesthetics of*

Architecture", 1979). Aesthetics of architecture was defined as a science of aesthetic relations of a person to an architectural environment, a developing system of knowledge about aesthetic reality, aesthetic relations and aesthetic consciousness in their connection with architecture as a process of cognition, transformation and functioning of the material environment of human life. Therefore, the author made some analysis of architectural styles starting from Ancient World civilizations and Classic Style invented by Greeks, right until Gothic, Renaissance and modern styles such as Futurism, Bauhaus, International style, etc. (more detailed can be read in 2.2.2. The concept of "style" in architecture and its connection with the understanding of "beautiful"). It can be clearly seen that architectural constructions reveal the aesthetic features of time, it is an expression of inner world of people, their outlook, culture and moral values, their life positions. Architecture gives an understanding of plastics, rhythm, colour, structure, which are forms of people's being in space and time. The inseparable connection with time is necessary in all areas of life, including town planning, where the main efforts are directed on the development of progressive creative methods, laid down in the artistic heritage of many centuries. The whole history of architecture, which is rightly called 'a stone chronicle', reflects very clearly and consistently the history of changing of social formations.

Based on the fact that architecture is a reflection of the inner world of people, their beliefs, perceptions of the world, and may even indicate the social structure of society, another question arises for a sociologist - is it possible to act oppositely? That is, is it possible with the help of architectural structures to manage people, if possible, how much? What is needed for this? And in general, what is power in this case?

This question tried to be set out in the Third Chapter of present work. Moreover, the author successfully made a speech at the International Congress of Social Sciences held by Medeniyet University in November 2017 with the regarding topic "Architecture and power: a sociological perspective". In this case, the challenge was to understand power itself, because if we take a traditional approach to power, it will not make any sense applying it on architectural constructions. That is why, it seemed the most fruitful first of all to define architecture as a political activity¹², consequently an activity of

¹² This expression was used by Quilian Riano during a public conversation at the Storefront for Art and Architecture for the book launch of "Architecture and Capitalism" when he said "all design is a political act". He claims that both architectural and urban forms are the result of political and economic forces. Wolfe, R., *Is all Architecture Truly*

exercising power. Architecture in its essence is a political activity: from acts of individual creativity - the activity of each architect - up to being a constructed object or a mastered space. So, in order to understand how can architecture be considered as an activity exercising power, it was essential to understand the nature of power and power relations.

To do this, that author put forward the famous quote of Michael Foucault "power is everywhere", therefore it can be said that power is also in architecture. Foucault's approach was seen appropriate for further discussion because it is pretty different from classical understanding of power as influence based on law or tradition. To understand architecture as power it was necessary to look at it from Foucault's view for whom power is fundamental social positivity that is not correlated with the individual will of specific actors and not even with certain agencies or institutions, and in many respects not with the peculiarities of that social, economic or political space in which this power is exercised. For him, power is a "complex of strategic situations", as a "multiplicity of force relations", as simultaneously "intentional", yet "non subjective"¹³. On the example of Panopticon (as an architectural construction), production of power relations was explained.

On the other hand, talking about architecture as an activity exercising power, it is important not only to see it as a tool of recreation of space in order to change people's behaviour, but also perceive architecture as a mean of representation of power. For that, architecture-power relations were examined on the example of some architectural constructions of French Empire, Prussia, Russian Empire and Ottoman Empire (first years of Republic of Turkey) (details can be found in Chapter 3.2).

It was discovered that in Turkey, as in any other country, it possible to see the relationship of power and architecture both in a purely visual and theoretical way. Here, the question is not only about the use of certain architectural styles embodied in public buildings and representing western culture which Turkey was seeing as comrade and example. But also the policy that the Turkish authorities used in the field of training a new generations of architects who will serve the subsequent authorities. That is kind of a production of a power tool, but not totally foreign, not stolen from the West and

Political? A response to Quilian Riano, <http://socks-studio.com/2013/11/28/is-all-architecture-truly-political-a-response-to-quilian-riano-by-ross-wolfe/>, Retrieved on November 4, 2017

¹³Smart B., *Michel Foucault*, London: Routledge, 1988, p. 77

reproducing their works and ideas, but a new generation of architects who can combine "overseas" knowledge and apply it in ethnical Turkish style, in this way preserving not only the rich Ottoman culture, but also defending Turkey's claim to be a strong and autonomous state. Yet, the consequences of such interference and the extent to which Turkey succeeded in implementing foreign aesthetics is of great importance for sociological analysis. And in this work, it was decided to be done basing on the analysis of Turgut Cansever's views on this issue. He not only shows that the architectural world is an inseparable part of community, but also confirms the thesis proposed in third Chapter, that architecture is power, and that it exists everywhere and is an instrument for controlling social behaviour, consciousness and beliefs.

Known first of all as a "wise architect", Turgut Cansever (1920 - 2009) was one of the last greatest figures in the 20th century generation of Turkish architects who always emphasized that the architects' consciousness should be shaped by the following literally poetical principle: "the meaning of man's existence in the world and their essential duty is to beautify the world around".¹⁴ It is not only Cansever's architectural projects that claim for his success, but also a modest heritage of writings that he left reveals beautiful soul of him as an aesthete and philosopher, honourable Muslim and, in particular, a creative person who cherished music and art.

All the issues of the art of architecture often arise from the problems that need to be solved in forming shapes in a large and complex way, so basically, according to Cansever, architecture is first of all an attempt to shape the environment.¹⁵ Moreover, building the city, which is the greatest virtue of man, is to bring the integrity of the successful architects to the body. Turgut Cansever believes that humans' perception of cosmos, their beliefs, reflected in the behaviour of psychological characteristics and, accordingly, the ability to make a decision - all are reflected in the work of art.

And as it was stated in the previous chapters, which in one way or another mentioned the architecture of modernity and criticized it as an architecture in which morality, sensuality and faith are lost, Cansever also speaks about eclecticism of the 19th century which had turned art not into the product of mind, but into the product of

¹⁴From Turkish: "insanın dünyadaki varoluş amacı ve esas vazifesi dünyayı güzelleştirmektir", Ceran Y., "*Filozof Mimar Turgut Cansever*", 1453 *İstanbul Kültür ve Sanat Dergisi*, 2011.

https://issuu.com/ahmetcadirci25/docs/1453dergisi_11sayi, Retrieved on March 20, 2018, p.20-24

¹⁵ Cansever T., *Osmanlı Şehir*, İstanbul: Timaş Yayınları, 2016, p.34.

technology, therefore it was basically left out of the spheres of morality and religion, being evaluated just as a decoration of environment. Eventually, it caused the formation of irresponsible and evanescent products of culture. And, naturally it has nothing to do with the primordial beliefs that lay at the roots of religion (in particular, in the roots of Islam).

Speaking about the works and thoughts of Cansever, it is impossible not to mention the art and architecture of Islam, primarily because he was one of the big fans of the latter. Therefore, in the chapter devoted to works of Turgut Cansever, analysis and comparison of the perception of space in Islam and Christianity was made. (Details can be seen in Chapter 4.1). But all existing comparisons are based on the dualistic perception of the world, that is, the division into the sensual (spiritual) and material world. This, as can be seen later, was the fundamental point of critics by Cansever. He believed that the world should be perceived from four perspectives: material, bio-social, psychological and spiritual. He tried to defend this point of view in all his works, especially in his views on architecture.

For Cansever, architecture is a very complex notion. His ideas have great importance first of all, because he never did limit architecture neither to materialization, nor to the sphere of art. Thus, for him, architecture is "an attempt to give shape to the environment. It would not be appropriate to define architecture, which is a discipline that covers all the veins of existence, complex and unlimited fields, with any schematic formula".¹⁶

Of course, as a obedient Muslim, Cansever tied the art of architecture to the Holy Art, that is, to the art that begins first of all with the will of Allah. Islamic architecture can only be achieved within Islamic reflections of personal passions, pride, without any open or hidden fetishist alienation (shirk) to the design methodology that needs to be cleansed. As Cansever believed, Islamic architecture is not the uncontrolled "ratio" product. It is the reflection and product of the Islamic attitudes in the context of the Islamic religious rites, the cosmological wires of Islam and the understanding of Tawheed.

The views on aesthetics, mentioned in the first chapters, were examined through the prism of the Western philosophical and sociological tradition. But when it comes to

¹⁶ Cansever T., *Mimar Sinan*, Istanbul: Albaraka Türk, 2005, p. 21

aesthetics of Turgut Cansever the author rests on the dichotomy of streams, that is, the difference in Western and Eastern thought, and above all the difficulty of understanding aesthetics through the prism of Islam.

Islam is one of the religions of the East, and therefore one way or another should be studied and considered when analyzing the Eastern tradition of philosophy and sociology. But within the framework of this work it would be impossible to study in detail the religion of Islam in order to reveal the prerequisites of the Eastern view on aesthetics. In this regard, the author tried to consider only the main differences in the two philosophical worlds: a philosophy that relies on rational reason (Western) and a philosophy that relies on a deity (Eastern).

The discussion entitled "Jerusalem" - "Athens" - is a dichotomy in philosophical approaches to higher intelligence based on the holy scriptures or the mind of man (analysis of Bengül Güngörmez from her book " Eric Voegelin. İnsanlık Draması " was used). Voegelin, who supports the idea that reason and deity cannot exist without each other, despite of being Western philosopher stays on the side of Jerusalem. For him, philosophers use not only rational reason to achieve the truth, but also included a transcendental experience, or faith, in their analysis. Reason and deity are not opposed to each other, but actually these are two ways of achieving the truth. He also says that believers are able to ask, to inquire, moreover, they must to. The rational mind cannot reach the truth without taking into account the transcendental experience. And these are exactly what Turgut Cansever applied in his thoughts on architecture and aesthetics.

For Cansever, holy writings (the book of the Holy Quran) is a source of inspiration for the creation of art. I.e., by creating an architectural creation, architects should not only be sent for rational scientific calculations, but also for the transcendental experience that they receive as Muslims.

In Christian theology, people are originally considered to be sinful, and therefore they are governed by the church, like, for example, all art in the Middle Ages. Such an approach to a person in Christendom turned an individual not into a creator, but more into an observer of the art. As Cansever believes, in this situation "man has become a poor, helpless, overwhelmed and desperate spectator".¹⁷

¹⁷ From Turkish: "insan zavallı, aciz, bunalmış ve ümitsizliğe mahkum bir seyirci haline geldi", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 182

On the contrary, Islam art is "lived/experienced art" ("yaşanan sanatı").¹⁸ Because according to the belief of Islam, man is primarily not sinful, but conscious of the environment. That is why, instead of being just an unconscious object of the contemplation, Islamic artwork becomes a product of the will to beautify and take care of the surrounding.

If western approaches regard to style as a cause of materials and function, for Cansever "our understanding of the cosmos and metaphysics, which refers to the Creator of all human existence, and our beliefs, associated with the hierarchy of the supreme forces, form a style".¹⁹ Interesting is also a fact that for Cansever art in general does not enter the spheres of aesthetics, as is it in Werstern tradition, but he refer art rather to spheres of morality and religion. Art is a "manifestation of the unconditional surrender of the will of Allahu Tealâ and the beauty and prosperity stemming from the creation of Allah, Most Gracious and Most Merciful".²⁰

The notions of style (Chapter 4.2.2.1), notions of beautiful (Chapter 4.2.2.2), the notion of Tawheed (chapter 4.2.2.3) and the notion of ornamentations (Chapter 4.2.2.4) in architecture were scrutinized within the framework of Turgut Cansever's believes. What is important to notice that all of them lead Turgut Cansever and reader to the fundamental idea on which the architect bases his philosophy - that is "cultural pollution" that takes place in modern architecture, in particular in Turkey.

The notion of cultural pollution can be understood as a reference to the crisis of modernity of XXth century. Something once important for a man, that could be reflected in art, recedes. The first reason that the philosopher starts with is that the crisis is related to the desire of the new art to cross its boundaries, with the difficulties that arise from "breaking the line" between different arts. Here the architect means the formation of such types of creative activity, in which several styles of art are mixed in one. Cansever believes that eclecticism and fetishism in art are destructive and provoke only a strange understanding of human being and its separation from their original nature, the one in which Allah created them.

¹⁸Ibid., p. 182

¹⁹ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.74

²⁰ From Turkish: "Allahu Tealâ'nın iradesine kayıtsız şartsız teslim olma ve Allah'ın Rahman ve Rahîm oluşundan kaynaklanan güzellik ve ümitvarlık İslam mimarisinde temel özelliklerini kazandırır." Cansever T., *İslam'da Şehir ve Mimari*, 10. baskı, İstanbul:Timaş Yayınları, 2016, p.39

It can be poetically said that Turgut Cansever has its deep nostalgia for the past and in particular for Ottoman times. He even calls Ottoman cities as 'cities of heaven' where his dream-goal - beautifying terrestrial world that Allah gifted us - was embodied. Cansever sees European cities as symbols of authorities and dictation, however Ottoman cities are reflection of the will of people.

This work was not only understanding the basic ideas of Turgut Cansever as an architect, aesthete and philosopher and to look at it through the prism of sociology, but also to find the place of Cansever in modernity. Is he a traditionalist or modernist? Who can he be within modern Turkish context? Solving this questions will help to understand Turkish Ottoman and modern architecture better, and moreover to raise the questions for further sociological researches.

CHAPTER I. SOCIOLOGY OF ARCHITECTURE IN SOCIAL THEORY

"Our bodies and movements are in constant interaction with the environment; the world and the self inform and redefine each other constantly. The percent of the body and the image of the world turn into one single continuous existential experience; there is no body separate from its domicile in space, and there is no space unrelated to the conscious image of the perceiving self".²¹

Juhani Pallasmaa, "The Eyes of the Skin"

Architecture has always played a significant role in the life of people. Architectural constructions serve not only as a shelter, keeper and source of life, natural artificiality of our habitat, but also serve as a tool of "communication" in society, especially between different generations of people. Basically all life, activity of a modern man occur in or on the background of architectural constructions. Architecture is a source of inspiration, mean of socialization, self-identification and development of an individual.

Any architecture is a product of a particular society and reflects the geographical conditions of its existence, its culture, the level of economic development, the development of technology, science, art, etc. The development of architecture, including the changing of architectural styles, can be considered as part and consequence of the process of social development. Understanding this process requires involvement of a wide range of information outside of architecture. Focusing on the fact that 'external environment' (social, cultural, geographical, economic conditions) for the study of architecture is crucial, at the same time, it does not diminish the potency of architecture itself. In order to talk about the development of architecture and architectural styles, and sociological analysis of architecture above all, it is necessary to answer the questions: *what is an architecture and what is an architecture according to modern scientific views on society?*

There are a lot of definitions of the concept of architecture, relating to different epochs derived in accordance with modern authors' representations, goals and beliefs. In general, it can be said that architecture is an "art of designing and building buildings and

²¹Pallasmaa J., The Eyes of the Skin, John Wiley & Sons, Chichester, 2007, p.40

other structures (also their complexes) that create a materially organized environment which people need for their life and activities, in accordance with purpose, modern technical capabilities and aesthetic views of the society".²²

The word "architecture" has a complex etymology. It comes from the word "arkitectura", which is derived from the Greek. It consists of two roots: ἀρχι "chief" and τέκτων "builder".²³

As Oxford Dictionary states, architecture is "a style in which a building is designed and constructed, especially with regard to a specific period, place, or culture", "architecture is the art of building".²⁴ Or a poetic utterance of Goethe: "*architecture - is frozen music*"; "*architecture is the text*".²⁵

If we take a look to the explanatory dictionary of Dahl, the meaning of the word "architecture" is defined as "the art of disposing, building and decorating buildings".²⁶

Indeed, since ancient times, people have tried to decorate their homes, making it not only cosy, but also more memorable, and at the same time not like other houses. That is why architecture is one of the oldest components of the entire culture of human society.

For some, architecture is a frozen music, for others - a reflection of the well-being of society. But anyway, architecture is, first of all, "art", and, according to the ancient Greek architect and the greatest ancient theorist of architecture Marcus *Vitruvius Pollio* (90-20 BC), better known simply as *Vitruvius*, "it is based on three pillars: strength, usefulness and beauty".²⁷

When qualifying an architect, Vitruvius presents fairly stringent requirements:

"..It should be an educated man, a skilful draftsman, study geometry, fully know the history, carefully listening to philosophers, to be familiar with the music, have a concept of medicine, know the legal solutions and has knowledge in astronomy and

²² This definition was taken from Large Collegiate Dictionary (Большой Энциклопедический Словарь) s.v. "Архитектура", translated from Russian. Available on <http://www.vedu.ru/bigencdic/>, Retrieved on March 1, 2017

²³ Dahl Explanatory Dictionary (Russian: Толковый словарь Даля), is a major explanatory dictionary in Russian language. Dahl Explanatory Dictionary, v.s. "Architecture", <http://slovardalja.net>, Retrieved on March 4, 2017

²⁴ Oxford Dictionaries, English. s.v. "Architecture - definition of architecture in English", <https://en.oxforddictionaries.com/definition/architecture>, Retrieved on March 4, 2017

²⁵ From the conversation of Johann Peter Eckermann with Goethe: "I have found, among my papers," said Goethe, "a leaf, in which I call architecture a frozen music. There is something in the remark; the influence that flows upon us from architecture is like that from music". For further information see: Goethe J. W., Eckermann J. P., *Conversations with Goethe in the last years of his life*, trans. by Margaret Fuller, Boston: Hilliard, Gray, and Company, 1839, p.282

²⁶ Ibid.

²⁷ Vitruvius, *The Ten Books on Architecture*, 1st ed., Morgan Morris, Harvard University Press, Cambridge, 1914, p.5-16

in the law... I do not think that anyone could suddenly declare himself an architect, moreover, who in his youth gradually ascended from one educational sector to another and absorbed the knowledge of many sciences and arts those one has reached up the heights in architecture..".²⁸

The first evidence of the origins of the art of architecture comes from the depths of centuries. In the prehistoric period, primitive residential buildings begin to emerge - dugouts, huts, communal and pile buildings, religious buildings, which were subsequently improved. So gradually the process of accumulating experience of construction begins and at the same time the artistic principle was activated.

From primitive shacks primordial builders changed to complicated architectural forms: menhirs, dolmens, cromlech. These first cult temples had a complex construction. To construct them builders started to use burned bricks, which indicated the emergence of a new stage in the development of civilization. So, architecture has always been closely connected with the history of society, with the development of science and technology, the natural and climatic conditions, world outlook and perception of the environment. Architecture was also in close connection with other arts, in particular with sculpture, painting and decorative art. Moreover, it can be said that people's understanding of history is based on architecture and theory. The best example of it is the temple Göbeklitepe in Şanlıurfa, that has changes the record of history, and also known as "zero point in the history".²⁹

The historical development of society determines functions and types of structures (buildings with an organized internal space, structures that form open spaces), technical constructive systems, artistic structures of architectural structures.

The main classification of stages of development of architectural styles is inextricably linked with the materials used in the construction. For example, in prehistoric times, stone and wood were widely used as the main building materials. However, as Banister Feltcher³⁰ starts his classic work on architecture, the mother of prehistoric architecture was "the inclemency of the seasons"³¹, which can be understood that first architectural constructions appeared due to the practical need of people. The

²⁸ Ibid.

²⁹ Uslu M., *Tarihi değiştiren dünya mirası: Göbekli tepe*, Hürriyet, <http://www.hurriyet.com.tr/seyahat/tarihi-degistiren-dunya-mirasi-gobeklitepe-40888331>, 4.10.2018

³⁰ Banister Fletcher (1866-1953), English architect and researcher, an authour of classic work on the history of architecture published in 1905.

³¹ Fletcher B., *A History of Architecture on the comparative method*, London: Batsford, 1905, p. 3

most famous architectural achievement of those ancient times is the famous British Stonehenge, which is said to be used for measuring time.

Starting stage in the architecture is inevitably connected with the development and establishment of the Egyptian state, where majestic temples and pyramids erected. During this period the construction is completely subordinated to the interests of the ruling elite and was intended to perpetuate the power and all-powerful rulers. Construction, as a rule, was carried out by slaves and could have lasted even for several decades.³²

As an artform, architecture begins to form in the ancient cultures of Mesopotamia, Egypt, Babylon, Persia, India, China. It was directly connected with the development of slavery. Almost all the constructions of these countries - pyramids, temples, palaces - were built in order to praise the might of the gods and rulers, and amazed with their grandeur, size and scale.³³

A new stage in the development of architectural art is associated with the culture of ancient Greece and went down in history as the beginning of "author's architecture". The worldview of the ancient Greeks was confirmed in their architectural constructions, which, unlike the Egyptian and Babylonian ones, did not humiliate a human, but rather generated a life-affirming beginning and a sense of confidence: as an example, we can look at the Acropolis with its main temple - Parthenon.³⁴

In the depths of ancient culture, the first theoretical generalizations concerning the specifics of architecture are justified, among which is previously mentioned Vitruvius's treatise "The Ten Books on Architecture".

In Ancient Greece the architecture passes a new stage of development. For the first time city planning was used with a rectangular grid of streets and a centre-square. Heirs of the Greeks - the Romans, created large public buildings and introduced a new material - concrete. It is the architecture of the ancient world that laid the foundation for the further development of this art and led to the emergence of an architectural trend - a historically formed set of artistic means and techniques that was closely related to the

³²Tihomirov P. Classification of main types of art (Классификация основных видов изобразительного искусства), Искусство, <http://www.bibliotekar.ru/isk/19.htm>, Retrieved on March 3, 2017

³³ Fletcher B., *A History of Architecture on the comparative method*, London: Batsford, 1905, p. 7-30

³⁴ Davies P., *Architectural History Retold*, 1st ed., Routledge, New York, 2016., p.9-39

socio-political situation and determined the volumetric organization of structures, proportions, forms and design.³⁵

A bridge between the architecture of Antiquity and the Middle Ages was performed by Byzantine architecture. Byzantine architecture arose after 330 AD. A significant influence on its development was the culture of antiquity, the main principles of which were embodied in the vivid examples of the architectural art of Byzantium. This is the temple of Hagia Sophia (532-537) in Constantinople, with the construction of which different colours of marble and majolica were used, the temple of San Vitale (526-547), a significant number of cathedrals-basilicas and palaces. Luxurious decoration and rich decor of Byzantine churches made a great impression on the believers. Exactly this characteristic feature of Byzantium architecture used to be its outstanding feature for a long time and was actively used by the Orthodox Church.³⁶

In the Middle Ages the main direction in the development of architecture was the construction of temples and churches. Later, the world became conquered by the architecture of Romanesque and Gothic style, characterized by the use of light materials and the creation of spacious interior spaces. And, finally, the Renaissance, one of the most striking example of which is Florence.³⁷

Modern buildings sharply contrast with the old buildings and are distinguished by simplicity, rigor of forms and minimalism in the decoration of the facades. However, it didn't used to be like this. One of the most vivid epochs in the development of not only architecture, but also culture, in general, was the Renaissance. It was in the 18th century when the most unique and really beautiful buildings were built, with rich decoration and incredibly fanciful facades.³⁸

XX century may be considered as a breakthrough both for the world of technologies and for the world of architecture as well. A variety of new styles emerged, including constructivism, functionalism, minimalism, *high-tech*. All these modern styles are characterized by aggressiveness, which manifests itself in a comprehensive technology, the conglomeration of the same elements, the use of artificial building materials, dark colours etc. But these styles do not stand still, they are constantly

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid, p.55-58

evolving, introducing new details and elements and creating new currents, that is the same comparing to the society that is never quiescent.

When we see an architectural construction, first of all we think of it as an artform, "a material realization of artistic concept and purposes, as is the case with other art forms such as sculpture and painting or, for that matter, poetry and music".³⁹ Architecture draws upon the same human sources as they do and shares the same place in history. Ergo, when we study architecture we study the history also, the history of art and, consequently the history of humanity.

However, unlike other arts, which belong exclusively to the sphere of spiritual culture and represent only the reproduction of reality, architecture refers both to the spiritual and material. Architectural constructions are not only bright images of an epoch, is not only an unusual reflection of reality, but reality itself, ideologically and aesthetically expressed.

German philosopher and cultural theorist Peter Sloterdijk believes that Architecture is an immersive art form of human affairs. He consider architecture, for it is properly considered, together with music, the original form of art in which the immersion of humans in artificial environments has been developed into a culturally controlled process.⁴⁰

In architecture, art is organically combined with practically useful activity: separating buildings and its complexes, ensembles, designed to satisfy the material and spiritual needs of people, to form the material environment in which life and activities of people takes place.

Architecture is inseparable from the art of construction, but not identical to it. The construction of the structure, its strength and durability are determined by the construction techniques and the nature of the building materials. Construction technology is the most important factor affecting the nature of the architectural solution. But, a constructive decision by itself is not yet an architectural decision. A sufficiently strong, technically interesting design of a useful building can remain outside of the architecture if this building is of purely technical significance and not expressively artistic.

³⁹ Rannells Edward Warder, "The Study of Architecture as Art", *College Art Journal*, Vol. 8, No. 3, College Art Association, 1949, p. 204

⁴⁰ Sloterdijk Peter, *Architecture As an Art of Immersion*, trans. by A.-Chr. Engels-Schwarzpaul, *Architektur als Immersionskunst. Arch+*, June, 2006

Three main types of art of architecture are distinguished:⁴¹

1. The architecture of voluminous structures, which includes residential, public and industrial buildings.
2. Landscape architecture is associated with the creation of a garden and park complexes.
3. Urban planning of new cities, as well as the restoration and renovation of old areas.⁴²

Each of the architectural types has its own functional purpose. However, in addition to purely utilitarian needs, architecture simultaneously performs the function of emotional impact, which can be achieved through the use of specific designs, elements, techniques. This includes taking into account the three-dimensional structure of the buildings, rhythmic and proportional ratio, scale, development of colour and texture of building materials.⁴³

It is believed that the art of architecture has its direct connection with the development of science. After all, the erection of architectural structures begins with a purely technical stage of design - the implementation of the necessary calculations and drawings. The use of all the means that this kind of art predetermines the creation of an architectural image. At the same time, the shape, size, colour and general look of the building must be taken into account, which is conditioned by the specificity and purpose of it. So, some houses produce a grand and grandiose impression, others - graceful and elegant.

It is also necessary to say that architectural structures are created to meet social needs; they are of practical value. However, for any architectural structure or a complex of structures this is not enough - practical usage becomes an artistic value.⁴⁴ These are, for example, the Eiffel Tower in Paris, Jewish Museum in Berlin - structures whose technical and functional perfection has acquired an ideological and aesthetic meaning.

The basis of the architectural language is the organization of the interior space and tectonics, that are plastically designed and artistically meaningful function and design.

⁴¹ Classification is made according to Tihomirov in "Classification of main types of art". Tihomirov P. Classification of main types of art (Классификация основных видов изобразительного искусства), Искусство, <http://www.bibliotekar.ru/isk/19.htm>, Retrieved on March 3, 2017

⁴² Ibid.

⁴³ Sheida E., Amir Reza K., Ghazaleh K., "The Role of Culture in Promoting Architectural Identity", *European Online Journal of Natural and Social Sciences*, Vol.3, No.4, 2014, p.410-417, www.european-science.com

⁴⁴ Ibid.

The tectonics reveal the practical significance of the building, the nature of the satisfaction of functional needs, the uniqueness of artistic thinking.

As an artform, architecture enters the sphere of spiritual culture, aesthetically shapes the environment of a person, expresses social ideas in artistic images. According to the way images are formed, architecture is referred to as non-descriptive (tectonic) art form that use signs that do not allow recognition of any real objects, phenomena, actions, and those directly addressed to associative perception mechanisms in images.⁴⁵ According to the way the images are deployed, architecture is referred to the spatial (plastic) art form that. In general, it can be said that, architecture:

- exist in space, without changing or developing in time;
- have an objective character;
- carried out by processing with materials;
- perceived by the audience directly and visually.⁴⁶

Another important thing that has to be taken into consideration while studying architecture is so-called descriptive mean of it, that is the notion of *style*. The concept of style in scientific art history was introduced in the middle of the XVIII century by the German archaeologist Winkelmann⁴⁷. Before, art was defined more relatively to periods, regions of production or famous artists. Winkelmann is believed to be first to distinguish sculpture and other objects by how they looked, thus he started to shape the framework of history of art as independent discipline. A plenty of the works devoted to the artistic style was focused on the study of the nature of the art itself and the mechanisms of style formation in art and architecture in various aspects: philosophical, culturological, semiotic, systemic-synergistic.⁴⁸ Architectural style, in its turn, is defined as a set of basic features and attributes of architecture of a certain time and place, manifested in the features of its functional, constructive and artistic aspects (designation of buildings, building materials and structures, receptions of architectural composition). The concept of architectural style is included in the general concept of

⁴⁵ Holodova L., *Professional architectural education* [Профессиональное архитектурное образование. Непрерывное архитектурное образование: проблемы и перспективы: мат. междунар. науч. конф], Волгоград, 2004. p.133-135

⁴⁶ Ibid.

⁴⁷ Johann Joachim Winckelmann (1717-1768), a German art historian and archeologist, first articulated the difference between Greek, Greco-Roman and Roman art.

⁴⁸ Kholodova L.P., Babich V.N., *Architecture in the Global World: The Synergy Aspect*, <https://world-science.ru/en/article/view?id=33125>, Retrieved on March 15, 2017

style as an artistic worldview that encompasses all aspects of the art and culture of a society under certain conditions of its social and economic development as an aggregate of the main ideological and artistic features of the master's work. This question will be scrutinized in more details in the next chapter of present work.

1.2. Study of architecture within Social Sciences

Since architecture is deeply connected with human life, both cultural and social, since it can be defined not only as an art of constructing a material world, but also as an art of constructing identities, spiritual reality of people, the scientific study of it should not be limited only in empirical framework. Architecture is a substantial object for interdisciplinary researches of different social sciences that will be proved hereafter in this work.

Possible point of view on the study of architecture within social sciences can be a question of interrelation between architecture and acting individual, i.e. the question of how certain architectural design determines and creates background to choose certain behavioural patterns, action or perception. This matter seems to be more of a subject of such discipline as *Environmental Psychology* which focuses on interplay between individuals and their surroundings.

Environmental psychology is oriented towards examining how the work of design professionals (architects, engineers, interior designers, urban planners, etc.) influence people's behaviour and relationships. Within this field the following terms that emerged consequently can be mentioned: "place identity", "place attachment", "environmental consciousness". In order to understand and solve environmental problems, environmental psychologists believe that concepts and principles should come directly from that physical settings and problems being looked at. So, by studying a building architecture, such factors as windows sizes, the length of the ceiling, doors dividing spaces, room shapes are being taken into consideration.⁴⁹ Significant researchers and writers in this field include Willy Hellpach, who is said to be the first to mention "Environmental Psychology", also Jakob von Uexkull, Kurt Lewin, Egon Brunswik, and later Gerhard Kaminski and Carl Friedrich Graumann.

⁴⁹ Robert G., Steg L., Reser J., "Environmental Psychology", *The IAAP Handbook of Applied Psychology*, 1st ed., Oxford Blackwell Publishing Ltd, 2010, p.5

While Environmental Psychology cares about more psychological patterns of architecture and how architectural forms influence human behaviour, *Philosophy of Architecture* falls much upon more ontological questions like what architecture is, who are the architects, what are hidden patterns for architectural constructions. Generally, it is used to consider architecture as a part of Philosophy of Art which deals more with aesthetic value of architecture and its relation with the development of culture in general.⁵⁰

In order to explain the notion of architecture in Philosophy of Architecture it is relevant to refer to disciplinary deterministic expression of one of the British architect Cedric Price: "Architecture is what architects do".⁵¹ Philosophy of Architecture also is interested in such questions like what sort of things are architectural objects, how they differ from other objects; architectural types - how to consider abstract groups of architectural objects and their instances, meaning and other language-like phenomena in architecture and its objects; social and moral features of architectural objects and architectural practice, etc.

To understand what architecture is from philosophical point of view, Atilla Yücel⁵² offers two approaches. First one points to understand architecture and architectural practice as something that aims at changing and transforming the nature (it contains both contradictions and accordance). On the other hand, we can understand architecture as a reflection of the nature, that is expressed in the constructing features of building connected with life in it, aesthetic-perception values of building and so on.⁵³

It is important for Philosophy of Architecture to understand who is architect itself. And here, such categories as historian architect - architectural theorist - engineer - structural manager - building economist - urban planner etc. are not taken into consideration. What is more important for Philosophy of Architecture is to define the profession of architect by answering such questions what is he producing? how is he producing? and the most important why? or for what? As a result, philosophical approach to this question will give us the answer that architect is somebody whose task combines "different role/statuses as engineer, artisan, artist and thinker-designer and

⁵⁰ Stanford Encyclopaedia of Philosophy, s.v. "*Philosophy of Architecture*", Retrieved on March 8, 2017

⁵¹ Ibid.

⁵² Atilla Yücel is a Turkish architect and presently a professor at Fırat University, in Elazığ

⁵³ Yücel Atilla, "Mimarlık Nedir, Mimar Kimdir, Felsefeye Nasıl Başvurur?", *Mimarlık ve Felsefe*, 4. Baskı, İstanbul: Kapı Yayınları, 2002

brings up object/subject - process/technology - system of values/ethic types of questions"⁵⁴. For Philosophy of Architecture it is substantial to define categories such as form of thinking of architects, ideology of profession, the system of belief of architects, the spirit of epoch-fashion-ideology-wording category.⁵⁵

The nature of space, along with the nature of time, is a fundamental question in philosophy. And epistemological roots of architecture are inalienable part of it. Space is viewed as a continuant that gives form to the possible relations in which things and events stand in the world. "It [space] is constituted by all spatially related places. In ancient Greece, the Eleatics denied the possibility of empty space".⁵⁶ Therefore architecture always carries some extended set of purposes. Philosophy of Architecture, in its turn, is always emerging with existential question of it. What is the purpose of certain architectural construction? What was the reason of its construction in the first place? What is the hidden meaning of architectonic motives, if such exist?

Semra Aydınli⁵⁷ states that from epistemological point of view the interpretation of space may be conducted by questioning the contradictions which it possesses in the context of space and time relation.⁵⁸ That is why, in the field of architecture, there is need of a theoretical model to bring the light on "cause knowledge" about historical-social reality. "Cause knowledge" determines lived reality, practical consciousness and the existence of interpreted part of space, e.g. architecture. As Aydınli says, "In this case the object of space transcends the identification with any meaning, and contributes to revealing its hidden meaning, turning it into a cause of existence".⁵⁹

The relationship between architecture and philosophy is "dialectic", which is characterized by historical and social continuity and development by Hegel and Gadamer, gains a different dimension. When asking the essence of architecture itself, the interrelation between spatial character that belongs to a certain place and a lifestyle becomes prominent. These interrelations become complementary in traditional architecture because of their possession of such dialectics. Dialectic, that identifies

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Blackwell Dictionary of Western Philosophy, s.v. "Architecture", Retrieved on March 15, 2017

⁵⁷ Semra Aydınli completed her undergraduate, graduate and doctoral studies at ITU, Department of Architecture. Now she is a professor at the same university; gives lectures on aesthetic experience, architecture and phenomenology, design and creativity, design culture and philosophy.

⁵⁸ Aydınli Semra, "Epistemolojik Açıdan Mekan Yorumu", *Mimarlık ve Felsefe*, 4. Baskı, İstanbul: Kapı Yayınları, 2002

⁵⁹ Ibid.

existential character of a certain space, while creating powers that are absolutely opposite to each other but at the same time complementary, creates a balance between simultaneous separation and unification of space. Similar balance can be found between always changing social and economic conditions and values.⁶⁰

In general, according to Aydınli, Philosophy of Architecture defines architecture as the art of spatial creation that transforms users behaviour; and the understanding and interpreting this environment takes place on the axis of the concept of "experience" ("yaşantı").⁶¹ "Experience" helps to decode the potential which roots from tension among opposite concepts and can be considered as an epistemological basis for interpretation of space. While being in the space, that defines itself as free but carries some hidden powers that are expected to be discovered, a human realizes both the reasons of its existence and also the mystery of the different fictions created by space codes. And by internalizing this fictions, human becomes aware of the freedom of ordination, which he can internalize and transform into itself.

Now, talking about the study of architecture within Sociological theories the situation is absolutely different. Until nowadays, Sociology has not considered architecture as an object of researches to the extend as it has done with literature, religion, art, city etc. Moreover, for a long time there were no sociological theories attempting neither formulate problematic of Sociology of architecture, nor develop appropriate sociological methodology for its investigation. Since 1945, under the influence of American Chicago School, that was studying mainly urban conflicts, urbanisation, segregation, adaptation processes etc., concepts on sociological study of region, space and city were emerging. On the contrary to these theories, Sociology of Architecture started to take its roots.

At the beginning of 1970s, German sociologist Hans Paul Bardt admitted that so far "he cannot present all-sufficient sociological theory about environment".⁶² The same happened with other neighbouring disciplines. Architectural and environmental psychology developed within the German-speaking world only in the 1970s. In 1972, Preiser stated: "What is of special interest to environmental psychologists are the rules by which person-environment relationships are determined and adjustments to changing

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Vilkovskiy M., *Социология архитектуры*, (Sociology of Architecture), Moscow: Russian Avangard, 2010, p. 17

environmental conditions are enabled within cultural realms. Designers of environments, in particular architects and city planners, need measurements on how the variables they have manipulated affect on users".⁶³

The phenomenon of buildings and structures, as well as the development of theoretical directions in architecture, the study of the place and role of space in Sociology and cultural studies have recently become the object of Sociology of Architecture. A corresponding term emerges within this field of study - "architectural turn" - and today more and more sociologists are engaged in various aspects of these problems, trying to formulate the object and subject of Sociology of Architecture. In recent years, scientists began to show an active interest to the Sociology of Space and Landscape Architecture. Attempts were made to reflect the entire complex of problems in the theory of Architecture through Sociology⁶⁴.

But still there are neither adequate theoretical concept, nor distinct fundamental hypothesis about the relation between build environment and social phenomenon produced within Sociology. In 2006, research associate at the department of History and Sociology of Art at Dresden University Heike Delitz⁶⁵ stated that history of Sociology of Architecture can be retold quickly due to its explicit absence up until 70s, not only in German, but also in Anglo-American or French Sociology. "There were no independent discipline, no books, no conferences etc."⁶⁶ However, the unfolded 'architecture-sociological' studies can be found in much earlier works of sociology classics like

⁶³ *Environmental Psychology*, <https://www.revolvy.com/page/Environmental-psychology>, Retrieved on March 4, 2017

⁶⁴ The first schoolbook on Sociology of Architecture was published in 2003 by B. Schdfers ("Architektursoziologie"). Two years after, the same topic was an object of the researches of J. Fischer ("Die Bedeutung der Philosophischen Anthropologie für die Architektursoziologie", 2004) and H. Schubert ("Empirische Architektursoziologie", 2005). The first meeting of the Sociology of Architecture section of the German Society of Sociologists was held in 2005. The second session of this section on the matter of "Modern Architecture from the point of view of Sociological Theories" was held at Dresden Technical University in April 2006. At the same time, in 2006 the first official meeting of the working group "Sociology of Architecture" of German Society of Sociologists was held. Among other "classics" of Urban Sociology which influenced the formation of sociology of architecture it is necessary to name H. R. Bardt and R. Koenig, who were followed by the publications of a number of authors conducting specific empirical research projects. But they were considering the object of the research first of all the city and its environment, not the architecture. Later, in 1972, an important article by H. P. Thurn appeared (Thurn H. P. "Architektursoziologie. Zur Situation einer interdisziplinären Forschungsrichtung in der BRD"). Later on, the problem of architecture concerned specialists in Sociology of Art: M. Makropulos J. Fisher, V. Prigge; specialists in Urban Sociology: G. Schubert, B. Shefers, H. Hoizerman, J. Dangshat, V. Sibel, H. Bodenshats. In international Sociology, the aspect of Architecture was touched upon in the works of S. Sassen. Among empirical researchers, it is also essential to name Philippe Boudon's work "Lived-In Architecture: Le Corbusier's Pessac Revisited" published in 1979. Delitz, H. "Architektursoziologie", *Verlag für Kommunikation, Kultur und soziale Praxis*, ISBN: 978-3-8376-1031-4; 2009, Retrieved on: March 15, 2017

⁶⁵ Heike Delitz (1974) is a contemporary German sociologist, currently a Chair of Sociology Department in Bamberg University. Her field of interest are sociological theory and history of sociological theory, especially French theory of life and French sociology; Philosophical Anthropology and sociological theory; sociology of artefacts.

⁶⁶ Ibid.

George Simmel, Walter Benjamin, Michael Foucault, Pierre Bourdieu, Ernst Bloch, Norbert Elias, Hans Paul Bahrtdt and others (whose thoughts will be analyzed further).

The explanation to such late emergence of Sociology of Architecture lies in the history of Sociological Theory which falls into two parts: *general sociology and special sociology*. *General Sociology* studies such fundamental notions as class, group, organization etc. and general processes such as socialization, social changes, stratification of society and so on. *Special Sociology*, or also known as applied sociology, procedure on the basis of a presupposed general sociology, particularly upon the presumption of certain ascertained social values and corresponding purposes.⁶⁷ Therefore, when analyzing the main terms of General Sociology, it can be noticed that environment and architecture, except some rare cases, are not being considered as determinant of social phenomenon.

Maistrenko in her recent work presented that Sociology of Architecture emerges from two mutually correlated and complimentary disciplines - Architecture and Sociology, and that investigation of social functions and their influence on architecture is essential both to science and practice. Author also stated that the aim of this new science is to "examine society through architecture, taking into account structure of population"⁶⁸. Sociological method of architectural objects generalizes specifics of social group, which are the customers of special objects of architecture, and architectural environment in general. Moreover, there are two conceptual directions that sociological aspects of architecture have. First is *retrospective* direction as a research and analysis of social factor in history of formation and development of architecture in general. And the second one is *prognostic* direction as a social policy in strategic directions of the development of architecture of modern society. In order to develop a proper methodology of sociological research in architecture, researcher should extract from the correlation of three disciplines such as Architecture, Sociology and History of Culture.⁶⁹

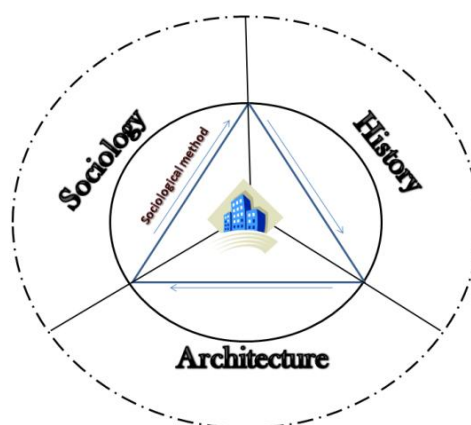
In the same way, when talking about the method of research which Sociology can use when studying the object of architecture, very useful may be an article of Morozova

⁶⁷ Small Albion, General Sociology, *American Journal of Sociology*, Vol. 18, No. 2, September, 1912, pp. 200-214

⁶⁸ Maistrenko K., "*Sociology Of Architecture for projecting the architectural environment*", Modern Science: New Visions, Diamond trading tour, 2015. p. 13-19

⁶⁹ Ibid., p.13-19.

and Gudkov on "Specifics of sociological research of architectural constructions".⁷⁰ They believe that sociological research of an architectural construction must be conducted within three disciplines - Architecture, Sociology and History. On the one hand, interaction between History and Sociology is necessary and moreover have an "organic unity", noted by many founders of sociology, among which are Comte, Lacombe, Durkheim. "Durkheim saw the organic unity of History and Sociology also in the fact that without the knowledge of concrete historical material it is impossible to clarify the process of development of the objects of sociological study".⁷¹ On the other hand, sociological method in architectural studies is neither restricted nor limited since architecture is the second nature, man-made environment of a human and society. Therefore, the following scheme can be applied to describe sociological method in the study of architectural object⁷²:



Another feature of architecture that is significant for a sociological approach is the peculiarity of its perception. From this point of view, architecture is a mass, "folk" art interacting with the society in the form of perception and is used by a large number of people. Nekrasov speaks of the "national" architecture as a characteristic of monumental art, that is accessible to general perception and naturally reflects the mood of this perception.⁷³ However, he draws a clear boundary between the perception and "understanding" of architecture. The application of the sociological method to the study

⁷⁰ Morozova O., Gudkov A., *Особенности методологии социологического исследования историко-архитектурного объекта*, «Архитектон: известия вузов», http://archvuz.ru/2011_1/5, Retrieved on March 25, 2017.

⁷¹ Ibid.

⁷² This scheme was developed by Morozova and Gudkov in the article on "Peculiarities of Sociological method on the study of the object of Architecture".

⁷³ Nekrasov A., *Теория архитектуры*, (Theory of architecture), Стройиздат, Москва, 1994, p.31

of architectural object is one of the ways of its understanding, finding the possibility of social and socio-cultural meaning.

In order to understand the place of Sociology of Architecture in general Sociological Theory, the following analysis have been done and the following reasoning was undertaken by Vilkovskiy.⁷⁴ First of all, assumption that Sociology of Architecture is a part of Urban Sciences and Urban Planning was done. By using the method of content-analysis, a research on mentioning Sociology of Architecture as a part of Urban Sciences was conducted.⁷⁵

Moreover, in 2010, an analysis of the archives of publications of scientific journals was carried out, the topics of which include discussion of the urban theory in the period from 1999 to 2009: *MUDOT – Magazine for urban documentation, opinion and theory* (2004–2009); *Journal of Urbanism* (2008–2009); *Architecture and Urbanism:a+U* (1999–2009); *'scape – Landscape architecture and urbanism* (2007–2009); *Metropolis magazine* (2006–2009); *Landscape Architecture Magazine* (2000–2009); *The Town Paper* (2000–2009). The search of archives of publications on the sites of these journals did not give any materials with a mentioning of the use of Sociology of Architecture⁷⁶.

In addition to this survey, a plenty of separate works of urban researchers were examined on the subject of mentioning Sociology of Architecture. Among the main problems considered by the authors: *the city, the city life, the organization of life in the city, "bad cities", ideal cities, the future of cities*, etc. - there were no problems concerning Sociology of Architecture. The problems of architecture itself as the main problems of urban planning in most of the works was not considered.

Eventually, by excluding the possibility of practical usage of Sociology of Architecture in Urban Studies, the following conclusion may be done: neither, there is a direct relation between Sociology of Architecture and Urban Sciences, nor can we

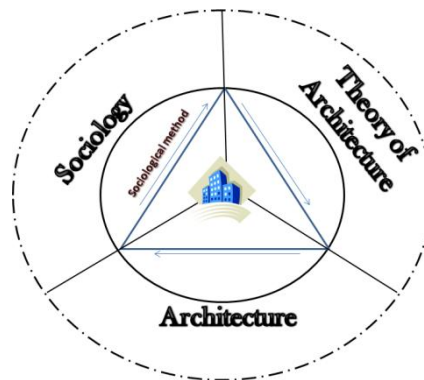
⁷⁴ Vilkovskiy M., *Социология архитектуры*, (Sociology of Architecture), Moscow: Russian Avangard, 2010, p. 226-238.

⁷⁵ To analyze the mentioning of the Sociology of Architecture in the works of international urban scientists, the resource of the largest online store Amazon.com was used. Specifically prepared search in the syntax of the search engine query did not yield any results. To control the obtained data, a manual selection of books on "urbanism / urban theory" was done. Using the Google Books resource (<http://books.google.com>), more than one hundred urban studies were analyzed for the content of approaches that can be attributed to the Sociology of Architecture. Additional control over the Google book retrieval system confirmed the original data: in more than a hundred works of urban scientists published in the period from 1986 to 2008 the term Sociology of Architecture generally is not mentioned or used, *Ibid.*, p. 227

⁷⁶ *Ibid.*, p. 228-229

understand the problem of Sociology of Architecture as a problem of a building construction or city planning.

According to Heike Delitz, Sociology of Architecture can be understood as a cross-disciplinary branch of Sociology, Architecture and Theory of Architecture. The peculiarity of sociological science is in its multi-paradigmatic character. Like all social phenomena, Architecture and theory of Architecture can be analyzed through the prism of many irreducible to each other, often diametrically opposed sociological theories. It depends in the mode feature of architecture that is imperative for certain sociological theory. Consequently the spectrum of theories applied by sociologists to architecture is expanding.⁷⁷



Taking into consideration the analysis made of Heike Delitz in her famous article "Die Architektur der Gesellschaft. Architektur und Architekturtheorie im Blick der Soziologie"⁷⁸ also her own approach and other possible approaches the following fields on the study of architecture within Social Sciences can be distinguished:

- architecture can be studied as a critic of a certain ideology (as it was made by Walter Benjamin and Ernst Bloch);
- architecture can be studied as social-physiological interaction between architecture and society (can be found in works of Michel Foucault and Norbert Elias);
- institutional approach consider architecture as an "mechanism" that assign certain social order to individuals;

⁷⁷ Delitz, Heike: *Architektursoziologie*. Bielefeld: Transcript - Verlag für Kommunikation, *Kultur und soziale Praxis* 2009. ISBN: 978-3-8376-1031-4; 148 S. Retrieved on: March 15, 2017

⁷⁸ "The Architecture of Society. Architecture and architectural theory in the eyes of Sociology" or translated into Russian as "Архитектура в социальном измерении" ("Architecture in the social dimension") Fischer J., Delitz H., *Die Architektur der Gesellschaft. Architektur und Architekturtheorie im Blick der Soziologie*, Bielefeld, 2005

- Sociology of professions studies status and functions, hierarchy of architects and theorists of Architecture;
- Sociology of Science may study the relation between Architecture and theory of Architecture with other fields of science and its constituents;
- Sociology of Future can study the systems of architectural projects and utopias;
- from the point of view of philosophical anthropology, Sociology of Architecture, on the contrary to Urban Sciences, Regional Sociology, Social Planning, takes constructions and buildings in its complete form, so that it becomes possible to study the structure of a society and mechanisms of its development through the architecture of its societies.⁷⁹

Delitz considers architecture as "a mean to reflect social", she takes culturological and philosophical definition of communication to explain architecture: "Architecture affects on the pre-verbal level, being a subconscious mean of communication: it creates a spatially filled "atmosphere" that forms a person's idea about the world, about himself/herself and about society through the boundaries of the body of the structure. We can understand how architecture is perceived in everyday life by distancing from it. Thus it will be possible to visually see the fundamental specificity of architecture: its essence in the proportions of structures, in culturally conditioned lines and forms. These are the things that causes people to have certain emotions, perceptions and ideas. Architecture should take into consideration the material, functions. It is a "complex" mean of communication, the meaning of which (unlike the meanings of linguistic signs) does not arise in connection with its materiality. The specificity of its interpretations and actions inherent in the architecture itself must be taken into account".⁸⁰

One of the prominent researches that have been conducted recently in this field is the work by Paul Jones⁸¹ - "The Sociology of Architecture: Constructing Identities" published in 2011. He sees architecture as one *cultural space*, where political projects attempt to become socially meaningful, and where particular visions of publics are actually forged. Therefore Jones suggests that "a central task of a sociology of

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Paul Jones, British sociologist with a research interest in architecture and political-economy.

architecture should include situating architectural practice, and the objectified results of that practice, within the political-economic conditions that give rise to it".⁸²

Jones questions whether there is a direct and unproblematic reflection of social values in architecture, i.e. if there is inherently "democratic" buildings. And by referring to Sudjic, Jones claims that there is no such buildings. Architectural construction is a result not only of the process of building itself, but also is a result of social forces. "As well as material construction, architecture also represents a distinctly social production, whose cast of characters is far more extensive than those professionals who formally inhabit the architectural field. Works of architecture are used and conceptualized by a wide range of citizens, who not only organize their spatial practices in response to them, but who also come to understand buildings as symbols of wider social order".⁸³

Author relates architecture to Bourdieu's concept of "fields". As a result, he comes to the conclusion that architecture lies in two parts of this fields: "the butter-field" - where there is a struggle for symbolic and material capital between architects while constructing a certain building; and "field of forces", where critics' aesthetic judgments are shaped by the architectural fields and in turn shape subsequent judgments.

By taking Jewish Museum in Berlin constructed by Libeskind as an example, Jones tries to prove that one prominent practice through which architecture comes to gain social meaning is via the public pronouncement of architects, which also relates the building to wider social or political values, social groups and memories. Architecture, on the contrary to other symbols, brings up a topic for public discussion of identities and memories. And this is what makes architecture "the most social of the arts and the most aesthetic of the professions. As an art it carries the obligations to imagine a future world; as a profession it carries the obligation to practice in the public interest".⁸⁴

Sociology may consider architecture as a part of historic repertoire. Buildings that were constructed in the XIX century in Europe were embraced with a symbols of natural identities, temporary architectonic styles, religious exercise, which was mobilized to invent or support national traditions in order to embody feelings of belonging. This rises a sociological question about the political construction of culture.

⁸² Jones P., *Sociology of Architecture: Constructing Identities*, 1st ed., Liverpool: Liverpool University Press, 2010, p.1

⁸³ Ibid., p.27

⁸⁴ Ibid., p.46

"Architecture can be framed as part of broader repertoire of cultural symbols that states have long mobilized to construct and maintain national identities".⁸⁵

As a consequence of Jones concept, questions that might be asked from Sociology are to what extent do architects and their designs contribute to the construction and maintenance of national communities? What is a role of architecture in spotting/flagging national publics?

It is important to study such fields as Architecture and Consumerism, Architecture and Mobility, Political and Religious Architecture. Buildings, such as factories, prisons, theatres and cinemas could be objects and subjects of Sociology of Architecture, which, for example, raises questions about how this architecture in each particular case reflects the structure of society. In this case, projects of construction, shape, dimensions, used materials must be taken into consideration. Similar analysis can be found in works of Walter Benjamin (passages as first building of consumerist society) or in Michael Foucault (prisons as a prototype of disciplinary society) and others. These authors will be scrutinized in the following chapter.

In "Architecture and Civilization", Michael Mitias states that the task of contemporary architecture is to interpret social life. And the interpreters consequently happen to be architects who are creating architectural buildings. In the scientific study of architecture Mitias proposes the following questions to be asked: "In what case does architecture interpret the life of society? How can a conglomeration of wood, brick, glass, concrete, and steel embody or in some way communicate a way of life? .. What way of life should the architect communicate through his or her work?".⁸⁶

Architecture actually surrounds us everywhere, we are getting in touch with it every day, feeling its consistency and visibility, it is also present when we take different decisions. Being always 'here', 'now' and prevailing over other communicational means of culture or symbolic forms of culture, architecture definitely stands out. It embodies society by itself, unclothes features of its generations, social classes, conditions of life and systems of functioning.

However in works on Sociology, architecture has always seemed to be something too obvious and close, something that do not require presentation and interpretation on sociological level; as long as Sociology was in search of abstract principles of modern

⁸⁵ Ibid., p. 50

⁸⁶ Mitias M., Preface to *Architecture and Civilization*, Amsterdam: Editions Rodopi B.V., 1999

processes of socialization, architecture was being neglected or, to be more correct, not taken into considerations as a key-theory of this science.

As it was seen, there are plenty of approaches to sociology of architecture, and it is obvious that this branch of sociology is not institutionalized so far.

1.3. Sociological Theory Of The First Half Of 20th Century On Architecture

Escalation of social contradictions in Western Europe at the beginning of 20th century, perhaps most obviously affected the architecture. The spontaneous growth of cities, of the number of people employed in manufacturing, and the rate of housing construction that could not accord with population growth resulted in high buildings sealing, rise in number of storeys, and the inevitable destruction of the greenery. All this gave a birth to a lot of problems, that the previous era did not know.

But on the other hand, the development of science and new construction materials, such as iron and, later, glass led to the new types of buildings, such as apartment houses, rich mansions, banks, theatres, railway station etc. All this has direct connection with social condition of the society of that period. It undoubtedly influenced both, people who witnessed these changes in their daily life and theorist, for whom architecture became an object of scientific interest.

Analysing the city development and democracy in the work *'The Nature of the City'*, **Max Weber**⁸⁷ does not presuppose any possible influence or interrelation between architecture and social processes. What he mentions though, is that the most important attributes of old city was fortress and market square, which shows initially functional characteristic of cities and its architectural constructions. Also, explaining what actually should be regarded as the city Weber claims the following: "Many definitions of the city have only one element in common: namely that the city consists simply of a collection of one or more separate dwellings but is a relatively closed settlement. Customarily, though not exclusively, in cities the houses are built closely to

⁸⁷ *Max Weber* (1864 - 1920) , German sociologist, philosopher, jurist, and political economist

each other, often, today, wall to wall. This massing of elements interpenetrates the everyday concept of the "city" which is thought of quantitatively as a large locality. In itself this is not imprecise for the city often represents a locality and dense settlement of dwellings forming a colony so extensive that personal reciprocal acquaintance of the inhabitants is lacking"⁸⁸. However, if interpreted in this way, only very large localities which comprise a lot of citizens could be qualified as cities. But, in a lot of cultures of those period there were villages containing more than thousands of inhabitants, like, for example, in Eastern Europe. That is why the size and the amount of dwellers hardly can be the only framework to define a "city".

One of the first Western thinkers who searched for physical clues of the understanding of the social conditions of modernity was **George Simmel**⁸⁹. He is known as classical sociologist, one of the first to contribute into Spatial Sociology. Gregory William Hanson Smith claims that Simmel's theory on space was tragically unrated among sociologists and only nowadays began to draw attention⁹⁰.

In "*The Metropolis and Mental Life*" (1903), Simmel contrasts the sense of freedom experienced by a crowd in an open space with the tension generated by its confinement to an enclosed space. He is one of the first among sociologists who claimed that small town dwellers feel kind of narrowness: "The smaller the circle which have the possibility of transcending the boundaries, the more anxiously the narrow community watches over the deeds, the conduct of life and the attitudes of the individual, and the more will a quantitative and qualitative individuality tend to pass beyond the boundaries of such a community".⁹¹

In his essay "*Bridge and door*", Simmel makes introduction to analyzing the separation/connectedness of space. He states on the idea that bridge is a brilliant indicator on "passive resistance of spatial separation" inherent to all people. "The people who first built a path between two places performed one of the greatest human achievements"⁹² - says Simmel. Here, a human natural instinctive will to unify appears. Nor only we see the river with two banks separated from each other, but at the same

⁸⁸ Sennet, R., Max Weber: The Nature Of The City, *Classic Essays on the Culture of Cities*, Appleton-Century-Crofts, 2007, p.23-25

⁸⁹ George Simmel (1858 - 1918), a German sociologist and philosopher

⁹⁰ Smith W., *A Simmelian Peading Of Goffman*. Thesis submitted to the University of Salford in candidacy for the degree of Doctor of Philosophy, 1989, Available at: <http://usir.salford.ac.uk/14705/1/D092734.pdf>, Retrieved on: 20 October, 2016

⁹¹ Simmel, G. (1995) '*The metropolis and mental life*', in *Metropolis*. Springer Science + Business Media, pp. 30-45

⁹² Simmel, G. (1994) '*Bridge and door*', *Theory, Culture & Society*, 11(1), pp. 5-10

time we create an image of them being connected, and then we reify it in practice by creating a bridge. With the words of Simmel "the bridge symbolizes the extension of our volitional sphere over space"⁹³. In this context, what is also important is that bridge not only serves as a practical link which sets up an opportunity for locomotion between two bank of the river. It is also "an aesthetic value insofar as it accomplishes the connection between what is separated not only in reality and in order to fulfil practical goals, but in making it directly visible. The bridge gives to the eye the same support for connecting the sides of the landscape as it does to the body for practical reality".⁹⁴

Analysis of certain architectural practice can also be found in Simmel's works. As an example, comparing the architecture of Florence and Venice, Simmel comes to the conclusion that the architecture of first is an exact demonstration of inner life, "here, its past remained in clear facade - and at the same time its relevance".⁹⁵ In Venice is opposite, the architecture is designed to conceal the true life occurring behind the facade.

Emile Durkheim⁹⁶ (1858 - 1917) examines the spatial arrangement of dwellings and entire settlements in a relation to social structures and belief system of a community. Special attention should be paid to Durkheim's "*The Rules of Sociological Method*" published in 1895. He develops the notion of "social fact" and defines it as following: "A social fact is every way of acting, fixed or not, capable of exercising on the individual an external constraint", or we can say that social facts are forces and structures that are "external to, or coercive of the individual"⁹⁷. As a result, Durkheim divides social facts into two groups: *morphological social facts* - material substratum of society (physical and mental integrity of community, i.e. the frequency of contacts and intensity of communication between people, presence of connection paths, the nature of settlement etc.); and *spiritual, intangible social facts* ("collective consciousness" as set of shared beliefs, ideas and moral attitudes which operate as a unifying force within society).⁹⁸

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ This was described in the book of Vilkovskiy M. "Sociology of Architecture" (2010) on Simmel's essays of the architecture of Rome, Venecce and Florence.

⁹⁶ Emile Durkheim (1858 - 1917), a French sociologist, one of the founders of Sociology

⁹⁷ Durkheim, E., Lukes, S., edited, with an introduction and translated by W. D. Halls (1982) *The rules of sociological method: And selected texts on sociology and its method*. Basingstoke: Palgrave Macmillan, p.59

⁹⁸ Ibid., p.32-33

Consequently, "material substratum" of society, according to Durkheim, is a kind of geographical map of social realities. The nature of communications and the form of dwellings, according to Durkheim, cannot be simply reduced to the course of action, feelings and thoughts.⁹⁹ He relates it to the material density, i.e. to such properties of the environment, which are able to influence the development of social phenomena. Durkheim claims that the way of acting is totally connected with the way of existing. Thus if we want to study the structure of society, its political division, class segregation, we should not neglect the value of physical inspection and geographical observation, yet not to take them a basic method for examination. Durkheim classifies architecture to sustainable *social morphological facts*:

"The social fact is sometimes so far materialized as to become an element of the external world. For instance, a definite type of architecture is a social phenomenon; but it is partially embodied in houses and buildings of all sorts which, once constructed, become autonomous realities, independent of individuals"¹⁰⁰.

Laying groundwork for much structuralist social theory in decades to follow, Durkheim established the importance of the material environment, and buildings, in particular, in the formation of human consciousness. However, as John Archer stated, what he did not do was "suggest the possibility that individuals might choose, or even be aware of choices, among different identities".¹⁰¹

In "*Essays on Sociology of Culture*" (1952), **Karl Mannheim**¹⁰² analyzes the questions of social changes, that comes from the grows of urban groups, and its influence on transformation of art, literature and religion, or as thinker calls it "the democratization of culture". Mannheim finds out that "democratization" of church architecture of the late Middle Ages has direct relation with similar transformations of the social structure of society of that period. The measure of "democratization" of church architecture Mannheim claims to be the reducing of the "distance" between parishioner, priest and "the most important symbols and objects of faith".¹⁰³ As this distance becomes less, more "democratized", more equal become parishioners in their

⁹⁹ Ibid., p.177-178

¹⁰⁰ Ibid., p.278

¹⁰¹ Archer, J.W., *Architecture and suburbia: From English villa to American dream house, 1690-2000*. Minneapolis: University of Minnesota press, 2005, p.9, <https://books.google.com.tr/books> Retrieved on 20 October, 2016,

¹⁰² Karl Mannheim (1893 - 1947), a Hungarian-born sociologist, influential in the first half of the 20th century and one of the founding fathers of classical sociology as well as a founder of the sociology of knowledge

¹⁰³ Mannheim, K. and Kecskemeti, P., (1952), *Essays on the sociology of knowledge: Volume 7*. London: Taylor & Francis, p. 219

worshipping and access to the altar. Similar changes are observed in parallel and in medieval social relations - more and more people found an ever-widening scope for influencing political, economic, and cultural life. The less is the distance, which separates the average individual from the central authorities, the more 'democratized' is the society. In architecture these processes Mannheim describes it in the following way:

"...[In church] the lateral naves disappear, and the interior becomes an undivided hall. The altar can be seen from every point... In this lack of a privileged axis of orientation we see an expression of a new attitude. It reflects, not chaos and disorder, but a novel desire for clarity which is characteristic of the new urban middle class... This transparency of the surrounding space reflects a changed attitude of faith... The 'distance' between the average individual and the central symbols and objects of faith diminishes. Religion becomes less anxiety-laden. We can observe a parallel change in medieval social relationships; while feudal authority is distant, mysterious, and anxiety-provoking, the social climate in the cities is characterized by far greater rationality and security.... The culture of the Baroque age is far more aristocratic than that of the late medieval urban culture. But at any rate late medieval church architecture with its development of the undivided hall shows a maximum of security within the community".¹⁰⁴

Mannheim understands "distance" as the general sociological category and as a kind of key, that can help to explain the inherent to society (especially modern society) tendency to democracy. By analyzing the chronology of events, thinker concludes that social changes come first, in relation to art and architecture. He also presume that it is very likely that artists can perform in the forefront of social changes, but if they are "pioneers" in this area, then they are respond to social changes and clearly express them simply faster than others.

Great literary theorist and critic **Walter Benjamin**¹⁰⁵ is said to be a key theorist of modernity in its urban expression. In 1936 Benjamin published an essay named "*The Work of Art in the Age of Mechanical Reproduction*", that has been influential across the humanities, especially in the fields of cultural studies, architectural theory and art history. Within the framework of Marxist sociology, thinker forecasts further development of all types of art as a part of "superstructure". Speaking about architecture, Benjamin argues about its universality and eternity comparing to other

¹⁰⁴ Ibid., p.221

¹⁰⁵ Walter Benjamin (1892 - 1940), a German Jewish philosopher, cultural critic and essayist

kinds of arts. Benjamin notes that architecture since ancient times along with the epos and, at the present, with the movie, has always been the art of collective perception, in contrast, for example, to painting. "Architecture has never been idle. Its history is more ancient than that of any other art, and its claim to being a living force has significance in every attempt to comprehend the relationship of the masses with art. Buildings are appropriated in a twofold manner: by use and by perception – or rather, by touch and sight".¹⁰⁶

In "The Arcade Project" Benjamin analyses first passageways in Paris (constructed between 1822 and 1837) as first prototypes of department stores or supermarkets; they remained one of the sightseeing of the city for a long of time, "the arcade is a city, a world in miniature".¹⁰⁷ According to Benjamin, passageways are the idea of capitalist dream society, described in Fourier's utopia¹⁰⁸. Fourier saw, in the arcades, the architectural canon of the *phalanstery*. Consequently, as phalanstery emerges from the invention of machine, arcades become possible with the invention of iron. Author states: "...For the first time in the history of architecture, an artificial building material appears: iron". Moreover, a glass, used much as a century after, and concrete opened new possibilities to plastic modelling of the buildings. As a result, Benjamin is convinced that this new architecture of steel fulfils the promises that are inherent in modern civilization because it is an authentic expression of the "poverty" that is typical to this civilization, thus foreshadowing the realization of a transparent and classless society. It is in his vision of architecture that we find the most appropriate of his dual attitude toward modernity.

¹⁰⁶ Benjamin, W., *The arcades project*, Edited by Rolf Tiedemann. 4th edn. Cambridge, Mass.; London: Harvard University Press, 2002, p.116-117

¹⁰⁷ *Ibid.*, p.3

¹⁰⁸ *Charles Fourier*, a French utopian socialist who rejected industrialization and free market economy and was very critical with capitalism, because he considered that they contributed to workers' exploitation. He promoted the return to the land and agriculture and he proposed the creation of an ideal community called *phalanstère*. This word comes from the Greek "phalanx" and it referred to a community located in the countryside formed by around 1,600-1,800 people (400 families of around 4 members). He considered that this was the ideal size to freely develop desires and passions. It should be 400 hectares long and concentrate agricultural and industrial activities. A *phalanstère* would have the structure of a public limited society, whose members would receive shares in relation with the capital they provided to the community, and it would be ruled in a democratic way. Fourier also thought about the spacial and architectural distribution in the *phalanstères*: the central part, destined to quiet activities, with meeting rooms, dining rooms and libraries; one of the lateral wings for work and the noisy activities, children would also be hosted in this side, because they were noisy; the other lateral wing would be destined to the external visits. The visitors would pay a fee, which would be used to finance the community.

Charles Fourier's phalanstère <http://todayinsocialsciences.blogspot.com.tr/2012/01/charles-fouriers-phalanstere.html>
Retrieved on October 22, 2016.

Architectural arcades, for Benjamin, carries in itself a social mythology. Images, where all "new" is permeated with "old", but at the same time tends to the future, are corresponding to the collective unconsciousness. With Benjamin's words "..the experiences of a society - as stored in the unconscious of the collective - engender, through interpenetration with what is new, the utopia that has left its trace in a thousand configurations of life, from enduring buildings to passing fashions."¹⁰⁹

German philosopher **Ernst Bloch**¹¹⁰, who was also a student of Simmel and became close associate of Walter Benjamin, sees art and architecture as means of illuminating a better future, means of criticizing existing social conditions. As Neil Leach state, "contemporary architecture for Bloch was impoverished. It had lost 'the caresses of the Muse'. Functionalism had paralysed architecture and stripped it of all imagination. If architecture was to fulfil its utopian function in line with art and literature, and provide a more intuitive means for experiencing the world - as had the Gothic cathedral - it needed to be more humane".¹¹¹

Just like Winston Churchill in 1924 said "We make our buildings and afterwards they make us"¹¹², Bloch believes that *homo faber* and *homo fabricatus* are dialectically related. Moreover, according to Bloch, in the relation between dominant and low classes, the position of fashion-determining class is "most visible in visible", i.e. can be understood in exterior and interior architecture:

"Up until the first half of the last century, there existed a relatively genuine architectonic style, i.e. one without the deceptions of a class which set the fashion and its false creations. However, especially in the realm of home decoration and construction, the appearance of the nouveau riche bourgeoisie brought with it a decline in craftsmanship, enduring mediocrity, and the swindle of mechanical reproduction. This trend served that entire counterfeit enterprise which can be called the Gründerzeit (Founder time) of art history".¹¹³

Bloch implies on architecture losing its original purpose - to be an art, to decorate people's life, to cultivate those cultural will. He states on the opinion that modern

¹⁰⁹ Benjamin, W., *The arcades project*, Edited by Rolf Tiedemann. 4th edn. Cambridge, Mass.; London: Harvard University Press, 2002, p.3-6

¹¹⁰ Ernst Bloch (1885 - 1997), German philosopher, writer

¹¹¹ Leach, N., *Rethinking architecture: A reader in cultural theory*. New York: Routledge, 2005, p.41-42

¹¹² From a speech at the meeting of the Association of Architects, dedicated to annual awards in 1924. Winston Churchill the architect? <http://jemastl.com/news/2015/2/16/was-winston-churchill-an-architect>, Retrieved on October 22, 2016

¹¹³ Leach, N., *Rethinking architecture: A reader in cultural theory*. New York: Routledge, 2005, p. 42

architectural styles "functionalize" buildings depriving them of any sensibility or environmental decoration. Bloch tends to criticize modern "dwelling cubicles" that first of all looks alike and eventually does not need any perspicacious talent to be built, they are just pure monotonous product of engineering. As a result, this period in architecture implicates on a social condition of a society of those period which was losing the aestheticism. "Whereby architecture never wants to forget that it is a fine art"¹¹⁴ says Ernst Bloch. As a Marxist humanist, he desperately believed in free producing and free reproducing of people's own conditions of life. However, under the capitalist systems, individuals sensuous life-activity, or labour, thus appears as something objective, a commodity to be bought and sold like any other. And to some extent Bloch reduces architecture as an art that serves the system, not emotions and freedom of thought.

Continuing the question of functionalism, in the essay "*Functionalism Today*", **Theodor Adorno**¹¹⁵ addresses the question of architecture and analyses Adolf Loos's treatment of functionalism and ornament¹¹⁶. Adorno brings up a question of dichotomy of *function* and *form*. He tends to judges Loos's dismissal of ornament, who claimed that it would be intellectually dishonest as well as economically wasteful to pursue a program of ornamentation in architecture. Moreover, he stated that rejection of ornaments leads to optimization of functionality of architecture, which is necessary for metropolis in 20th century. However Loos's championing for functionalism in architectural design and dismissing ornament as necessary part of the construction gave a birth to Adorno's famous quote: "the absolute rejection of style, becomes itself a form of style"¹¹⁷. Adorno do not see architecture attaining any higher standards without this two extremes reciprocally mediated - formal construction and function.

Marxist influence is being noticed in Adorno's works as well. In mentioned essay, the author refers to social antagonism: "The same society which developed human

¹¹⁴ Ibid., p.43

¹¹⁵ Theodor Adorno (1903 - 1969), German philosopher, musicologist, a leader of Frankfurt School of critical theory

¹¹⁶ Adolf Loos (1870-1933) ranks as one of the most important pioneers of the modern movement in architecture. Ironically, his influence was based largely on a few interior designs and a body of controversial essays. Adolf Loos 's buildings were rigorous examples of austere beauty, ranging from conventional country cottages to planar compositions for storefronts and residences. His built compositions were little known outside his native Austria during his early years of practice. Adolf Loos brought back with him to Vienna from his three-year stay in the United States (1893-6) a remark of Luis Sullivan's: 'It could only benefit us if for a time we were to abandon ornament and concentrate entirely on the erection of buildings that were finely shaped and charming in their sobriety'. From this Loos developed his radical aesthetic purism, which made him a zealous foe of Art Nouveau and the German Werkbund: 'The German Werkbund has set out to discover the style of our age. This is unnecessary labour. We already have the style of our age'. Loos A., *Ornament and Crime*, http://www2.gwu.edu/~art/Temporary_SL/177/pdfs/Loos.pdf Retrieved on October 18, 2016

¹¹⁷ Leach, N., *Rethinking architecture: A reader in cultural theory*. New York: Routledge, 2005, p. 4

productive energies to unimaginable proportions has chained them to conditions of production imposed upon them; thus the people who in reality constitute the productive energies become deformed according to the measure of their working conditions. This fundamental contradiction is most clearly visible in architecture. It is as just difficult for architecture to rid itself of the tensions which this contradictions produce as it is for the customer"¹¹⁸ says Adorno. He also exposes dialectic connection between man and architectural art by saying that last is definitely both autonomous and purpose-oriented, and it cannot simply negate man as they are. Hence, architecture should suffice a human need of beauty and be functional as well.

Adorno concludes two important thought about architecture as an art and practice. Firstly, each and every architectural work should be done with regard to *social*, i.e. architects should take into consideration social limits and demands which they encounter on all stages of the construction. This idea should be applied, on the first place, in city planning, where basically existing principles lack that 'collective social subject' as a prime concern (because all that is social considered to be 'irrational' and dismissed). Secondly, Adorno emphasizes that architecture needs 'constant aesthetic reflection', which can be understood as the one which resolves contradictions like usefulness and uselessness, autonomous and purpose-oriented, imagination and ornament.¹¹⁹ Eventually, Adorno claims that architectural work can be considered successful when it combines all - collective social need, principles of its practical implementation and aesthetic principle.

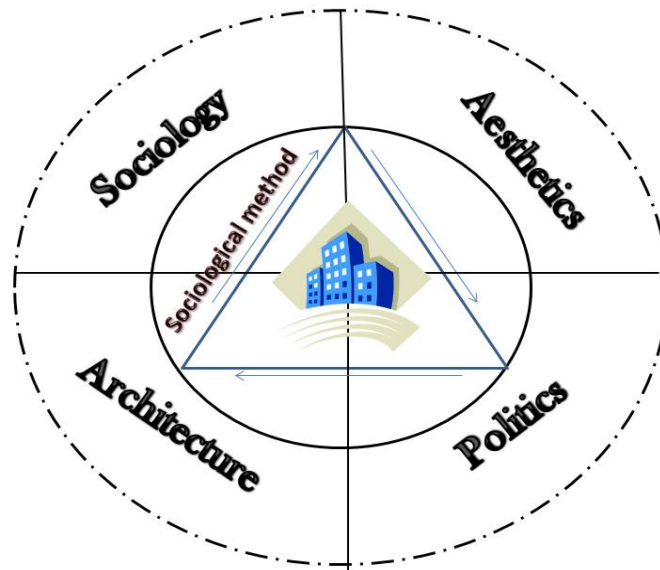
In this chapter, an attempt was made to find premises for the sociological analysis of architecture as a kind of art and type of activity. Can one claim that architectural constructions can really influence people's behaviour, people's believes or define the stratification of society? Should sociology study architecture as construction activity, as an art, as an activity on creating and shaping the environment or should it be interested in the occupation of architects? In order to find answers, some sociological theories of the first half of 20th century on built space and architecture were briefly covered. Simmel as the father of Spatial Sociology and Durkheim, who developed a notion of morphological 'social fact' gave a birth to further structuralist sociological analysis of material environment and its direct connection with social consciousness. Karl

¹¹⁸ Ibid., p.14

¹¹⁹ Ibid., p.4-19

Manheim and Walter Benjamin's theoretical surveys show the correlation between German and French architectural constructions and social stratification that they provoked in its practical implication. Ernst Bloch's theory was aimed to prove that not only we build our surrounding but it also 'builds' us not less in the reciprocal way. He was also criticizing functionalism as modern movement in architecture, that deprive the last of its aesthetic form. And finally, Theodor Adorno as critical theorist tried to understand architecture as a form of art that is lost between its practical embodiment and aesthetic fulfilment, thus between "function" and "ornament".

Concerning the concept of Sociology of Architecture, it is obvious that until now there have been no single conceptual approach to its definition. Considering the fact that the Sociology of Architecture as a special branch of Sociology had not appeared in the academic field until the 1970s, such uncertainty of its terminology and categorical apparatus is quite natural. Morozova and Gudkov suggest that the Sociology of Architecture is a discipline on the border of three related sciences: Sociology, Architecture and History. German sociologist Heike Delitz stick to the fact that Sociology of Architecture emerges at the intersection of Sociology, Architecture and Theory of Architecture. Also, in his book "The Sociology of Architecture: Constructing Identities", Paul Jones insists that sociology should study architecture primarily as a tool for political influence and identification. Obviously, the Sociology of Architecture is a multifaceted and interdisciplinary branch of Sociological Science, therefore in this work the author has the courage to present a different approach to her understand and proposes to consider the Sociology of Architecture as an area of sociological science on the facet of such sciences as Sociology, Architecture, Aesthetics and Politics.



In this work, architecture will be studied primarily as a work of art, so the inevitable is the question of addressing the issue of aesthetics and the aesthetic value of architectural creations. It is assumed that the aesthetic value of any art of art is included in the sphere of sociological analysis, because the concept of the aesthetic is a social concept. The object of aesthetics is socially conditioned, and often produced by society. It is obvious that society itself, various social phenomena, situations, processes, acquire a certain aesthetic value. It is clear that the whole "second nature", the whole material environment of humans is the product of their hands. This means the aesthetic value of houses, furniture, clothes, machines, etc. depends on how, and under what condition they were created by man, and what are the premises of formation of certain aesthetic judgements and values toward architectural objects. Thus, the following chapter will try to give answers relating to the question of Aesthetics of Architecture within the scope of Sociology of Architecture.

CHAPTER II. "THE AESTHETIC", "THE SOCIAL" AND "THE ARCHITECTURE"

You may refuse to read a bad book, may not stare at an ugly picture, may also not listen to an unpleasant for your ear music, but it is impossible to isolate a person from bad buildings and edifices. This stresses the negative impact of an aesthetically defective architectural environment. But there is also a positive content behind this statement that never loses its relevance. You may refuse to read a good book as well, not contemplate a beautiful painting, or not listen to a quality music. It takes first of all a person's will to get influenced by the work of art. Buildings and structures, the entire architectural environment in general, affect a person throughout their life and under all circumstances, regardless of their will and desires. While art affects the consciousness of man, architecture affects both consciousness and being (everyday life). Therefore, architecture can be said to have stronger impact than other kinds of art.

As it was previously agreed, a large part of a person's life takes place in an architectural constructions, often called "the habitat" or "the built environment", consisting of residential, public, industrial and other buildings which complete populated areas with parks and gardens, streets and squares. The main task of architecture is to create a person aesthetically organized space - an environment for life and work. Consequently, the current state of cities became a particular concern for the architectural circles and public. The environment of the city should be not only expedient and convenient for life economically, but also artistically meaningful, expressive aesthetically. However, the last decades have been marked by the unprecedented pace of the scientific and technological revolution, unprecedented scale of reforms, including the negative impact of industry and agriculture on nature, the formation of giant agglomerations, the complexity of communications, the dynamism and inconsistency of social processes. Modern man, immersed in the accelerating flow of life, often cannot escape from this stream to look to the future, to realize it or at least to feel a pace of present. An exceptional role in this process is played by art, and in particular, by architecture. Consequently, the task of the symbolic expression of modernity in the images of architecture arises.

In this chapter, a complicated, first of all, ambiguous question of the sociological substantiation of the aesthetics of modern architecture will be touched. To understand

the nature of expressiveness in architecture and the aesthetic emotions caused by it, it is necessary to move away from one-sided formal artistic ideas or technical approaches to it. It requires a holistic perception of the reality by the architect who creates a synthesis of the spatial organization of human life. What is the aesthetic expressiveness in architecture, if we treat it as a form of an aesthetic activity and as a kind of artistic creativity? Aesthetic activity is the need and ability to master the world that develops according to the laws of beauty. At the same time, it manifests itself specifically in various spheres, for example, in architecture, since being one of the forms of spiritual creativity it is in no way isolated from material production.

Mete Tapan¹²⁰ in his work "Mimarlıkta Estetik Değerlendirme Üzerine" ("On Aesthetic Evaluation in Architecture") argues that we can find different understandings of aesthetics that varies from Plato to Hegel, from Kant to Heidegger. These differences, in particular, are the essential basis that lead us to the understanding of aesthetics. Therefore, we can see that aesthetic evaluation varies depending on the architectural object and, as a result, the interpretation of aesthetic sense and is not possible to overtake within a single definition.¹²¹

Moreover, reaction of a person to an architectural object depends not only on the properties of the object perceived by him, but also on his ability to understand, the level of culture and experience. At the same time, the perception of an architectural object, does not require constant concentration of the viewer on the work, as it is observed in other types of art. Architecture is not perceived selectively, but day to day. Therefore, the constant impact of architecture suggests that the threshold of its emotional impact should be different than, for example, in music or painting. Architectural space, as a rule, is created to supply activity inside of it, and it should stimulate it, not distract from

¹²⁰ Prof.Dr. Mete Tapan had studied in Viena and Münih Technical University at Architecture department during 1959-1966 years. He had worked for in Germany as an architect for 3 years and in 1969 he started his academic life as an assistant at Istanbul Technical University. In 1988 he became a professor and got retired in 2006 from the same university. During his academic life he was in charge and an advisor of a bunch of different governmental and private projects and realized various architectural plans. For more than 20 years he has been working at Culture and Turizm Ministry of Republic of Turkey at Supreme Council for the Protection of Cultural and Natural Heritage and relative Regional Boards. He has got a lot of publications and 8 published books related to Republican Period Architecture, Design with Prefabricated Elements, Evaluation in Architecture, Housing Technology and Mass Housing. In present paper his work on "Mimarlıkta Estetik Değerlendirme Üzerine ("On Aesthetic Evaluation in Architecture") was scrutinized.

¹²¹ Tapan M., *Mimarlıkta Estetik Değerlendirme Üzerine*, İstanbul:Cerme Basın Yayın, 2010, p.33

it. Today, the search for aesthetically expressive architecture is part of the emergence of human spirituality, its culture and democratic way of life. These processes affect the totality of artistic and functional problems of architectural theory and architectural creativity in general.

In order to understand how architecture faces social requirements, it is important to learn to what extent it satisfies aesthetic needs of society. Consequently, first of all, to make proper analysis it is vital to unravel the mystery of the notion of "aesthetic" and aesthetic perception, and how it "works" in architecture. When observing a certain object of architecture and giving a certain judgement about it, can it be considered as an aesthetic judgement? Can one be considered to live "aesthetic experience" when contemplating an architectural construction? How reliable can be judgement whether a certain building is beautiful or not? To answer these questions we have to appeal to the notion of "aesthetics".

2.1. Aesthetics as a science: the object and tasks of aesthetics

In the process of cognition, while science reflects reality with the help of logical concepts, categories and laws, artistic consciousness reflects the world in concrete-sensual images. This feature of an artistic form becomes the subject of social study in aesthetics.

Aesthetics is not limited to the study of art itself, it also studies a person's aesthetic relations to reality, which are expressed in the sphere of material and spiritual activity of people. Aesthetic consciousness and aesthetic need originated in human life much earlier than art and have always been present in all forms of social being and consciousness since its very inception.

Modern Encyclopaedia of Philosophy defines aesthetics (comes from the Greek word - *aisthetikos* - feeling, referring to sensory perception) as a science of the non-utilitarian contemplative or creative attitude of a person to reality, studying the specific experience of its mastering, in the process (and as a result) of which a person, by experiencing the states of spiritual and sensual euphoria, indescribable joy, bliss, catharsis, spiritual enjoyment, senses and feels its organic involvement to the universe, to the unity of universal spiritual and material foundations, its essential inseparability

with it, often even more specifically - with its spiritual causes - with God¹²². The last case will be scrutinized in the last Chapter in the context of Turgut Cansever's architecture.

The aesthetic experience was inherent in man from ancient times and received its initial expression in the proto-aesthetic practice of an archaic people - in the first attempt to create those phenomena that today we attribute to the sphere of art, in an effort to decorate one's life, utilitarian objects, etc. In the future, aesthetic experience and aesthetic consciousness most fully were embodied in art, cult practices and later in everyday life.

Basically the major part of terminology and main concepts of Aesthetics in the European-Mediterranean science were formed in ancient Greece and then developed in different forms until the appearance of the actual discipline of Aesthetics. That is why, in the history of Aesthetics, its subject and tasks have changed. Initially, aesthetics was part of philosophy and cosmogony and served to create a complete picture of the world (Greek natural philosophers, Pythagoreans). It was Socrates, who started a long process of separating aesthetics from philosophy setting it as an independent science. Socrates for the first time reflects on the essence of aesthetic problems, linking them with ethical ones. For Aristotle, aesthetics are problems of poetics and philosophical questions of the nature of beauty and art; for Plato - the issues of the state control over an art and the role of the latter in the education of man. For Tertullian and Thomas Aquinas, Aesthetics is an aspect of theology (how to use art in aiming somebody to serve God).¹²³

However, while ancient world and antiquity were analyzing aesthetic perception on the basis of relationship between the human personality and the universe (we can call it anthropological aesthetics); the term "aesthetics" is used in modern scientific literature and in everyday life in different way - denoting the aesthetic component of culture. Modernity required rationalistic examination of the notion, that is why the first to be done was to develop the main categories of Aesthetics as science (the notion of aesthetics, beautiful and sublime, tragic, comic, ugly, art etc.) and define the premises for aesthetic experience and aesthetic perception as human activity.

¹²² *New Encyclopaedia of Philosophy*,

<https://iphlib.ru/greenstone3/library/collection/newphilenc/document/HASHc26f3a9b6526f7ca3ca4c2>, Retrieved on January 18, 2018

¹²³ Bychkov O., Sheppard A., *Greek and Roman Aesthetics*, New York: Cambridge University Press, 2010, p. 5-9

First to introduce the term of "aesthetics", which is still designates this science, was German philosopher-educator Alexander Gottlieb Baumgarten (in his work "*Aesthetica*", 1750). Baumgarten identified aesthetics as an independent philosophical discipline. He was the first who tried to go against rationalist ideas of his times and claimed that the "aesthetic" cognition "somehow also embody the rationalist ideas, yet without following the syllogistic ways of pure reason"¹²⁴. Yet, he argued that aesthetics is a science that studies the sense of "beautiful" (*Wissenschaft der sinnlichen Erkenntnis*). It is a science of sensory knowledge, and the main topic of it is sensory activity.

The one who also supported the idea that there were reason even in senses was Immanuel Kant¹²⁵. However, in his "*Critique of pure reason*" (1781), indeed in its very first section, he starts to move away from Baumgarten's concept. He set out to prove that our aesthetic experience is dependent on both moral duty and knowledge, to wit, aesthetic cognition is not totally rational¹²⁶. Published 9 years later "*Critique of judgement*" (1790) reveals attempts of Kant to think over the notion of aesthetics, which he previously rejected. His basic idea is that aesthetics judgement is judgement of taste. Here how it goes in his work: "There is no science of the beautiful, but only critique".¹²⁷ However, there is no such thing as *a priori* or rational principles concerning *taste*. That is why no pure science can be done over this notion. Thus he argued that Aesthetics is not a science, but more a judgement of taste. "For in a science of the beautiful, whether or not something should be considered beautiful would have to be decided scientifically, i.e., through bases of proof, so that if a judgment about beauty belonged to science then it would not be a judgment of taste".¹²⁸ As a consequence, for Kant, "aesthetic judgement" as a specific form of judgement would always try to search for universal laws but will never succeed in it.

Kant thought a lot about the extent to which the conceptual analysis can adequately convey the richness of artistic content. After all, artistic criticism is based on

¹²⁴ **Grondin J.**, "Gadamer's Aesthetics. The Overcoming of Aesthetic Consciousness and the Hermeneutical Truth of Art", *Encyclopedia of Aesthetics*, New York: Oxford University Press, 1998, 267-271.

¹²⁵ Immanuel Kant (1724-1804), German philosopher, considered as one of the founders of German modern philosophy

¹²⁶ **Grondin J.**, "Gadamer's Aesthetics. The Overcoming of Aesthetic Consciousness and the Hermeneutical Truth of Art", *Encyclopedia of Aesthetics*, New York: Oxford University Press, 1998, 267-271.

¹²⁷ Kant I., "On Fine Arts", *Critique of Judgement*, Cambridge:Hackett Publishing Company, 1987, p.172

¹²⁸ *Ibid.*

the fact that one way or another translates a work of art into a language of concepts. In its essence, the artistic content is practically inexpressible. Verbal language is a completely different tool for understanding the world than its imaginative implementation. Here, Kant comes to the conclusion that art criticism is possible only if the critic, the publicist does not simply convey the content of the work of art through a logical scheme, but endeavours to recreate that atmosphere, the aura that expresses its implication. The depth of penetration into the aesthetic idea, according to Kant, is determined not so much by the comprehension of the result of artistic perception, but by the state of a person in the process of perception, i.e. degree of involvement in the perception of his whole being, activity at the time of the greatest tension of forces.¹²⁹ Aesthetic ideas aim to something beyond experience, and thus tries to approach to the image of the concepts of reason. Therefore, the goal of the activity of true artistic talent is that the image achieved by him not only was inexpressible in the language of concepts, but could extend the concept itself to infinity.¹³⁰

Kant traditionally considered the object of aesthetics as beautiful in art. But aesthetics, according to Kant, does not study the objects of beauty, but only judgments about the beautiful, i.e. is a criticism of the aesthetic ability of judgment.

In its turn, a major thinker, phenomenologist of 20th century, H.-G. Gadamer¹³¹ is building his concept of aesthetic in many respects based on the previous tradition (in particular on Kant). Gadamer sees in Kant's justification of the autonomy of aesthetic consciousness the first step towards establishing the independence of the so-called "sciences of the spirit".

It is necessary to identify the fundamental difference between the "aesthetics" of Kant and Gadamer, which lies in the subjects of their study. Kant has a clear contrast between the cognitive, that is, the logical, and the aesthetic, that is, the sensual. When, in the Kant's concept of aesthetic taste, the aesthetic faculty of judgment does not contribute into the cognition of its subjects, Gadamer's aesthetics is rather a part of his hermeneutic concept, serving as a confirmation of his theory of understanding. Kant does not focus on art or creativity, but on aesthetic perception as such, while Gadamer is primarily interested in the process of cognition of art, on the comprehension by the

¹²⁹ Ibid.

¹³⁰ Ibid., p.173-174

¹³¹ Hans-Georg Gadamer (1900-2002), German philosopher, became popular after his magnum opus *Wahrheit und Methode* (Truth and Method) of 1960.

subject of an artistic phenomenon. Gadamer understands the artistic experience as a kind of cognitive experience.

On the other hand, Gadamer and Kant have similarities in the interpretation of the category of beauty. According to Kant's concept, the "beautiful" must be understood on the basis of the morality and moral feeling that awakens in us the beautiful in nature. Moreover, "Nature, we say, is beautiful [*schön*] if it also looks like art; and art can be called fine [*schön*] art only if we are conscious that it is art while yet it looks to us like nature".¹³² In this Gadamer agreed with Kant: "in as much as nature is without purpose and intention, just as it is without exertion, it is a constantly self-renewing play, and can therefore appear as a model for art"¹³³.

As a result, on the contrary to Kant, who relates aesthetic judgement alone to the realm of cognition, Gadamer believes that aesthetic judgement has no cognitive meaning, it has only aesthetic one. Thanks to him, the aesthetic experience was endowed with "autonomy", i.e., gained the ability to self-regulate itself. Since this autonomy was conquered and kept on the field of constant battles of most artists and philosophers, it became possible to evaluate works of art independently (or as it only may seem) from the demands of science or morality. The work of art does not seek to expand the boundaries of our knowledge, it is not true or false, is not right or wrong in any narrow moral sense. It is a "work of art" and therefore should be judged according to its own standards, which in its essence are generally considered as aesthetic ones.¹³⁴

When Gadamer does not really want to abolish this autonomy, which has become a fact of modernity, from which it is hardly possible to get rid of, he asks whether this autonomy can be total. For him, the idea of separating "aesthetic" consciousness is an abstraction, because there is no aesthetic experience that could neglect the claim of a work of art to be the truth. A work of art always has something to say, it talks with our cognitive and moral abilities and drives them into "the play"¹³⁵. It (the play) is a claim to the truth that Gadamer promised to clarify in his own theory of art.

¹³² Kant I., "On Fine Arts", *Critique of Judgement*, Cambridge:Hackett Publishing Company, 1987, p.174

¹³³ Gadamer H.-G., *Truth and method*, trans. by Joel Weinsheimer and Donald G. Marshall, London: Continuum, p.105

¹³⁴ **Grondin J.**, "Gadamer's Aesthetics. The Overcoming of Aesthetic Consciousness and the Hermeneutical Truth of Art", *Encyclopedia of Aesthetics*, New York: Oxford University Press, 1998, 267-271.

¹³⁵ Gadamer H.-G., *Truth and method*, trans. by Joel Weinsheimer and Donald G. Marshall, London: Continuum, p.102

It was Gadamer who was probably not even aware of how big impact he had caused on science and philosophy after his claim. Art and aesthetic experience have lost some kind of cognitive legitimacy or purpose. The all-embracing claim of scientific truth has driven the aesthetic experience into a corner. Eventually, it found itself on the periphery of truth and science, where it can be defined only by its predicament, that is caused by modern science. Aesthetics was excluded from the field of any questions about the truth. Since then, there is an independent aesthetic consciousness with its own logic, requirements and institutions. In fact, art and aesthetics have prospered since their autonomy was recognized (even if it was actually imposed by science).

As a result, it can be said that Gadamer's "aesthetic consciousness" is a result of aesthetic separation or differentiation of art and real world. In practice, in the 19th-20th centuries every self-respecting city had to have a "centre of art", bringing together museums and concert halls to create a space where everyone could experience "aesthetic pleasure"; a space, which would be clearly separated from the rest of the "real" world, a world of strict logic of science and economic rules. Soon each newspaper began to lead a "column of art" and each government created its own "Art Department" dealing with a certain established field of human activity. The initial condition for its allocation was recognition that this autonomous sphere of art has little in common with the outside world surrounding it. This may seem a bit of a frivolous exaggeration, but this thesis has still a right to exist. The indefinable autonomy of the sphere of art is limited to the collection of certain places and institutions: Centres of Art, Departments of Art, the museums, their specialists, and so on. These institutions have become so familiar to us that we believe their occurrence is natural. But it is not so. As Gadamer reminds, until the 19th century, what we now call works of art could be found usually in palaces and temples, where they were objects of worship, but not work of art. Secular paintings were kept mainly in private collections, theatre was performed not in the "city of museums", but by wandering troupes on any areas, etc. According to Gadamer, art is inseparable from the world, it is always a part of its from in which it occurs. Their close relationship is manifested every time the art responds to the world and helps itself to be comprehended.¹³⁶

¹³⁶ Ibid., p.130-131

In his phenomenological-ontological approach Gadamer, despite of seeing aesthetic "transcended"¹³⁷, still believes that artform has social dimension and cannot exist without one's participation in it. So, undoubtedly, architecture has taken a leading place in contemporary artistic creation, because it formulates certain social tasks. By setting scales and spatial structures, it draws the visual arts into the context in which it exists. Modern painting can no longer completely ignore the following requirement: the picture should not only attract attention, inviting to contemplate, but also involve into the life circumstances in which it exists and where it belongs to.

Moreover, as Gadamer states, every work of art has its own time: "The special importance of architecture for our inquiry is that it too displays the element of mediation without which a work of art has no real "presence". Thus, even where the work is presented in a way other than through performance (which everyone knows belongs to its own present time), past and present are brought together in a work"¹³⁸ and this time is expressed in the perception of the work of art, because the viewer travel through them, in order to perceive both the paintings and architectural monuments. So by contemplating a work of art, a viewer both becomes included into time framework of it feeling both the time when it was made and present. But what is more important is this so-called "included" kind of perception that brings our aesthetic experience on practical level. And is obvious in architecture as in any other works of art.

Mostly that is why, in social sciences, the environment is seen as part of a social environment that interacts with individuals or groups and influences their social being, in another words, environment is something that is both abstract and real, since it gives us opportunity to experience it in material world as well. It has been established that the city space organized by the architectural means becomes an urban environment only when the processes of urban activity take place in it. However, not always the urban environment is the result of the purposeful work of the architects. Architectural science notes the specific feature of architectural information, which consists in its visual perception. For a person who perceives architecture, everything is informative: space, colour, texture, proportions and scale of architectural details in the exterior, equipment and furniture in the interior. As a source of aesthetic information, architecture not only

¹³⁷ "Transcended" here means that that, according to Gadamer, aesthetic perception is neither related to the realm of science, not to the sensual world of people.

¹³⁸ Gadamer H.-G., *Truth and method*, trans. by Joel Weinsheimer and Donald G. Marshall, London: Continuum, p.150

gives us a well-built environment, but also by giving us the opportunity to "live" it (to experience it in material sense) programs our thoughts, emotions and feelings. As any other artform, including people in directed and value-oriented activities, it participates in the social transformation of society. And since it plays such a significant role on social level, we can confidently claim that architecture (as any other artform) is the social, as well as aesthetic perception of it has social character.

2.2. Aesthetics of architecture

In order to make philosophical and sociological analysis of architecture, it is definitely necessary to have looked at it not only as a design of surrounding or material realization of resources, but to consider it first of all as an artform and its aesthetic importance. That is why, in this part aesthetics of architecture as an artform will be scrutinized.

We constantly meet highly artistic development of the principles of classical aesthetic consciousness in the 20th century in the spheres of architecture and design. New materials, modern technological methods and appropriate techniques have allowed architects and designers to approach the problem of combining utilitarianism, practicality, functionalism with traditional aesthetic aspirations for beauty, luminosity, formal expressiveness on the basis of new principles of constructiveness. The organization of modern human environment, whether it be a microcosm of a home, office, shopping centre, sanatorium or urban environment, industrial zone, is still based on fundamental aesthetic principles, partly reinterpreted in the light of modern achievements of science, technology and avant-garde-modernist findings. The notion of beauty and beautiful did not disappear from the lexicon of the greatest designers and architects, however it may have experienced fundamental changes with the beginning of new epoch.

The meanings of "architecture" was previously determined, however it makes sense to emphasize that this term is usually widely used in two basic meanings: 1) an artificially created (or organized) material and 2) spatial environment of human life and human activity of creation of the environment. There are a complex of causal relations between the environment and the activities of its creation. In the course of social and practical activities, a person transforms the surrounding material world - the natural

environment of one's dwelling. As a result of this transformation, an artificial environment is formed. As an objective reality, the artificial environment becomes an inseparable part of the natural environment and, thereby, the starting point, the determining condition and object of practical activity for the transformation of the material world.

However, it is not possible to reduce the content of the term of "architecture" only to the activity of creating an environment. Such a restriction would turn this activity to an end in itself, depriving it of its specific content. There are no special kind of operations that would be inherent only to architectural activity and distinguish it among other similar forms of activity. Specificity of architectural activity is not in these or other operations, but in the object of these operations, i.e. in understanding it as a *specially* organized material-spatial environment.

So, what makes architectural constructions special? Proceeding from the fact, that present work consider architecture first of all as an artform, the answer to this question would be - its aesthetic essence. And there is no better way to reveal this idea, then with words of Gadamer:

"Architecture gives shape to space. Space is what surrounds everything that exists in space. That is why architecture embraces all the other forms of representation: all works of plastic art, all ornament. Moreover, it gives a place to the representational arts of poetry, music, acting, and dancing. By embracing all the arts, it asserts its own perspective everywhere. That perspective is decoration. Architecture safeguards it even against those forms of art whose works are not decorative but are rather gathered within themselves through the closure of their circle of meaning".¹³⁹

Architecture was born and formed as a specific social phenomenon and a specific area of social and human practice in connection with human interaction with its natural environment. For all the complexity of modern architectural practice, its essence remains unchanged - to transform "things in themselves" - the natural material world - into "things for us" - an artificial material environment. In other words, architecture in its essence was and remains a process of cognition and transformation of the material world.

¹³⁹ Gadamer H.-G., *Truth and method*, trans. by Joel Weinsheimer and Donald G. Marshall, London: Continuum, p.150

The sequence of steps in the process of architectural cognition and the transformation of the material environment by society in whole reflects the natural historical path of the human's cognition of reality and their aesthetic consciousness as well. And, as Gluhova believes, the main steps of architecture as a process of cognition can be considered on the example of such a single creative act, conditionally imagining the architect as the sole producer and consumer of a certain building (structure). It is possible to extract the following stages of *architectural cognition of the world*:¹⁴⁰

| | |
|---|--|
| 1. Contemplation of the world | The material world in of natural and artificial forms imperatively affects a person through the sensation of these forms as external stimulus of person's organs of senses, causing a number of perceptions in the human mind - colour, shape, dimensions, texture of the surface, etc. These perceptions are realized and consolidated in consciousness as representations of space and mass. Fences and openings, elements of structures and decor elements grow into more complex perceptions - buildings, streets, city - and are stored in the memory of a person in the form of ideas about the architectural environment. They are complemented by ideas about objects and forms of architecture that people receive from books, photos, movies, television and other means of communication, forming initial volume of knowledge about the object that is comprehended in architecture at the second stage of cognition. |
| 2. Sensory contemplation: abstract thinking | Discovering the world, architects operate all forms of abstract thinking without exception, through a system of judgments and inferences, they imagine certain spatial form that, in their opinion, can provide the material and spiritual needs of the process organized by this form. Will the form actually create the necessary conditions, i.e. whether it will correspond at all of them (and if so, to what extent), whether the actual reality of the hypothesis expressed in the project can be fully determined after the implementation of the project? In the general process of cognition, the architectural design (project) is a hypothesis, the truth or falsity of which can be determined only by the subsequent practice of human activity. |
| 3. Practice | The final stage of the cognition process - the practice of architecture, which is a material embodiment of the architectural design in the form of its physical implementation and functioning; it serves as a criterion for the truth of architectural abstract thinking. The specificity of the architectural process of cognition and transformation of the world is that the results of this cognition, embodied in buildings and structures, continue their real being not only in the case of the truth of the hypothesis, but also in case of its |

¹⁴⁰ Gluhova T., *Архитектура как вид эстетической деятельности и особый способ проектного мышления.*, 2017, from http://taby27.ru/studentam_aspirantam_magistrant_arch/gluxova-t.s.-arxitektura-kak-vid-esteticheskoy-deyatelnosti-i-osobyj-sposob-proektnogo-myshleniya.html Retrieved on June 12, 2017

| | |
|--|--|
| | partial or total falsity. In any case, whether the hypothesis is confirmed or not, practice along with sensory contemplation makes the architecture process continuous. ¹⁴¹ |
|--|--|

In the process of construction, the truth of ideas about building materials, strength characteristics, hydro-geological conditions, etc., is verified, in other words beliefs about the surrounding material environment without its connection to social processes are being acknowledged. However, the truth of the idea of social processes and the conformity of the artificial environment formed by people is verified only during the consumption of the environment, during the functioning of the structures. Therefore, it can be argued that just as the image on paper is not yet a building, so a built building is not yet a work of architecture, but only a certain new material body¹⁴². Only in the process of consumption of the building, i.e. when the corresponding processes are implemented in it, the constructed building becomes a work of architecture. Life and activity of people in the space organized by the building, which together constitute a single functioning organism, completing a certain cycle of architectural knowledge of the world, simultaneously become the beginning of a new cycle of this process. Of course, here we will talk not only about the practical use of architectural constructions, but also about another similar sociological process of interaction between man and the built environment - the aesthetic perception of architecture.

Aesthetics of architecture is the science of aesthetic relations of a person to an architectural environment, a developing system of knowledge about aesthetic reality, aesthetic relations and aesthetic consciousness in their connection with architecture as a process of cognition, transformation and functioning of the material environment of human life. Being a part of general Aesthetics and one of the sections of the theory of architecture, the aesthetics of architecture pertain both to general aesthetics and to the theory of architecture, as a concrete scientific discipline to the general scientific one.

The beauty of the architectural form is a social, structural, material harmony of the expedient spatial organization of the functional processes of the life activity of a person (or their individual stages and elements), sensuously perceived and realized by a person and having a special effect on his psyche and emotional state. The concept of

¹⁴¹ This table was formed basing on the previously mentioned article of Gluhova, Ibid.

¹⁴² Gluhova T., *Архитектура как вид эстетической деятельности и особый способ проектного мышления.*, 2017, from http://taby27.ru/studentam_aspirantam_magistrant_arch/gluxova-t.s.-arxitektura-kak-vid-esteticheskoy-deyatelnosti-i-osobyj-sposob-proektnogo-myshleniya.html Retrieved on June 12, 2017

"aesthetic" is often accepted only in its positive meaning: "aesthetic" is identified with the "beautiful".

Meanwhile, "ugly" is the same objective form of aesthetic reality as "beautiful". The conceptual apparatus of aesthetics does not contain a term that would unify the concepts "beautiful" and "ugly." There is no unifying word in any language. A notion that generalizes the "beautiful" and "ugly" is precisely the concept of "beauty", treating it as a category as broad and universal as "aesthetic".¹⁴³

So, what buildings can we consider "beautiful" or "ugly", or aesthetically satisfying? What kind of architecture can claim to become work of art? Can any build construction be perceived as an artwork if it is a work of an architect?

Gadamer gives an answer in such a way: "Building is not a work of art if it stands just anywhere, as a blot on the landscape, but only if it represents the solution of an "architectural problem." Aesthetics acknowledges only those works of art that are in some way worth thinking about and calls them "architectural monuments".¹⁴⁴ Still, it stays not clear what exactly Gadamer means by "worth thinking about"? In the following context it can be understood that he implies that a building can be a work of art when "it is not only the artistic solution to a building problem posed by the contexts of purpose and life to which it originally belongs, but somehow preserves them, so that they are visibly present even though the building's present appearance is completely alienated from its original purpose".

However, interesting is the fact that architecture is special kind of art (different from other forms of art) where it is not enough to be aesthetically satisfying (or 'artistically pleased for the eye'). It is not only the appearance of the building that matters, but also its 'connection to reality' - practicality/function. Reading between the lines of Gadamer's words, it feels like he claims that it is important for architectural constructions to unify both, the aesthetic demands and purposefulness to become an artwork. "A building is never only a work of art. Its purpose, through which it belongs in the context of life, cannot be separated from it without its losing some of its reality. If it has become merely an object of aesthetic consciousness, then it has merely a shadowy

¹⁴³ Ibid.

¹⁴⁴ Gadamer H.-G., *Truth and method*, trans. by Joel Weinsheimer and Donald G. Marshall, London: Continuum, p.149

reality and lives a distorted life only in the degenerate form of a tourist attraction or a subject for photography".¹⁴⁵

Functionality of buildings is the question too obvious for further discussion and to some extent will be touched in the last Chapter of this work. But what is more important is to understand the "aesthetic principles" of architecture, what buildings can be considered beautiful, what is style in architecture and what it takes to combine functionality and "beauty" in the work of architecture?

2.2.1. Understanding of "beautiful". Which architecture can be considered beautiful?

"To live without beauty is to live - as often happens in our lives - as a function of immediate needs or necessities. But every once in a while, we hear the call of beauty. It is completely silent, but we do hear something...".¹⁴⁶

As it was previously stated, people from a long time ago noticed that they are extremely attracted and fascinated by what is associated with 'beauty' (or 'beautiful'), and also repel the manifestations of 'ugly'. Secrets of beauty were also intriguing because its nature remained unknown. Really, what is beauty? After all, we always take for granted what one could say without hesitation: "Look, this is beauty itself!". Then, what is beauty and what is its power, its influence on people? Concern for these issues comes from the time of mythological consciousness, in which quite often beauty was presented as a magical, sometimes even as dying and inevitable force. This motive of the power of beauty, but also of its incomprehensible, secret nature, has gone through the entire cultural tradition of mankind, preserving its importance even nowadays.

Aesthetics uses a certain set of categories, that is, conceptual designations of values. This category includes such categories as tragic, comic, ugly, sublime. The categories of "beautiful" and "ugly" are the output, the first categories of the science of Aesthetics. This means that the whole content of ideas about the aesthetics one way or

¹⁴⁵ Ibid., p. 150

¹⁴⁶ Nancy Jean-Nuc , *God, Justice, Love, Beauty: four little dialogues*, New York: Fordham University Press, 2011, p.118

another revolves around these categories; consequently, their study introduces us to the centre of Aesthetics as a system of scientific knowledge.

From Ancient Greeks until 18th century, thinkers considered the concept of beauty to be objective, so that it did not depend on the contemplator's ideas, but rather on the qualities of the observed subject and the laws of mathematics, the proportions on the basis of which it was created, such as, for example, the law of 'golden ration'. Also, for them it was important that the 'beautiful' created a sense of satisfaction. Later, thinkers began to understand the sense of satisfaction not as a product of beauty, but as a source.

In the 18th century, Hume¹⁴⁷ and Kant, basing on the well-known phrase *de gustibus non est disputandum* (do not argue about tastes), began a debate about the fact that the concept of beauty is inseparably linked with the notion of taste, and both of these concepts are subjective¹⁴⁸. Although even this understanding cannot be argued, because if you think about it, it becomes clear that we find tastes of some people vulgar or wild, and tastes of others are more exalted and beautiful. Therefore, both Hume and Kant decided to come to the conclusion that the concept of beauty cannot be neither objective nor subjective. Rather, we can call it inter-subjective, or having a social or cultural aspect.

Hume believed that we need to take into account the history and situation of the observer. "Every community, Hume thinks, agrees on how to describe what most concerns it. No special mystery surrounds the conventions governing such discourse, although their historical and psychological origins may be obscure; but within any social group it is only deviation from the conventions that calls for explanation. Thus, what counts as a beautiful plain depends on a particular community's notion of a plain, and in Hume's context - poor agricultural land almost everywhere - a plain cannot be both "overgrown" and "beautiful"¹⁴⁹. Which leads us to the fact that aesthetic standards are relative. And despite the fact that we cannot precisely establish the standards of beauty, i.e. features of a certain object that would make it beautiful, we can still describe the characteristics of a good critic or a person with good taste. Accordingly, we can rely on their opinion afterwards.

¹⁴⁷ David Hume (1711-1776), Scottish philosopher, historian, economist, and essayist

¹⁴⁸ *Stanford Encyclopedia of Philosophy*, "Beauty", <https://plato.stanford.edu/entries/beauty/>, Retrieved on December 9, 2017

¹⁴⁹ Norton D.F., Taylor J., *The Cambridge Companion to Hume*, USA: Cambridge University Press, 2009, p.427

Kant, in its turn, supports Hume's thoughts that the concept of beauty is subjective and depends on the person. But unlike Hume, Kant believes that person can judge if something is beautiful or not only if this person 'is not interested'. For Kant, beauty is universal and necessary; beautiful is that "which, without concepts, is represented as the object of a universal satisfaction"¹⁵⁰; these properties are embodied in the form of a work of art, in activity, regardless of external factors conditioned by public practice. In his opinion, a work of art has a single goal - to be only a work of art, and its comparison with reality acts as a relation of its content with its form. Essential, first of all, is the form, and it is form that determines the value of the work of art.¹⁵¹ Examining an artwork in isolation from reality, Kant defines the judgment of his aesthetic value as direct, universal, non-purposeful and calls it the judgment of taste.

Kant distinguishes several moments in the perception of *beautiful*:

– Firstly, it is the *disinterestedness*¹⁵² of the aesthetic sense, which is reduced to a pure "admiring" the object. Obviously referring to Hume, Kant believes that the judgment must be made independently from the normal range of human desires - economic and sexual desires, which are examples of our 'interests'. If one is walking through a museum and admiring the paintings because they would be extremely expensive to come up for auction, for example, or wondering whether one could steal them, one is not having an experience of the beauty of the paintings at all. One must focus on the form of the mental representation of the object for its own sake, as it is in itself. As a result, for Kant, insofar as one is having an experience of the beauty of something, one is indifferent to its existence.¹⁵³

– Secondly, feature of beauty is that it is an object of universal admiration without the help of the category of reason. He also introduces into his aesthetics the notion of "*purposiveness without purpose*". In his opinion, beauty is a form of expediency of an object and it should be perceived without representation of any purpose: "Everyone must admit that a judgement about beauty, in which the least interest mingles, is very partial and is not a pure judgement of taste. We must not be in the least prejudiced in favour of

¹⁵⁰ Guyer Paul, (2006), *The Cambridge Companion to Kant and Modern Philosophy*, New York: Cambridge University Press, p. 556-557

¹⁵¹ *Ibid.*, p. 557

¹⁵² Further readings on this concept can be done in Kant I., *Critique of Judgement*, Cambridge:Hackett Publishing Company, 1987, p.53-54

¹⁵³ *Stanford Encyclopedia of Philosophy*, "Beauty", <https://plato.stanford.edu/entries/beauty/>, Retrieved on December 9, 2017

the existence of the things, but be quite indifferent in this respect, in order to play the role of judge in things of taste"¹⁵⁴.

In connection with this, Kant divides the notion of beauty into two kinds: "*free beauty* and *adherent beauty*". Free beauty is beauty in itself, it is not connected with any purpose. He cites the example of flowers as the free beauty of nature, because in the understanding of this beauty there is no principle of purpose. The judgment of free beauty, according to Kant, is a pure judgment of taste, which does not presuppose any goal.¹⁵⁵ As for the types of art, here the philosopher follows the established tradition of classical philosophy and brings up music, more precisely, musical improvisation, which does not follow the previously prescribed rules. As an example of free beauty in music, brilliant violinist and composer *Niccolò Paganini* was told to have his best works not as those that were recorded, published and known to everyone, but those that he improvised in the mood and had never repeated again.

Architecture, for Kant, does not fit into free beauty. A beauty of "building (be it church, palace, arsenal, or summer-house) presupposes a concept of the purpose which determines what the thing is to be, and consequently a concept of its perfection".¹⁵⁶ Thus, architecture is just an adherent beauty, and such beauty damages the purity of the judgment of taste, because it is dominated, above all, with the purpose. " Much that would be liked directly in intuition could be added to a building, if only the building were not [meant] to be a church. A figure could be embellished with all sorts of curlicues and light but regular lines, as the New Zealanders do with their tattoos, if only it were not the figure of a human being. And this human being might have had much more delicate features and a facial structure with a softer and more likable outline, if only ".¹⁵⁷ The purpose, which sets a certain framework for the understanding of beauty, does not contribute, in Kant's words, to the favour of beauty in the form of a free and pure judgment of taste. In this case, the aesthetic combines with the intellectual, and from this it follows that the beautiful exists no longer in itself, but is used as an instrument for achieving another goal - the goal of the Good¹⁵⁸.

¹⁵⁴ Kant I., *Critique of Judgement*, Cambridge:Hackett Publishing Company, 1987, p.73

¹⁵⁵ *Ibid.*, p.76-84

¹⁵⁶ *Ibid.*, p. 76

¹⁵⁷ *Ibid.*, p. 77

¹⁵⁸ In this case, according to Kant, the Good is what is appreciated, approved, what is seen as objective value. "A room whose walls form oblique angles, or a parterre of this kind, even every violation of symmetry in the figure of animals (*e.g.* being one-eyed), of buildings, or of flower beds, displeases, because it contradicts the purpose of the

Thus, following Kant's logic, architecture could be considered as free beauty only if one who makes judgement about it does not know the purpose of the buildings. Moreover, Kant assigns to architecture a largely *utilitarian* purpose: "Suppose someone asks me whether I consider the palace I see before me beautiful. I might reply that I am not fond of things of that sort, made merely to be gaped at. Or I might reply like that Iroquois *sachem* who said that he liked nothing better in Paris than the eating-houses. I might even go on, as Rousseau would, to rebuke the vanity of the great who spend the people's sweat on such superfluous things. I might, finally, quite easily convince myself that, if I were on some uninhabited island with no hope of ever again coming among people, and could conjure up such a splendid edifice by a mere wish, I would not even take that much trouble for it if I already had a sufficiently comfortable hut".¹⁵⁹

Spanish philosopher George Santayana¹⁶⁰ in the book "The Sense of Beauty" (1896) regarded beauty as an objective and positive value, the beauty of things is expressed in the beauty of forms. The meaning of beauty is the satisfaction that it causes - the harmony between our nature and our experience. "Beauty is an emotional element, a pleasure of ours, which nevertheless we regard as a quality of things".¹⁶¹ The dynamic nature of things he translates into the language of essences, but art is rational in nature and must be connected with practice, with life. Santayana associated rationalism of beauty as a perfection, implementation, totality with practice, with real life.

Some of the latest works on the 'beautiful', still follow the ideas that were developed by Hume and Kant and emphasize on social dimension in understanding the idea of beauty. Thus, one can dismiss the conclusion that the concept of "beautiful" is not subjective or objective, it is rather something in between these two categories. Beautiful is very variable in nature, as well as variable human nature is. But still we cannot call something beautiful or ugly if it doesn't touch our feeling. As Moor says, "To say that a thing is beautiful is to say, not indeed that it is itself good, but that it is a necessary element in something which is: to prove that a thing is truly beautiful is to

thing, not only practically in respect of a definite use of it, but also when we pass judgement on it as regards any possible design. This is not the case in the judgement of taste, which when pure combines satisfaction or dissatisfaction,—without any reference to its use or to a purpose,—with the mere *contemplation* of the object" Ibid., 92

¹⁵⁹ Kant I., *Critique of Judgement*, Cambridge:Hackett Publishing Company, 1987, p.46

¹⁶⁰ George Santayana (1863 - 1952), Spanish American philosopher, essayist, poet, and novelist.

¹⁶¹ Santayana G., *The Sense of Beauty*, New York: Scribners, 1896 <https://www.gutenberg.org/files/26842/26842-h/26842-h.htm> Retrieved on December 10, 2017

prove that a whole, to which it bears a particular relation as a part, is truly good".¹⁶² Moreover, beauty is something that always creates an invisible connection between the object and the observer, object always evokes a desire to discover and interpret, and also a desire to share. Thus, when we are sharing the beauty - we are communicating.

After this short discussion on 'beauty' it seem reasonable to turn to Oxford dictionary that give a plenty of interpretation of "beauty", however one is relevant to the present discussion the most: "the quality or combination of qualities which affords keen pleasure to other senses (e.g. that of hearing), or which charms the intellectual or moral faculties, through inherent grace, or fitness to a desired end"¹⁶³.

Despite the vagueness and abstractness of the concept of beauty in philosophy, modern authors still try to formulate certain criteria for determining whether the object is beautiful or not.

For example, Alain de Botton¹⁶⁴ in "*Architecture of happiness*" states that people find something beautiful when this subject is the materialization of their understanding of how to live in the right way. In the same way, people hate what does not coincide with their understanding of this.¹⁶⁵

We can find both representative and abstract forms beautiful, if they successfully remind us of the most attractive features of people or animals. Starting from the smallest items that we own, furniture in the house, ending with huge buildings - everything can resemble images of people or animals. "We can see a cup looking like a penguin, a kettle that resemble a man who cares only for himself, a working table that looks like a graceful deer, and dinner table that looks like an ox"¹⁶⁶.

In the same way, the reason for people to find the building ugly may be the following - the front facade of the building reminds them of an animal or a person they do not like. To some extent, it can even be argued that the qualities that people are looking for when choosing friends do not differ much from those qualities that they are looking for in architectural forms.

¹⁶² *Stanford Encyclopedia of Philosophy*, "Beauty", <https://plato.stanford.edu/entries/beauty/>, Retrieved on December 9, 2017

¹⁶³ *The Oxford classical dictionary*, ed. by Simon Hornblower and Antony Spawforth, New York : Oxford University Press, 2003

¹⁶⁴ Alain de Botton (1969), Swiss-born British philosopher and author

¹⁶⁵ De Botton, A., & Telliöglu Altuğ, B., *Mutluluğun mimarisi*, İstanbul: Sel Yayıncılık., 2010, p. 94

¹⁶⁶ *Ibid.*, p.94

"Buildings that we find beautiful are buildings that promote concepts such as friendship, kindness, depth, power and intelligence that everyone regards as important qualities. It can be done either via shapes or colours".¹⁶⁷ To find an architectural work or design beautiful is to think that it is the materialized state of our ideals and that it is based on all the values necessary for our development.

The same ideas can be found in the philosophy of famous Turkish poet Nazim Hikmet¹⁶⁸, who believed that architectural forms may be considered beautiful in case they resemble forms of a human being. These are "alive" buildings that beautify our lives. He criticized modern architecture that makes everything look alike and deprives people's lives of originality and identity. However, just like de Botton, he believed that buildings have something from human forms:

"I know such houses that when you look at them they bring out separate thoughts, their inner and outer faces. Some looks like a small rolling eyes thick eye browed, big nosed old man who is masquerade as cunningness with small windows, thick cyma and tall doors on his face. Some of them have such balconies, such bays, and such towers squirting out of their roofs, that whenever I see them I say: " Here we have a smug!". I know a house over there. It is climbed by stairs and through double door, just like a centipede. Fringes of the roof hang down right to the third floor. There is also a window, it reminds of an open, toothless, dark mouth. A fat, rich, fancy old woman pour out of this house, from its head, from its clothing, from its harness".¹⁶⁹

Another similar idea was introduced by art historian Heinrich Wölfflin¹⁷⁰. During his early career, the well-known concept in the psychology of aesthetics emerged as the theory of empathy. According to this theory, people empathize objects by connecting them in mind with their bodies. Doctoral thesis of Wölfflin "*Prolegomena zu einer Psychologie der Architektur*", focused on empathy revealed in architecture, in particular.

¹⁶⁷ Ibid., p. 111

¹⁶⁸ Nâzım Hikmet Ran (1902–1963), Turkish poet, playwright, novelist, screenwriter, director.

¹⁶⁹ From Turkish: "Öyle evler bilirim ki, bakar bakmaz, ayrı ayrı düşünce ve duyguda ayrı ayrı adamları, kendilerini yapanların dış ve iç suratlarını gözümün önüne getirirler. Kimisi, yüzündeki küçük pencereleri, kalın pervazları ve uzun kapısıyla, küçük fildir gözlü, kalın kaşlı, kocaman burunlu kurnazlık taslayan adamlara benzer. Kimisinin öyle balkonları, cumbaları vardır, damlarından öyle kuleler fişkırmıştır ki, ne vakit görsem, "İşte kendini beğenmiş biri," derim. Bizim oralarda bir ev tanırım. İki yandaki iki kapısına kırkar ayak merdivenle çıkılır. Damının saçakları üçüncü kar balkonuna kadar sarkar. Bir pencereleri vardır, hani pencereden çok havaya açılmış, dişsiz, karanlık ağızları andırır. Bu tanıdık evin üstünden, başından, giyiminden, kuşamından, şişko, zengin, süslü bir kocakarılık akmaktadır", Bektaş C., *Nazim Hikmet Mimarlığa bakış*, 1. baskı, İstanbul: Yem Yayın, 2016, p. 42

¹⁷⁰ Heinrich Wölfflin(1864-1945), Swiss born art historian

Wölfflin believes that proportions in architecture are perceived by contemplators in relation to proportions in their own bodies. One of the statements in his thesis is that the facades of buildings correspond to persons characters. Giving an example, Wölfflin mentions *empathic correspondences*, which viewers perceive between the windows and the eyes of a person, as well as between architectural cornices and eyebrows. "The rapid movements of the zigzag are associated with the glowing red, while soft wavy lines with gentle blue; in this way, the more dull is the blue, the longer are the waves, and the more dense is the blue the more bustling are the waves"¹⁷¹. Wölfflin, who connects the architectural lines with the sounds and colours that they can resemble, says that it makes sense in architecture to talk about the silent simplicity of Classic Style, and about aggressive noises that English Gothic connotes.¹⁷²

Summing up, one can confidently say that it is impossible to give clear empirical definition of "beauty", but one can assert with confidence that an understanding of the beautiful or ugly is directly related to the worldview of a perceiver and the self-perception of a person in relation to other people and the environment. Certainly the notion of beauty is a social and cultural category, respectively, insofar as the society is changeable this category is variable as well. We can talk about understanding the beautiful in ancient Greece, about understanding the beautiful in the Middle Ages or in the Renaissance, as well as the modernist understanding of the beautiful. For further analysis, it will be logical to pay attention to the concept of style in art and in particular in architecture, since the style reflects the 'beautiful' (in the understanding of the era) in crystallized and completed form. Just as the understanding of the beautiful, the style slowly begets and slowly dies.

2.2.2. The concept of "style" in architecture and its connection with the understanding of "beautiful"

The changing of people's understanding of beautiful can also be observed in the change of styles of art. Style is one of the key concepts of aesthetics known since the ancient era, and received numerous interpretations in history. But what is more

¹⁷¹ Wölfflin H., *Mimarlık Psikolojisine Öndeyişler*, çevir. Alp Tümertekin, İstanbul: Janus Yayıncılık., 2016, p.26

¹⁷² *Ibid.*, p.26

important here, is that the concept of style has sociological dimension since it reflects the ideas and ideologies of a certain epoch or time period. To complete this chapter, the author has made a research of the notion of style itself in different contexts, most importantly sociological, different style in architecture and their social meanings. For further readings, useful resources might be Deborah Arthur, *The social meaning of classical style public architecture in Adelaide in the 19th century* (2004), De Botton, A., & Tellioglu Altuğ, *Mutluluğun mimarisi* (2010) and Wölfflin H., *Mimarlık Psikolojisine Öndeyişler* (2016).

In the course of historical development, the ideas of beauty and artistic harmony changed and varied in different nations and regions. There was a need for new types of buildings and consequently more progressive methods of construction were developed, which together led to the replacement of old forms and means of artistic mastery with new ones, styles. The concept of style in architecture is extremely capacious: emerging on the basis of a specific ideology, responding to the real social needs of society, architecture is formed in accordance with the development of its productive forces, making the fusion of artistic forms and structures into the volumetric and spatial construction of buildings and structures.

However, the history of art is not limited to the chronological framework of the "first" or "last" styles, and the epithet "significant" style can also be considered as deprived of much of a sense. It is also not desirable to reduce the formation of a particular style to something provoked exclusively by the productive forces of a certain epoch.

The word 'style' derives from the Latin word *stilus* (*stylus*), which is an ancient writing instrument. Initially it was used to designate literary style or an individual manner. But nowadays it is used to classify individual features of the works of writers, artists or musicians. The term even refer to a specific time or someone's creative period, for instance, Rembrant's late style.¹⁷³ Concerning style in architecture, Debora Arthur argues that "style" is one of the sever methods to classify the building. "Studies into architectural style help us to imagine the type of people who designed, paid for, and

¹⁷³ The Free Dictionary, "Style", <https://encyclopedia2.thefreedictionary.com/style>, Retrieved on April 17, 2018

used particular buildings. This allows us to understand a little more about the society in which those people lived".¹⁷⁴

While architecture studies the notion of style in order to classify buildings and describe their physical features and form, sociology is interested in the style to find the root of its social meaning and identity, so that it can be applied in further branch sociological researches. The history of the magnificent West appears to us as an alternation of styles; this, according to school terminology, the Roman style, Gothic, Renaissance, Baroque - all this are primarily the names of certain forms of expression of the plastic ability of art. But words do not express the whole meaning of these concepts: we want to comprehend also the activity, thoughts, and in general the entire structure of these epochs. Thus, every age or period has for us its aesthetic sign, its multi-valued names related with social background.

Since Stone Age and great civilizations of the Ancient World to the Enlightenment, art and architecture have embodied mythological, religious and ideological notions. In present work there is no need to mention all of the architectural styles, however it is a point of interest how that styles emerged, that is why a brief chronological review will be done.

The Classical style was invented by the Greeks, then simplified by the Romans, and a thousand years later it was rediscovered by the Italians during the Renaissance.¹⁷⁵ For hundreds of years, all architects and theorists had one idea of how windows should look, how to make doors, how to place rooms in relation to the hall, how to decorate the building's columns, etc. However later, with the emergence of first architectural styles (such as Classical) a very strong consensus in relation to the beauty of architecture was applied and accepted. There were even cities in which all houses were built and decorated in the same style. In the Classical style it was not too popular to add originality or a twist to the architectural composition of the building. What was important is to strictly follow the established norms.

In 1747, the son of Sir Robert (British Prime Minister) Horace Walpole decides to build a villa on the banks of the River Thames. Being very meticulous in his choice of clothes, manner of speaking and behaviour, he was too picky in the choice of

¹⁷⁴ Deborah Arthur, *The social meaning of classical style public architecture in Adelaide in the 19th century*, (Honours Thesis), Flinders University of South Australia, 2004, p.7

¹⁷⁵ De Botton, A., & Tellioğlu Altuğ, B., *Mutluluğun mimarisi*, İstanbul: Sel Yayıncılık, 2010, p.33

architectural style for his house. Walpole was interested in dilapidated Medieval monasteries, cemeteries illuminated by moonlight, paintings of some Medieval knights. And all these ideas Walpole decided to realize in his villa, thus becoming the first person in the world to build a house in the Gothic style.¹⁷⁶

After the completion of the construction, Walpole made a loud opening and a reception, which even ordinary people could buy a ticket for. Everyone was so impressed with this building that having rejected the classic style also began to build their homes in the Gothic. Thus the Gothic was born in architecture, invented by an amateur and realized for the first time at Walpole's villa 'Strawberry Hill', but later adopted and supported by architects as the most noble and most beautiful one. And it was applied not only in the construction of houses and churches, but also in public buildings and universities.¹⁷⁷

Suddenly, the widespread Gothic style served as inspiration for using styles from other eras and regions. Thus, at the beginning of the 19th century people began to try to build a house for themselves, which would be unique in appearance. Architects in turn began to use styles or combinations of motives of Indian, Chinese, Egyptian, Islamic architecture.¹⁷⁸ In this way the architecture of eclecticism emerged. Also, in some composition of such buildings, the elements of styles of past eras were used most often mechanically. For decoration of buildings, decorative elements of Gothic, Renaissance, Baroque, Rococo were borrowed. An example is the architect Humphry Repton, who, among other things, worked on individual sketches for each individual style and gave his customers the opportunity to choose.¹⁷⁹

But all this variety of styles consequently has become a cause of confusion. Some houses were built using a mix of several architectural styles and looked somewhat ridiculous. In 1836, August Pugin¹⁸⁰ said: "We are at the carnival of architecture, personal judgments have come to the fore, each architect is inventing its own personal style".¹⁸¹

As Allan de Botton says, the resolution of the debate about beauty in architecture was in hands of new generation of engineers of that time. After the industrial revolution,

¹⁷⁶ Ibid., p. 39

¹⁷⁷ Ibid., p. 43

¹⁷⁸ Ibid., p. 45

¹⁷⁹ Ibid., p.45

¹⁸⁰ August Pugin (1812-1852), English architect, designer, artist, known for his Gothic Revival style of architecture.

¹⁸¹ Ibid., p. 52

construction engineers began to use iron, steel, glass and concrete technologies in the construction of bridges, junction of railway hangars, water pipes. But what is most interesting is that before constructing process, engineers did not even think what architectural style to use. In the construction of the bridge, for example, the engineer would ask a question how to build the longest bridge using possibly the lightest material and with the least expenses. For the construction of the railway station, the engineers wondered how to build a building that would house a steam train and a huge number of travellers.¹⁸² Even though they did not care about the style and beauty of the buildings, new scientists were able to build the most impressive and tempting structures of the era.

Eventually, what was considered to be beautiful in the building was something that was dysfunctional and unnecessary. The era of modernism and its engineers began to ask questions whether beauty in architecture is important at all? And of course, the answer was: "it's not beauty that matters, but functionality".¹⁸³

What kind of building comes to mind when we talk about a functional building? It is likely that a house that satisfies all the physical needs of a person living in it. But we do not admire the houses only because they protect us from the cold or rain. As Allan de Botton says, every person wants their home to have a specific appearance that would be a reflection of their inner world.¹⁸⁴ In other words, we want our homes not only to be functional, but also beautiful. As Hume and Kant believed, the passion for beauty lies in human nature, the beauty "ceases to be a paramount value, or even recognizable as a value across individuals or societies".¹⁸⁵ A fact that special attention is paid to functionality rather than beauty in architecture refers us to the concept of the so-called death of spirituality, "The death of God"¹⁸⁶ or in Heidegger's expression *forgetfulness*¹⁸⁷, which was provoked by the era of Modernism, i.e. the development of technology.

The architecture of house is like a reflection of the person's notions of beauty. Each architectural style by its nature reflected the inner world and the beliefs of people. Inside of the spiritual world of people there is a reflection of the understanding of the

¹⁸² Ibid., p. 52-57

¹⁸³ Ibid., p. 67

¹⁸⁴ Ibid. p. 67

¹⁸⁵ *Stanford Encyclopedia of Philosophy*, "Beauty", <https://plato.stanford.edu/entries/beauty/>, Retrieved on December 9, 2017

¹⁸⁶ Widely quoted phrase of German philosopher Friedrich Nietzsche (1844-1900), which is commonly associated with his work *Thus Spoke Zarathustra* (1883)

¹⁸⁷ see further explanations

beautiful, which consequently turned into the notion of "style". Accordingly, in architectural styles we can see a direct parallel with what was considered beautiful.

For example, in the religion of the ancient Egyptians, people's preconceptions about the afterlife were of decisive importance. These representations had a great influence on the development and formation of the style of pyramids and tombs, and on the whole architecture of Ancient Egypt in general. People considered preparation for afterlife as one of the main tasks of their earthly life, so the improvement of the future tomb played an important role. That is why pyramids "were built by the kings as their future tombs, the governing idea being to secure immortality by the preservation of the mummy, till that time should have passed, when according to their belief, the soul would once more return to the body".¹⁸⁸ As it is seen in architecture, a transcendental thing along with social and cultural things were determining architecture, i.e. terrestrial things.

As it was stated before, the greatest influence on the development of the Classical style in architecture made the art of Ancient Greece. Its calm and majestic beauty, harmony and clarity served as a model and source for later eras in the history of culture. The very word "classic" comes from "classicus", which in a broad sense means exemplary, indicative, characteristic, representative, typical.¹⁸⁹ This means that the classic interior is a kind of a sample, a standard, an ideal object. The Greeks believed in gods and their impeccability. Ideals of human beauty were the symmetric proportions of the body, respectively this was reflected in the architecture, where the ideal building was considered to be a construction built on the principle of a "golden ratio" and "orders of architecture".¹⁹⁰ Later, the architectural classicism spread to other regions, and of course differed depending on the nature of the nation. For example, the French classical interior was very special - the French, who are known to be tempered and fond of luxury used more rolled gold and various decorative elements, as well as harmony and symmetry of the overall composition. The English classics, on the contrary, are much

¹⁸⁸ Fletcher B., *A History of Architecture on the comparative method*, London: Batsford, 1905, p. 17

¹⁸⁹ *The Oxford classical dictionary*, ed. by Simon Hornblower and Antony Spawforth, New York : Oxford University Press, 2003

¹⁹⁰ For a detailed information see Fletcher B., *A History of Architecture on the comparative method*, London: Batsford, 1905, p. 45-53

more reserved, laconic, and even "dry". This corresponds to the spirit of the British, their stiffness and the conservative way of life.¹⁹¹

During the Middle Ages, religion remained the main content of public life, and church - the leading type of structures. The Roman-Catholic faith was the only religion of the whole Western Europe, and, although the details of the divine service were different, unity prevailed in the parish and monastery churches. That is why Gothic style was major in that time since it glorified the divine. Moreover architectural tastes of the believers were almost identical, finding its expression in the churches. Fletcher describes cathedrals and churches of Gothic period as follows: "The sculpture and the painted glass reflected the incidents of Bible History from creation to the redemption of mankind, the sculptured forms and brilliant colouring being easily understood by the people. The virtues and vices, with their symbols, were displayed, either in glass or statuary, along with their reward or punishment; saints and angels told of the better life, and the various handicrafts, both of peace and war, were mirrored in imperishable stone or coloured glass".¹⁹²

Finally, it would be a lack of this work not to mention Modern style in architecture, that turned upside down not only people's notions of beauty and their tastes, but in a literal sense everything that was known about architecture. It is worth paying special attention to the epoch of Modernism, as on its example one can see the sociological relationship between aesthetics, architecture and society. As modern architects and theorists Laine Lefavre and Alexander Tzonis believe, studying the revolution that brought about Modern architecture relates to our appetite of knowledge about events that occurred between the beginning of the second millennium and the end of the *ancien regime*, but it also relates to worries and aspiration about the quality, physical and social, of our contemporary buildings, cities and landscapes."¹⁹³

Despite of a lot of discussions about the actual beginning of era of modernism and, in particular, modern architecture, most of the latest researches show that we can agree on the middle of 18th century. Modern architecture is a set of phenomena that

¹⁹¹ Ibid., pp 45-53.

¹⁹² Ibid., p. 273

¹⁹³ Lefavre L., Tzonis A., *The Emergence of Modern Architecture: A Documentary History from 1000 to 1810*, New York: Routledge, 2004, p. 1

arose under the influence of the revolutionary changes started up in the end of 18th century. First of all, it was political changes, such as shift of old monarchies on democratic constitutions, that spread all around the world and influenced public consciousness in its roots.¹⁹⁴ Secondly, the technological revolutions, starting with the steam engine and finishing with the development and application of glass in architectural constructions.

The break with the historical tradition, the refusal of decorative forms and the transition to a purely experimental, innovative form-building, which reveals the functional and constructive basis of the structure, minimalism became distinctive features of modernism.¹⁹⁵ What did people start to believe in this period? In the successes of the industrial revolution, in philosophical theories and ideologies, which justify the universality of scientific and technical progress (primarily Marxism), people started to believe in new construction technologies such as multi-storey frames, large metal structures and glassing, passenger lifts, reinforced concrete etc., which greatly expanded the capabilities of architects.

Modernists believed that with the use of architecture they would be able to improve and even radically change the structure of society in accordance with the social ideals; they have overthrown the utopian concept of "building the life", according to which an architectural project must determine the social processes taking place in the building, town or city. Accordingly, it was not a form or its elements that used to be the tools of the architect, but in a much greater degree it became space, the special organization of which was supposed to control the activity of people, and create a form. Hence the main formula of modernism: *form follows function*.¹⁹⁶

¹⁹⁴ First to mention were thoughts that were enshrined in a comprehensive and enduring form in the American Declaration of Independence (1776), and found direct political expression in the French Revolution (1789). Jürgen Tietz, *The story of Modern Architecture of the 20th century*, <https://www.ullmannmedien.com/wp-content/uploads/2013/09/leseprobe-geschichte-der-modernen-architektur-gb-hfullmann-978-3-8480-0562-8.pdf>, 2013, Retrieved on April 18, 2018

¹⁹⁵ Characteristics Of Modern Architecture, People Love, <https://www.planndesign.com/articles/2796-characteristics-modern-architecture-people-love>, Retrieved on April 18, 2018

¹⁹⁶ The phrase was firstly used by an architect Luis Sullivan in the article titled *The Tall Office Building Artistically Considered* (Sullivan, Louis H., "The Tall Office Building Artistically Considered", *Lippincott's Magazine*, 1896, p. 403–409.) and also developed in prized in the concept of functional design by Adolf Loos. For further readings see: Loos, A., *Ornament and Crime*, Vienna, 1930.

One of those to whom one should turn is Martin Heidegger¹⁹⁷. In the article "*Building, dwelling, thinking*", referring to the linguistic etymology of the word *to build*, he comes to the conclusion that the concepts of building, dwelling and being are interconnected and to some extent even synonyms.¹⁹⁸ The problem of modernism is that people *have forgotten* what it means 'to dwell'. According to Heidegger's concepts, to dwell is to "let things to be what they are". Here, he obviously refers to modern architecture that no longer uses natural materials in construction - and even it can be presupposed that Heidegger, by himself living in a small hut in the Black Forest, was bothered by all that multi-storey houses buildings and skyscrapers. "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".¹⁹⁹

Following Heidegger's notion of dwelling it can be said that "non-dwelling is the essential characteristic of life in the metropolis". And as Cacciari, who was probably referring to Heidegger, says "the home is past, it no longer is".²⁰⁰

Adorno, in its turn, also criticizes modern architecture and its functionality and says that "Functional "modern" homes, bungalows, and apartments are empty and meaningless shells for their occupants. No amount of "design" can do anything to change that. Worst of all, however, is the situation of those who do not have any choice - homeless people, foreigners, and refugees. For them even the illusion of dwelling is impossible to maintain".²⁰¹

Combining the notion of style with the understanding of beauty, it can be concluded that the architecture of modern is the embodiment of the ideals of modern man. Modern architecture is expressed in such styles as Futurism, Bauhaus, International style, etc. The main characteristics of modernity can be considered: asymmetrical compositions, use of general cubic or cylindrical shapes, flat roofs, use of reinforced concrete, metal and glass frameworks often resulting in large windows in horizontal bands, an absence of ornament or mouldings, a tendency for white or cream colours. But if someone believes that such architectural features are insensitive, not

¹⁹⁷ Martin Heidegger (1889 - 1976), a German philosopher known as one of the leading names of existentialist philosophy.

¹⁹⁸ Heidegger M., "Building, Dwelling, Thinking", *Poetry, Language, Thought*, trans. by Albert Hofstadter, New York: Harper & Row, 1971, p.143-159

¹⁹⁹ Heynen, H., *Architecture and Modernity: A Critique*. Cambridge: MIT Press, 2000, p. 16

²⁰⁰ *Ibid.*, p. 17

²⁰¹ Adorno W. Theodor, *Minima Moralia: Reflections from Damaged Life*, London: Verso, 1991, pp. 38-39;

creating cosiness, a distortion of reality, etc., it will not be the architects who are to blame, but the people themselves, seeing as architecture (both as a kind of art and as a materialization of the environment) is a reflection of the inner world of modern people, their understanding of beauty and the nature of human being, understanding the categories of friendship, love, loyalty and so on. If someone says that modern architecture is ugly, then he or she must also understand that ugly is a soul of modern man as well.

Concerning the architecture of post-modernism, one can even assume that people began to think about understanding the beautiful. The post-modernists began to use not only glass and metal, but also other different materials. Similarly, pPost-modernism in architecture is characterized by a mixture of styles or the imitation of styles of previous eras, the return of colouring on the facades of buildings, the dumping of columns and ornaments.²⁰² Postmodernists, who consider modernism tasteless and dull, tried to change the notions of style, which eventually turned out to be a pathetic parody of modernism itself and mock nostalgia for the past.

Anyway, the topic of present chapter is not criticism of architecture, but finding the social prerequisites for changing styles and understanding the relation between society and architecture in whole. Whatever the modern architecture is, it is an expression of the inner world of a man and society. Architecture not only has to satisfy artistic needs of people, but as a constant environment of human activity, it meets the social, economic and political needs of society. Analyzing the styles in architecture, one can see its interrelation with the development of society, its understanding of the beautiful, its system of values, economic development and even the political regimes.

To conclude this chapter, the following can be stated.

Architecture reveals the aesthetic features of time, it is an expression of the inner world of people, their outlook, culture and moral values, their life positions, gives an understanding of plastics, rhythm, colour, structure, which are forms of their being in space and time. The inseparable connection with time is necessary in all areas of life, including town planning, where the main efforts are directed on the development of progressive creative methods, laid down in the artistic heritage of many centuries. The

²⁰² Amiri Niki, Modernism and Postmodernism in Architecture, An Emphasis On The Characteristics, Smilarities And Differences, *The Turkish Online Journal of Design, Art and Communication*, TOJDAC Special Edition, 2016, p. 1667

whole history of architecture, which is rightly called 'a stone chronicle', reflects very clearly and consistently the history of changing of social formations.

The study of the problems of architectural aesthetics is inevitably linked with the comparison of architecture and art. This is due to two circumstances. First, architecture for a long time not only in everyday, but also in scientific consciousness was not separated from art, and if not identified with it, yet it is related to it. Therefore, all the concepts and categories of art were attributed and imposed on architecture. Secondly, aesthetics, as a science, was accepted as an art theory for a long time. Therefore, all the concepts and categories of aesthetics with regard to architecture also acquired an artistic character.

Architectural activity is a special form of human activity, distinct from the artistic form, and works of architecture have not spiritual, but more material value. But this does not reduce the aesthetic possibilities of architectural activity, does not make it an aesthetic activity of the "second class". On the contrary, the extent to which the field of the aesthetic is wider than the artistic domain, is the extent to which aesthetic relations of man in life is wide and deeper than these relations in art, consequently aesthetic possibilities of architecture are potentially wider than possibilities of art.

By asserting architecture as an aesthetic activity with a huge impact on the masses, it is necessary to orient the development of construction not backwards - to architecture as an art, but forward - to architecture as an architecture. Only by finding and realizing its own essence, architecture can keep up with the times, contributing to the improvement of social relations, ideals, lifestyles. In her book, "Architecture and Modernity" Hilde Heynen states that modern architecture happens to deal with the tension arose between "dwelling" and modernity. Paradoxically architecture was deprived of the mythical solely artistic nimbus of an artwork was, and put on a new nimbus of functionality and ideology. The comprehension of the aesthetics of architecture as an aesthetics of life objectively lead to the blossoming of architecture as a high art of truly human transformation of the material world".²⁰³ However, what is important for sociologist, is that architecture basically turned into an art of transformation of the ideological world. It was (hopefully clearly) stated that architecture is a reflection of people's believes and inner world. But, while reflecting it,

²⁰³ Heynen, H., *Architecture and Modernity: A Critique*. Cambridge: MIT Press, 2000, p. 19

can buildings control it at the same time? What is a relation between architecture and power? How great is the potential of architecture to be able to govern over human consciousness and behaviour? These and other questions will be discussed in the next Chapter.

CHAPTER III. RELATION BETWEEN ARCHITECTURE AND POWER: SOCIOLOGICAL PERSPECTIVE

Spatial dimensions of human life are so 'natural', that until very recent times it was not problematized as an object of sociological and political researches. However, power communications never neglect space, on the contrary, it make it the dominant mean of control. Thus, subjects of power try to control attention in public spaces in every way: arranging them materially (architecture, noblemen's clothes, works of art), audibly (proclamation, horns, drums, bells), influencing the smelling perception (incense burning) and temporally - more or less regularly demanding masses be presence at meetings - either compulsorily (military gatherings, court), or voluntarily (theatre, carnival, festival).

Space, in its turn, is the most important and strongest instrument of politics, in a broad sense, and the mechanism for exercising power. It is in space, above all, that power is exercised. The space that is conceived and implemented in the process of urban development has a tremendous potential for management and manipulation of society. Architecture, as an inseparable part of the space, creates both physical and symbolic boundaries, trajectories of individual and social activity. The way the space is formed architecturally - whether it is organized hierarchical or networked, whether the system of corridors is open or close, what is the steepness of the staircase, and so on - all this eventually affects both individual life and public behaviour.

In this chapter, the emphasis will be done on the architecture as a part of space, a space where power is exercised. First of all, because among all visual dimensions it is unavoidable one within the existence of people. One cannot imagine social activity without being involved into architectural construction in one way or another. Secondly, architecture is neither only built environment, nor it can be solely perceived as an artform. Architectural constructions are also not only a place where power is being performed, not only a symbolic representation of it, but *architecture is power*.²⁰⁴

²⁰⁴ This idea was developed during the conversation with my scientific advisor at Uludağ University Prof. Hüsamettin Arslan in the spring of 2017, moreover I deeply owe him for most of the ideas in the first part of this Chapter, especially understanding of the structure of power relations in society and for making me look at theory of Michael Foucault's in the context of architecture-power relations from the very different point.

In the following discussion it is important to clear out the understanding of notions of "power" and "architecture". The idea of power can be considered in various contexts: mental, social, can be regarded as an ethical concept or part of political discourse. Equally, architecture can be understood in different ways. On the one hand, architecture can be considered as an artform (as it was discussed in previous Chapter), also as business, as an institution, architecture as an embodiment of our spatial environment. If we combine these two plans - the plan of power will be superimposed on the plan of architecture - then we get an unusually dense versatile lattice of semantic nodes, points of intersection of architecture and power. Above all possible interpretation of the term "architecture" considering it as an art activity, construction activity, design activity and so on, for this discussion, it seems the most fruitful to define *architecture as a political activity*²⁰⁵, consequently *an activity of exercising power*. Architecture in its essence is a political activity: from acts of individual creativity - the activity of each architect - up to being a constructed object or a mastered space. So, in order to understand why architecture can be considered as an activity exercising power, it is essential to understand the nature of power and power relations.

It is difficult to explain unambiguously what power is, since power manifests itself in our lives in various aspects. In this regard, we can talk about the power of nature, the power of man over man, the power of emotions, feelings, etc. Obviously, there is no one-sided focus on the political side of life in power. It means, that the power initially was not the political phenomenon, as it is often considered nowadays.

The society is considered in the form of the hierarchy, the hierarchy of social relations. Wherever there is a hierarchy, there is an inequality of positions. From the sociological point of view, inequality exists *a priori*, we are all born unequal. Why is it established in the constitutions of many countries that all people are naturally equal? Because people are unequal beforehand. All of us are being born into inequality and all of us are involved into social relations, consequently all of us are involved into relations of inequality. Thus, society consists of social relations of inequality.

There are three main kinds of relations that human beings are involved into:

²⁰⁵ This expression was used by Quilian Riano during a public conversation at the Storefront for Art and Architecture for the book launch of "Architecture and Capitalism" when he said "all design is a political act". He claims that both architectural and urban forms are the result of political and economic forces. Wolfe, R., "*Is all Architecture Truly Political?*" A response to Quilian Riano, <http://socks-studio.com/2013/11/28/is-all-architecture-truly-political-a-response-to-quilian-riano-by-ross-wolfe/>, Retrieved on November 4, 2017

1. relations between individual and individual, individual and society, individual and institution, institution and states, states and empires, empires and empires and so on;
2. relations between man and the world, man and environment or space, or nature;
3. relations between human being and Being/ God (in Heideggerian sense) or between metaphysical world.²⁰⁶

All these relations are social relations, and consequently are always power relations, because power arises when there are relations. If there are no relations - there is no power.

So what do we have so far? Firstly, power relations can be referred not only to political relations, but it exist among all relations between subjects. Secondly, power relations arises when unequal relations take place, thus we can call every unequal relations (or every social relations) power relations. In this sense, since relationships of inequality or power relations are everywhere, the first thing that comes to mind is well-known quote "power is everywhere".²⁰⁷ (And of course in this situation is possible to say that as well as everywhere it is nowhere as well).

And if it is true, than it can be said that *architecture is power*. How come?

First of all, for this discussion the approach of Michael Foucault²⁰⁸ will be taken. Foucault develops the concept of power in a totally new way. Refusal to personify the power gives Foucault a reason to say that since Montesquieu proposed to divide state power into executive, legislative and judicial, there was a breakthrough of democratic reforms in many countries of the world. Power, according to Foucault, is not concentrated in one place, in one hand, in one state, institution or social class, but it always circulate.

How can "omnipresence" of power be understood? First of all, Foucault's genealogy of power contains a number of provisions that are fundamentally different from the classical concept of power, originating in political sociology, which interprets power within the boundaries of the "domination-repression" relationship. He says that one should not put the Law as an initial analysis of power. Foucault proposed to see

²⁰⁶ From the discussions with Hüsamettin Arslan as well

²⁰⁷ Foucault, M., *The History of Sexuality: The Will to Knowledge*. London: Penguin, 1998, p.93

²⁰⁸ Paul-Michel Foucault (1926 –1984), a French philosopher, historian of ideas, social theorist and literary critic

power as a fundamental social positivity that is not correlated with the individual will of specific actors and not even with certain agencies or institutions, and in many respects not with the peculiarities of that social, economic or political space in which this power is exercised. "Foucault conceptualized power neither as an institution nor a structure, but as a "complex strategic situations", as a "multiplicity of force relations", as simultaneously "intentional", yet "non subjective".²⁰⁹ Power exists not because there is a state or state institutions (court, police, army, etc.), but on the contrary, they are the products or the embodiment of power.

One of the best visual representation of the idea of power, which Foucault was trying to reveal, has its roots in Jeremy Bentham's project of Panopticon. The panoptic scheme is a cunning mechanism of prison, arranged as follows:

"A perimeter building in the form of a ring. At the centre of this, a tower, pierced by large windows opening on to the inner face of the ring. The outer building is divided into cells each of which traverses the whole thickness of the building. These cells have two windows, one opening on to the inside, facing the windows of the central tower, the other, outer one allowing daylight to pass through the whole cell... The back lighting enables one to pick out from the central tower the little captive silhouettes in the ring of cells".²¹⁰

This is the ideal prison model, because the watch tower is made in a way to exclude prisoners from seeing their supervisor. Objects never know at what point they are being monitored, which means they are constantly in fear. This ensures order. Of course, the model of a Panopticon is not necessarily a physical building of a prison. The panoptic scheme is used in prison, educational and labour institutions, hospitals, and nowadays in social networks.

But what is the matter of interest for this paper is how power embody the ideas of architecture, thus how Panopticon (as an architectural construction) produces power relations. As in the case with Panopticon, proper organisation of space, which was incarnated via means of architectural construction, supplied a field for exercising of power - implementing control. And since power, for Foucault, is not embodied in some

²⁰⁹Smart B., *Michel Foucault*, London: Routledge, 1988, p. 77

²¹⁰Foucault M., *Power/knowledge: selected interviews and other writings 1972-77*, New York: Pantheon Books, 1980, p.146

institutions or agencies, but can be exercised with a help of special techniques and force relations, the strength of such power is that

"it never intervenes, it is exercised spontaneously and without noise, it constitutes a mechanism whose effects follow from one another. Because, without any physical instrument other than architecture and geometry, it acts directly on individuals; it gives "power of mind over mind".²¹¹

As it was stated previously, architecture in this sense turns out to be an activity exercising power, as by it means force relationships can be performed. But should we literally understand that the architectural construction of Panopticon exercises the power? What is a matter of interest here, is what it takes to construct the Panopticon on the first place?

The answer is knowledge. And the truth or falsity of knowledge is not of interest to Foucault. The context of the classical theory of knowledge becomes irrelevant here, and is taken out of the brackets of the conceptual framework. Essential is the status of certain kind of knowledge, its place in the system of power relations. Is not architecture a knowledge? Does not it take a plenty of knowledge to construct a building? Moreover, it takes even more to construct a building that would be "watching" people. "There is no power relation without the correlative constitution of a field of knowledge that does not presuppose and constitute at the same time power relations, - says Foucault, - There is no model of truth that does not refer back to a kind of power, and no knowledge or even science that does not express or imply, in an act, power that is being exerted".²¹² Consequently using the knowledge of architecture in order to construct the discipline institution such as prison turns out to use architecture as a mean of exercising power. This is the confirmation that "knowledge is power".

The other important point needed to be discussed is a question of visibility that is risen by Foucault. The main purpose of the Panopticon is to bring the prisoner into a state of conscious and constant visibility that ensures the automatic functioning of power. There is no need for constant supervision, since it is important only that the prisoners know that they are being watched. According to the Panopticon concept power should be both *visible* and *unavailable for verification*. Here, being visible means

²¹¹ Foucault M., *Discipline and punish*, New York:Vintage., 2012, p.206

²¹² Deleuze G., *Foucault*, Paris: Éd. du Minuit, 2006, p.39

that the prisoner must always have a long shadow of the central tower, from where he is observed, in front of his eyes. Unavailable for verification - prisoners should never know if they are being watched, but they must be sure that such an observation is always possible. Panopticon is a machine "to see - to be seen".²¹³ Thanks to the monitoring mechanisms that architectural construction of Panopticon provides, it wins the effectiveness and the ability to influence people's behaviour. As words of Foucault goes: " [architecture] is no longer built simply to be seen (as with the ostentation of palaces), or to observe the external space (cf. the geometry of fortresses), but to permit an internal, articulated and detailed control - to render visible those who are inside it; in more general terms, an architecture that would operate to transform individuals: to act on those it shelters, to provide a hold on their conduct, to carry the effects of power right to them, to make it possible to know them, to alter them."²¹⁴

This project of the machine of absolute power made such a strong impression on the tough of XX century, that its image in the form of a constantly haunting nightmare began to move from one anti-utopia to another. In his novel "We" (1920), Yevgeny Zamyatin²¹⁵ shows how architecture can be a tool for exercising power: people in his novel live in completely transparent houses which walls and floors are made of glass.²¹⁶ With idea of being *visible* from every corner and every time, Zamyatin was trying to warn what can the collectivism of the Bolsheviks in Russia lead to. The author gives a vivid idea of this life: everything from glass, and no one hides anything from each other, there is nothing natural and alive. There is also another architectural construction that is neglected - the wall of the One State, behind which life fully blossoms.

In George Orwell's²¹⁷ novel "1984" *visibility* is achieved through television with feedbacks. In each room there is a TV screen, which works for reception and transmission: "The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system,

²¹³ Foucault M., *Discipline and punish*, New York:Vintage., 2012, p.186-187

²¹⁴ *Ibid.*, p.172

²¹⁵ Yevgeny Ivanovich Zamyatin (1894-1937), Russian author of science fiction and political satire

²¹⁶ Zamyatin Y., *Biž*, transl. by Yurtseven, O. İstanbul: Zeplin Roman, 2015

²¹⁷ George Orwell (1903 - 1950), real name is Eric Arthur Blair, English novelist, essayist, journalist, and critic

the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized".²¹⁸ Orwell was worried about the abolition of privacy and saw its roots in both architecture and politics - the utopian Modernist buildings of the 1930s, and the cracked-open buildings that he witnessed during World War Second, suggested to him that lives were being exposed to a new kind of unwelcome scrutiny".²¹⁹

On the other hand, talking about architecture as a political activity it is important not only to see it as a tool of recreation of space in order to change people's behaviour, but also perceive architecture as a mean of representation of power. In his interview with Jean-Pierre Barou and Michelle Perrot²²⁰, Foucault explains that at the end of the 18 century, architecture began to be involved with the resolution of issues of population growth, health care, urban development. Before, the art of building responded mainly to the need to exercise power, divinity, strength. The main forms here were palaces, temples and churches, to which we must also add fortifications, for so power was manifested, so sovereign was expressed, so God was expressed. At the same time, the philosopher himself noted that his historical and political analysis is applicable not only to such specific spaces, but also can be extended to a large part of human culture: "A whole history remains to be written of spaces - which would at the same time be the history of powers (both these terms in the plural) - from the great strategies of geopolitics to the little tactics of the habitat, institutional architecture from the classroom to the design of hospitals, passing via economic and political installations. It is surprising how long the problem of space took to emerge as a historico-political problem. Space used to be either dismissed as belonging to 'nature' - that is, the given, the basic conditions, 'physical geography', in other words a sort of 'prehistoric' stratum; or else it was conceived as the residential site or field of expansion of peoples, of a culture, a

²¹⁸ Orwell G., 1984. 2nd ed. New York: Spark Pub.2003, p.5

²¹⁹ The Architecture of Visibility in Orwell's Dystopian London, <https://literarylondonrg.wordpress.com/2016/09/24/the-architecture-of-visibility-in-orwells-dystopian-london/>, Retrieved on October 17, 2017

²²⁰ Conversation between Foucault and Jean-Pierre Barou and Michelle Perrot can be read in an essay named "The Eye of Power". See: Foucault M., "The Eye of Power", *Power/knowledge: selected interviews and other writings 1972-77*, New York: Pantheon Books, 1980, p.146-165

language or a State".²²¹ Architecture can be considered as a political activity or as an activity exercising power since architecture, as well as power, is always about relations between individuals, communities, states and empires.

That is why in order to scrutinize how architecture was forming social relations and serving as mediator between power and society, how governors were trying to establish and dictate their power and remain in the mentality of the following generations, whether architecture managed to be not only a part of urban design but also a "design" of the power of that time, a brief analysis of some imperial states (such as Russian Empire and Ottoman Empire, types of building and architectural styles they were constructing in order to glorify existing power and implement political activity) will be done.

3.1. Architecture-power relations on the example of French Empire, Prussia, Russian Empire and Ottoman Empire (and first years of Republic of Turkey)

As it was states previously, architectural constructions can be perceived not only as an artform or a materialization of environment, but also as a place where power is being performed, as a symbolic representation of power and most importantly as a mean of exercising power.

Contemplating an object of architecture, we learn hundreds of names of glorious architects, sculptors, engineers, theorists of architecture. We sincerely admire some or other creations, or are indignant from the disgrace, which, from our point of view, should not be called architecture. It used to happen (is still happening) that architectural creations were erected under the will of one person who wanted to confirm the fabulously rich and striking architecture of his/her monarchy and material richness. It was especially important for states seeking recognition at the regional or world level, including those claiming imperial status, to supply representation with a mean of architectural constructions. It is important for them to reflect not only financial

²²¹ Foucault M., "The Eye of Power", *Power/knowledge: selected interviews and other writings 1972-77*, New York: Pantheon Books, 1980, p.149

opportunities and patronage over art via epy mean of architecture, but also the power and effectiveness of governmental and social institutions.

3.1.1. Architecture and power relations: example of St. Petersburg during Russian Empire

The seventeenth century concludes the 700-year period of old Russian stone constructions, which has added more than one remarkable page to the annals of world architecture. The sprouts of new monetary and trade relations and rational outlook break through the stagnant forms of house-building and the scholastic dogmas of theology. The start of rational consciousness of the nobility and economically prosperous merchantry have affected many aspects of social life and its material shell - architecture.

The building of St. Petersburg under Peter's reforms²²² was a turning point for the whole of Russian life, literally marked the transition from the Middle Ages to the New Time. At the same time, the orientation towards Western Europe became decisive and even forced. Under the influence of the West, and also at the behest of time, architecture gradually took more secular character, freeing itself from the bonds of religion.

One of the main strategic moves that were taken in the process of assimilation to the western world was the creation of a new type of city. Founded in the delta of the Neva River by the emperor himself and was named by him in honour of his heavenly patron, St. Peter, the Apostle. The city was to realize the dream of a new ideal image of Russian Empire, an empire that claimed for the title of being European, which was nothing worse than others. Peter I envisioned it as a model of his beloved Holland, a "combined naval base - he had worked as an apprentice in the Dutch shipyards, and his first achievement as Tsar was to establish Russia as a naval power - and trading centre. The city was to be, as an early Italian visitor said, "a window to Europe": in physical terms - for Europe was now accessible as it had never been - but equally important, in symbolic language".²²³

²²² Peter the Great (Peter I) (1672-1725) was one of the last rulers of Tsardom of Russia and then became first emperor of the Russian Empire. He was the first to transform Tsardom into bigger formation which later became one of the greatest European Empire. During 1700-1721 he conducted a set of administrative, political, financial and social reforms. But what was the most prominent, is that he replaced traditionalist and medieval social and political system with modern, Westernized, system of the epoch of Enlightenment

²²³ Berman M., *All that is solid melts into air: The experience of modernity*. New York: Penguin Books, 1988, p.172

A fundamentally new architecture created the foundation of the new capital of Russia - St. Petersburg- exclusively European St. Petersburg, thus, basically all construction, planning and design was made by foreign architects. Here, from the very beginning, the North-German (Dutch) version of Baroque was developed with a restrained dryish decor, with a desire for maximum rationality. The carrier of this trend was Domenico Trezzini.²²⁴



**Peter and Paul Cathedral
(1712-1733)**

First and the most famous his project was *Peter and Paul* Fortress. Trezzini also took an active part in the planning other parts of St. Petersburg, in particular, its Vasilievsky part. The temporary wooden Petersburg was quickly replaced by a "wattle and daub", and this latter gave way to a stone city of regular planning (for this, stone construction was banned throughout the state: Russia was poor with a building stone). Also, Palace Embankment, the Petrovsky Gates were built according to Terezinni's projects. These are just what have remained until nowadays.²²⁵

²²⁴ Domenico Trezzini (1670 – 1734) was a Swiss Italian architect who elaborated the Petrine Baroque style of Russian architecture

²²⁵ Suhova A., *История российской архитектуры времен Петра I. Иностранные архитекторы в России* [History of architecture of times of Peter I. Foreign architects in Russia], <https://mojdom.media/architecture/istoriya-rossiyskoy-arhitektury-vremen-petra-i-inostrannye-arhitektory-v-rossii-1765>, Retrieved on October 25, 2017



Palace Embankment (1763-1767)

Architects from Amsterdam, Paris, Rome were also designing St. Petersburg. They built various palaces, gardens and manors reminding some of European cities of that time. However, foreign architects experienced hard dictatorship of Russian leaders in their work, so the architecture of that time is an alloy of Russian architecture and Western European techniques. Moreover, due to the complexity of natural habitat of Petersburg, not all European architectural styles were appropriate to apply in the city. As Berman says, "like Amsterdam and Venice, the city was laid out as a system of islands and canals, with the civic centre along the waterfront. Its pattern was geometric and rectilinear, standard in Western urban planning since the Renaissance, but unprecedented in Russia, whose cities were unorganized agglomerations of twisted, winding medieval streets".²²⁶ And this is how new style emerged - Petrine Baroque.



Summer Garden

²²⁶ Berman M., *All that is solid melts into air: The experience of modernity*. New York: Penguin Books, 1988, p.177



Monplaisir Palace, a residential house of Peter I

In general, the Petrine-Baroque is not only different from the West-European one. In Russia, this style also has its own individual characteristics. So, for example, unlike the Moscow Baroque, the Petersburg style is original and unique. The essence of the Petrine Baroque differs from the foreign one with its simplicity, and practicality. "Important distinctive features of the buildings are red-white facades and planar decor"²²⁷. Peter did not tolerate any exaggeration, even when building a house, (not the palace!), for himself in the Summer Garden. And this approach was determined not by a lack of funds, but by the principles of expediency, rigor and simplicity. Indeed, a rectangular two-storey house of almost cubic shape, covered with a high four-slope roof, was more like the home of a rich Dutch burgher than the palace of the head of a strong Russian empire. And that is one of the prominent examples of how architectural design served to reveal political vectors of Peter, his closeness to people, but attempts to bring Russia closer to Europe.

The type associated with the French prototypes of the second half of the 17th century spread in the 1710's in Russia - a symmetrical building in two or three floors with an emphasized centre and strongly protruding ledges on the flanks began to become popular among royal architecture. The system of its interiors starts a grand lobby with columns, usually leading from the main entrance to the regular garden behind the house. The front and living rooms are located on the sides of the hall and the lobby. The three-part core, as a rule, was supplemented by side galleries and outbuildings with enfilade rooms.²²⁸

²²⁷ Petrine Baroque, http://artishock.org/style_a/petrovskoe-barokko, Retrieved on October 25, 2017

²²⁸ Ibid.

Sooner, the architectural themes that arose in the composition of palace-type buildings moved to utilitarian buildings - as Admiralty building, rebuilt in 1727-1738 by architect Korobov, the Particular Dockyard (1717-1722, Mattarnovi), the *Stable yard* (1720-1723, Gerbel), and others. They also arose on the buildings of churches that were completely secular in nature, which fully corresponded to the content of the process of merging the church with state power, which took place in Peter's time. The dry rationality of building, the volume and Petrine style of decoration and the character of the silhouette brought together the Peter and Paul Cathedral and the Trinity Church in St. Petersburg not only with other secular palace buildings, but also with such administrative buildings as the Admiralty.²²⁹

After his trip to Holland and England, Peter I was inspired by the idea of creating his own cabinet of rarities, or in the German manner - *Kunstkamera*. He systematically purchased both individual items and entire collections. Soon this collection required a separate building. In 1718, on the arrow of the Vasilievsky Island, the Chambers of the St. Petersburg Academy of Sciences, the Library and the *Kunstkamera* buildings were founded.²³⁰



Kunstkammer Museum of St. Petersburg

Toward the end of Peter's life, there was a tendency to more elegant, festive forms of French baroque in architecture. It would be more accurate to say that in the architecture of St. Petersburg there was a fusion of European stylistic devices: the

²²⁹ *Epoch of Petrine Baroque: first buildings in St. Petersburg.* <https://www.culture.ru/materials/120675/epocha-petrovskogo-barokko-pervie-zdaniya-sankt-peterburga-i-okrestnostey>, Retrieved on October 26, 2017

²³⁰ *Ibid.*

rational northern Baroque through Trezzini (symmetry and balance of composition, restraint of the decor), and elegant, courtly and aristocratic - through Jean-Baptiste *Leblon* (refinement, adherence to high, "mansard" roofs) - which mixed together with old Russian tradition manifested, for example, in the multicoloured painting of buildings.²³¹



The building of the Imperial Academy of Sciences in Saint Petersburg

The history of art does not know a more abrupt turn from the Middle Ages to the New Age than in Russia at the beginning of the 18th century. Up until the reign of Peter I, it might seem that the late medieval art system in Russia firmly controlled everything, and foreign ventures dissolved in it like streams into the sea. But suddenly, Peter I brought this Eastern empire on the new level, adjusting to the new European reality. By using temporal architectural styles and knowledge of architectural construction The Great Tsar made an attempt to prove to the existing states and empires that Russia is a politically powerful country, deserving to be worshiped and admired.

Of course, here sociologists have to ask a questions such as what lying in the basis of Russia's will to be like Europe, why did Peter I started this imitation straight from architecture, etc? However within the framework of this work it will be impossible to answer it, what could it do is just to become a spring for further discussions, in particular sociological ones.

²³¹ Suhova A., *История российской архитектуры времен Петра I. Иностранные архитекторы в России* [History of architecture of times of Peter I. Foreign architects in Russia].<https://moydom.media/architecture/istoriya-rossiyskoy-arhitektury-vremen-petra-i-inostrannye-arhitektory-v-rossii-1765>, Retrieved on Ocotver 25, 2017

3.1.2. Architecture and power relations: example of Berlin during Prussia

One of the means of obtaining and consolidating international recognition, increasing the authority and expression of the state was the appearance of the capital of Prussia - city of Berlin. And the more was the claims of the kingdom for hegemony in Germany and Central Europe, the more it was expressed in the guise of the capital, which was replenished with monuments and ensembles of monumental art.

Under Frederick William²³², Berlin began to acquire the image and status of the capital of German state, which found its architectural embodiment in the magnificent Baroque style. One of the main forms of representation was the palace and park ensembles. The first suburban residence was the Oranienburg Palace, located north of Berlin and presented by Friedrich to his wife Louise-Henriette. The castle was built in the Dutch style, which, on the one hand, was a reminder to his wife of her homeland, and on the other - demonstrated the allied relations of Brandenburg-Prussia to the Dutch Republic, which was important for the country and the ruling dynasty seeking international recognition.²³³



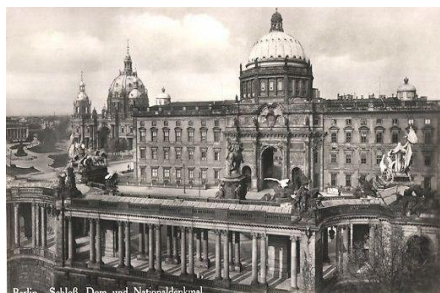
The Palace Of Oranienburg In Brandenburg

Great attention of Friedrich was paid to the redevelopment and decoration of Berlin, which overnight turned from a medieval city into the capital of a new kingdom. The idea was based on turning Berlin into a single representative complex, which was intended to demonstrate to the population and visitors of the city the new role of the

²³² Frederick William (1620-1688) was an Elector of Brandenburg and Duke of Prussia, thus ruler of Brandenburg-Prussia, from 1640 until his death in 1688

²³³ Boldyrev R., Ragozin G., *Репрезентация власти в архитектуре Берлина 1701-1806 годов* [Representation of Power in the architecture of Berlin in 1701-1806], <https://cyberleninka.ru/article/v/reprezentatsiya-vlasti-v-arhitekture-berlina-1701-1806-godov>, Retrieved on October 23, 2017

Prussian state both in Germany and on international arena. First one to rebuilt was the city centre: one of the most important objects was the City Palace (Stadtschloss). Before, it used to be the residence of the Brandenburg Electors, who suffered greatly during the The Thirty Years' War²³⁴, now - the royal palace with representative functions, following the example of Hofburg in Vienna and Louvre of Paris. A characteristic feature of all three palaces is that they were built on the basis of old residences, with other functions and appearance - they consisted of several buildings, now united in one that should have been perceived as a symbol of the unity of the state and the power of royalty. The main elements of the decoration of the palace were Baroque motifs.²³⁵ Eventually, Baroque style became the dominant style in Berlin of that period.²³⁶ Proceeding from the fact the church (God) and kings were the main topic of German Baroque, constructions were mainly palaces, cathedrals royal parks.



The Berliner Stadtschloss (or Stadtschloß)

Another "power" building was Arsenal (Zeughaus). This utilitarian building, a warehouse of weapons and ammunition, turned out to be atypical from the point of view of architectural forms: its facades were built in Baroque style and richly decorated with sculptures trophies. The representative function of the building was the demonstration of the power of the Prussian army - it housed



Facade of the Zeughaus, or Arsenal, of Berlin. Commissioned by King Frederick I in 1695

²³⁴ The Thirty Years' War was a war primarily in Central Europe between 1618 and 1648, the war fought mostly on the territories of today's Germany. Even though it was set up from the religious conflicts between Catholics and Protestants, still it involved opposition between Hanburg denasty and other powers. The result of this war lead to demolishion of the power of free cities and bourgeoisie. Consequently new clients of architecture became the powerful elite of high ranking officials of the church and aristocracy. Hackel Marcus, *Identity and German Architecture*, <http://www.arch.chula.ac.th/nakhara/files/article/vUrcHQFIFkSun15040.pdf>, Retrieved on October 23, 2017

²³⁵ Boldyrev R., Ragozin G., *Репрезентация власти в архитектуре Берлина 1701-1806 годов* [Representation of Power in the architecture of Berlin in 1701-1806], <https://cyberleninka.ru/article/v/reprezentatsiya-vlasti-v-arhitekture-berlina-1701-1806-godov>, Retrieved on October 23, 2017

²³⁶ Hackel M., *Identity and German Architecture*, <http://www.arch.chula.ac.th/nakhara/files/article/vUrcHQFIFkSun15040.pdf>, Retrieved on October 23, 2017

an exhibition of military trophies. And although the project was completed under Friedrich-Wilhelm I in more utilitarian way, Arsenal became one of the integral elements of the imperial image of Berlin.²³⁷

What were the results of such an active construction policy in Berlin? Despite the shortage of funds, the Baroque appearance of the Prussian capital was established and became one of the foundations for the further system of representation of the Prussian monarchy. To some extent, the emerging image of Berlin can be compared to St. Petersburg, which was built from scratch and became the capital of Russia. Andreas Schluter, the architect of the City Palace, participated in the decoration of the Summer Palace in St. Petersburg (mentioned in previous Chapter) and in a number of other projects, which brought about a certain similarity between St. Petersburg and Berlin. Both states - both Russia and Prussia - at that moment were seeking recognition in Europe for the status of empires.²³⁸



Frederick II, Landgrave of Hesse-Kassel (1720 - 1785) wearing uniform.

Absolutely new concept of the image of Berlin was presented by Frederick II. The new king also did not adhere to the courtly model of representation, and this was reflected in the external attributes: for example, almost all his life the king wore an army uniform in which he was depicted in all portraits. The rule of Friedrich turned into a series of wars with Austria, and here the main goal was to create such a face of the city, which had the leitmotif of the opposition with Vienna, still the capital of the empire that times.²³⁹

All the buildings embodied the ideas that underlay the fundamental ideology of Prussian state: religious tolerance, importance of art, science and thought, a well-functioning state apparatus and a powerful army. At the same time the reconstruction of the Brandenburg Gate



Brandenburg Gate with *The Quadriga* on the top, Berlin, Prussia

²³⁷ Boldyrev R., Ragozin G., Репрезентация власти в архитектуре Берлина 1701-1806 годов [Representation of Power in the architecture of Berlin in 1701-1806], <https://cyberleninka.ru/article/v/reprezentatsiya-vlasti-v-arhitekture-berlina-1701-1806-godov>, Retrieved on October 23, 2017

²³⁸ Boldyrev R., Ragozin G., Репрезентация власти в архитектуре Берлина 1701-1806 годов [Representation of Power in the architecture of Berlin in 1701-1806], <https://cyberleninka.ru/article/v/reprezentatsiya-vlasti-v-arhitekture-berlina-1701-1806-godov>, Retrieved on October 23, 2017

²³⁹ Ibid.

began. All the processions and delegations were passing through it, so it was an important point of showing the power of Berlin. Initially, the gates were peaceful in nature - this is visible even in its name - "Friedenstor" ("The Gate of Peace").²⁴⁰

In the 1740s, the construction of a new royal residence in Potsdam began. To some extent Friedrich perceived himself majestically and planned gorgeous spatial design of the country residence of Sanssouci. It was a return to Baroque decor elements, composition of space, as well as to the creation of a park complexes. The language of shapes and figures is similar to what one can see in Versailles. The basic idea was the equality of the king to the god in the transformation of nature, but to rational extent. Two basic elements can be mentioned - the spider and the spider web - symbols of labour and bringing new to the state. These motives echoed those ideas on which the king relied: the strengthening of the state by inviting new people. But there was one more purpose: Frederick perceived himself as a king-philosopher, which also left a mark on his model of representation of the monarchy and the state.²⁴¹



Sanssouci Palace, Sanssouci Park

From the 1790s, Prussia plunged into a series of wars with revolutionary France and the significance of the Brandenburg Gate changed along with: the symbol of peace was replaced by the Goddess of Victory in a name of the victories over the revolutionary troops. The gate began to emphasize the imperial status of a state already recognized in Europe. Nevertheless, the wars with France ended in defeat in 1806-1807, and *The Quadriga* was taken away by French soldiers as a trophy. It was returned with

²⁴⁰ Ibid.

²⁴¹ Ibid.

a victory over Napoleon, which once again confirmed the triumphant, rather than the peaceful purpose of the gate.²⁴²

So, basically the imperial model of the representation of Prussia was mainly built under Frederick II - Berlin became a demonstration of greatness and ability to fulfil the claims of the kingdom. The idea of an answer to Vienna by means of urban refinements found its implementation in whole complexes, which were to become symbols of a high level of state development. The appearance of the capital was to become not only a symbol of the power of the state system, but also a tolerance that could be combined through the construction of temples of Catholic, Lutheran and Huguenot religious groups. In a country where representatives of different religious denominations lived, this was important, since it emphasized the state's respect for the religious world on its territory.

The architecture of the imperial plan in Berlin combines both supranational and Prussian characteristic features that were the result of the development of certain ideas. The whole complex of works was completed after the death of the king - his successors finished the projects, but the imperial status of Prussia was destroyed for the period from 1806 to 1814, when all of Germany fell under the power of Napoleon.²⁴³ After the war for liberation, the Kingdom returned to the imperial style of architecture, but in the context of developing ideas about the nation state.

3.1.3. Architecture and power relations: example of cities of Ottoman Empire (and Republic of Turkey)

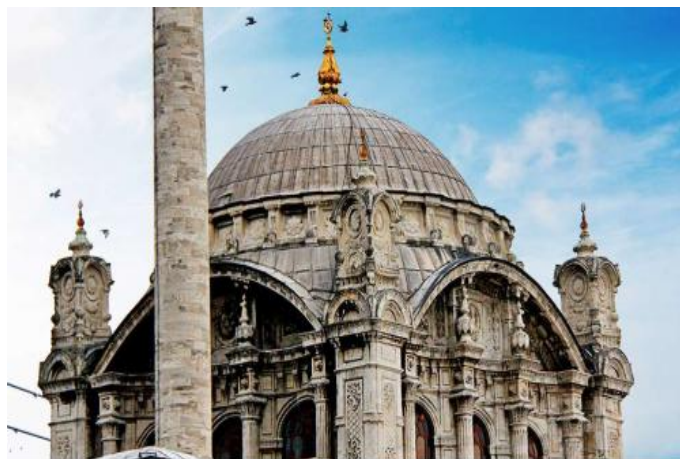
By the middle of the XIX century, the government of the Ottoman Empire was forced to take a number of measures aimed at intensifying the pace of development and the inclusion of the state into European economic system. The bourgeois reforms of the 1840s -1870s were called *tanzimat* (which means "reorganization"). An important factor of *tanzimat* was the outright Westernization, expressed in the restructuring according to European norms of the administrative system, financial legislation, industry, secular education etc. *Tanzimat* caused among the Ottoman intelligentsia the need to find new

²⁴² Ibid.

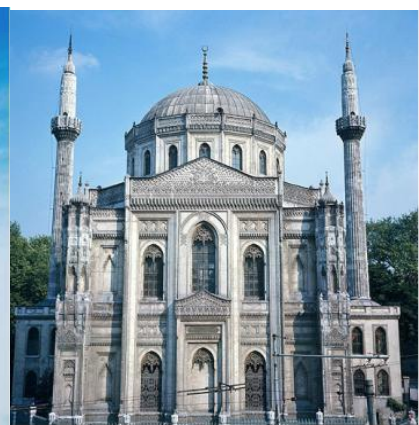
²⁴³ Boldyrev R., Ragozin G., *Репрезентация власти в архитектуре Берлина 1701-1806 годов* [Representation of Power in the architecture of Berlin in 1701-1806], <https://cyberleninka.ru/article/v/reprezentatsiya-vlasti-v-arhitekture-berlina-1701-1806-godov>, Retrieved on October 23, 2017

ways of developing culture. The most revealing were attempts to create a national style in architecture: "exterior forms and recognizable symbols of modernity became the primary preoccupation in the early republican Turkey".²⁴⁴ Let us make a very short compare of Ottoman and republican architecture to see this relations between power of ideology and architecture.

It is crystal clear that Ottoman governors of that times were aware of the power of space as a representative sign of states political vector and were using city public spaces, civil buildings, mosques design to promote it. At the beginning of 19th century, a number of buildings of Istanbul, such as Ortaköy and The *Pertevniyal Valide Sultan Mosques*, palaces such as Beylerbeyi, Dolmabahçe, Çırağan - demonstrate the penetration of European planning solutions and elements of architectural decoration into the Ottoman architecture.²⁴⁵ Western urban planning standards were followed by the planning of new districts of Istanbul and Izmir, carried out in accordance with the master plan and comparable with the development of London, Paris and Berlin.



Ortaköy mosque, İstanbul



The Pertevniyal Valide Sultan Mosque
İstanbul

Just like it happened in St. Petersburg during the ruling of Peter I, "from 1880 to 1900, foreign architects were attracted to the Ottoman world: D'Aronco, Vallaury, Jachmund, Cuno, Richter and others, who settled down in Istanbul" (Bernandi, 1987).²⁴⁶ But Turks went further than it was in Russian Empire in 18th century, they made those overseas architects train and educate new generations of architects. Soon, those new learner finished their studies producing cultural reaction, which eventually ended in the

²⁴⁴ Bozdoğan S., Akcan E., *Turkey: Modern Architecture in History*, London: Reaktion Books Ltd., 2012, p. 17

²⁴⁵ Kononenko E., *Foreign Contribution to the Formation of the National Style of Turkish Architecture*, https://elibrary.ru/download/elibrary_25645405_96856210.pdf, Retrieved on October 20, 2017

²⁴⁶ Bernardini M., The Impact of Sinan on Turkish Revivalism. In *Environmental Design: Journal of the Islamic Environmental Design*, by Attilo Petruccioli, Rome: Carucci Editions, 1987, 216-221.

emergence of new national style, the *Milli Üslübü*.²⁴⁷ Using the most recognizable styles, new masters tried to create an architectural image referring to a certain historical pattern, actively using anachronistic designs, materials, decor elements, including baroque and imperial ones, borrowed from their Western teachers.²⁴⁸

This national architectural movement survived the First World War, the collapse of the Ottoman Empire, and the proclamation of the Turkish Republic in 1923. However, Turkish masters who worked in the field of religious architecture could not find use in the first decades of the Republic and were forced to work abroad, like Kemaleddin²⁴⁹, who restored the Muslim shrines of Palestine.²⁵⁰ This was caused by the will of Turkey to join European trends. Along with the establishment of Republic, Turkey entered this new stage of its history of art as well. "Kemalism was essentially revolutionary and "utopian"; its ideological position based on a zealous futurism to catch up with Western civilization"²⁵¹, which consequently did not help present architects who were educated in traditional Turkish manner.



Ankara Palace (1924-1927)

The new state did not separate religion, but completely put it under its own control. At the same time, the ideology of Islam was replaced by the Turkish national idea, the "nation" was opposed to "umma" (religious community, ümmet). But, strangely enough, the republican nationalism claimed the architectural rhetoric of the neo-Ottoman style: first, this rhetoric should have reflected an appeal to the glorious

²⁴⁷ Idib., p.217

²⁴⁸ Idib., p.217

²⁴⁹ Also known as Mimar Ahmed Kemalettin (1870-1927), is one of the pioneers of First National Style (*Milli Üslübü*) and also the one who was applying newness into traditional Ottoman architecture. Under the pressure of modernisation was though obliged to work abroad.

²⁵⁰ Idib., p.218

²⁵¹ Bozdoğan S., Akcan E., *Turkey: Modern Architecture in History*, London: Reaktion Books Ltd., 2012, p. 17

past of the Turks, the ideals of Turkism, and secondly, should have visually embodied the succession of the republic in relation to the Empire and had to legitimize the new system in the eyes the older generation. Ankara-Palace building (1924-1927) - a common work of Vedat Tek and Kemalettin, and the building of the Ethnographic Museum (1926), later used as the mausoleum of Ataturk, became an example of this new trend.²⁵²



Etnoğrafya Müzesi (1926)

During the first decade of the Republic of Turkey it can be seen clearly how architecture served as a tool of power for creating new society. Government declared adherence to European values, closely studied the Western experience of that time, trying to assess new architectural trends and apply international principles of visual culture. During 1920s - 1930s, the revived Ottoman forms were declared obsolete. The government proclaimed a policy of introducing fundamentally new (for Turkey) architectural forms that more closely corresponded to the republic's renewal policy, a break with the values of the past and a turning toward the future associated with Europeanization - "yeni mimari", the "new architecture," exemplified by European modernity.²⁵³ Alongside, "the word 'modern' (*modern*) and 'contemporary' (*asri*) were used synonymously in the 1930s to designate the new and desirable looks of anything (from woman's fashion to architecture and urbanism) as opposed to their traditional counterparts under the Ottoman Empire. This assumption that form could transform content, coupled with the recognition of the power of representation, resulted in the

²⁵² Bernardini M. , The Impact of Sinan on Turkish Revivalism. In *Environmental Design: Journal of the Islamic Environmental Design*, by Attilo Petruccioli, Rome: Carucci Editions, 1987, 216-221.

²⁵³ Kononenko E., *Foreign Contribution to the Formation of the National Style of Turkish Architecture*, https://elibrary.ru/download/elibrary_25645405_96856210.pdf, Retrieved on October 20, 2017

systematic production and dissemination of a distinctly republican *visual* culture of modernity".²⁵⁴

Ankara and Izmir remained the "super projects" that were designed to create a visual image of the republic: the first, becoming the capital, needed to expand and overcome provincialism, the second, remaining the largest and most important economic centre, was rapidly being rebuilt after the Greco-Turkish war. The competition for the development of the plan for the reconstruction of Ankara was won by German architect Hermann *Jansen*, who earlier proposed the town-planning project of Berlin and became famous for his works in Brandenburg, Riga, Lodz, Bratislava, Madrid. In addition to Jansen, German Joseph Brix and French architect Léon Jaussey took part in the Ankara construction. Jansen also designed the Turkish cities of Mersin and Adana. To create the master plan of Izmir, the government of the Turkish Republic also tried to attract Le Corbusier, already a famous pioneer of architectural functionalism, in the 1920s and early 1930s actively engaged in urbanism and developed urban planning plans for Buenos Aires, Rio de Janeiro, Algeria.²⁵⁵ Already this fact demonstrates the desire of Turkey to join the general processes of fashionable at that time "international architecture".

Thus, in the process of creating Turkish architecture until the middle of the 20th century, the foreign factor was used very actively: both the Ottoman Empire and the Republic of Turkey paid tribute to the most modern cultural and visual trends, adapting them to their ideology. The Europeans stood at the origins of Turkish architectural bravado, shaped the image of the late Ottoman cities, provided Turks with conditions for practical internships and the beginning of independent work. However, foreign experience was used very selectively, dosed, taking the best from it. Turkish administration stipulated the order, dictated its requirements and strictly controlled the results of its implementation. But the most important, and the thing that is an agenda for this work, is how big importance did Turkish government gave to spatial organization of cities with the help of architectural design.²⁵⁶

²⁵⁴ Bozdoğan S., Akcan E., *Turkey: Modern Architecture in History*, London: Reaktion Books Ltd., 2012, p. 17

²⁵⁵ Türkoğlu Önge, S., Spatial Representation of Power: Making the Urban Space of Ankara in the Early Republican Period. *Power and culture : identity, ideology, representation / edited by Jonathan Osmond and Ausma Cimdina*, 2(2), 2017, p.71-94

²⁵⁶ *Ibid.*, p.74-75

There is neither activity nor relationship between people that exist outside of a certain space. Architecture is an inevitable part of this space. Moreover, architecture and power are inseparably linked. In present Chapter, following Foucault's approach, power is understood not as an institution that exercise it, but more as a complexity of techniques forwarded towards establishing relations of domination. In this sense, it can be said that "architecture is power", since as well as power, architectural constructions, with Foucault's words, "is exercised spontaneously and without noise, it constitutes a mechanism whose effects follow from one another... without any physical instrument other than *architecture* and *geometry*, it acts directly on individuals".²⁵⁷ Architecture reflects social relations between different parts of the society starting from inter-individual to relations between states.

For centuries the leaders of various state entities tried to leave "man-made monuments" - from the Egyptian pyramids to the never-built Palace of the Soviets - behind them.²⁵⁸ Russian Empire, almost in one day turned from a Medieval state formation into New Time's empire able to compete with other existing states thanks to the policy of Peter I, who put a lot of effort into transforming St. Petersburg architectural appearance and inviting European "stylish" architects to shape it. Finally, taking a look at Istanbul's architecture of the end of Ottoman Empire and at the beginning of Republic period, it is obvious how governmental policy, due to being directed on West, was trying to involve foreign architects, specialist to construct and apply European styles on the new buildings. Moreover, stuff of architects from overseas was used not only in temporal constructions to design cities, but also in producing new generations of architects, who were supposed to be working on combining both western and Islamic traditions, thus giving Turkey the opportunity not to dissolve in a number of European identical countries, but to win the status of a strong autonomous state.

²⁵⁷ Foucault M., *Discipline and punish*, New York:Vintage., 2012, p.206

²⁵⁸ On December 5, 1931, the Cathedral of Christ the Saviour was blown up. Shortly before this, an international competition was announced for the design of the main building of the country - the Palace of Soviets, a place under which the explosion of the temple was cleared. The new power, a new ideology, a global change for the total happiness of humanity required an adequate incarnation in the structure, which would be "seen from all over the world." The huge (the largest and highest in the world) building, which was to become a symbol of victorious socialism, a symbol of a new country and a new Moscow. The project eventually remained only on the paper. It was supposed to be a cyclopean infernal building - a three-hundred-meter multi-tiered tower that serves as a pedestal for a giant hundred-meter statue of Lenin. The statue is so huge that it has a meeting room in its head (the hall where the solemn ceremony will take place). At the same time, the giant Lenin did not stand still - his giant hand always points to the Sun, for this the world's largest statue is rotated by huge electric motors.

Rzhevsky, S. *Moscow Palace of Soviets – Soviet architectural giant*, <http://russiatrek.org/blog/history/moscow-palace-of-soviets-soviet-architectural-giant/>, Retrieved on October 2, 2017

The other question that arises is the role of an architect as an individual and as a professional. Architect is always inevitably involved in politics, the activity of the architect also becomes the flagship of politics. Le Corbusier was perhaps the first architect of the twentieth century to understand the political potential of architecture and urban development. He expressed the idea that "the correct planning of the city can exclude the social revolution": it is more important than the social changes achieved by some revolutionary way.²⁵⁹ Which can also be proved in the projects of him in Brazil, India and Paris.²⁶⁰ In this sense, the ethical position of architects in a political context is one of the key issues.

Moreover, there is a firm conviction that democracy does not generate a strong architecture, that only totalitarian power is able to provide such. That is, totalitarianism guarantees the monumentality of architecture that remains in eternity, that is built on hierarchy and order, while democracy offers changeability and variability, dynamic and unstable forms, transparency, spontaneity of reproduction. It is also an interesting question that deserves scientific attention: what should the space, in which the state appears in the eyes of its citizens as the personification of democratic values, look like?

At some point, the brilliant Norman Foster, who reconstructed the Reichstag in Berlin and built the building of the London City Hall, offered a good interpretation for large glazed surfaces: "here you have a transparent policy, and sustainable development, and openness to the desires of citizens. This trick immediately became a textbook quote: glass means freedom, it is so modern and democratic!".²⁶¹ However, for architecture to be considered democratic, the necessary attributes must be read intuitively. And, if you think about it, the glass is not enough here - the same Reichstag building, accessible to ordinary citizens and seemingly symbolically located above the congress hall, still represents an obstacle between them - unbreakable and irresistible. The public still cannot share power - just silently observe how its fate is being decided.

In the context of political discourse, not only the question of how architecture can implement the queries of power, but also an important issues about the freedom of the

²⁵⁹ Leach N., *Architecture or Revolution?*, <https://neilleach.files.wordpress.com/2009/09/architecture-or-evolution.pdf>, Retrieved on October 31, 2017

²⁶⁰ For detailed information see Scott C. J., *Devlet Gibi Görmek*, trans. by Nil Erdoğan, İstanbul: Versus Kitap, 2008, p.205-207

²⁶¹ Shyshalova, Y., *Демос-версия: актуальные примеры архитектуры власти для народа* [Demos-version: relevant examples of architecture for people], <http://archspeech.com/article/demos-versiya-aktual-nye-primery-arhitektury-vlasti-dlya-naroda>, Retrieved on October 2, 2017

creative expression of the architect arises and, accordingly, the responsibility of an architect or a town planner. In this sense, quite interesting is the statement of the outstanding Soviet and Russian architect Konstantin Melnikov, who wrote that in order to be an ARCHItect - "ARCHI" he writes in capital letters - it is necessary to be born ARCHImillioner.²⁶² For Melnikov, freedom of creativity was understood in Marxist way as an economic problem, connected exclusively with finances. It is rather curious, because he expressed this idea at a time when he was removed from professional activity for reasons that were not economic, but ideological, a result of rather rigid ideological censorship. His idea is that the architect, ideally, the customer for himself, the architect for himself, designer and contractor by himself. But then what does limit the architect? Is the censorship mechanism only a regulatory framework or technical capabilities? Where does the architect's freedom ends in his creative intent?

In present work, only a small part of this set of questions were mentioned. Discussions brought up in this text on power and architecture relations will hopefully try if not to answer questions emerging in this context, then at least rise them.

It is in Turkey, as in any other country, possible to see the relationship of power and architecture both in a purely visual and theoretical way. Here, the question is not only about the use of certain architectural styles embodied in public buildings and representing western culture which Turkey was seeing as comrade and example. But also the policy that the Turkish authorities used in the field of training a new generations of architects who will serve the subsequent authorities. That is kind of a production of a power tool, but not totally foreign, not stolen from the West and reproducing their works and ideas, but a new generation of architects who can combine "overseas" knowledge and apply it in ethnical Turkish style, in this way preserving not only the rich Ottoman culture, but also defending Turkey's claim to be a strong and autonomous state. Yet, the consequences of such interference and the extent to which Turkey succeeded in implementing foreign culture will be discussed in the later chapter within a context of Turgut Cansever's views. He not only shows that the architectural world is an inseparable part community, but also confirms the thesis proposed in this Chapter, that architecture is power, it exists everywhere and is an instrument for

²⁶² *Melnikov Konstantin: biography*, <http://babanata.ru/?p=10476>, Retrieved on October 5, 2017

controlling social behaviour, consciousness and beliefs. How does it work for Cansever?, What are the fundamental differences between Christian and Islamic architecture? These and others will be considered in the next part of this work.

CHAPTER IV. TURGUT CANSEVER AS AN ARCHITECT, AN AESTHETE AND A THINKER IN THE CONTEXT OF SOCIOLOGY OF ARCHITECTURE

"A Wise Architect": Life and works of Turgut Cansever

Not only as an architect and artist, but also as a person with a deep inner world, wisdom and religiosity, the ability to think differently and a talent to pour words on paper, Turgut Cansever is considered to be one of the most successful modern Turkish architects.

Cansever was born on September 12, 1920 in Antalya. As he believed, his family's ancestors moved to Turkey from Middle Asia about 300 years ago. His grandfather was the last sheyh of Kadiri Türabi Baba dervish lodge established in Istanbul Kasımpaşa in 1812. His father, Hasan Ferit (Cansever), one of the "secret" founders of Turkish Hearths (Türk Ocakları)²⁶³, was a medical student. He worked as a chief physician at Hilâl-i Ahmer hospital at Sinai Campaign. Cansever's mother Hatice Saime was the daughter of Prof. Mehmet from Filibe, and became one of the first graduates of a female teaching school. After she was transferred to Jerusalem where her advisor Halide Edip Adıvar introduced her to her future husband.²⁶⁴

His father was quite tough and strict man, so when Cansever finished school and decided to become an artist, his father rejected his decision. This is how Cansever found his way to architecture.

The fact that the parents of Cansever were intellectual highly influenced the formation of the worldview of him as a person and an individual. Thanks to father's acquaintances, at a young age Cansever happened to meet and have a lot of conversations with such people as Elmalılı M. Hamdi Yazır, Neyzen Emin Dede, Ahmet Avni Konuk, Ahmet Hamdi Tanpınar, Asaf Halet Çelebi. At the age of 16 or 17, Cansever had got an opportunity to read the first volume of the first publication of

²⁶³ Non-governmental nationalist organization founded during the last years of Ottoman Empire in 1912, originally was focused not on politics, but culture and education in Turkey.

²⁶⁴ Ayvazoğlu B., *Dünyayı güzelleştirmek. Turgut Cansever'le konuşmalar*. 2.baskı, Timaş Yayınları: İstanbul, 2016, p.18-19

Qur'an interpretation that Elmalılı Hamdi Yazır gifted to his father and which was kept in their home library.²⁶⁵

Cansever went to Keçiören Primary School in Ankara and Muradiye Hisar School in Bursa. After his family moved to İstanbul, Cansever finished his middle education at Galatasaray High School. While living in Istanbul, every weekend he would wonder around the streets drawing sketches of the city. Beyazıt Meydanı was the most visible place from his attic apartment and the most visited by him place in whole Istanbul, so it remained imprinted in his memory and in some of his paintings.²⁶⁶

During high school times, young Turgut was surrounded by the best teachers and people who formed his artistic mentality and understanding of history, literature and art. In high school he began to enjoy the *divan* literature, music and, of course, drawing. Years passed by playing the ney (reed flute) and painting. Cihat Burak and Avni Arbaş²⁶⁷ were among his close friends. He also met other great artists during his studies.

Cansever entered the architecture exam and was enrolled to State Academy of Fine Arts²⁶⁸ in 1940. "Actually painting and music was my world. I was curious about philosophy, reading Nietzsche. I started Department of Architecture under the insistence of my father",²⁶⁹ says Cansever. However, during his first two years of university, meeting with Sedat Hakkı Eldem became determining point in the life of Cansever and gave him an inspiration for becoming an architect. He was keen on geometry and said that it was always a pleasure for him to find more gracious solutions for constructing the buildings. It was during Civil Architecture Seminar (Milli Mimari Semineri) when Cansever drew building survey projects of some historical buildings for each students in the class.²⁷⁰ Sedat Eldem happened to be one of the first to notice skilfulness of young Cansever and would take him to random briefings for architects. Later, he even helped

²⁶⁵ Düzenli H. I., *Turgut Cansever (1920 -2009)*, İslam arařtırmaları dergisi, http://www.isam.org.tr/documents/_dosyalar/_pdfler/islam_arastirmalari_dergisi/sayi22/160_181.pdf, p. 161, Retrieved on April 13, 2018, p. 161

²⁶⁶ Ayvazođlu B., (2016), *Dünyayı güzelleřtirmek. Turgut Cansever'le konuřmalar*. 2.baskı, Timař Yayınları: İstanbul, s.25-26

²⁶⁷ Cihat Burak (1915 -1994), famous Turkish painter, architect, writer and ceramicist. Avni Arbaş (1919-2003), famous master of Turkish painting art.

²⁶⁸ Now known as *Mimar Sinan Fine Arts University (Turkish: Mimar Sinan Güzel Sanatlar Üniversitesi)*.

²⁶⁹ *Ibid.*, p.28

²⁷⁰ *Ibid.*, p.28

him to get work as a designer in one of Muhiddin Güven's projects.²⁷¹ After this, Cansever himself started attending and thus witnessed the process of organisation of Community of Architects (Mimarlar Derneği) in Turkey and sooner played an important role in the projects they carried out.

After graduating from İstanbul Güzel Sanatlar Akademisi Yüksek Mimarlık Bölümü, Turgut Cansever started working as an assistant of Sedat Eldem and even contributed to the preparation of his books on "Structure, Turkish House and Turkish Gardens".²⁷² As Cansever confessed, it was a great experience for him, taught him discipline and writing skills.

Meanwhile, thanks to Mazhar Sevket Ipşiroğlu, who used to be a head of Literature Department at Istanbul University, Cansever started to visit lectures of famous art historian Ernst Diez. In 1944, he scrutinized three articles of Diez published in '*Ars Islamica*' magazine in German Research Centre²⁷³ and decided to write his doctoral dissertation. Consequently, in 1949, he finished his thesis on "The development of style in Selçuk and Ottoman Architecture: Turkish Column Heads" (Selçuk ve Osmanlı Mimarisinde Üslup Gelişmeleri: Türk Sütun Başlıkları) and became the first architect in Turkey to have accomplished PhD in History of Arts.²⁷⁴ In order to accomplish the thesis, he visited 14 Anatolian cities, 111 architectural constructions and took 252 photos of the column headings, from Edirne on the West to Kayseri on the East. Majority of the buildings visited by him was built mostly in the 18th century. Later, he explored also 16th and 15th centuries constructions. 83 percent of the venues belong to the Ottoman period and 13 percent to the Seljuk period. The rest belong to other periods.²⁷⁵ The work was published in 2010 under the heading "Pursuit of Infinite Space: Columns in Seljuk and Ottoman Art" ("Sonsuz Mekânın Peşinde: Selçuk ve Osmanlı Sanatında Sütun Başlıkları").

In 1950-1951, Cansever became a staff member at the State Academy of Fine Arts. Meanwhile, he went to France and travelled around Europe for a while. In 1960,

²⁷¹ Düzenli H. I., "Turgut Cansever (1920 -2009)", *İslam Araştırmaları Dergisi*, http://www.isam.org.tr/documents/_dosyalar/_pdfler/islam_arastirmalari_dergisi/sayi22/160_181.pdf, Retrieved on April 13, 2018, p. 161

²⁷² Ibid.

²⁷³ As Düzenli states, these three articles were: Ernst Diez, "Ornamentalism in Islamic Art" (1938), "Simultaneity in Islamic Art", (1937), "A Stylistic Analysis of Islamic Art-General Part", (1936), Ibid.

²⁷⁴ Ibid., p. 162

²⁷⁵ *Tezi Sanat Tarihinde bir ilk!*, <http://www.dunyabizim.com/index.php?aType=haber&ArticleID=5351>, Retrieved on April 13, 2018

scrutinizing such important and popular architects as Frank Lloyd Wright, Le Corbusier, Walter Gropius, Alvar Aalto and Mies van der Rohe he wrote thesis named "Basic Issues of Modern Architecture" ("Modern Mimarinin Temel Meseleleri") which brought him a status of associate professor.²⁷⁶

In 1949, he performed the restoration of Sadullah Paşa Yalısı. This was the first important experience of his professional life. In 1951 he founded the first architectural office with his partner Abdurrahman Hancı. One of their biggest projects was Anatolian Club Hotel. Karatepe Open Air Museum, Diyarbakır College, ODTÜ Campus competition project, Turkish Historical Organisation building were projects designed in 1950s.²⁷⁷

In 1952, he got married with Nilüfer Hanım and the couple had three children named Hasan, Emine and Feyza, and they all chose architecture as profession.²⁷⁸

While doing his job as an architect and developing more and more new projects, Cansever started to serve the government and became the one in charge at Marmara Region Planning Chair and the Istanbul Municipality Planning Chair. In 70s, he became responsible for the number of Municipality Planning Chairs. Moreover, during 1974-1977, he was a member of Turkish delegation in the European Council.²⁷⁹

Between 1975-1980 years, he was a consultant at Istanbul Municipality. During this time all his projects and works were concentrated on Istanbul. Moreover, he has directed Marmara regional planning, headed Istanbul metropolitan planning studies and managed Aegean regional planning works. He also undertook the New Cities (Yenişehirler) Project, which was carried out after the earthquakes in Marmara (17 August) and Düzce (12 November)²⁸⁰ and consulted Ankara Municipality metropolitan planning in 1979.²⁸¹

²⁷⁶ Düzenli H. I., "Turgut Cansever (1920 -2009)", *İslam Araştırmaları Dergisi*, http://www.isam.org.tr/documents/_dosyalar/_pdfler/islam_arastirmalari_dergisi/sayi22/160_181.pdf, p. 161, Retrieved on April 13, 2018, p. 161

²⁷⁷ *Turgut Cansever: Dünyada üç kez Ağa Han Mimarlık Ödülü almış tek mimar*, <http://ekonomi.dunyabulteni.net/kim-kimdir/481961/turgut-cansever-dunyada-uc-kez-aga-han-mimarlik-odulu-almis-tek-mimar>, Retrieved on April 14, 2018

²⁷⁸ Ibid.

²⁷⁹ Düzenli H. I., "Turgut Cansever (1920 -2009)", *İslam Araştırmaları Dergisi*, http://www.isam.org.tr/documents/_dosyalar/_pdfler/islam_arastirmalari_dergisi/sayi22/160_181.pdf, p. 161, Retrieved on April 13, 2018, p. 162

²⁸⁰ Ibid., p.163

²⁸¹ *Turgut Cansever: Dünyada üç kez Ağa Han Mimarlık Ödülü almış tek mimar*, <http://ekonomi.dunyabulteni.net/kim-kimdir/481961/turgut-cansever-dunyada-uc-kez-aga-han-mimarlik-odulu-almis-tek-mimar>, Retrieved on April 14, 2018

The glory as an architect in Turkey came to Turgut Cansever in the 1990s. However, it was in the 1980s when he was recognized in the world through his architectural projects. The Turkish History Organisation (Türk Tarih Kurumu) building (1951-1967, Ankara, together with Ertur Yener) and Ahmet Ertegun house restoration (1971-1973, Bodrum) brought him two Aga Khan Award for Architecture in 1980. The third prize was awarded in 1992. A project under the name of "Demir Evlerin Projesi" realized by Cansever together with Emine Ögün, Mehmet Ögün and Feyza Cansever, 9km from Bodrum, north of Mandalya Bay, consisting of 3 hotels and 500 houses brought him the third Aga Khan Award. He is the only architect in the world to receive the Aga Khan Architecture Award three times.²⁸²

In 1983 he became an adviser to the institution that prepares the education program at Mecca University. Later, he has been also involved in four large-scale urban and regional planning studies, each conducted by expert teams.²⁸³ In the same year, he was assigned as a Master Jury of Aga Khan Award for Architecture.

In 1990s, Cansever continued publishing activities. He released a lot of articles and book compilations. His monumental work "*Mimar Sinan*" was published in 2005. Among other famous works, the following can be mentioned: *İslam'da Şehir ve Mimari* (1997), *İstanbul'u Anlamak* (1997), *Kubbeyi Yere Koymamak* (1997), *Turgut Cansever, Düşünce Adamı ve Mimar* (2007), *Osmanlı Şehir* (2010).

Turgut Cansever passed away in afternoon on February 22, 2009, in his house at Kadıköy Çiftehavuzlar in Istanbul. His son-in-law Mehmet Ögün made an announcement that Cansever was suffering from nutritional deficiencies and Addison's disease that kept him in bed during last days. He was buried at the Edirnekapi cemetery in Istanbul.²⁸⁴

Currently, there is a scholarship grant dedicated to the memory of Turgut Cansever, which is issued by the municipality of Kepez, in Antalya, the city where the architect was born. In May 2018, the president of scholarship organisation Hakan Tütüncü stated that Turgut Cansever National Architecture Awards, which was organized fourth time this year, will carry on the international dimension in the coming

²⁸² Ibid.

²⁸³ Düzenli H. I., "Turgut Cansever (1920 -2009)", *İslam Araştırmaları Dergisi*, http://www.isam.org.tr/documents/_dosyalar/_pdfler/islam_arastirmalari_dergisi/sayi22/160_181.pdf, p. 161, Retrieved on April 13, 2018, p. 162

²⁸⁴ Ibid.

years²⁸⁵: "Cities have been constructed in our civilizations, in our histories, in the past, in accordance with the soul of the human being, the human nature and the aesthetic need of the people. In cities, which are harmonious with human beings, people feel happier. A person who feels happy, has left happier things for humanity. The city is being built by people, and people, in its turn, are being built by cities. It's a loop. If we are walking with the ideal of a happy society, then we have to see how important it is to construct human cities coherent with nature. We are always complaining: there are a cities full of ugly buildings. What pushes us to this process? We have studied the scientific side of this issue with our friends-academicians. The main element that builds the city is the municipality, which is the local power. If there is an aesthetic concern of the municipality, there will be steps to bring up a city with a happy face. Architect Turgut Cansever National Architecture Awards is a product of these efforts".²⁸⁶

"Turgut Cansever is an unknown hero of this lands",²⁸⁷ he also added.

²⁸⁵ *Kepez'in Mimarlık Ödülleri Uluslararası Oluyor*, <https://www.sondakika.com/haber/haber-kepez-in-mimarlik-odulleri-uluslararasi-oluyor-10845226/>, Retrieved on May 26, 2018

²⁸⁶ *Ibid.*

²⁸⁷ *Ibid.*

4.1. Turgut Cansever as an architect

Turgut Cansever was one of the last greatest figures in the 20th century generation of Turkish architects who always emphasized that the architects' consciousness should be shaped by the following literally poetical principle: "the meaning of man's existence in the world and their essential duty is to beautify the world around".²⁸⁸ As Ceran Yücel states, Cansever was regarded as an architect who adapted traditional Turkish architecture to contemporary architecture with the most rational and accurate approach.²⁸⁹ It is not only Cansever's architectural projects that claim for his success, but also a modest heritage of writings that he left reveals beautiful soul of him as an aesthete and philosopher, honourable Muslim and, in particular, a creative person who cherished music and art. Present chapter, by analyzing his writing and also some critical works on his activity will try to create an image of Turgut Cansever and an architect, aesthete and thinker.

In order to make it possible to open a discussion about architecture in Turkey, Turgut Cansever believed that first of all it is necessary to understand what architecture really is, what Islamic architecture is and, most importantly, what Islamic architecture is not.²⁹⁰ With the last question he was trying to impose on the discrepancy of many works of architecture with the canons of Islam and pre-established architectural and aesthetic principles.

All the issues of the art of architecture often arise from the problems that need to be solved in forming shapes in a large and complex way, so basically, according to Cansever, architecture is first of all an attempt to shape the environment.²⁹¹ Moreover, building the city, which is the greatest virtue of man, is to bring the integrity of the successful architects to the body.

The technology of constructing a building, the materials and their correct usage refer to the field of construction engineering. Architecture, in spite of the fact that it basically controls the processes of construction, is first of all a product of cooperation with different spheres of engineering. An architect, and not an engineer, stands for those

²⁸⁸From Turkish: "insanın dünyadaki varoluş amacı ve esas vazifesi dünyayı güzelleştirmektir"; Yücel C., "Filozof Mimar Turgut Cansever", *1453 İstanbul Kültür ve Sanat Dergisi*, 2011, https://issuu.com/ahmetcadirci25/docs/1453dergisi_11sayi, Retrieved on March 20, 2018, p.20-24

²⁸⁹ Ozorhon G., "Learning from experience in Architecture: Fathy, Correa, Cansever", *International Review of Social Sciences and Humanities*, Vol.11, No. 1 (2016). p.41-53

²⁹⁰ Cansever T., *İslam'da Şehir ve mimari*, İstanbul:Timaş Yayınları, 2016, p.15

²⁹¹ Cansever T., *Osmanlı Şehir*, İstanbul: Timaş Yayınları, 2016, p.34

who can understand the customer and in the future the user of the project the best. It is an architect, and not an engineer, who advocates those who can compare the existence of a building with the corresponding social situation. It is an architect, and not an engineer, who needs to concentrate their activity not only on the process of construction, but on the further existence of the building. That is why architecture cannot be connected to the pure process of construction, there is always more than just it.

Turgut Cansever believes that humans' perception of cosmos, their beliefs, reflected in the behaviour of psychological characteristics and, accordingly, the ability to make a decision - all are reflected in the work of art. "Human emotions, attitudes and states such as simplicity, softness, modesty, shyness and embarrassment, savagery, restraint, courtesy, pleasure, hope, religiosity and so forth are reflected as "form expressions"²⁹², and consequently are reflected in architectural forms.

That is why, he does not classify architecture to the spheres of aesthetics and technology. Proceeding from the fact that during the creation of an architectural form the issue of decision-making and display of the architect's beliefs come forward, architecture, according to Cansever, is a product of morality and the sphere of religion.²⁹³ Moreover, thinker, as one may assume from his writings, consider architecture as an idea and an art on the first place.²⁹⁴ However, eclecticism of the 19th century turn art not into the product of mind, but into the product of technology, therefore it was basically left out of the spheres of morality and religion, being evaluated just as a decoration of environment. Eventually, it caused the formation of irresponsible and evanescent products of culture. And, naturally it has nothing to do with the primordial beliefs that lays at the roots of religion (in particular, in the roots of Islam).

²⁹² From Turkish: Sadelik, yumuşaklık, tevazu, çekingenlik ve mahcubiyet, vahşilik, kısıtlama, nezaket, zevk, umut, dindarlık ve benzeri insanî duygular, tavırlar ve haller sanat eserine "biçim ifadeleri" olarak yansır. Cansever T., *İslam'da Şehir ve mimari*, İstanbul: Timaş Yayınları, 2016, p.20

²⁹³ Cansever T., *İslam'da Şehir ve mimari*, İstanbul:Timaş Yayınları, 2016, p.22

²⁹⁴ Turgut Cansever completed his doctoral thesis in History of Art, also he was greatly influenced by his teacher Ernst Diez (as it was mentioned in previous part) who did researches of ornaments and architectural styles. That is why it makes sense to claim that his attitude to architecture is first of all attitude to an art form. Moreover, in *Osmanlı Şehir*, Cansever makes a lot of references to architecture as "the art of architecture" (mimarlık sanatı). See Cansever. T., *Osmanlı Şehir*, İstanbul:Timaş Yayınları, 2016, p. 33-34; 57-65; Cansever T., *İstanbul'u Anlamak*, İstanbul:Timaş Yayınları, 2015, p.9

That is why, understanding the formation of a religious architecture²⁹⁵, in which lots of meanings are embedded and which affects the entire surrounding socio-cultural and architectural context is very important. Religious buildings and structures, as to a great extent ideologically and aesthetically meaningful, claim to act as an ideal form to which all other buildings should be oriented. In global context, they become symbols of a society, characterized by features of religious worship. And, as known, religion is one of the foundations of social life, the basis for regulating relations between people. By looking at architectural surrounding one can easily understand what is a religion of the city they are in, and what are the values of people who live there. And understanding religious architecture means understanding society in its roots.

Moreover, at the beginning of the 20th century it was finally accepted that the Hellenistic and Christian culture are not the only cultures that influenced the development of human civilization. The art of Islam, which was still undervalued and unexplored until then, began to be studied within its historical and cultural existence. Mohammad Al-Asad, who gave a short review on how Islamic architecture appeared on the stage of scientific literature²⁹⁶, said that understanding religious architecture is one of the leading way to comprehensive understanding of architectural tradition of a certain country of culture.

That is why, it makes sense to talk about formation of religious architecture. The concept of architecture itself was defined early in the first and second chapters. But if we talk about the architecture of Islam, the aspect of the religion, its importance in the public consciousness and the degree of its influence on art, and architecture in particular, will be mandatory to review. Moreover, as well as Cansever believes, it is

²⁹⁵ The notion of "religious architecture" in present work is understood as all architecture concerned places of worship or sacred buildings, such as churches, cathedrals, mosques etc.

²⁹⁶ In his *Writing on the Architecture of Islam* Al-Asad states that the earliest works that identified architectural vocabularies referring to Islamic world was a general history of architecture written by the Viennese architect Johann Bernhard Fischer von Erlach, who presented some writings on Arab, Turkish and Persian architectural traditions. In period between 1780 - 1808, the British artists such as William Hodges, Thomas Daniel and his nephew William published detailed drawings on India's Islamic and Hindu architectural heritage. Scholars who served Napoleon during his expedition to Egypt between 1789 and 1801 left 23-volumed work devoted to Egypt's natural, Islamic and ancient history including information about architecture. A couple of decades later, another works on Islamic architecture of al-Andalus, Egypt, Iran and Algeria appeared, but they were all written by European researchers-architects who had little or no knowledge of local language or history. Even though they laid the beginning for studies of Islamic architecture, these works did not deal with the Islamic world as a collective entity considering all regional features. Just in the middle of 19th century, these architectural traditions began to be grouped under wider type of architecture called 'Islamic' or 'Mohammadan'. Detailed information can be read in Al-Asad M., "Writing on the Architecture of Islam: the last twenty years", *The Aga Khan Award for Architecture. Building for tomorrow*, ed. by Azim Nanji, London: Academy Editions, 1994, pp.37-41.

impossible to have a discussion about Islam architecture without understanding Islam and its basic principles. But, discovering the basics of Islam as a religion may be the topic of another work, and a thorough study of this issue would be inept in the context of present work.

That is why, before entering a discussion of Turgut Cansever's understanding of Islam architecture, it is inevitable for present work to make just a brief introduction into fundamentals of Islam architecture as a part of common space, so that one can understand what kind of architecture will be analyzed and what differs Cansever from other architects. That is why, a brief overview and comparison of Christian and Islamic understanding of visual and spiritual space will be done.

4.1.1. A brief overview of Christianity and Islam as a coordinate system in the orientation-visual-spiritual space

Proceeding from the fact, that architecture is a part of space, moreover it designs certain spaces, by nature of things it becomes a part of spiritual space and plays important role in its existence. Especially, it is necessary to talk about cult architecture as the main bearer of the spiritual space.

The structure of the spiritual universe of any religion can be called *a system of coordinates in the orientation-spiritual space*,²⁹⁷ more precisely, a system of spiritual coordinates that define the perception of the world and people's understanding of their place in it.

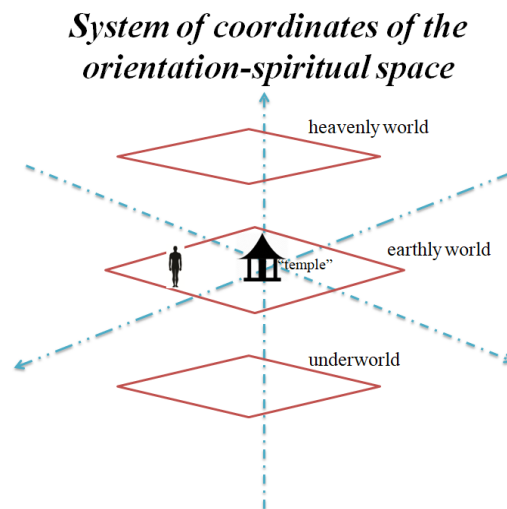
The system of spiritual coordinates has a dual nature. It determines the spiritual coordinates of the Earth (the earthly world) on which man lives, as well as the spiritual coordinates of a person itself. Thus, the system of spiritual coordinates simultaneously synthesizes the *macro system* and the *micro system* of spiritual coordinates.²⁹⁸ This duality is peculiar not only to Christianity and Islam, but also to many other religious and mythological traditions of the world.

²⁹⁷ The notion of "a system of coordinates" is taken from geometry. A coordinate system is a set of definitions that implements a method of coordinates, that is, a way to determine the position of a point or a body with numbers or other symbols. A system of coordinates in the orientation-spiritual space is understood as a system that forms one's comprehension of the world and helps a person to define their place in the world. It was developed by Ibrahimov in his article on "Formation of architecture of Christianity and Islam". Ibrahimov I., *Formation of architecture of Christianity and Islam*, Architecton, July 25, 2009. http://archvuz.ru/2009_2/6, Retrieved on March 3, 2018

²⁹⁸ Ibrahimov I., *Formation of architecture of Christianity and Islam*, Architecton, July 25, 2009, http://archvuz.ru/2009_2/6, Retrieved on March 3, 2018

Macro system of the spiritual coordinates of the earthly world in Christianity and Islam is similar in their essence. Vertical trinity allows to determine the location of the level of the earth due to the existence of other spiritual spaces above and below (heaven and hell). In this system, the earth is "clamped" by other religious levels and, through this, finds its location - fixed in space within the framework of the doctrine of religious tradition. It is geocentric. This means that the global reference point of the macro system is the earthly world. Due to the physical existence of the earthly world, the existence of other worlds and spaces is assumed, but the earth is the point of reference of the orientation-spiritual coordinate system. However, the implicit spaces generated by the actual existence of the Earth's surface, in a semantic sense, are necessary to "maintain" the earth, so that to find its location.²⁹⁹

Micro system of spiritual coordinates can be called "temple centric", because the focal point of the system of spiritual coordinates and the "binding" point for a person is the *temple*³⁰⁰ located in the centre of the settlements.



The system of spiritual coordinates is just a part of the common coordinate system of a man. Besides, people need *visual system of coordination* in real, physical space, which they can create both artificially or by using natural surroundings. It is created by taking the highest object (main landmark) that can be visible from everywhere and plays a role of the reference point for the visual orientation in

²⁹⁹ Ibid.

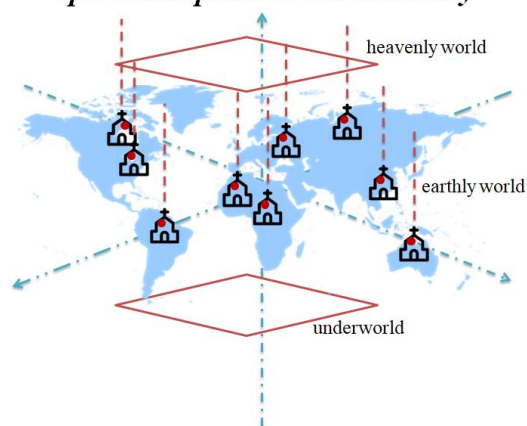
³⁰⁰ The notion of "temple" can be understood as any spiritual buildings targeting the worship, such as churches, cathedrals, mosques, synagogues etc.

space.³⁰¹ It may be some natural object such as mountain or artificially built construction (like Eiffel Tower, for example).

In Christianity, the coordinate system in the orientation-visual-spiritual space has a local character. Any Christian temple or cathedral is the referring point of this system. This is expressed in the fact that, before constructing a Christian temple, the architects carefully search for a proper place. This should be a prominent, high place, so that the starting point for the spiritual coordinates system in space becomes a referring point for the visual coordinate system. The earth under the temple becomes sacred, and the temple itself cannot be moved anywhere. The erected Christian temple spreads its religious authority to the area, filling the social air with the religious aura of appeasement and contentment since it supplies both visual awareness and gives sensation of spiritual orientation in the spaces.³⁰²

One of the important characteristics of the coordinate system in the visual-spiritual orientation space is the direction of the praying. In Christianity, this vector grows upwards. The worshiper turns to the Lord, asking Him and praising Him from the bottom upwards, being in the temple, thereby determining the point of departure of prayer inside of the temple.³⁰³ Therefore, whole Christian architecture "tends" to the sky, "stretches" skyward. It seems to connect the earthly world with the heavenly world.

System of coordinates of the visual-spiritual space in Christianity



³⁰¹ Ibid.

³⁰² Ibid.

³⁰³ Ibid.

In Islam, the coordinate system in the visual-spiritual orientation space splits into two separately existing systems. The coordinate system in the orientation-spiritual space has a global character. The Muslim prays five times a day, turning towards Mecca, or the Holy Stone - Kaaba. Kaaba (Arabic "cube") - is the main sanctuary of Islam. Kaaba is the referring point of the Islamic global coordinate system in the orientation-spiritual space. For the inhabitants of Mecca, Al Haaram Mosque, where Kaaba is located, is the referring point of the coordinate system both in visual and spiritual space, but for Muslims who are a great distance of several kilometres or even several thousand kilometres from the Kaaba, it is only a point of the coordinate system in the orientation-spiritual space, because they do not have the ability to perceive it visually. Thus, the direction of prayer for Muslims is horizontal, and not vertical, as in Christians, as a result, the whole architecture of Islam has a horizontally oriented direction. Muslim mosques and buildings, with a few exceptions, have elongation in the vertical direction, they are basically "flattened", they do not tend upward, but rather are "flattened" on the ground.³⁰⁴ Summarizing the above, it should be noted that in Islam the direction of the departure of the prayer is horizontal, and the point of departure of prayer can be anywhere in the world.

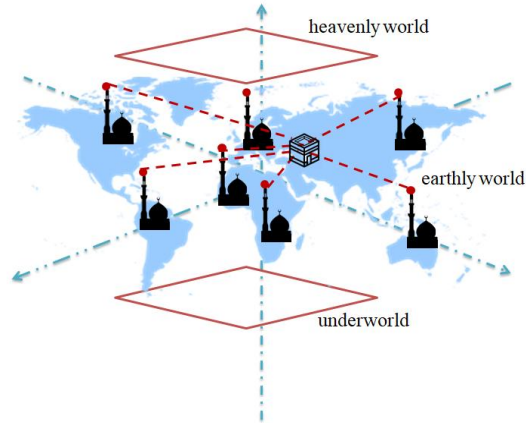
As it was mentioned, the coordinate system in the spiritual-orientation space of Muslims has its starting point - Kaaba. However, it does not coincide with the referring point of the coordinate system in the visual-orientation space, due to the distance of the Kaaba and the inability to see it every time. Since man should always be next to the referring point of the visual coordination, in Islamic religious architecture it appeared in the form of a minaret³⁰⁵, without violating the overall horizontal orientation. With its unobtrusive, elegant verticality, minaret comes into dispute with the horizontal bulk of the architecture of Islam. "The magnificent expressive composition of the mosque, which makes an indelible impression, is created due to the contrast of the forms used in

³⁰⁴ Ibid.

³⁰⁵ Minaret is a tower from which a faithful are called to prayer five times a day, a part of Islamic religious architecture. Minaret is always linked with a mosque and has one or more balconies. The upper parts of the minaret are usually richly decorated with carving. The steps may be internal or external. The number of minarets per mosque also varies, from one to as many as six. These towers were built to be "landmarks of Islam" - to be visible from a far distance and to stamp a site with Islamic character. Encyclopaedia Britannica, "Minaret", <https://www.britannica.com/art/minaret-architecture>, Retrieved on May 16, 2018

the three-dimensional composition. The main volume of the building is "flattened", "thick" and has contrasted to it minaret tower"³⁰⁶.

System of coordinates of the visual-spiritual space in Islam



Thus, it can be concluded that the coordinate system in spiritual-orientation space can be both global and local, and the coordinate system in visual-orientation space is only local. Also, it is important to state that a person cannot live in space without a vertical dominant - a reference point in the visual-orientation space.

So, the general principles of the formation of the religious architecture of Christianity and Islam are as follows: there is a system of coordinates in the space, which consists of two systems that are independent of one another (the coordinate system in the spiritual-orientation space and the coordinate system in the visual-orientation space). This system for Christianity is dual (consists of two systems) and local. Each Christian temple is a temple, the referring point of this system, through which the vertical axis of the world passes, connects all the three levels (heaven, earth and hell). Due to the fact that the point of departure of the prayer coincides with the reference point of the system and the direction of sending the prayer vertically, the religious architecture of Christianity has a pronounced tendency upwards.

In Islam, the coordinate system in the spiritual-orientation space is global and does not coincide with the coordinate system in the visual-orientation space. The direction of sending the prayer is horizontal, and the point of departure of the prayer can be anywhere. As a result, the religious architecture of Islam has horizontal orientation.

³⁰⁶ Ibrahimov I., *Formation of architecture of Christianity and Islam*, Architecton, July 25, 2009. http://archvuz.ru/2009_2/6, Retrieved on March 3, 2018

4.2. Turgut Cansever on architecture of Islam

Cansever says that since ancient times, Western philosophy has considered the existence of man through a dualistic prism: the material and the spiritual dimension. That is why, given above understanding of space as divided into two (spiritual and visual/material) is seemed not sufficient enough. For Cansever, this classic "western" approach is meagre and inadequate for the understanding of human existence as such. In this regard, Islam and its understanding of existence, which is based on the four-dimensioned concept, solves this problem.³⁰⁷

According to Islamic comprehension of the world, that completes Cansever's ideas, there are four levels of human existence: material, bio-social, psychological and spiritual (ruhi-aklı).³⁰⁸ The last spiritual level is the most important level, which allows all the previous levels to exist. The spiritual level contains in itself the acceptance of man's decisions and responsibilities.

Architecture should be considered without detaching from material, bio-social, psychological and spiritual spheres, as it develops in them. The structure of houses, their frontal areas and gardens, connections between streets, distances between important focal points etc. are all directly connected with values and the form of social organization of people living in that certain area. And the task of architect is to take all of it into consideration. Architecture is created and exists on all these four levels, and "must be analyzed at the level of all beings, especially in the consciousness of man and space-time context of all history".³⁰⁹

From this the following conclusion can be done: architectural buildings (especially religious architecture) should not be analyzes only in the context of spiritual and material organization of space. Bio-social environment and psychological conditions should also be taken into consideration. That is why we can claim, that aesthetics of architecture is not only cultural product, but also a product of psychological and religious states of a certain society.

³⁰⁷ Cansever T., *İslam'da Şehir ve mimari*, İstanbul: Timaş Yayınları, 2016, p.14

³⁰⁸ Ibid., p.15

³⁰⁹From Turkish: "tüm varlık düzeylerinde, özellikle de insanın bilinç ve bütün tarihinin mekan-zaman bağlamında tüm varlık problemleri dikkate alınarak tahlil edilmelidir", Ibid. p.15

For Cansever, architecture is

"an attempt to give shape to the environment. It would not be appropriate to define architecture, which is a discipline that covers all the veins of existence, complex and unlimited fields, with any schematic formula".³¹⁰

But even in this sense, the architect should not depart from the principle of Tawheed³¹¹ (will be explained particularly in the further discussion), and stresses that when taking architectural decisions, one must take into account all the problems that arise on all four levels of existence, and these solutions must be in full harmony with each other.

During the creation of any architectural project, the architect faces a problem of making decisions, and these decisions meet his own beliefs and value system. Thus, architecture becomes the product of human work, which assesses human problems at different existential levels, develops on the basis of adopted decisions and consequent selections. In this way, according to Cansever, the architecture does not belong to the sphere of aesthetics or technology. It is part of the spheres of morality and religion.³¹²

Moreover, Turgut Cansever is one of the architects in Turkey who was really interested in social dimension of his profession and of the products of his work:

"when an architect deals with an issue, he or she has to think about its social relations. So that to say, its relations with environment. When you enter a government-run hospital in Turkey you can see noise, disorder, people running around, no cleaning etc. In order to be able to operate it in the right and good way, it is necessary to execute the qualities of the architect to investigate the relations between people and relations between different departments".³¹³

Answering the question what is Islamic architecture, Turgut Cansever says that it is a discipline that belongs to a Sacred Art.³¹⁴ And Sacred Art is not only mosques or mescid or other religious buildings. According to Islam, "The East belongs to Allah, and

³¹⁰ Cansever T., *Mimar Sinan*, İstanbul: Albaraka Türk, 2005, p. 21

³¹¹ The concept of Tawhit (romanized as "Tawheed") is a concept of oneness, monotheistic principle of Islam.

³¹² Cansever T., *İslam'da Şehir ve mimari*, İstanbul: Timaş Yayınları, 2016, p.22; Cansever T., *Mimar Sinan*, İstanbul: Albaraka Türk, 2005, p. 22

³¹³ From Turkish: "mimar bir meseleyi ele aldığı anda, onun sosyal ilişkilerini de düşünmek zorunda. Yani, çevre ile ilişkilerini. Türkiye'de devletin işlettiği bir hastaneye girdiğiniz zaman gürültü, patırtı, koşturan insanlar, temizlik yok vs. Bunun hayatın içinde, doğru ve güzel bir şekilde işletilebilmesi için insan ilişkilerinin, çeşitli bölümlerin birbiriyle ilişkisini araştırmak mimarının vasfını ortaya koymak gerek", Doğan M., Aynur C., *Bir Şehir Kurmak. Turgut Cansever'le konuşmalar*, İstanbul: Klasik Yayınlar, 2015, p. 110

³¹⁴ Cansever T., *İslam'da Şehir ve mimari*, İstanbul: Timaş Yayınları, 2016, p.26

the West. Wherever you turn, there is the face of Allah".³¹⁵ Therefore, the whole architecture intended for Muslims is considered as Islamic architecture and should be built according to the principle of Tawheed.

Islam architecture is both a reflection and a product of the Sacred Entity, of Allah's will, of Islam cosmologic comprehension and Islamic attitude related to the Tawheed concept. "Tawheed expresses both the surrender to Allah's will and the establishment of an order in which everything is in its own place. Architecture is designed and implemented by the intelligent and responsible Muslim who understands and evaluates the created world "as it is".³¹⁶

Islamic architecture can only be achieved within Islamic reflections of personal passions, pride, without any open or hidden fetishist alienation (shirk) to the design methodology that needs to be cleansed.

In addition, Islamic architecture is not the uncontrollable "ratio" product. It is the reflection and product of the Islamic attitudes in the context of the Islamic religious rites, the cosmological wires of Islam and the understanding of Tawheed.

As another theoretical background on the topic of Islam architecture, the article of Çaycı on "The Issue of Meaning in Islam architecture"³¹⁷ was scrutinized. Following five thesis can be summarized:

1) Architecture gives a shape to the raw material. But, it is not only shaping it, but at the same time it gives meaning to its form. This makes it possible to talk about architecture not only as a process of materializing the surrounding world, but also about the symbolic meaning with which it empowers it. In other words, *Islam architecture is a form with meaning*.

2) In its content, architecture is made of material, so we can say that it is passive. What enlivens it is the "spiritual ore" (ruhani cevheri). And as Ahmet Çaycı believes, one can observe the transformation of the statistical human force into dynamic action in

³¹⁵ From Turkish: "Doğu da Allah'ındır, batı da. Her nereye dönerseniz Allah'ın yüzü orasıdır", Ibid., p. 26. Cansever takes these words from Qur'an's sura al-Baqarah, verse 115: "To Allah belong the East and the West. Whichever way you turn, there is Allah's presence. Allah is Omnipresent and Omniscient". In Turkish translation (Elmalılı Hamdi Yazır): Bununla beraber, doğu da Allah'ın batı da! Nerede yönelseniz, orada Allah'a durulacak yön vardır! Şüphe yok ki Allah'ın rahmeti geniştir ve O, her şeyi bilendir.

³¹⁶ From Turkish: "Tevhit, hem Allah'ın iradesine teslim olmayı, hem de, her şeyin kendi doğru yerinde bulunduğu bir düzenin tesisini ifade eder. Mimarî, yaratılmış alemin "olduğu gibi anlayan ve değerlendiren akıllı ve sorumlu Müslüman tarafından tasarlanıp uygulanır". Ibid., p.27; Cansever T., *Mimar Sinan*, İstanbul: Albaraka Türk, 2005, p. 31

³¹⁷ Çaycı A., "İslam Mimarisinde Anlam Meselesi", *Sosyoloji Divanı*, Sayı 7 Ocak-Haziran, Konya: Yerel Süreli Yayın, 2016, p.189-202.

architecture. Thus, defining *architecture as the unity of the passive and active beginning*.

3) Architecture of Islam, as well as any other art of this religion, is not so much trying to capture the material aspect of form, but strives for standards of ideal beauty while simultaneously captures deep spiritual problems. "With another approach, *Islamic architecture is a spirit of the realities of internal world*".³¹⁸

4) Architecture of Islam is the architecture that takes individual as the referring point. Moreover, *all its architectural forms, dimensions and proportions are somehow created according to the dimensions of a person*.

5) Architecture of Islam is a compilation of different architectural elements from around the world. But when talking about the architecture of Islam, one cannot help but touch the topic of religion - when talking about its architectural elements, those which belong exclusively to Islam should be also mention. For example, domes, vaults, hangers, columns are universal elements existing in many religious architectures. But *mihrap, minber or minaret are elements that originated from the requirements created particularly by the religion of Islam*.³¹⁹

In this respect, Cansever claims that Islamic architecture is very different from Western one. It is an architecture of human spirit, a manifestation of a divine being. It is organized and harmonious with surrounding and nature. And, first of all, it concerns methodology used in architecture. Here, the architect criticizes the Western world, which from the beginning of the 20th century began to be based on utilitarian pragmatism and as a result produced unorganized rationalism, which is also reflected in the use of materials in architecture. For example, during the Renaissance in order to emphasize the roughness of the stone architects used processed parts, even though there was no need for it. In Gothic period, to show conservatism of Catholic Church, architects who accepted material existence as a sin were trying to hide stones with the help of light and shadows.³²⁰

However, according to Cansever, one of the first steps that should be taken in Islam architecture is to "put everything on its own place".³²¹ Therefore, Islam

³¹⁸ From Turkish: "Başka yaklaşım ile İslam sanatı, evrenin içsel gerçeklerinden sadır olan ruhudur", Ibid.

³¹⁹ Ibid., p. 189-202

³²⁰ Cansever T., *İslam'da Şehir ve mimari*, İstanbul: Timaş Yayınları, 2016, p.28

³²¹ From Turkish: "her şeyi doğru yerine koymak", Ibid., p.28

architecture takes materials for granted and use them as what they are, without repudiating their nature and without exaggerating their importance. To some extent, due to this fact, Islam architecture gained a reputation of an art "against technique". However, Cansever believes that this principle is aiming to preserve the beauty, harmony and naturalness of existence in the way Allah created it:

"The purpose of using different materials such as wood and stone or mine and tile together is to emphasize the individual beauties of nature and art, such as beauties of men and women, who are contradictory, but also respectful to one another, instead of creating simple and primitive contrasts".³²²

The architecture of Islam, as an artform "against technique" in which everything "should be on its own place", provokes in some way to call this art "real". For Heidegger to live in a building in which the materials used "as it is" - means to live (or with Heidegger's words to dwell) authentically.³²³ In this context, one can find the influence of the German philosopher on Turgut Cansever. Heidegger believed that "to dwell" means to care about the environment, in the first place (this question will also be covered in the third part of this chapter), "to care" means to leave everything "as it is", in its place in its natural state. That is why, it can be said that for Cansever, the use of raw materials means the creation of an architecture in which a person can "dwell authentically" by taking care of the environment and at the same time not detaching himself from the nature and its origins.

The architecture of Islam is an expression of the psychological state and feelings of Muslims, at the same time it is a form that should affect feelings. On the other hand, the architecture of Islam is a movement in tranquillity, its forms are modest and natural, aimed at natural beauty and ornamentation.³²⁴ Ornamentation, in its turn, is a manifesto of the transcendental cosmological concept of Islam. Starting from the used colours and ornaments to the geometry of architectural forms - everything in the religious architecture of Islam is aimed at creating a feeling of calmness, tenderness, silence. In

³²² From Turkish: "Tahta ile taş yahut maden ile çini gibi farklı malzemelerin bir arada kullanılmasında amaç, basit ve ilkel zıt ifadeleri yaratmak yerine, tabii ve sunî olanın, erkek ve kadının tezatlı ama aynı zamanda da birbirine saygılı güzellikleri gibi bireysel güzelliklerini vurgulamaktır". Ibid., p.29

³²³ "For Heidegger to dwell is to be at peace, to be brought to peace, to remain in peace. The word for peace, Freide, means the free, *das Frye*, and *fry* means: preserved from harm and danger, preserved from something, that is, taken-care-of. To free really means to care-for. The caring-for itself consist not only in the fact that we do no harm to that which is cared-for. Real caring-for is something positive and happens when we leave something beforehand in its nature, or when we gather something back into its nature". Young J, Heidegger's Late Philosophy, Cambridge University Press, 2002, p. 64

³²⁴ Cansever T.,(2016), İslam'da Şehir ve Mimari, 10. baskı, İstanbul:Timaş Yayınları, s.34

this context, Cansever compares Süleymaniye Mosque and Wells Cathedral. While tranquillity of the mosque arises, the Wells Cathedral, which represents traditional Gothic architecture, creates a sense of disquiet and disturbance.



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On the contrary to Western fetishist architecture, buildings in Islam do not symbolize power or will. They tend to focus on the users, to impress them, to express the soul and outlook of Muslims. Cansever believes that architecture of Islam is the tool to beatify the world and to emphasize the glory of the Creator. In particular, ornamentation of Islamic architecture (which will be discussed in the next chapter) expresses essential features of Muslim outlook - transcendental comprehension of cosmos and universe - ornament is a reflection of polar manifestation of the rules of a composition on objective existence.

Speaking about the architecture of houses and the layout of the city in Islam, first of all, one should pay attention to the fact that culture and religion are directly reflected in it. For example, private houses, according to Cansever, are divided into two parts, selamlık (the portion of house reserved for men) and haremlik (the portion of house

³²⁵ Süleymaniye Mosque, constructed in 1557 by Mimar Sinan, Istanbul, Turkey

³²⁶ Wells Cathedral, constructed between 1176-1490 in the city of Wells, England, UK

reserved for women), which surround a small inner courtyard. Also, this yard is traditionally located behind the house, so that it would not be visible from the street and that the privacy of the family would remain. The structure of houses is created elastically, so that the next generation or heirs of the family could adjust it for themselves. For example, if the family begins to increase in the number of relatives, then extra floors can be built up, the courtyard increases.³²⁷

The architecture of Islam is a great challenge for architects, because it should be implemented in such a way that it would not damage the environment, but rather be in harmony with it, in order to conform to the postulates of the Islamic religion, and also not to provoke losses (which is considered a sin). Therefore, this creates a stereotyped image of the "backwardness" of its technologies. Although in fact, relationship between the design methodologies and the organization of construction processes has been the source of homogenous construction techniques in the Islamic world. Even in the 20th century within the prevalence of capitalistic system and invasion of technologies, it was still a product of a conscious effort designed to perform valuable functions of building capacity and to satisfy social and moral requirements.

Speaking of the relationship between spiritual needs and methods of architectural structure, Cansever mentions such as "magnitude". The mosque, being a focal point in the spiritual coordinate system, must be different from other buildings. Even in the Ottoman culture there was a notion of magnitude/grandness ("büyüklük").³²⁸ And it does not only imply on the sanctity or spiritual value of the building, but actually is directly related to the size of buildings. The mosques are made to be huge, so the bigger the mosque is, the higher its status, the more grand its value. And here even difference in centimetres and meters matters.³²⁹

Proceeding from the fact that cities were supposed to be build around so-called focal points (*odaklama noktaları*), in most of the cases mosques were considered to be these points. Accordingly, the larger the mosque, the more likely it will become the focal point. If the mosque was not large enough, then it could be magnified by reducing

³²⁷ Cansever T., *Mimar Sinan*, İstanbul: Albaraka Türk, 2005, p. 33-34

³²⁸ Ayvazoğlu B., *Dünyayı güzelleştirmek. Turgut Cansever'le konuşmalar*, 2. baskı, İstanbul: Timaş Yayınları, 2016, s. 41

³²⁹ *Ibid.*, p. 42-43

the sizes of around lying buildings and their geometry. A visual example of how architectural manoeuvres can influence the perception and mentality of people.

The windows of the houses lying around Süleymaniye mosque were decided to be done smaller so that the mosque seemed bigger. Grand vizier (sadrazam) mansion windows were decided to have 75 sm. windows, instead of 90 sm, in order to show Üsküdar Mihrimah Sultan Mosque bigger. The ceiling height in the houses surrounding the Selimiye Mosque in Edirne was set at 2.22 - 30 cm thus making the Selimiye Mosque more majestic.³³⁰

Turgut says that the tradition of reducing houses built around focal points not only exalts monuments, but also exalts people.

Continuing the idea of how mentality is reflected in architecture, Turgut notices the importance of building material. For example, for zones under danger of earthquakes it is better to build houses from wood, so they are more enduring (dayanaklı) and besides, after destruction, the material can be used again. But at the same time, such houses quickly ignite, so people should be vigilant. In Japan, 95% of the population lives in one-story wooden houses, so the Japanese are very vigilant with respect to the environment.³³¹

Turgut criticizes the western houses, in which it is not possible to find anything except for showing-off. You can also find in his words the criticism of the great modern architect Le Corbusier, who built the city of Chandigarh in such a way that the districts and houses in these areas are planned in such a way that all residents observe approximately the same landscape. Turgut says that this is in some way is a pursuit of Marxist ideals, and the result of such planning is produced only by homogeneity and boredom, and "to force people look at this monotone world is a big mistake".³³²

The same criticism can be found in the words of James Scott (in his book "Seeing like a State"). He claimed that Le Corbusier did not refer to any city history, tradition or local aesthetic traditions in his projects.³³³ Even though his architecture is known as "the

³³⁰ Ibid., p. 43-44

³³¹ Ibid., p.49

³³² From Turkish: "ve insanları bu tekdüzelik çerçevesinde dünyaya bakmaya zorlamak büyük bir yanılgıdır", Ibid., p.117

³³³ Scott C. J., *Devlet Gibi Görmek*, trans. by Nil Erdoğan, İstanbul: Versus Kitap, 2008, p..171

bigger the more beautiful",³³⁴ the architect, with all his love and passion to geometry of post-modernity, rejected the tradition and was trying to built a whole new world, that relies on technology and machines. Le Corbusier refused to address any of the local prides of an existing cities. "In order to implement his projects, most of the things that existing cities inherited efficiently and healthily would have to be destroyed".³³⁵

In Turkey, as Cansever says, after the Second World War, total immigration of Western technologies began, thus destroying the Islamic tradition in the construction of residential buildings. This fetish architecture in the opinion of Cansever does not satisfy the needs of Turkish families.³³⁶ For instance, the regulations on the geometric space standards of houses and the parcelling systems have brought home typologies similar to corridor French apartments. A regulation that totally forbids the use of wood, especially on the walls of houses, as well as wood construction technologies basically has destroyed a whole tradition and culture. Being obligatory for every apartment building, this regulation ended the daily use of the Turkish baths (hamam) in each neighbourhood, lifted their economic and social functions.³³⁷

The application of foreign methods and traditions is harmful not only to the environment, but also to the mentality, since architecture is a reflection of the inner world and people's beliefs. When forms become different, the system of values and morality changes in a natural way. Architecture, which has the power to influence the behavior and thoughts of people, being immersed in the world of technological fetishism, destroys the social attitude, secularizes society, and also distorts aesthetic tastes. Can we still talk about Islamic architecture in the context of modern architecture? For this, it is necessary to study the aesthetics of the architecture of Islam, its style and basic principles in more details, which will be done further in the viewpoint of Turgut Cansever.

³³⁴ Here the reference goes to three of his projects that James Scott also mentions: "Plan Voisin" for Paris city centre, project for Buenos Aires and the placement project for about 90 thousand people in Rio de Janerio. He planned to completely transform the cities and to make them in form of sculptures. Moreover he planned cities to be visible from far distances. James Scott find this plans deprived from any tradition and aesthetic taste, and claimed that this kind of projects could be built anywhere in the world. And even though Le Corbuiser's passion to geometry and form order has its roots from his will to make hundred years old weather, time and illnesses beaten cities more beautiful, on the contrary to Cansever, he saw cities only in manufacturing and functional feature. Ibid., p. 172-174

³³⁵ Ibid., p. 172

³³⁶ Cansever T., *Mimar Sinan*, İstanbul: Albaraka Türk, 2005, p. 19

³³⁷ Cansever T., *İslam'da Şehir ve mimari*, İstanbul: Timaş Yayınları, 2016, p.210

4.2. Turgut Cansever as an aesthete

The approach to the notion of aesthetics of architecture is inseparable with the notion of aesthetics, consequently is inseparable with dominant philosophical and spiritual doctrines of a certain society. As it was stated in the second chapter of present work, aesthetics comprehension is the reflection of people's beliefs and knowledge about the environment and cosmos. And when it comes to Turkish art, it is impossible not to take Islam into account as its main religion and a doctrine that shapes the perception of the world by its inhabitants.

Cansever in most of his works claims that the person's religious beliefs shape their preferences and decisions.³³⁸ The same applies to the decisions made during the creation of the work of art, and consequently an architectural design; and it is inseparably coherent with the understanding of the 'beautiful' in particular culture. I.e., the aesthetic preferences of people also directly depend on the metaphysical and cosmic perception of the world. When comparing the architectural styles of Christian culture (for example, such styles as Gothic, Baroque, Renaissance or eclecticism of the 20th century) with the style of the architecture of Islam, one can directly see this dependence and the differences of these two worlds.

The second chapter of this work has already revealed how the notion of style in architecture historically changed and developed in some Western countries and how it is related to the main concepts of aesthetics: "beautiful" and "ugly." In this chapter, in the context of Cansever's works as representative of Turkish architecture, an Islamic approach to aesthetics, beautiful, and ugly will be scrutinized. Therefore, it makes no sense to mention here the process of developing the architectural styles of Christianity, although it is important to analyze what lies in the heart of the division of Western and Eastern thought, and to connect it with an understanding of aesthetics of architecture.

4.2.1. Understanding of aesthetics in Islamic and Christian world

For a long time, the "East-West" problem was considered primarily from the standpoint of eurocentrism. The difference between eastern and western cultures was seen through the fact that East simply lagged behind in its cultural development from

³³⁸ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 22

the West. Nowadays, it has become clear that the development of culture in different regions just goes in different ways. From this point of view, the East and the West are not the steps of cultural progress one above another, but two powerful branches of human culture that develop simultaneously, but in different ways.

The confrontation between different approaches in philosophy, in principle, enters a discussion about the confrontation between "reason" and "revelation," or, in other words, the confrontation between Athens and Jerusalem symbolically. Bengul Gungormez, in her book "Eric Voegelin. İnsanlık Draması" makes an evaluation of discussion between Voegelin and Strauss that took place in their correspondence about the dichotomy of the two worlds and, accordingly, the two approaches to philosophy.³³⁹

The "reason" and "revelation" discussion, or Athens and Jerusalem, begins with Straus, who believes that philosophy and the revelation are always in confrontation. Thus, the roots of this antagonism are the triad of antique Greek philosophy and the Holy Bible, or in other words, Athens and Jerusalem. According to the Holy Scripture, the beginning of wisdom and truth is God, and according to Greek philosophers it is curiosity. In short, Strauss insists on the fact that knowledge and faith, reason and deity are dualistic dogmas, they must exist separately from each other. Reason is a natural phenomenon and the Greek philosophers used rational reason to achieve the truth. A man, in its turn, can comment and inquire about the knowledge that they disseminated. But divine knowledge cannot be stipulated or challenged - it is sacred.³⁴⁰

However, for Voegelin, reason and deity cannot exist without each other. For him, philosophers used not only rational reason to achieve the truth, but also included a transcendental experience, or faith in their analysis. Reason and deity are not opposed to each other, but actually these are two ways of achieving the truth. He also says that believers are able to ask, to inquire, moreover, they must to. The rational mind cannot reach the truth without taking into account the transcendental experience.³⁴¹

In short, we can draw up the following diagram about the discussion between Voegelin and Strauss on "reason" and "revelation" discussion:

³³⁹ Gungormez B., *Eric Voegelin. İnsanlık Draması*, İstanbul:Paradigma Yayıncılık, 2011, p.161

³⁴⁰ Ibid., p. 164

³⁴¹ Ibid., p. 166

| Voegelin | Strauss |
|---|--|
| Reason and Divine cannot be separated, they are interrelated | Reason and Divine are contradictory |
| Divine knowledge is 'human' (with symbols) | Divine knowledge is sacred |
| One can query about divine knowledge, can give their comments | Divine knowledge cannot be queried, God's word is a law |
| Reason is transcendental and historical, it exists inside of basic divine knowledge/beliefs | Reason is immanent, it goes beyond the questioning and sacred law of any kind ³⁴² |

Historically it turned out that the Western world, in the context of what we call the Christendom world, followed the footsteps of "Athena", the Ancient Greek philosophers, accordingly forming a philosophy that lies on rational reason.

In the middle of the 19th century, with the advent of positivistic theories, aesthetics had left the sphere of irrationality, categories of "beauty" and "ugliness" appeared, and, with words of Hegel, "a sublime emotion swayed men at that time, an enthusiasm of reason pervaded the world".³⁴³ From the standpoint of positivism, Marxist aesthetics emerged. Marxism understood art as an integral part of the general historical process, the basis of which they saw in the development of the mode of production. Correlating the development of art with the development of the economy, Marx and Engels regarded it as something secondary to the economic basis. Despite the critics, this philosophical movements were directed more toward denying theological thought and subordination to the capitalist system; therefore, with the advent of the era of modernism and the "death of God"³⁴⁴, the Western world was lost in the waves of crisis, loss of morality and cultural identity. Correspondingly, this was reflected in the art. After Renaissance, art completely lost its divine origin, the capitalist system completely abdicated God and theological doctrine, which led to eclecticism, the incomprehensibility and ugliness of art forms.

Modern aesthetic thought develops in the vein of postmodernism. For the aesthetics of postmodernism, conscious ignoring any rules and restrictions worked out

³⁴² Ibid., p. 161-175

³⁴³ Sheehan H., *Marxism and the Philosophy of Science: a critical history*, New Jersey: Humanities Press, 1993, p. 23-24

³⁴⁴ Widely quoted phrase of German philosopher Friedrich Nietzsche (1844-1900), which is commonly associated with his work *Thus Spoke Zarathustra* (1883)

by the previous cultural tradition is characteristic, and, as a consequence, an ironic attitude to this tradition. Also, conceptual apparatus of aesthetics experience significantly changes, the main categories of aesthetics undergo a meaningful reassessment, for example the sublime is superseded by the amazing, the ugly received its status as an aesthetic category along with the beautiful, etc. What has traditionally been considered as non-aesthetic becomes aesthetic or is determined aesthetically. This defines two lines of development of modern culture: one line is aimed at the continuation of traditional aesthetics (the aesthetics of everyday life is seen as its extreme manifestation, for example, hyperrealism, pop art, etc.), the other is more in line with epistemological aesthetics (cubism, surrealism, concept art). A special place in modern aesthetics is given to the traditions of violation of aesthetic and artistic "norms", i.e. marginal or naive creativity, which often acquires the status of aesthetic one after some time.³⁴⁵

If we get back to the comparison of West and East, we can see that approach to aesthetics on the East, especially in Islamic countries, is different. In spite of the fact, that mentioned above discussion between Strauss and Voegelin was concerning western European philosophy, still we can make an overall conclusion that in this context Eastern world remained on the side of "Jerusalem". Namely, Eastern philosophical tradition has a tendency to build its doctrine on "revelation" approach, thus creating more spiritual and religious knowledge of understanding and perceiving the world.

The reasons for the specific features of western and eastern culture are mainly due to the difference in the climatic, historical and socio-economic conditions. Due to limitations of this work, these reasons cannot be analyzed in details, however it is more important to scrutinize how staying on the side of "Jerusalem", to wit, how opposite to positivist philosophy influenced (and to what extent) understanding of aesthetics, on the first place.

As Wijdan states, the reason why Islamic world felt a need for new aesthetics, was because the new Muslims needed a mode, different from alien tradition of Greco-Roman and Hellenistic cultures, which spread on the Semitic East (West Asia). They needed new aesthetic mode that could have satisfied spiritual nature of their religion, reinforce its basic ideology and social structure and be a constant reminder of its

³⁴⁵ Sheehan H., *Marxism and the Philosophy of Science: a critical history*, New Jersey: Humanities Press, 1993, p.23-24

principles and awareness of God. And, by coincidence (?), the first example of how Islamic religious architecture started emerging is Dome of the Rock in Jerusalem (688-692 CE).³⁴⁶



Ali Wijdan states that 150 years after the coming of Islam, Islamic art formed its own language and aesthetics. The new style provided a basic aesthetics unity within Muslim world, without suppressing, prohibiting or undermining regional variation. As time passed, definite patterns and styles developed and eventually distinctive art forms were created, all foreign influence was discarded and Islamic art emerged with its own individual characteristics.³⁴⁸ As an example, the Great Mosque of Cordoba (785 CE) in al-Andalus and Ibn Tulun Mosque (879 CE) in Egypt can be taken. They were no longer expression of lost between two worlds (East and West), but belonging to a certain culture with its own rules and aesthetics was distinctively expressed.

The art of Muslim world was the product of a new syntax and a new semantic order for an older visual structure, however one should not consider this aesthetics as something brand new, since it was more a recombination with internal modification of their own experience and knowledge.

All Islamic forms of art reflects a cosmic intelligence, but it is always a man, who stays in the centre of terrestrial world and who actively exists in it.

³⁴⁶ Wijdan A., *Beauty and Aesthetics in Islam*, 2007, <http://www.muslimheritage.com/article/beauty-and-aesthetics-islam>, Retrieved on April 13, 2018

³⁴⁷ The Dome of the Rock (Arabic: Qubbat al-Sakhrah) is an Islamic shrine that takes place on the Temple Mount in Jerusalem. It was completed in 691 CE, it was built on the site of the Roman temple, which had in turn been built on the site of the Jewish temple. *Qubbat al-Sakhrah* is considered to be one of the oldest examples of Islamic Architecture.

³⁴⁸ Ibid.

Islamic art is a mean, by which a man can reach "the knowledge" - a relation between reason (which deals with metaphysical world) and intelligence (which deals with metaphysical world) - by creating or contemplating the beauty of this art.³⁴⁹

Each artform, and architecture in particular, has its two characteristics: quantitative, which is physical aspect and obvious, and can be easily and readily perceived (for example the shape and size of buildings, the body of man). And qualitative characteristics, which are hidden but still present in each work of art. One must seek the knowledge and understanding of its outward and temporal reality, as well as its essential and inward corporeality, where eternal beauty of each work resides.

Islamic art, from spiritual and aesthetic point of view originates essentially from Quar'anic Message and aims to translate it into physical shapes. It is the scholars who comprehended the logic of composition, and the unlearned ones who only appreciate its aesthetic value. This interpretative concept forms the most important philosophical aspect of Islamic aesthetics.³⁵⁰

Another important thing that Wijdan mentions about Islamic art is that usually nobody had never known the names of artists of the artwork, which in its essence represents the liberation of artist itself. "The strength of this philosophy is conducted against the illusion of "I" being the doer, when in fact "I" is only the instrument of the real "Doer". Here, human individuality becomes a means rather than an end".³⁵¹

Since Holly Quaran is the main source for the instruction of all spheres of Muslims' life, it will be reasonable to seek for the essence of 'beauty', as the main category of aesthetics, there.

Professor of University of Tehran Hasan Bolkhari Gheri mentions that there is an inherent relation between creation and beauty: one of the greatest commentator Allameh Tabatabaee states: "Again He says: Who made good everything that He created (32:7). Everything is good because it has been created by Allah and is attributed to Him. Every creature is good and beautiful because Allah has made it so; and every good and beautiful thing is created by Allah attributed to Him".³⁵²

³⁴⁹ Ibid.

³⁵⁰ Ibid.

³⁵¹ Ibid.

³⁵² Ghehi H.B., "Aesthetic and Concept of Beauty in Quran", *International Journal of Arts*, 7(1): 1-5, 2017, <http://article.sapub.org/10.5923.j.arts.20170701.01.html#Sec2>, Retrieved on April 14, 2018.

Also the author states that out of 189 application of the word *al-hosn* (which is the most comprehensive word in Arabic for expressing beauty) in Quar'an, only a few of them refer to sensible beauty or beauty in terms of special artistic meaning. The concept of beauty in Islam is based on symmetry, equality, moderation and coordination. Generally, according to Quar'an beauty means symmetry and proportion.³⁵³

Some other commentators of Quar'an, like Tabarsi, the author of well-known *Majma ol Bayan* book, states that the most beautiful structure refers to the most beautiful body organs. God created mankind in the most beautiful form, with special organization and structure.

Is beauty a subjective or objective issue? In other words, is beauty a quality in human perception or an element of sensible thing. While Western philosophy starting from Kant (it was described in the second Chapter of present work) was trying to search the answer in relation between contemplated object and contemplator, Islamic understanding of aesthetic experience also depends on interrelation between object and a spectator. According to Islamic doctrine, human is required to have a pure and clean heart to understand the beauty created by Allah. Likewise, the thing created by human require to be symmetrical, with beautiful and proportionally equal elements. Islamic thought requires human to purify their soul then see the world, that is when he or she would see everything beautiful and at the right place. Thus, we can say that in Quar'anic aesthetics, soul purification and proportionality are the conditions and these two conditions together motivates sense of beauty in human being.

One of the most famous Muslim philosophers al-Farabi relates "beauty" to one of the divine words. He argues that beauty in all things is primarily ontological: the more any being attains its final perfection, the more beautiful it is. Beauty in Allah, like beauty in the sub-lunar world is found principally in things in so far as they achieve their proper perfection.³⁵⁴

Ibn Sina argues that there is what we might call an innate aesthetic sense implanted in every intellectual being which starts in them a passionate desire for what is beautiful to behold. Despite of the fact that Sina focuses mostly on the desire for the supra-sensible and purely intelligible beauty of Allah, his statement pertains to the

³⁵³ Ibid.

³⁵⁴ Black D. L., *Aesthetics and Islamic Philosophy*, 1998, <http://www.muslimphilosophy.com/ip/rep/H020>, Retrieved on April 14, 2018

realm of sensible judgment. Moreover, similarly to Gadamer and Kant, he argues that intellectual beings, on the contrary to animals, possess the faculty that corresponds to our control over judgement about beautiful.

In general, Islam defines the content of beauty as the unity of good and beauty, moral and aesthetic principles in a man. Moreover, it attaches great importance to the beauty in human life, considering that beauty and attractiveness adorn a person. Analyzing Islamic sources, we once again note that the concept of beauty is versatile and its content covers not only purely aesthetic qualities, but also the moral side of human life, thus promoting the establishment of spiritual values.

Islamic approach to beauty does not fall against the beauty of man, but in every possible way it arises against exaggeration or bad taste. People should not only decorate themselves, ennoble their appearance, but should also decorate their houses, courtyards, doors, as decoration is one of the righteous deeds. Islam opposes waste, excesses in the use of jewellery and in every way condemns men and women who unnecessarily adorn themselves. Aesthetic beauty is closely related to the purity, which lies along with ethical needs, at the core of Islam's demand for the beauty of man. In its aesthetics of everyday life, Islam requires a reasonable and correct organization of objects surrounding a person. Arrangement, harmony, purity, beauty should be manifested in the planning of the city, streets, squares, wearing clothes and human behaviour. Violation of the principles of beauty is considered in Islam as not aesthetic, immoral and bad deeds.

4.2.2. Turgut Cansever's approach to the aesthetics of architecture

If we look at the question of art in Christianity and Islam, the fact that the issue of religion is in the heart of the division is immensely obvious. Why are the art and aesthetic values of these two worlds so different? Is religion really able to define and determine a person's aesthetic tastes?

For Turgut Cansever, the answer to this question will certainly be "yes." In all his works he insinuates that our beliefs determine our worldview, and accordingly aesthetic tastes.

During the last century, as Cansever states, aesthetics was on the front of sciences. It existed as independent science within Western philosophical thought. But, as

thoughts were developing towards understanding existence as a wholeness, aesthetics became more close to morality, and eventually was proved not to be an independent discipline, but a part of morality. And morality, in turn, was proved to be a part of believes system. That is why, for Cansever, "a work of art which we bring as a reflection of our believes, our being, our comprehension of universe became a style".³⁵⁵

That is why, the greater matter of this issue in the context of Cansever's philosophy is what is style and understanding of beautiful in Islamic architecture, to what extent aesthetics values should be reflected in Islamic architecture and vice versa, what are the fundamental factors that architects should take into account while constructing a building and how aesthetics of Islamic architecture is different from Western (Christian).

4.2.2.1. The concept of style in Islamic architecture

Since art is being made by man, and basically is a manifestation of their beliefs about existence and their connection with the outside world, it is important first of all to understand the position of a person in the Christian and Islamic concepts. So, in Christian theology, people are originally considered to be sinful, and therefore they are governed by the church, like, for example, all art in the Middle Ages. Over the past five centuries, a person has turned into a simple spectator and follower of all manifestations of governors who at the same time considered themselves as creators. Such an approach to a person in Christendom turned an individual not into a creator, but more into an observer of the art. As Cansever believes, in this situation "man has become a poor, helpless, overwhelmed and desperate spectator".³⁵⁶

On the contrary, Islam art is a "lived/experienced art" ("yaşanan sanat").³⁵⁷ Because according to the belief of Islam, man is primarily not sinful, but conscious of the environment. That is why, instead of being just an unconscious object of the contemplation, Islamic artwork becomes a product of the will to beautify and take care of the surrounding.

³⁵⁵ Doğan M., Aynur C., *Bir Şehir Kurmak. Turgut Cansever'le konuşmalar*, İstanbul: Klasik Yayınlar, 2015, p. 113

³⁵⁶ From Turkish: "insan zavallı, aciz, bunalmış ve ümitsizliğe mahkum bir seyirci haline geldi", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 182

³⁵⁷ Ibid., p. 182

In this way, while such kinds of art as picture, sculpture, cinema, theatre etc. (basically contemplated arts) are popular in the Christian world, in Islam culture, the most important is "lived" art, which focus on beautifying the world, such as architecture. And as Turgut Cansever says, "the highest expression of the Turkish-Islam-Ottoman culture era has manifested itself in architecture".³⁵⁸

According to Çaycı, opening the question of what forms architecture, it makes sense to divide it on qualitative and quantitative impact. While the quantitative impact of architecture is aimed at creating a perceived structure, the qualitative impact is directed towards the formation of a measure of stability and aesthetics. If the creation of a material form in one way or another can easily be implemented by using knowledge of physics, geometry, etc., the creation of stability and aesthetics of architectural forms is one of the main challenges in the architect's job.³⁵⁹

However, for Cansever this division would not be satisfying. Quantitative and qualitative impact of an architectural construction still brings us to the division of work into material and spiritual substratum, which is not enough to comprehend the being. Moreover such a reductionism of art is not applicable in architecture of Islam, because it is not only material and spiritual reference, but also psychological and bio-social environment that is being analyzed and included into the process of creation (as was determined in previous chapter).

First, what is important to understand when talking about the notion of style in the architecture of Islam, is that it is, as well as everything else, connected with the belief of one God (Allah) and His omnipresence and omnipotence. As Cansever says, "our understanding of the cosmos and metaphysics, which refers to the Creator of all human existence, and our beliefs, associated with the hierarchy of the supreme forces, form a style".³⁶⁰

The way Western world tries to explain the emergence of style with its rationalism and associates it with efforts to satisfy only technological and social needs or even to create architecture without style (by the example of the 20th century) is wrong and obviously unsuccessful. According to Cansever, this failure is primarily

³⁵⁸ From Turkish: "Türk-İslam-Osmanlı kültür çağının en üst ifadesi mimaride tezahür etmiştir", Ibid.

³⁵⁹ Çaycı A., "İslam Mimarisinde Anlam Meselesi", *Sosyoloji Divanı*, Ocak-Haziran, Sayı 7, Konya: Yerel Süreli Yayın, 2016, p.189-202.

³⁶⁰ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.74

concealed in dualistic approach to understanding the world. Taking into account only the material and spiritual spheres of human existence (which Islam sees limited), Western cultures collapsed and entered a prolonged crisis. More correct one is the analysis of style, art and architecture on four levels: material, bio-social, spiritual and intellectual.³⁶¹ Moreover, the reason for the failure of the Western approach can also be considered as ignoring the highest being, which covers all spheres of human activity - God (Allah). Proceeding from this, when we compare the Hellenistic tradition of the West, or the eclecticism of the 20th century with any kind of art of Islam - we can see two completely different approaches to the perception of the universe.

Of course, one can find much in common between Turkish, Arab and Indian Islamic architectural styles, but what distinguishes them is the design decisions adopted in each region, depending on the terrain and climate, however localism (mahallilik), that is to say belonging to a certain epoch or place, is incompatible with universal system of belief of Islam.³⁶²

Trying to analyze the genetic structure of the concept of style in architecture, Cansever recognizes it as all kinds of practices and decisions expressed in form.³⁶³ For him, style is the quality of the form. Form can only exist within "space-time"³⁶⁴ dualistic world, consequently it is dependent on space. As a result, it can be said that style is the reflection of how people perceive space and time.

While in polytheistic cultures the space and artworks such as sculptures and temples are perceived as category connected with place, in monotheistic cultures, especially in Islam, place and artworks are perceived as a category that exist within a relationship between infinite time and space. That is why the basic feature of style in Islamic architecture is not limiting the general space. With words of architect, "artwork reaches its goal when it reaches its level of completeness within its time-space".³⁶⁵

In this regard, the following things can be said about *style* in Islam architecture (according to Cansever):

³⁶¹ Ibid., p.74-75

³⁶² Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.76

³⁶³ Ibid., p. 22

³⁶⁴ Ibid., p. 22; 76

³⁶⁵ From Turkish: "Sanat eseri, varlığı, var olan birimler kompleksini, zaman-mekan içinde bütünlük düzeyine ulaştırdığı zaman hedefine ulaşır", Cansever T., *Osmanlı Şehir*, 4. baskı, İstanbul: Timaş Yayınları, 2016, p. 68

1) it is a reflection of people's beliefs, the idea of the creation of the world and the cosmos, the notion of the existence, religiosity and moral principles; in any way it is conscious or non conscious expression of a belief system: "style has a clear, meaningful feature, and is a physical equivalent of the comprehension of existence".³⁶⁶

2) it is a "manifestation of the unconditional surrender of the will of Allahu Tealâ and the beauty and prosperity stemming from the creation of Allah, Most Gracious and Most Merciful".³⁶⁷

3) since art, for Cansever, does not belong to the sphere of aesthetics, but to morality and religion, style's perception should be also analyzed via methods of morality.

4) significant style can be formed only when it completes and exists in the infinite space and time.

The architecture that based on Antique Hellenistic cultures and was developed in Roman and Byzantine also expressed the infinity of space and time, however in the late Roman structures it was closed and limited. Yet, Byzantine art preserved the infinity of space and time in non-material expressions of shining quilted mosaics. In the 17th and 18th century, cultures in which Christian beliefs were revived against the Renaissance, the ornaments and material orifices on the walls, vaults, arches and ornaments of the buildings of the Baroque architecture were concealed, the boundaries of the space were destroyed, therefore the space was destroyed by the limitless man's creation, this time trying to reconstruct the infinity as an image by concealing the material existence once creating the structure.³⁶⁸

The basic principle of the aesthetic approach of Cansever is "*genetic aesthetics*", which he develops under the influence of his teacher Ernst Diez.³⁶⁹ The approach of genetic aesthetics is used when scrutinizing any of artwork, however Cansever applies it in particular towards Islamic architecture. According to genetic aesthetics, when the

³⁶⁶ From Turkish: "üslup özelliğinin açık, belirgin anlamı vardır ve üslup, tekabül ettiği varlık telakkisinin fiziki muadilidir", Ibid., p.68

³⁶⁷ From Turkish: "Allahu Tealâ'nın iradesine kayıtsız şartsız teslim olma ve Allah'ın Rahman ve Rahîm oluşundan kaynaklanan güzellik ve ümitvarlık İslam mimarisinde temel özelliklerini kazandırır." Cansever T., *İslam'da Şehir ve Mimari*, 10. baskı, İstanbul:Timaş Yayınları, 2016, p.39

³⁶⁸ Ibid., p. 77

³⁶⁹ The relationship between form and comprehension of universe/cosmos was first studied and presented by Alois Riegl in "Study on Late Roman Period" and L. Coellen in "Avrupa Sanatının Açıklaması. But the most important developments in this field was done by the university teacher of Turgut Cansever Ernsts Diez, who applied genetic aesthetics in history and Islam art. Ibid., p.57

artist brings the work of art into the body, he bases his own being on the understanding of his being, the conception of the cosmological structure, and the understanding of the hierarchy and activities.³⁷⁰ It is through genetic aesthetics of architecture we can understand what forms style in Islamic architecture.

Firstly, analyzing genetic aesthetics of style, it is said to contain two main rules, such as: 1. Organic integrity - all parts, boundaries and identities are lost in the wholeness of the artform; 2. Cubistic integrity - independent parts, boundaries and identities are being preserved, so that integrity is formed as the compilation of the elements.³⁷¹

Architectural form of Islam exists in cubistic integrity. Here all the 'servants' are individually bounded to Allah and are considered to be responsible for their own personalities and obligations. For example, in Greek architecture the columns are the part of geometrical structure thus are the part of organic integrity. On the contrary, we can find elements of Ottoman ceramic ornaments decorated with flowers and leaves, which is a part of cubistic integrity. More important is that artificial elements and limitation made by human hands in this integrity are natural and obey the rules sent by the Creator. Cubistic tectonics in the work of architecture forms neutral environment with man. This neutrality gives a man an opportunity to make a conscious decision, to protect liberty and to live with responsibility. This kind of integrity carries the reminder that man was created as conscious being. As an opposite to Islam architecture, Baroque art can be taken as an example. Its elements of an artform formed as such to abolish boundaries of parts in light-shadow-movements.³⁷²

Secondly, another important elements that form a style are dynamism and stillness (hareketlilik ve hareketsizlik). The examples of dynamic integrity of a style can be seen in Gothic of Baroque architecture. Structure of forms of these style are made in the way that it creates power over man therefore can control their actions. In this way, according to Cansever, dynamism in form limits the right of a man on conscious movements and decision-making. The reason of it, is again the understanding of man as unconscious and dormant creature by Christian church.

³⁷⁰ Ibid., p.57-58

³⁷¹ Ibid, p. 78-79

³⁷² Ibid., p.79

In turn, in the architectural forms of Islam, we can find static, calm forms, similar to each other elements which allow a person, conscious creature, to move and make decisions independently. Moreover, "it enables the independence of the people living in this architectural environment and the people who have the consciousness of their environment concerning their actions and decisions and to make additions in accordance with the dynamic and dynamic construction of the architecture over time".³⁷³ And this is what make the style of Islam architecture "open"³⁷⁴, namely open for changes if needed to be done within time.

Thirdly, there is also another significant characteristic of the style of Islamic architecture - and this is its polarity. While objective reality exists in limitation of its objectivity, in Islam, reality exists as the compilation of two realities: on the one hand, there are creatures that exist in limited space and time, and on the other hand, is the supra-being of Allah that exists in infinite time and space. In architecture it is displayed in polar compositions: simple compositions are diluted with different and complex ornaments. "This attitude leads to the rise of Allah-consciousness to the transcendental source of objective existence",³⁷⁵ says Cansever.

4.2.2.2. The notion of "beautiful" in Islamic architecture

When talking about the category of beautiful, it is important to notice that on the contrary to classic western approach where philosophers (Kant, Gadamer, as discussed in second chapter) believed in separate faculty in humans that is responsible for our perception of beauty, in Islam beauty is comprehended by the "inner sight", fills the beauty with an ethical content saying that true beauty is connected with the "good". Beauty, which can be perceived by senses (sight, smell, hearing) is only the shell under which the desired core is located. To become closer to the most divine and highest creation of Allah, a human, man should strive to preserve and make this world more beautiful.³⁷⁶ This statement has become the basic principle of Turgut Cansever's concept on aesthetics.

³⁷³ Ibid., p.79

³⁷⁴ Ibid., p.80

³⁷⁵ From Turkish: "Bu tavır Allah bilinci ile objektif varlığın transandantal kaynağa yükselmesi sonucunu getirir", Ibid., p. 80

³⁷⁶ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 8

First of all, Cansever accepts the fact that our decisions about beautiful or ugly are our values judgements.³⁷⁷ Estimated judgments and decisions of people are formed depending on the hierarchy of factors such as the environment, society, knowledge about the structure of existence, different assessments attributed to various manifestations of existence. As well as "person's conception of beautiful or ugly is also a reflection of the belief system".³⁷⁸

Turgut Cansever believes that man is created in the form of "good", and therefore he or she always seeks for beauty, strives to beautify the world. Moreover, "realizing what is going to be beautiful and perform beautifully is the greatest activity of people and the greatest success of them".³⁷⁹ However, man consist not only from harmony and beauty. The concept of evil has always existed as supplementary to the concept of good. And even in Islamic thought it is a necessary element of the human existence; evil is what opposes the holy will and beauty. That is why, the following can be concluded: everything that is done in the name of the divine beginning and what we are trying to approach is considered beautiful, and all that opposes the will of Allah is considered not beautiful (namely ugly).

According to Cansever, to solve the material problems and problems of physical existence is not enough to become aware of beauty. He says only that our beliefs and knowledge that are formed in the spiritually-minded space are reflected in decisions that we take about the material environment.

"Everything that a man does, organization of relations related to material and bio-social spheres of existence between wood, steel, stone in architecture, sounds in music, and states and attitudes emerging on psychological level of human existence are the reflection on material and bio-social levels of existence".³⁸⁰

Moreover, Cansever states that the understanding and appreciation of an artwork is the work of art historians, art philosophers and art critics, who understand art and are knowledgeable and sensible. According to the architect, criticism of art enters the realm

³⁷⁷ From Turkish: "İnsanın güzel tasavvuru veya çirkin hükümleri de inanç sisteminin yansımasıdır". Cansever T., *Osmanlı Şehir*, 4.baskı, İstanbul:Timas Yayınları, p.43

³⁷⁸ From Turkish: "İnsanın güzel tasavvuru veya çirkin hükümleri de inanç sisteminin yansımasıdır"., Ibid., p.43

³⁷⁹ From Turkish: "Neyin güzel olacağını anlamak ve güzeli gerçekleştirmek insanın en üst faaliyeti ve büyük başarıdır". Ibid, p.44

³⁸⁰ From Turkish: "İnsanın yaptığı her şey, mimaride taşın, çeliğin, ahşabın, musikide seslerin arasındaki maddi ve bio-sosyal varlık alanlarına ait ilişkilerin düzenlenmesi ile insanın psişik varlık alanında ortaya çıkan hal ve tavırların maddi ve bio-sosyal varlık alanlarına yansımasıdır". Cansever T., *Osmanlı Şehir*, 4.baskı, İstanbul:Timas Yayınları, p.45

of religion and morality, and religion, in turn, develops along with knowledge about morality. Proceeding from this, art can not develop and be understood if it is in an environment that denies religion or stays far from the questions of morality.³⁸¹ In addition, for people to understand art and to distinguish what is beautiful or ugly it is important to spread the knowledge of art critics.³⁸²

Eventually, Cansever believed that the best example of real aesthetically satisfying and beautiful Islam architecture applied into practice can be seen during Ottoman empire.

"Beliefs and forms of behaviour stemming from these beliefs, mental states, expression forms, spiritual-cultural standards and architectural elements and technical standards which corresponded to them, constituted the basic, unchanging and common features of the Ottoman cities".³⁸³

4.2.2.3.The concept of Tawheed in Islamic architecture

The concept of unity in Islam belongs to the basic postulates of this religion. Therefore, the concept of Tawheed extends to all spheres of human life, including art. Thus, the form, like the explication of architecture, is an integral part of religion.

Proceeding from the fact that Allah is omnipresent and omnipotent, everything and man's activity is subject to His will, all products of art also acquire a religious character and become manifestation of this divinity. In this way, a work of art, its style features and powers that direct the activity of an artist actually constitute the aspect of Tawheed in Islam art and architecture.

According to the mysticism of Islam (tesavvuf), each person has an ability to be aware of himself and the environment. And the first thing a person or rather a Muslim grasps is the infinity of time and space. Moreover, human activity is doomed to be limited in this infinite space, since the activity of all Muslims obeys to the will of Allah. And Cansever believes that "this comprehension of being and the resultant

³⁸¹ Ibid., p. 46

³⁸² Ibid., p. 46-47

³⁸³ From Turkish: "İnanç ve bu inançlardan kaynaklanarak oluşan davranış biçimleri, bunların ayrılmaz parçası olan ruh halleri, ifade biçimleri, bunlara tekabül eden üslubu oluşturan manevi-kültürel standartlar, mimari eleman standartları ve teknik standartlar, Osmanlı şehirlerinin temel, değişmez ve ortak özelliklerini oluşturmuştur", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.120

responsibility has become the motivating resource that determines the formal elements and the cleanness in all periods of Islamic art".³⁸⁴

Cansever summarizes three basic cosmologic principles of Islamic art, which are:

- 1) the concept of the Almighty, El Vahid and El Ehad Allah, who is omnipresent;
- 2) infinity of time and space;
- 3) limitation of human activity and their products and existence in whole.³⁸⁵

In order to understand the reflection of the concept of Tawheed in Islamic architecture, Islamic style should be scrutinized. Cansever compares Baroque and Renaissance arts with Islamic one. Proceeding from the fact, that in Islamic art everything is a manifestation of Allah's will and infinity of time and space, but limitation of human activity, its artistic tectonics should be appropriate. While Baroque art emphasizes the infinity and brings flexibility to the boundaries, Islamic art would not accept it.³⁸⁶ However, important is that despite of limitation of a person's power, there is a possibility to add and extend the parts of tectonics created by individuals. That is why, also Renaissance that limits a person's will to bring changes to the organisation of an art work also differs from Islamic art, that supplies with such possibility.³⁸⁷

Another important explication of the concept of Tawheed in Islamic art is an application of transcendental approach on practical background, which is reflected in Islamic ornamentations.

4.2.2.4. The concept of ornamentation in Islamic architecture

It is important to say that one of the main characteristics of Islamic architecture is abundance of ornamentation. Once a person comprehends the Divine Will and its cosmologic manifestation, once a person understands the responsibility in this world, he or she will have a desire to beautify the surrounding.

Cansever says that little researches have been done about Turkish ornamentalism, however one of the few resources where one can learn about the roots of ornaments is

³⁸⁴ From Turkish: "Bu varlık bilinci ve bunun sonucunda ortaya çıkan sorumluluk, İslam sanatının bütün dönemlerinde biçimsel unsurları ve berraklığı tayin eden motive edici kaynak olmuştur". Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.58

³⁸⁵ Ibid., p. 59

³⁸⁶ Ibid, p. 60

³⁸⁷ Ibid., p. 61

the work of his university professor Ernst Diez³⁸⁸ on the style of Islamic art, ornamentation in Islamic art and simultaneity in Islamic art. Diez was basically among the first ones to open the aesthetic discussions about Islamic art in whole. And in order to understand the meaning and importance of ornamentation in Islam architecture, it is important to understand genetic aesthetics of it on the first place. Studying Persian images and ornaments, Dr. Diez also compared them with the Turkish, which naturally originates from other cultures.

Ornamentation in Islam is a reflection of transcendental cosmological reasoning on objective existence, and a reflection on the 'built world'.³⁸⁹ And for Cansever it is important to separate the notion of ornamentalism (*tezyinilik*), ornament (*tezyin*) or ornamentation (*tezeyyün*). The linear decoration of the surfaces is known as *ornament* (trapping, decor). Ornamentation is a system consisted of these kind of elements. Ornamentalism (*tezyinilik*), in its turn, is a relation of the forms of ornament to the surface.³⁹⁰

As it was stated, the manifestation of the Almighty Allah and His Will can be read in the idea of ornamentation (*tezyinilik*), which is the essential feature of Islam architecture. It is also important to note that Cansever mentions that the ornaments of Islam, Baroque and Rococo are not the same and one should not compare them. When one obeys the will of Allah and grasps the infinity of time and space and the cosmologic comprehension of Islamic mysticism, they learn their missions on this world.³⁹¹ And, according to Cansever, one of this missions is to beautify the environment. Ornaments of Islam confirm the unity, omnipotence and omnipresence of Allah's Rahman and Rahim.

Interesting for this work is not so the analysis of ornamental patterns, but rather its importance for culture and the development of art. So, one can draw a parallel between the authenticity of the ornaments and the meaning that architecture and art in general carry.

³⁸⁸ As Düzenli states, these three articles were: Ernst Diez, "Ornamentalsm in Islamic Art" (1938), "Simultaneity in Islamic Art", (1937), "A Stylistic Analysis of Islamic Art-General Part", Düzenli H. I., "Turgut Cansever (1920 - 2009)", *İslam Araştırmaları Dergisi*, http://www.isam.org.tr/documents/_dosyalar/_pdfler/islam_arastirmalari_dergisi/sayi22/160_181.pdf, p. 161, Retrieved on April 13, 2018

³⁸⁹ Cansever T., *Osmanlı Şehir*, 4.baskı, İstanbul: Timaş Yayınları, p.67-68

³⁹⁰ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.39

³⁹¹ Cansever T., *Osmanlı Şehir*, 4.baskı, İstanbul: Timaş Yayınları, p.67

If for Cansever, the presence of ornamental patterns is an indicator of the genetic aesthetics of art, then for Adolf Loos,³⁹² this is already a "crime" committed against it. As it will be seen later, Cansever is a critic of modernism, which produces a soulless art created on the basis of technology, devoid of any spirituality and which is difficult to call art in general. And on some level, we can even say that the disappearance of ornaments is the reason for this thoughts. Loss of ornaments is a loss of spirituality, a gap between the Divine Being and humans, indifference to the surrounding world. Loos, in which you can read the Marxist influence and who believes that the creation of ornaments at the present level of the development of society is just a waste of time and labour, says as following: "Since ornament is no longer a natural product of our culture, so that is a phenomenon either of backwardness or degeneration, the work of ornament is no longer adequately remunerated".³⁹³ Loos wrote "Ornament and Crime" in 1908, already claiming that ornament doesn't belong to modern culture anymore, it is not capable of development, moreover "revolution of culture is synonymous with the removal of ornament".³⁹⁴ Basically, Loos believed that ornament does not bring any joy, even if it was beautiful. However, Cansever, who lived and wrote decades later, claimed that ornament is a phenomenon that inspire people and shows their will to live moral life and to beatify the world, architecture and art need ornament to keep human as human, a being created by God (Allah).

4.2.3. The concept of "cultural pollution" in thoughts of Turgut Cansever

The main thesis that Cansever offers in his discussions about aesthetics is the theory of *cultural pollution* in the context of modernity. In his article "Thoughts on Architecture" Cansever says that since the middle of the 19th century Western world began to forget all the cultural and historical heritage and experience existing up to that time and believed that it could create "a heaven on earth within its frame".³⁹⁵ Scientific and technological progress with all its inventions and new technologies inspired a belief that Western civilization will be able to build a new world just from a scratch. But the

³⁹² Adolf Loos (1870 - 1933), an Austrian and Czech architect, influential European theorist of modern architecture.

³⁹³ Conrads U., Bullock M., "Adolf Loos: Ornament and crime", *Programs and Manifestoes of 20-th century architecture*, Cambridge Mass: MIT Press, 1999, p. 22

³⁹⁴ Ibid., pp.19-24

³⁹⁵ Cansever T., "Thoughts on Architecture", *The Aga Khan Award for Architecture: Building for tomorrow*, ed. by Azim Nanji, London: Academy Editions, 1994, pp.51-56

architect, as well as some other thinkers of the 20th century, believes that attempts to create a new world using new technologies and forgetting about tradition as such cannot lead to anything good, but only to destroy the sacredness and the world of human life.

In the framework of historical and sociological research, modernism should be understood as an ideological trend in European philosophy, aimed at transformation and renewal. In this sense, modernism as an ideological phenomenon is opposed to the ideology of traditional society, based, first, on the dominance of tradition over innovation, and, secondly, based on the religious or mythological justification of this tradition. Therefore, one of the key aspects of modernization can be called the emergence of individuality and the dominance of innovation over tradition.

It is interesting that since the beginning of the 20th century and the advent of modernity, the concept of "cultural pollution" or similar reflections on this topic have affected not only the Muslim world, but the West itself. In the work of the Russian religious and political philosopher Nikolai Berdyaev,³⁹⁶ in particular in his well-known lecture on the theme "The Crisis of Art" (1918), as a representative of a completely different religion expresses the same ideas as Cansever's reflections on aesthetics, art and modernism in general.

Denying the highest Divine image, man's striving for complete individuality, and as a consequence, the loneliness of man attempts to overcome it by resorting to collectivism - all this, according to Berdyaev, became the cause of the "art crisis" in Europe. *"We witness the crisis of art in general, with the deepest upheavals in its thousand-year-old fundamentals",*³⁹⁷ he says.

It is understood that something once important for a man and that could be reflected in art recedes. The first reason that the philosopher starts with is that the crisis is related to the desire of the new art to cross its boundaries, with the difficulties that arise from "breaking the line" between different arts. Here the philosopher means the formation of such types of creative activity, in which several styles of art are mixed in one. It is becoming increasingly difficult to distinguish art from "something that is not already an art, something that already became higher or lower than it".³⁹⁸

³⁹⁶ Nikolai Alexandrovich Berdyaev (1874 - 1948), a Russian political and Christian religious philosopher

³⁹⁷ Berdyaev N., *Кризис Искусства*, (The Crisis of Art), 1918, http://krotov.info/library/02_b/berdyaev/1918_14.html, Retrieved on April 22, 2018

³⁹⁸ Ibid.

In a new century, "the free play of human forces began to degenerate and does not create beauty anymore", Berdyaev says. He talks about "too much freedom"³⁹⁹ that a person received. Here the thinker means liberation of man from nature, which he received thanks to the machines. But at the same time, a man turned into a slave of machines. In terms of assuming that culture is life, existence without a machine becomes impossible. And if we talk about culture as an art, then the technology causes only harm.⁴⁰⁰

The same expressions of thought can be found in the words of Cansever. As well as Berdyaev he believes that the era of mechanization has torn a man away from the original source of existence - nature, and became an obstacle to the human comprehension of the time and space - the awareness of being. With the words of Cansever,

"machines, that grant the possibility of greatly increasing human abilities are turning them into a person who fights against nature and existence".⁴⁰¹

But more significant for the reason of art crisis, according to Berdyaev, is the "dismemberment" within the art. Expressive of these aspirations in the contemporary art he considers Cubism and Futurism. These trends finally broke the ties of art with Antiquity. The destructive power of cubism Berdyaev demonstrates on the example of Picasso. He is certainly right in describing the feelings that appear from the paintings of this artist. Everything in his works "is decomposed and dismembered." Picasso wants to achieve an understanding of the deep essence of all things. He basically exposes the beauty. The boundaries of all physical bodies are broken. "The spirit seems to be on the decline and the body is being dematerialized."⁴⁰²

Futurism, according to Berdyaev, goes much further than Cubism. "Futurism is a continuous violation of the boundaries of being, violation of all outlined images of the objective world"⁴⁰³ he says. Representatives of Futurism seek to destroy the image of man. They emphasize the substance. Man disappears, like old substance. Here the

³⁹⁹ Ibid.

⁴⁰⁰ Ibid.

⁴⁰¹ From Turkish: "İnsana maddi kudretini büyük ölçüde artırma imkanı başıslayan makineler onu (insanı) tabiat ve var oluşa karşı savaşan birisi durumuna dönüştürmektedir. Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.44

⁴⁰² Berdyaev N., *Кризис Искусства*, (The Crisis of Art), 1918, http://krotov.info/library/02_b/berdyaev/1918_14.html, Retrieved on April 22, 2018

⁴⁰³ Ibid.

author of the "The Crisis of Art" reveals the main contradiction of the futuristic trend: "Futurism dies as a great art theme. In futuristic art, there is no more person, a person is torn to shreds. Everything begins to enter everything. All realities in the world are shifting from their individual place. People begin to enter objects, lamps, sofas, streets, violating the integrity of its creature, its image, its unique face. A person falls into the surrounding world of the objects". According to Berdyaev, the world of technology and the mixture of art forms contradict the thesis that all realities in the world have their own individual place on which they should be, and their displacement leads only to the destruction, loss of a person in its own nature.

Cansever, in its turn, also believes that eclecticism and fetishism in art are destructive and provoke only a strange understanding of human being and its separation from their original nature, the one in which Allah created them. "The extreme importance given to infinity and simple uncontrolled minds has resulted in material and technology fetishism, which is trying to build structures in huge dimensions, and which transforms human beings into a tangled and confused creature, which is the instrument of these giant organisms".⁴⁰⁴ For Cansever, the human being's depiction in unconventional and incomprehensible forms, the mixing of styles in art and the use of different processed materials in architecture is the negation of one of the main postulates of the architecture of Islam - "put everything on the right place"⁴⁰⁵, which refers not only to elements of material existence, but also bio-social level and the level of religious canons.

Cansever states that modernity, which is deprived of the consciousness to protect, to be responsible and willing to beautify, hopes to change the world with the help of technologies, processed materials and machines. The architect calls this a fetishism of the form or egocentrism of creative arts:

"The modern age is a tragic age of unconsciousness that is not even conscious of its own fetishism. This era, which is the slave of technological, economic and political forces, stays much more back than the other stages of evolution that have survived

⁴⁰⁴ From Turkish: "Ebediyete ve basit, kontrol altına alınmamış akla verilen aşırı önem, devasa boyutlarda yapılar inşa etmeye çalışan, insanı eziyet çeken ve karmakarışık bir yaratık haline, bu dev organizmaların aleti durumuna indirgeyen malzeme ve teknoloji fetişizmleriyle sonuçlanmıştır". Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.49

⁴⁰⁵ Ibid., p.28

throughout history, and stays even more back than the fetishist cultures that are conscious of what they are worshipping".⁴⁰⁶

At first glance, reading the work of Turgut Cansever, one might think that he has kind of an anti-modern, conservative approach to understanding modernity. His statement that Europe forgets or even rejects the notion tradition and aims to build the world of the future, the world of technology and in this way "brings disaster on the world instead of turning it into heaven"⁴⁰⁷ is an example of it. Although actually calling Cansever traditionalist (gelenekçi) will be equal to calling him conservative, because, as Senturk says, the concept of traditionalism is perceived in Turkey negatively, considering that it is somehow embarrassing or even vulgar: "This concept [tradition] is considered as a continuation of sameness in Turkey, and accepted as synonymous with conservatism and backwardness".⁴⁰⁸ Senturk, referring to Dellaoglu, proposes to distinguish the concepts of modernity and modernization. Modernity in its essence was formed in the middle of the tradition, moreover, the Western world has its own tradition. Modernization, in turn, concerns those non-Western countries that, by way of denying their own traditions, are trying to accept the tradition of modernity (i.e. the Western tradition). The concepts of anti-modernism and post-modernism to some extent coincide. But, while anti-modernism turns to tradition in order to find inspiration for the future, post-modernism is less focused on the past as a guide, seeking to refer to ideals related to times close to the present.⁴⁰⁹

Proceeding from this division of terminology, one can say that Turgut Cansever is an anti-modernist, but not in the traditionally Turkish understanding, where it is considered to be outdated or conservative against change. On the contrary, he can be considered an anti-modernist in the European sense of the term, in the sense that criticizing the denial of tradition, he understood as, in fact, all accumulated cultural capital is being denied, for him, the appeal to tradition is necessary not so that there will not be any changes, but for the changes, that will be made in the future, to be the most successful and successfully integrated to the society.

⁴⁰⁶ From Turkish: "Modern çağ, kendi fetişizmlerinin (şirklerinin) bile bilincinde olmayan bir trajik bilinçsizlik çağıdır. Teknolojik, iktisadi ve siyasi güçlerin kölesi olan bu çağ, tarih boyunca yaşamış diğer tekamül safhalarından çok daha geridedir ve hatta tapındıkları şeyin bilincinde olan fetişistik kültürlerden bile daha geridedir", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.40

⁴⁰⁷ Ibid., p. 51

⁴⁰⁸ Şentürk M., "Turgut Cansever düşüncesinde şehrin değişimi", *İnsan & Toplum*, 4(7), 2014, pp.25-55.

⁴⁰⁹ Ibid.,

In other words, the source of Cansever's architecture hosts his society's culture, traditions and values. His aesthetics views denies occidental and oriental theories that separate West and East as 'developed' and 'undeveloped' worlds. Moreover, the history of modern architectural style are actually history limited by Western framework, which is again was created and is still being maintained by Western culture. The approach of Cansever in no case rejects the studies of West as the main engine of cultural development, however what he offers is more holistic approach where all existed cultures, arts, architectural traditions will be included into general analysis. For instance, categorization of architectural styles as historical and outside-of-history (tarihi üsluplar ve tarih dışı üsluplar)⁴¹⁰ does not make any sense, but just an influence of political activity and as a consequence scientific monopoly of Western world; and does not have anything in common with real essence of science.

"To think that the dominant ideological tendencies of the West are the ultimate point for human access cannot be explained with anything else but narrow-mindedness, a destructive pride, and an imperialist egocentrism".⁴¹¹

For Cansever tradition is not merely a tool for collecting formal data. He handles tradition by beginning with its essence, cultural content, belief system and historical experience in order to provide solutions for the future. Each of Cansever's buildings, function, techniques and environment of the structure and its relationship with the culture and society to which it belongs are ontologically questioned.⁴¹²

And as a result, Cansever calls modern architects and thinkers to become aware and query the real essences of culture and arts. By knowing the genetic aesthetics architect may be able to supply environment with significant architectural construction which will be harmonious with human nature, their physiological, bio-social, spiritual and material levels of existence. The architect believes that there are not many examples in human history when the cultural pollution, provoked by insensitivity and irresponsibility of the people towards environment, and attempts to overcome it have been taken. Yet, one of these rare cases were Ottoman cities, that, for Cansever, tried and succeeded accomplishing the mission to "beautify the world".

⁴¹⁰ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.41

⁴¹¹ From Turkish: "Batının hakim ideolojik temayüllerinin insanın erişebileceği nihai noktada olduğunu zannetmek, dar görüşlülük, tahripkar gurur ve emperyalistçe bir egosantrizimde başka bir şeyle açıklanamaz", Ibid., p.41

⁴¹² Ozorhon G., "Learning from experience in Architecture: Fathy, Correa, Cansever", *International Review of Social Sciences and Humanities*, Vol.11, No. 1, 2016, pp.41-53

4.3. Turgut Cansever as a thinker

In order to understand what lies in the foundation of views of Cansever on architecture, city, aesthetics and philosophy, one must look at the introduction to the speech of Cansever at Symposium on Modern Movements in Architecture and Turkish Architecture (TMMOB Çağdaş Mimarlık Akımları ve Türkiye Mimralığı Sempozyumu) in 1989. He starts with the story of creation of the World in different theological concepts:

The story of Adam and Eve and a forbidden fruit are told in two different ways in the Torah, Bible and in Qur'an. Torah and Bible explain that Adam and Eve, after being seduced by evil, were expelled from Heaven. The way described in the Qur'an is different. Adam and Eve were still seduced by the devil and ate the forbidden fruit consequently becoming sinful, but then they fell regretful. Since God (Allah) is forgiving and protective, he has forgiven them, but man turned into a creature that is aware of the surrounding with this forgiveness...⁴¹³

Basically, Cansever's understanding of life and art can be revealed with these words. For him, the creation of any architectural or artistic form is the reference to the will of Allah. The idea of "beautifying the world", which was already been mentioned in the previous chapters, also has a place in the context of the manifestation of the majesty and omnipotence of the Creator. One can always find a manifestation of the divine principle in the artistic forms, especially those that relate to the art of Islam. For Cansever, only such art is the right one and aesthetically beautiful.

While the Western Christian concept considers man as an "unconscious" creature, especially the philosophical concepts of the 19th and 20th centuries, a man acquires consciousness with experience, during the historical process, in Islam, Allah creates already conscious person, starting with Adam and Eve , who tasted the forbidden fruit. "Consciousness" in relation to the world around us can be understood as the responsibility of a person, which we must take for the world that our Creator gave. All

⁴¹³ From Turkish: "Tevrat, İncil ve Kuran'da Hz. Adem ile Hz. Havva'nın memnu meyveyi yiyiş hikayesi iki farklı biçimde anlatılır. Tevrat ve İncil'de anlatılan şekilde Hz. Adem ve Hz. Havva, şeytanın dürüstüyle memnu meyveyi yiyor ve Cennetten kovuluyorlar. Kuran'ı Kerim'de anlatılan şekil ise farklı. Hz. Adem ve Hz. Havva, şeytanın dürüstüyle memnu meyveyi yiyor ve günahkâr oluyorlar, fakat sonra pişmanlık duyuyorlar. Allah affedici ve koruyucu olduğu için günah affediliyor fakat insan bu af dolayısıyla çevrenin farkına varan bir yaratılmışa dönüşüyor. İnsan, çevreyi fark eden tek canlı olduğu, çevrenin sorumluluğu yüklendiği ve çevreyi yeniden şekillendirme ve koruma imkanına eriştiği için Allah'ın dünyadaki halifesi haline dönüşüyor..", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 97

around us is the creation of Allah, and even what man does is a manifestation of His existence.

One day, Turgut Cansever received a declaration from the San Francisco residents of the city administration, where they claimed that they would not want to be among cars and gases while returning home or leaving home to work, but would like to look at the flowers and trees planted around them. Cansever supports this idea and believes that the task of the urban planner or architect: "Make every moment of your life beautiful!"⁴¹⁴

Answering the question what exactly a city is, Cansever says that it is "the most important and the biggest physical dimension human created to organize life, city is a structure that realizes human life".⁴¹⁵ In addition, the city has not only a shade of materialization of the environment, but it is also something that can affect the social life in particular: "The city shapes the relations between people, that is, the life of society"⁴¹⁶.

What is important to note, is that Cansever, despite the fact that he is an architect and town planner, still believes that the urban environment takes its roots not in buildings, but in the city's wholeness, so before one builds a house, they need to study the structure of the city and the needs of its inhabitants (which is actually sociological aim of the study), so that the architectural creation harmoniously fit into it:

"Of course, it is not only the houses that make the city; it is constructions carried out in synergistic activities, building groups, transportations linking them to one another, the infrastructure and social equipment systems that are connected to them, and the organizations that run them".⁴¹⁷

The city cannot do without a system of beliefs and values, and social ties that exist within a given moral and religious system of coordinates. The city is the birthplace of

⁴¹⁴ From Turkish: "Hayatın her anını güzel yapmak!", Ayvazoğlu B., *Dünyayı Güzelleştirmek. Turgut Cansever'le konuşmalar*, İstanbul: Timaş Yayınları, p. 78

⁴¹⁵ From Turkish: "İnsanın hayatını düzenlemek üzere meydana getirdiği en önemli, en büyük fiziki ürün ve insan hayatını yönlüten, çerçeveleyen yapıdır.", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 103

⁴¹⁶ Ibid.,p .103

⁴¹⁷ From Turkish: "..elbette şehri yapan sadece evler değildir; eşeri faaliyetlerin içinde yürütüldüğü yapılar, yapı grupları, bunları birbirlerine bağlayan ulaşım, altyapı, sosyal donanım sistemleri ve bunları işleten kuruluşların bütünüdür". Cansever T., *Osmanlı Şehir*, 4.baskı, İstanbul:Timas Yayınları, p.99-100

civilization, it is the centre of art, morality, philosophy and religious beliefs. In this regard, the architect must take all this into account when building a house.

Cansever appears to be a great critic of modern architecture and planning style, which, due to the development of technology, capitalist systems and "death of spirituality" completely forgot about the existence of the needs of man as such. In particular, he says that the generation of Le Corbusier, which planned to "create the architecture of technology epoch", completely ignored the spiritual needs of the person perceiving them simply as the living primitive being turned art into an empty imitation.

"The mind was also condemned to operate basing on a very primitive being. For example, a building was constructed based on issues related to technology. However, it was built basing on the needs on very narrow person. In other words, the mind was built on an extremely narrow features of man, such as eating, lying, sleeping, working, and then primitive products of rationalism emerged from it. These products, in fact, were primitive not in this respect only. At the same time they were primitive imitations".⁴¹⁸

Here, also, raises the question about the responsibility that Cansever takes from the roots of religion. The modern generation should not only think about today's needs, but also take care of the descendants who will live in these cities. It is not only us, who will live in the buildings that we are constructing now, but our children, and the children of their children, and so on. It is necessary to build settlements for more than 60 million people over the next 30 years in Turkey.⁴¹⁹ Each house built in the city, affects the neighbouring house, creating a chain of influence on the entire environment. Here Cansever believes that standardization, inherent in today's architects, is only the limitation of the present opportunities and in the future. Our generation, as a responsible one, has no right to limit the future generations.⁴²⁰ And the main question is to what extent is it possible to predict the future? What architectural style, Renaissance, Gothic or Ottoman we should apply? Which one is more "correct" not only for "now" but also for "tomorrow"?

⁴¹⁸ From Turkish: "Akıl da: çok ilkel bir varlık tasavvuru üzerinde işletilmeye mahkum edildi. Mesela teknolojiye ait meselelerin üzerine bina edildi. Ayrıca dar bir insan tarifinden oluşan ihtiyaçların üzerine kuruldu. Yani yemek yemek, yatmak, uyumak, çalışmak gibi son derece dar bir insan tarifinin üzerine akıl işletildi ve bundan da herkesin isyan ettiren rasyonalizmin ilkel ürünleri ortaya çıktı. Bu ürünler, esasında yalnız bu açıdan ilkel değildi. Aynı zamanda iptidai taklitlerdi", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 97

⁴¹⁹ Ibid., p.99-100

⁴²⁰ Ibid., p. 100

4.3.1. Turgut Cansever on city and urban planning

For Cansever, the city is primarily a place where social relations are carried out. "City is a place that gives shape to relations between people, decreases social distances to minimum, place that gained the highest density of these relations".⁴²¹ And if we talk about the fundamental functions of the city, we can distinguish the following:

1) protection - and, according to Cansever, the city originated precisely in order to protect a group of people

2) economic - a city as a centre of production, exchange and the further sale of things and products

"It is the whole, what that makes the city, is not only the houses but also the structures, building groups and the transportation, infrastructures, social hardware systems that connect these all together and the organizations which distribute and operate them"⁴²².

Since the city unites different groups of people, there is a need to organize this environment in order to prevent different kinds of conflicts. Cansever believes that the most important higher knowledge that can control and organize human relations is morality and religion. "The city, as an environment in which morality, art, philosophy and religious develop, is a place completes the mission of a man in this world and highest meaning of being".⁴²³

The city is a reflection of states of existence. Under the state of existence, in all his works, Cansever means the lifestyle and beliefs of people. How can beliefs be reflected in the city? Through architecture. To be more precise, through materials used in the construction of houses. In the Ottoman city, great importance was attached to the building of certain buildings. For example, residential and private houses were built from temporary materials, since the family is such a part of society that is constantly changing. But buildings for established institutions that represent stability and

⁴²¹ From Turkish: "Şehir, toplumsal hayata, insanlar arasındaki ilişkilere biçim veren, sosyal mesafelerin en aza indiği, bu ilişkilerin en büyük yoğunluk kazandığı yerdir", Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.103

⁴²² From Turkish: Şehri şehir yapan, yalnız evler değil, bütün bu faaliyetlerin içinde barındığı yapılar, yapı grupları ve bunları birbirine bağlayan ulaşım, altyapı, sosyal donanım sistemleri ile bunları tevzi eden, işleten kuruluşların bütünüdür., Ibid., p. 104

⁴²³ From Turkish: "Şehir, ahlakın, sanatın, felsefenin ve dini düşüncenin geliştiği ortam olarak, insanın bu dünyadaki vazifesini, en üst düzeyde varlığının anlamını tamamladığı ortamdır.", Ibid., p. 105

immutability, such as administrative houses, mosques or common-use buildings (khan, hamam, çarşı) were built from more sustainable materials.⁴²⁴

All the civil buildings, made before the times of *tanzimat*, were made of wood or bricks, which are temporary materials. "Wood symbolizes that the frameworks that are maintaining daily life are open to change against unchanging, permanent, great values; it symbolizes the life formation as a dynamic process; it indoctrinates that the only thing that will not change is the divine truth. Thus every generation could build their own city, could regenerate their own living environment".⁴²⁵

In the same context, Cansever compares the cities of Beijing and Paris, and says that in Beijing, despite its orderliness and the correctness, the handprint of the person still can be seen, with words of Cansever, it is a city "which consists of the decisions of its inhabitants."⁴²⁶ In Paris, in its turn, one can observe only the absolutism of the power of Napoleon and other kings in architecture, that is, the city in which society is destroyed by the sublime personality.⁴²⁷

It was mentioned about architecture and cities in Germany, France and Russia in the previous chapter, so it's easier to understand what Turgut Cansever is talking about. As we have seen, rulers of the 18th and 19th centuries in central and eastern Europe mainly tried to make cities a symbol of either their power and unsurpassability, like Friedrich II in Berlin or Napoleon Bonaparte in Paris, or to transform the city into an ideologically decorated symbol of the political vector as this was done by Peter in St. Petersburg. The majesty of personalities or ideologies is the main engine of urban planning and architecture in these cities. Freedom of the inhabitants, their needs and beliefs, psychological state or bio-social needs if still were taken into account, then only as a last resort.

What Cansever proposes to do, is to take a look at the Ottoman Cities and its urban planning, to analyze the main distinctions between European and Ottoman standards and get the most use of it.

⁴²⁴ Ibid., p.105

⁴²⁵ From Turkish: "Ahşap, değişmeyen, kalıcı, büyük değerler karşısında günlük hayatı tanzim eden çerçevelerin değişmeye açık oluşun, hayatın dinamik bir süreç oluşunu simgeliyor, değişmeyecek olanın ancak ilahi gerçek olduğunu teklif ediyordu. Böylece her nesil kendi şehri inşa edebiliyordu, kendi yaşama ortamı yeniden düzenleyebiliyordu." Ayvazoğlu B., *Dünyayı Güzelleştirmek. Turgut Cansever'le konuşmalar*, İstanbul: Timaş Yayınları, p. 98

⁴²⁶ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.106

⁴²⁷ Ibid, p. 107

"It can be said that the cities that reflect the brightest and Islamic features at the highest level are the Ottoman cities".⁴²⁸

"Each structure made in the Ottoman cities, which would gain an identity, make every building gain a tectonic character, and organize the city as a collective of the ornament of the tectonics".⁴²⁹

The first thing that is important to note is that Cansever uses the word "paradise" in relation to Ottoman cities with high frequency.⁴³⁰ Here, every city exists in an infinite space and a time and is designed to decorate and outline the terrestrial world. And one of these means is the unity of style throughout the city. The unity here means not only the harmony among the houses themselves, but also the harmony with climatic, geographical and social conditions. And on the other hand, beautifying means highlighting the natural wealth and protecting them. Thus, the city creates harmony in the continuum of space and time, enabling it to exist for the next generations.

Moreover, every city should show the subordination of people to God and their desire to follow his ordinances. The cities of the West, where high-rise buildings are built striving upwards, can in no way represent the image of Paradise on the land that Allah devised.⁴³¹

In addition, Cansever sees the city primarily as a phenomenon developing at all four levels of a person's existence: "cities, just like in architecture, are the products determined material-economic, bio-social, physiological and spiritual existential levels, materialized by societies, and determined by life styles".⁴³²

It also the basic features of the city's existence to provide the functioning of the institutions that aim at the economic activities of the legal, administrative institutions,

⁴²⁸ From Turkish: "En parlak ve İslami özelliği en üst düzeyde yansıtan şehirlerin de Osmanlı şehirleri olduğu söylenebilir", Ibid., p. 107

⁴²⁹ From Turkish: Her yapıya bir kimlik kazandıracak, her yapıyı bir tektonik olma vasfına ulaştırarak, şehri, tektoniklerin tezyini topluluğu olarak düzenleyen Osmanlı şehirlerinde gerçekleştirilmiştir", Ibid., p. 108

⁴³⁰ The notion of "heaven" for Cansever means a space where all contradictions are demolished, where only the divinity of each individual and simultaneously the responsibility towards the Creator are glorified, where humans are prevented to be seduced by evil. These cities should be constructed in the name of Allah and his Great Virtue, and according to the rules of creator unconditionally. "Heavenly cities", for Cansever, are cities that are constructed in Islam world, and in particular during Ottoman Empire. They are reflection of peoples comprehension of Heaven according to Islamic tradition. Ibid., p. 107-111

⁴³¹ Ibid., p.111

⁴³² From Turkish: "şehirler; mimari için olduğu gibi maddi-ekonomik, bio-sosyal, psişik ve manevi varlık alanların, toplumların vücuda getirdikleri ve yaşam biçimlerinin belirlediği, düzenlediği ürünlerdir", Ibid., p.114

processes of structural formation in terms of transportation, nutrition, cleanliness, health, safety and security, education, cultural and spiritual life and social relations.⁴³³

The home is the most important framework that people and societies draw for themselves, as well as a fundamental need for sheltering. It is also important to notice that house should have certain durability, it is not temporary shelter like a tents, such as in nomad societies, but is a structure that should point out the stability and wealth of a certain society.

By looking at traditional Ottoman houses one can read between the line about its culture, history, religion and social structure. Here are the line of how Turgut Cansever describes the house and planning of a "paradise" Ottoman city:

"Small sized houses glorifies surrounding nature, mosques that represent social beliefs, important structures of cities, horizons, mountains and humans. Houses are usually one storey. The ground level is left empty as the continuation of the inner courtyard; the house itself is located on the first floor. However, low-income households stay on the ground-floor houses; a small number of families belonging to the high income group stay in houses with even two or three floors. The dominant points of the city's topography include the mosques, prayer rooms, and large trees that make up the focal points of the housing texture; other social structures determine the focal points of the city and its neighbourhoods".⁴³⁴

Houses, that are independent from the street, are usually the most common feature of the Ottoman cities. In other words, usually the gardens of the houses and the outer space for the family are not facing the main road, but are behind the house. This, on the one hand, serves as the protection of private space, to which the great importance is given in the Islamic culture. On the other hand, residents are given freedom to build and design houses, without affecting the architecture and appearance of the street as a whole. In the same way, the owners have the opportunity to change the house according to their needs, such as making repairs, restructuring, or increasing the house in case the family extends.

⁴³³ Ibid., p.115

⁴³⁴ From Turkish: "Evlerin küçük ölçüsü tabiatı, ağaçları, toplum inancının timsali olan camileri ve şehrin önemli yapılarını, ufku, dağları ve insanları yüceltir. Evler genellikle tek katlıdır. Zemin seviyesi iç avlunun devamı olarak boş bırakılmıştır; ev birinci katta yer alır. Ancak düşük gelirli, zemin katta ibaret evlerde; yüksek gelir grubuna mensup az sayıdaki aile ise, zemin, birinci ve ikinci kattan oluşan evlerde otururlar. Şehir topografyasının hakim noktalarında, konut dokusunun odak noktalarını oluşturan mescitler, camiler, büyük ağaçlar bulunur; diğer toplumsal yapılar ise, şehrin ve mahallerin odak noktalarını belirler", Ibid, p. 119

To understand the beauty of Ottoman city Cansever compares it with European one from that times. One example is Paris. Known as the "Sun King" Louis XIV in the 17th century built the Versailles castle with a huge facade. In the middle of this facade is his balcony, from where he can observe everything that is happening and believes he can capture the whole world.⁴³⁵

Looking at this example you can understand the whole essence of the European city. Turgut gives an example of the layout of Paris during the time of Napoleon Bonaparte, who with his swing to capture the world, was most afraid of treason. Despite the fact that throughout Paris even now one can see Napoleon's efforts to perpetuate himself, the city boulevards and famous "round squares" originally served not as a place for Parisian gatherings and entertainment, but for convenient oppression of the people in case of an uprising.⁴³⁶

Thus, we can say that the European city is a city of big authorities who dictated their will, built in a form that will allow them to own and manage people in the simplest way. **The European city is a reflection of the will of authorities. But Ottoman city is a reflection of a will of people.**

Turgut criticizes the standardization of houses, as it was done in Germany at the beginning of 20th century or in Soviet Union. By standardization of houses authorities destroy individuality, they wash away the differences between families and social groups, which also are a kind of totalitarianism. Cansever in turn proposes that in architecture standardization can be done only partial, it is more human solution and was applied in Ottoman world as well.⁴³⁷

It is also interesting to pay attention to the "standardization of parts" of houses, instead of standardizing the houses themselves. Moreover, to say that the Ottoman Empire in such a way embodied the ideas of democracy will not be exaggeration. Without delving into details, every family could build houses according to their desires, but at the same time taking into account the environment. Thus, with their own labour, families invested in the development of the city, assuming a certain responsibility (power?). But in the city of Europe, where the rule is the word and will of authority,

⁴³⁵ Ayvazoğlu B., *Dünyayı Güzelleştirmek. Turgut Cansever'le konuşmalar*, İstanbul: Timaş Yayınları, p. 97

⁴³⁶ Ibid., p. 97

⁴³⁷ Ibid., p. 98

people were obliged to live in houses built according to the pattern outside their will and desires, more like slums than authentic dwellings.

In modern architecture, new values such as simplicity, form and unity, form- clarity, the use of light materials, being free from bases, standards spirit are all brought into a fetish instead of being integrated into one wholeness.⁴³⁸ Together with technology fetishism, standardization was brought into life with an epoch of modernism.

4.3.2. Turgut Cansever about cultural and historic preservation

Turgut Cansever states the following: "art is an inseparable part of human life, and it is a place where one carry out the aim of beautifying the world. Hence, both form and style statements of art have to be embraced in a consistent unity of the thought in the context of both the bio-social organization of life and material world's necessities".⁴³⁹ So, according to Cansever, it is important to separate the artists and contemplators of art, in order to avoid emergence of the domination and tyranny on each other. The only way that they can be related is the common values and belief system. So in architecture, common values and belief system is the only fundament of cultural unity and its continuity. As a result, this ideas lies in the roots of Cansever's understanding of how religion "educate" the art, and consequently the architecture.

Moreover, Cansever states that passing of the values of past generations will create the next generation, there is one important point that we have to be considered - the conservation (or preservation) of the heritage. In this sense, preservation means the preservation of the values which we are the consignees for. Secondly, by preserving our values and our architectural heritage, we will gain the historical consciousness and pass it to the next generations as well. Because history forms itself in time and the architecture forms in place and in history as well. And understanding historical dimensions of architecture is the foundation of place-environment consciousness.⁴⁴⁰

Cansever believes that neglecting the importance of the preservation of cultural heritage led to hideous architectural forms, like Le Corbusier did in 20th century. Modern architecture with its pursuit of rejecting tradition and creating "new values" caused the fall of transcendental values to the level of secular.

⁴³⁸ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.45

⁴³⁹ Ibid., p. 186

⁴⁴⁰ Ibid., p. 187

Therefore, here are two fundamentals points that form the reasons of protection of cultural and architectural heritage for Cansever:

1. *People should have so-called "place-environment consciousness" ("mekan-çevre bilinci")*. This conviction of Cansever emerges, of course, first of all due to his religious believes. That is why, it is important to understand the certain principles of Islam, related to environment, to understand Cansever better. As it was mentioned at the beginning of this chapter, according to Islamic dogma, a human is considered not as sinful, but as one who is aware of the environment on the first place. Therefore, people should create constructions that will not damage the surrounding. If we look at the houses and plans of streets constructed during Ottoman Empire, it is obvious that they had tendency on preserving the environment and nature of cities itself. As Çolak writes, in Islam, "waste is a sin, cleaning forms half of the religion, to clean up the damage-wastes is to do benefit for the society and a commandment (sevap) of Islam. For this reason the Holly Qur'an speaks of balance and order. The world is a blessing; mankind is obliged to protect this blessing and to benefit from it without wasting it. Because there are the rights of other people and living things in the given blessing. Eventually, wastage and neglecting the blessing (nimet) are considered as ingratitude and even rape".⁴⁴¹ For instance, in the Ottoman period, it was important to pasture animals, as well as protect a green belt that protects soil as a cover over the earth, holds water, collects spring water, shelters animals and saves polluted air and contributes to the preservation of air quality. Also the ban on tree cutting was involved in Eşme, Dikme and Sapanca mountains. There are many documents related to the subject in Ottoman archive documents.⁴⁴²

According to Yunus Macit, records of punishment existed concerning those who violate animal rights and other alive creatures during Ottoman Empire times. Animal rights generally covered a variety of aspects, such as not being intervened in their lives, usage in appropriate works for the households, delivery of the necessary food, provision of natural environments and reproductive opportunities, different tortures of animals etc. Another importance was paid to protect environment from pollution and spoiling. As an example, it was noticed that mill water of the mill in Gökdere, Bursa was polluted

⁴⁴¹ Çolak İ., *Osmanlı'da Çevre*. <https://somuncubaba.net/dergi/117-sayi/osmanlida-cevre/>, Retrieved on 27.04.2018

⁴⁴² Ibid.

because of locals who were throwing animal scum into the flow. That led to the involvement of the law against such actions on 24th of December 1565.⁴⁴³

The capacities of the village and city are also taken into consideration. Thus, population density was prevented from polluting the environment in certain places. Moreover, the author stated that Ottoman Turks gave a great importance to protect the beauty of the environment and at the same time were trying to supply settlers with the chance to perceive all the beauty of the natural surroundings. They used to demolish all things that gave people the feeling of torment from the streets, everything that created obstacles on the roads or even those objects that were creating shadowing were also removed. Also, there was prohibition of constructing disorganized market places, those which did, were demolished as well. Begging and drunkenness were inappropriate and prohibited, as well as citizens were obliged to keep their courtyards clean.⁴⁴⁴ Yunus Macit claims that Ottoman Turks were the nation who lived according to Islamic traditional approach to the environment the most.

If we take a look at the urban planning in modern Turkish cities, the neglecting of these precious Islamic foundations can be observed. While Ottoman Turks were trying to create an environment that with supply people the opportunity to seize the beauty of nature, modern steel and concrete skyscrapers create the darkness and prevent citizens from contemplating the sky and the sun, the abundance of vehicles on the roads leads to air pollution, obstacle for mobility and crowd misbalance. The lack of constitutional urban planning causes the emergence of disorganized slums. Moreover, while Ottoman Turkish houses were taking care of animals and birds in the nearest environment, creating water sources for birds and feeding places for street animals, modern building has nothing to do with this "environmental consciousness", they just deprive street animals and birds from chance to find food, high-storey constructions leave animals on the pavement or sometimes even on the highway dying from sun heat and hunger.

If we turn to Martin Heidegger and his critics of modernism again, we will be able to see similar thoughts. Speaking about modern architecture, Cansever frequently claims that it is not aimed at protecting the environment, animals and nature. Eventually, is not aimed at protecting an individual (in the context of protecting his

⁴⁴³ Macit Y., *Osmanlı Türklerinde Çevre Bilinci*, <https://www.tarihtarih.com/?Syf=26&Syz=382233>, Retrieved on 30.04.2018

⁴⁴⁴ Ibid.

consciousness and "being"). Heidegger starts his essay on "Building, Dwelling and Thinking" explaining that "to dwell is to be safe, secure, free of care to be taken-care-of, but ends by telling us that to dwell is to be one who cares-for-things - the things, already that belong to the dwelling-place".⁴⁴⁵

Basically, when Turgut Cansever gets his ideas of protection and preservation of surrounding from Qur'an, Heidegger takes inspiration from Ancient Greek philosophers, but eventually they come at one end claiming that modernity created a rupture between human being and nature, spiritual origins and divinity. Both, Islam and Greeks believe of the world as a holy place and arrogate that the aim of human being is to bridge the gap between people and nature. Therefore Ancient Greek architecture were aimed at preserving and being in harmony with natural resources and surrounding, which are also fundamental principles of Islam architecture.

2. *The importance of "historical consciousness"*

Since the beginning of the eighteenth century, the culture of Western Europe has begun the process of breaking with the origins of its culture, trying to create a system of completely new values, mostly of bourgeois-capitalist society. In this sense, Western culture, according to Cansever, could have caught on and re-evaluate the results of modernism, but developing countries couldn't. Despite the fact that you can find sharp criticism of Le Corbusier in the majority of Cansever's works, the latter says that Western architects in the middle of the 20th century found the opportunity to notice the gap between history and today. Architectural planning of Le Corbusier in practice perhaps looked quite different, but in his manifestations and the speeches that he gave (in particular at the Bridge-Water meeting in 1949), the French architect argued that his projects are not directed against the old culture, but rather focus on exalting this culture, uniting it with the agenda and revive the historical consciousness as such.⁴⁴⁶ The same, to a greater extent, occurred in other developed countries.

But in Turkey, which, after reforms (*tenzimat*) (as mentioned in chapter 3), has taken a course toward Europeanization, a huge gap between modernity and its history emerged. At one point, planning the city turned into a demolition of everything that was created and drawing new images from a new sheet. These projects, in turn, did not

⁴⁴⁵ Young J., *Heidegger's Late Philosophy*, Cambridge University Press, 2002, p. 64

⁴⁴⁶ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p.190

concern the locals and their beliefs. Instead of restoring architectural monuments or historical buildings, the authorities attracted foreign architects and urban planners who, not knowing local customs, needs, and even in some cases climatic conditions, tried to apply Western designs and styles of buildings, thus realising westernisation, imitation of West and complete changing of society.

The results of these movements have already been considered in the previous chapter of this work. Now important is the question of historical consciousness, which Cansever warns about.

Great importance is given to residential architecture, which according to Cansever is inseparable of cultural identification of people. While trying to apply "primitive" western samples on local culture, residential architecture in Turkey is forced with "ill and the most primitive in human history principles".⁴⁴⁷ People, who are obliged to live in such building experience social and physiological disturbance when trying to solve the leap on functional structure. Moreover, building "small-boxed" high skyscrapers are not economic and needs more outcome than 1-, 2-, or 3-storey buildings. In addition, the architect offers not only to restore historically valuable buildings, but also to bring them into a state where local residents could settle in.⁴⁴⁸

Ottoman culture of urban planning based on Islamic approach, together with all the nature in it, has given the products which beautified every single tree, every branch, every flower and has given all surrounding the divine meaning. From this point of view, it is a very rare thing in human history, and even if it did existed, then still not as much widespread as on the land of Ottoman empire. Now, pursuing foreign/alien standards Turkish architects and urban planners have destroyed the half of this precious heritage, and as Cansever expresses himself, "now we are experiencing poverty.. and we know, that we could not have created nothing greater then things we destroyed".⁴⁴⁹

As an agenda example of this, latest news can be taken look at. Istanbul Ayyansaray, the last Ottoman houses were demolished and concrete buildings were built instead. It is covered with wood so that it looks like a historical picture. Art historian Professor Dr. Semavi Eyice says about this changes: "the destruction of the historical buildings and the construction of giant buildings instead is causing the

⁴⁴⁷ Ibid., p. 194

⁴⁴⁸ Ibid., p. 210

⁴⁴⁹ Ibid., p. 191

disappearance of the culture and any existing doctrine. In the past, Istanbul had an architectural identity unique to itself. Now when I go out and look at Istanbul I see nothing but giant skyscrapers. This neighbourhood was the original examples of Ottoman architecture. Now they are all gone".⁴⁵⁰

As it was already mentioned in the previous chapter, all these processes create a huge wave of "mud", in the context of cultural pollution, which covers all cultures of the world. Standardization, copying, loss of authenticity and self-awareness lead not only to "contamination" of the aesthetics of the external appearance of houses and cities, but also to the loss of stability and health of the environment, the ability of residents to make decisions and participate in the creation of society, and feel themselves belonging to one or another religion, culture and even the country.

What can or must be done? Despite the fact that Cansever step by step describes what measures should be taken in relation to the preservation of the environment, the protection of cultural and historical capital and the vectors of architecture, yet his approach seems a bit utopian. He gives examples of historical objects that need to be reconstructed and put under protection in the first place, he also announces that the tourism business in Turkey, as one of the strongest sectors of the economy, should be more progressive and more budget should be allocated for its development.⁴⁵¹ Cansever is completely against high-rise buildings in which a large number of people are housed losing their sense of privacy and the culture of the neighbourhood. However he mentions the bureaucratic system that has absorbed Turkey, which increasingly allows architecture and culture to drown in the "swamp of modernism", although it does not give any concrete decisions or ideas in this area. In Istanbul, a huge population requires huge amount of money to be maintained, but the irreversible migration process cannot be stopped, and in order to build low-rise buildings, first of all the problem of waves of migration and relocation should be solved, and then decision can be done on what kind of architecture would be more suitable for distributed population groups.

On the one hand, Turgut Cansever presents the world of the ideal Islamic city, where man lives in harmony with nature, God, beliefs, beautiful aesthetically convenient structures and has the opportunity not only to freely conduct and develop his

⁴⁵⁰ Tarihi mahallenin ucubeleri: <http://www.sozcu.com.tr/emlak/tarihi-mahallenin-ucubeleri.html> Retrieved on: 07.05.2018

⁴⁵¹ Cansever T., *İslam'da Şehir ve Mimari*, İstanbul: Timaş Yayınları, 2016, p. 211

private life, but also to participate in the organization city and influence political decisions. In other words, Cansever really manages with the task of revealing the faults of modernism and the results of "cultural pollution" as well as he strives to convince that the Ottoman cities and architecture were a truly "paradise on earth" and why it is important to take an example from them. Using statistical data and giving practical solutions for the future of Cansever gives hope for a bright future of Turkey and the world as a whole. Although, on the other hand, his approaches are devoid of real specifics and in-depth sociological analysis that could turn this "utopia" into reality.

CONCLUSION AND ASSESSMENTS

The object of this work was Turkish architect Turgut Cansever and his ideas regarding architecture, art, aesthetics and society as a whole. But before embarking on the analysis, a big challenge for the author was the definition of Sociology of Architecture as a branch of the theory of Sociology, the definition of the object of its research and the fields that comprise it.

The first thing to note was that the sociology of architecture repeated in its development the path of becoming a theory of Sociology as a whole. For a long time, architecture was not the subject of sociological researches and was present in the works of classics only in implicit form, then, in the second half of the 20th century, separate theories appeared, and only at the beginning of the 21st century the Sociology of Architecture did become institutionalized as a special sociological theory.

After analyzing some approaches to understanding the areas of study of sociology of architecture, it was concluded that in the sociology of architecture, in addition to Sociology and Architecture itself, it may also be possible to include such areas as Aesthetics and Politics. People's ideas about aesthetics become the factors in the formation of architecture as an art; moreover, their analysis leads to a better understanding of the stages of development of society and the place of designed space in it.

Also, a separate chapter of this work was devoted to the relation of architecture and power. By taking modernist sociological views of Michael Foucault on interrelation between space and power as basic theoretical framework, focus was done on architecture as a mean of legitimization of political power. The study is to show how architecture appears to be an inevitable part of material and socio-cultural space and creates both physical and symbolic boundaries, trajectories of individual and social activity, which consequently leads it to becoming an object for a sociological research. The author considers the development of architecture in its interaction with the surrounding socio-cultural and highly politicized environment. In particular, the author describes the relationship between architecture and power, speaking of imperial regimes of Peter I in Russian Empire, where architecture was given a separate place in building the ideology of power, comparing to some architectural constructions of Istanbul as an imperial capital with its ostentation of splendour and mightiness of rulers. This study

will contribute into sociological investigations of relationship between notions of "social", "power" and architecture".

Speaking about the ideas of Turgut Cansever, they were systematized in three categories: his views on architecture as a whole, that is, the architecture of Islam and the architecture of Turkey in the context of modernization; views on aesthetics and aesthetic perceptions, as well as ideas about society and culture.

Cansever was not particularly interested in the type of architect as a creative artist. This attitude was combined with the market realities of attracting customers, bypassing legal requirements in order to increase profits and personal ambitions, which led to cultural pollution, spatial alienation and disharmony of cities and society itself. Construction, according to Cansever, cannot go beyond simple technological success, if it does not simultaneously take into account material, technological and biosocial levels of being.

Cansever also criticized the bureaucratic or technocratic approach to the land and the city, paying excessive attention to bureaucratic procedures, proposing instead to view the land and the city as manifestations of divine perfection, and therefore show due respect for them. True architectural behavior makes one listen to the voice of nature and understand the order of the environment created by Allah, since this requires covering all aspects of existence.

Cansever proposed a universal concept of Islamic art, which also refers to architecture, defining it as unconditional obedience to truth; abstaining from evil deeds; humility, modesty and obedience to the order of being; the desire to look what you are; good faith in relation to God, all this means that you need to create things, not to impress others. In another case, Cansever described Islamic architecture as "a movement in tranquility", with clarity of finiteness, modesty, and naturalness in expression. It is also a kind of colorful and vivid picture, full of optimism, confidence and vigor.

However, his concept of Islamic architecture is not essentialist. This concept means that the architecture carries certain advantages and values. Thus, a German, Russian or Japanese city may be more Islamic than a Turkish, Iranian, or Egyptian one. For example, Cansever considers Frankfurt an Islamic city, because thanks to urban planning, with a population of more than 20 million people, the cost of maintaining it is

lower than in Istanbul. In addition, the architect discovered that Russian houses in Istanbul style are as Islamic as the basalt houses of Anatolia, since they both take into account the relationship between man and nature.

The main task of Turgut Cansever was to combine architecture with aesthetics and ethics, which entailed the quintessence of the intersection of religion, tradition, architecture and cultural identity in the socio-political plane of modern Turkey. Those who read his books or those who were fortunate enough to see him personally, well remember his inexhaustible optimism about the future. Thanks to his firm belief in ideas that take precedence over actions, and it is the power of ideas that changes the world, Cansever sought to find "true" ideas in architecture and spread them. His architectural practice and intellectual heritage have a huge impact on the new generations of an educated conservative middle class in Turkey and will probably influence the next generation of architects in the coming decades.

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BURSA ULUDAĞ ÜNİVERSİTESİ

TEZ ÇOĞALTMA VE ELEKTRONİK YAYIMLAMA İZİN FORMU

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| Tez Adı | Mimarlık Sosyolojisi Kontekstinde, Mimar, Düşünür ve Estet Olarak Turgut Cansever |
| Enstitü | Sosyal Bilimler Enstitüsü |
| Anabilim Dalı | Sosyoloji |
| Tez Türü | Yüksek Lisans |
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