ARCHITECTURAL HYBRIDITY AS A METHOD FOR SUSTAINING CONTEXTUAL CONSIDERATIONS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
GAZİ UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
ARCHITECTURE

APRIL 2021

ETHICAL STATEMENT

I hereby declare that in this thesis study I prepared in accordance with thesis writing rules of Gazi University Graduate School of Natural and Applied Sciences;

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Ayşe Vildan ÇELİK
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(M. Sc. Thesis)

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April 2021

ABSTRACT

Hybridity can be defined as two or more characters meeting and establishing a new structure together by transferring their own characteristics without destroying each other. Many situations associated with their existing environment or with previous periods in cultural or physical terms can be considered as hybrid. The study aims to explain that the use of hybridity while designing with context is an important method to maintain the essence of the place. Within the scope of the study, a methodological discussion with questions on hybridity in design has been developed on examples selected as '*contextual representations*'. These examples are similar to attempts to relate to context. However, the results may vary in terms of the hybrid relationships established. Along with the theoretical framework, two different hybrid approaches considered as the main theme of the study. The first approach called is when hybridity arises through similarities with place's context. David Chipperfield / River and Rowing Museum, Raj Rewal / Nehru Memorial Pavilion, and Charles Correa / Crafts Museum are the examples analysed considering this first approach. The second approach is when hybridity appears through architects' inclinations merge with place's context. Eduardo Souto de Moura / Paula Rego Museum, Cascais, Portugal, Amateur Architecture Studio / Ningbo History Museum, Ningbo, Zhejiang, China and Zvi Hecker &Rafi Segal / Palmach Museum, Tel Aviv, Israel are the examples analysed. For a deeper analyses Welling's cognitional reasoning is discussed. Considering the examples, it is seen that the common purpose of hybrid systems is to achieve '*the essence of sustainability*' or '*sustainable essence*'.

BAĞLAMSAL İLİŞKİLERİ SÜRDÜRMEDE BİR YÖNTEM OLARAK MİMARİ
MELEZLİK
(Yüksek Lisans Tezi)

Ayşe Vildan ÇELİK

GAZİ ÜNİVERSİTESİ
FEN BİLİMLERİ ENSTİTÜSÜ
Nisan 2021

ÖZET

Melezlik, iki veyaz daha fazla karakterin birbirini yok etmeden kendi özelliklerini aktarıp yeni bir yapı kurması olarak tanımlanabilir. Kültürel veya fiziksel olarak mevcut çevreleriyle veya önceki dönemlerle ilişkilendirilen birçok durum melez olarak düşünülebilir. Çalışma, bağlamla tasarım yaparken melezlik kurmanın mekanın özünü korumak için önemli bir yöntem olduğunu açıklamayı amaçlamaktadır. Çalışma kapsamında, 'bağlamsal temsiller' olarak seçilen örnekler üzerinde tasarımda melezlik ile ilgili sorularla metodolojik bir tartışma geliştirilmiştir. Bu örnekler, bağlamla ilişki kurmaya çalışmalarıyla yakındır. Ancak kurulan melez ilişkiler bakımından farklı sonuçlar oluşturmuştur. Teorik çerçevenin yanı sıra, çalışmanın ana teması olarak iki farklı hibrit yaklaşım ele alınmıştır. İlk yaklaşım, melezliğin yerin bağlamıyla benzerlikler yoluyla ortaya çıkmasıdır. David Chipperfield / River and Rowing Museum, Raj Rewal / Nehru Memorial Pavilion ve Charles Correa / Crafts Museum bu ilk yaklaşımda incelenen örneklerdir. İkinci yaklaşım, melezliğin mimarların eğilimlerinin yerin bağlamıyla harmanlanması sonucu ortaya çıkmasıdır. Eduardo Souto de Moura / Paula Rego Müzesi, Cascais, Portekiz, Amatör Mimarlık Stüdyosu / Ningbo Tarih Müzesi, Ningbo, Zhejiang, Çin ve Zvi Hecker & Rafi Segal / Palmach Müzesi, Tel Aviv, İsrail analiz edilen örneklerdir. Daha derinlemesine bir analiz için Welling'in bilişsel muhakemesi tartışılmıştır. Örnekler göz önüne alındığında, melez sistemlerin ortak amacının *"öz'ün sürdürülebilirliği"* veya *"sürdürülebilir öz"* e ulaşmak olduğu görülebilir.

ACKNOWLEDGMENT

I would like to express my sincere gratitude to my advisor Prof. Dr Aysu AKALIN for her continuous support and sharing her wonderful knowledge with me. Her patience, motivation and guidance helped me in all the time of my research and writing of this article. I offer my thanks to my family; especially my mother Afife, my father Kamil, my aunt Semiha, my uncle Şaban, my grandmother Hafize and my grandfather Niyazi Oflaz. They always persisted me to continue my academical life. I owe to express my love and thanks to my sons Kadir Murat and Deniz Cihangir and my dear friend and partner Selçuk for all of their patience they showed through long study days. Without their precious support, it would not be possible to conduct this research.

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SYMBOLS AND ABBREVIATION

In this study, the used abbreviations are explained below.

Abbreviation	Definition
AA	Architectural Association in London
BBC	British Broadcasting Corporation
BCE	Before Common Era or Before Current Era or Before Christian Era
CIAM	The Congrès Internationaux D'architecture Modern
CIDCO	City and Industrial Development Corporation
CPWD	Central Public Works Department
GSAPP	Graduate School of Architecture, Planning and Preservation
ITPO	Indian Trade Promotion Organization
LLC	Limited Liability Company
MIT	Massachusetts Institute of Technology
MOMA	Museum of Modern Art
RIBA	Royal Institute of British Architects
US	United States

1. INTRODUCTION

The place is a common idiom for architecture, geometry, psychology and many other sciences. The term has various definitions and approaches owing to its widespread discussions. It is defined as "*A particular position, point, or area in space; a location*" (URL-1). For architecture, a design cannot be evaluated without the place it is designed for. In contrast with the other forms of art, the architectural products have practical functions, such as protecting and facilitating certain activities, that is no less important than and often dominates its aesthetic function (Goodman, 1985: 643). Architectural products have a place to be built in. The place is the essential ingredient for the design process. Location, nature, space are the relevant words defining the term 'place'. The place differs from these concepts with its humanistic aspects such as having cultural or emotional facilities. Sime (1986) compares the terms with space and mentions that the term 'place' implies a strong emotional tie, temporary or long-lasting, between a person and a physical location being in contrast with the term 'space' (Sime, 1986: 50). The connections with place play an integral role in the human experience. The stronger the relationship than the more attachment to place is set. Aristotle associates the place or *topos* that builds a feeling of 'belonging' with the physical environment. Romans states the "spirit of a place" or a "genius spirit" of a physical location as *genius loci* mentioned by Norberg Schulz (Assi, 2008). For Relph (Relph, 1976: i; Seamon and Sowers, 2008: 43)[1], the place is a product of actions and experiences, and the main factor in the difference between 'place' from any 'space' is the person's 'belonging' feeling (Proshansky, Fabian ve Kaminoff, 1983 [2] ; Relph, 1976: 49).

Sense of belonging could be set through grasping authenticity and culture as a data of experience. Existential insideness (Relph, 1976: 60) [3] can be grasped while constructing new

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[1] In the early 1970s, during his doctoral dissertation, Edward Relph becomes dissatisfied and disquieting about the definition of place. To build the conceptual pillar of the discipline of the term he analyses the space, essence of the place, identity of place as a reversal of *placelessness*. The book *Place and Placelessness* (Relph, 1976) is spectacular for being the first mentor for the conceptual works of place, putting the main humanely facilities in the centre. Despite all the time has passed, today, the book and the terms discussed in the book are more argumentative and have a significant conceptual and practical impact both in geography and other sciences as well as architecture more than ever.

[2] Place attachment has diverse issues from rootedness to belonging. An architectural design could also join to its region as described *to gather a sense of belonging and identity through the involvement of 'place-identity'* as a physical environmental.

[3] Relph labels experiencing levels of places vary due to the users' cognition. He compares the insideness and outsideness *as major components of the identity of place* and classifies them through the varying intensities of everyday life place feeling. The book indicates the lost emotions when the characteristics become uniform. To explain*, insideness* could be defined as a sense of place in a physical and social landscape attachment. The

inclusions without neglecting the characteristics of the place. However, the relations with authenticity should not be constituted just copying or resembling the traditional texture. More importantly, the only way to defend local identity is not to remain under its domination. There could be a fusion between the existing site and the new inclusion. Most contemporary designs pay little attention to context; it is intrinsic in the process of architectural design. Architects' manners may add new interpretations in the contextual design. In this work, the architects emphasizing the contextual relationships in design are discussed through hybridity for sustaining the essence of the place in the togetherness of new design and existing vicinity. For that aim, context and contextual design is analysed briefly while grounding creative manner on handling the context.

Context and Conservative Traditionalism

The *context* is a common notion in architecture, geography, sociology, politics, philosophy, linguistics, arts and archaeology (Bekar, 2018). Context[4] (URL-2) corresponds elements that sets an event, a statement, or an idea. The term evaluates through a broad perspective. It comprises the tangible features of the environment (buildings, roads, climate, etc.) as well as its intangible features (culture, human praxis, etc.). The context brings the components together to create a meaningful whole.

Demiri mentions the context as the '*existing reality*' like "*landform, climate, environmental characteristics*" and "*structures and organization of the urban setting as an imprint on the ground and as a section, size of its buildings, and articulation of the building volumes, architectural morphology and materiality*" (Demiri, 2013: 44). Although the context is primarily evaluated as the topography or the physical conditions of the existing site, it involves all artificial, socio-cultural, economic, daily, and historical values. Considering the physical or non-physical properties, architecture is a context related research area. Since architects analyse contextual inputs, the context problem becomes an important discussion for architecture.

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insideness that Edward Relph mentions becomes an impressive milestone emphasizing the lack and importance of the feelings lost in space and cities over time. Therefore, an existential insider is the one that is balancing assimilation and accommodation setting gradual and subtle development of identity with and of the place.

[4] The idiom is set from Latin *contextus*, from con- 'together' + texere 'to weave' URL-2.

According to Pallasmaa, architecture does not create only visual seductive objects, it becomes a tool for meaning and reflects the meaning (Pallasmaa, 2011:12-14). To define the language of architecture, Taurens analyses the relations of the terms 'meaning' and 'context' in his article *Language of Architecture*[5] (Taurens, 2008). Similar to the verbal constitution of the sentence in semantics, he assumes that the architectural meaning is understood as context dependent. He classifies contextual aspects of architectural meaning as *spatial context*; architectural interpretation seems to have more customary meaning (a specific building seen in the context of other buildings; this mainly refers to the city, a specific building or element seen in the context of the surrounding landscape; the relationship between a building's exterior and interior) and *not spatial context*; buildings can stand apart from both in space and time from the given object, the context of theories and concepts related to the building; the context of a certain lifestyle, etc. Taurens summarizes architectural elements become meaningful only in the context of their time and settlement they live in. To determine the meaning of architecture through context, Frege's famous principle could be used. As Frege influentially puts forward, "(…) *never ask for the meaning of a word in isolation, but only in the context of a proposition*" (URL-3).

As Sime states, architectural concern should be about 'creating context related places' rather than 'designing spaces' (Sime, 1986: 60). Sanghvi (2017) correlates the three main contextual representation elements, i.e., time (the technology and history), space (topography, existing buildings and climate) and people (needs and tradition) (Sanghvi, 2017). For a comprehensive context, time, space and people should be assessed (Table 1.1.).

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[5] In this article Taurens concerns with the understanding of the term 'language of architecture'. Listing the presuppositions, outline the direction of possible answers and, in conclusion, describe what to understand concerning the semantics of architecture and concludes two approaches to the interpretation of architecture within this frame of understanding.

Table 1.1. Context definition (Sanghvi, 2017) (revised by Akalın, A.)
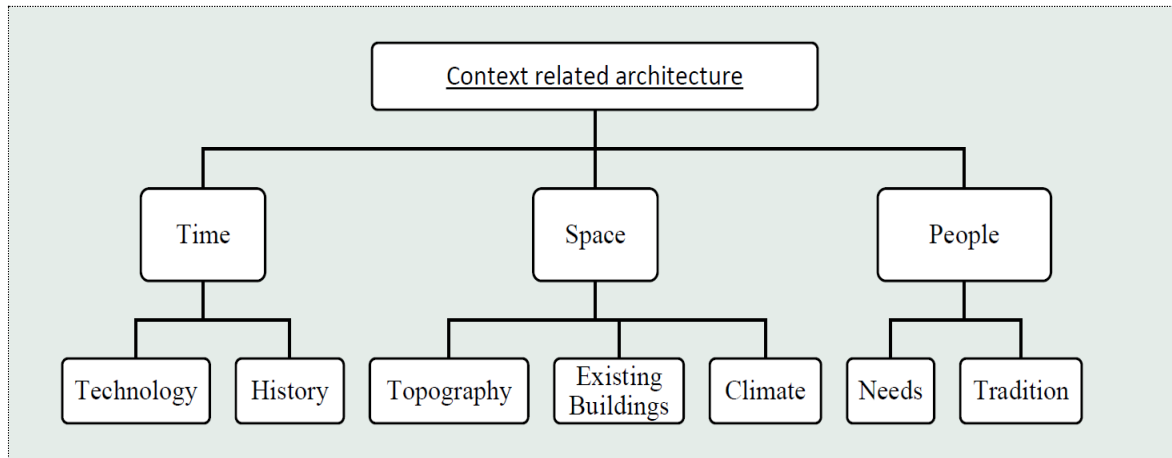
Time (Technical and Historical Features) comprises construction techniques, material-texture usage, history, historical background usage, etc. Architects design buildings for the user to utilize from it. The tool of the architect while building the space is the building materials. Although environmental elements and building materials do not have sharp limits in the history of architecture, we evaluate the building materials under this heading, considering the effect of the technology of the period in the production and use of construction materials.

Space (Main Design Approaches) group is more about the location and the site features. Topography, existing buildings, climatic features, the existing tissue/scale, etc. are in this group. A piece of architecture is commonly a part of the existing texture. It is a bridge for a larger system in the historic period, landscape, or climatic conditions it is built to. To be more precise, every location on the earth has a unique character for the texture and climate. Then, human beings construct their buildings. These are not only shells to protect themselves, but they are also evidence for their social-political system, their culture. These buildings have unique form, scale, materials, construction techniques, proportion, and orientation also. Some of them are reconstructed, some of them have vanished or some of them are still alive. Sanghvi's space definition comprises these all.

People (Sentimental Inputs) are a strong input of the context. The social structure, habits, religion, beliefs are not constant and the relationship between people and the connections between them cannot be denied. People represent the people's present needs and tradition

of the user or the owner. Although their basic needs are the same, their human being and their culture form a unique spirit. The spaces develop according to the needs of this soul. This spirit creates social and cultural identities.

Sanghvi (2017) summarizes this table as "*Context is not an element of design, but various elements and principles of design combine to make a building in context*". He states for a deep understanding of the surroundings that all the groups in this table will weave together. The architectural products within the relationships and references with their predecessors are discussed to resume ways to re-perceptions and alternative readings, along with the context. The relationship between the design and its context is important to re-build and to transform the meaning.

Overall architecture, in general, reflects the spirit of the period and place. The architectural character of the place is being formed through years of layering. A sense of place may be considered as a romantic, nostalgic approach. In fact, architectural history has many examples reconstructed versions of local building techniques. However instead of embracing the conservative attitude, the seek for a better alternative may push the designer to question the current situation instead of desiring to preserve the same.

Contemporary Contextualism

So, context is a severe input at the beginning of the architectural design. Architects' contextual approaches vary due to the inclinations of the architect about context. These inclinations vary from copying as well as to oppose with the existing structure. Some architects tend to design repeating former structure (prefer considering existing forms or materials), while some others create innovative solutions regardless of place's context. The tendency to differentiate may be rooted from the inclination of carrying their architectural identity to the design or to emphasize the influence of the period. The autonomous aspirations of architects can lead design to an insensitive goal.

The term 'context' reinvolves in architectural literary in 1950 while Robert Venturi defends his graduation project at Princeton University. Venturi's master's thesis is entitled '*Context in Architectural Composition*' (Theunissen, 2010). His work contains theoretical and historical study of the theme 'context' and an accompanying design for the addition of a

chapel to an existing ensemble of buildings (Venturi, Brown and Izenour, 1972: xi). Venturi's assertation considers the traditional and historical approaches in unity and harmony (Nesbitt, 1996: 72-78) in addition to the semiotic meaning of the external façade of buildings (Assi, 2008).

Within the postmodern approaches, the multi-layered discussion of the context of the 1950s and earlier of 1960s fades away. Through the 1970s the context is dismissed by postmodern historicism and eclecticism. The conformists and traditionalists adopt the term in the early 1980s (Komez-Daglioglu, 2016). During the 1980s, the development of the technology and free-market economy enables architects to design within their autonomous paradigms. In this atmosphere real contextual considerations fade away, iconic architecture arises. Meanwhile, some architects embrace their own contextual considerations in design regardless of the context of the place they design. These contemporary contextualist architects commentate the context in different manners.

Colin Rowe is more interested in the physical properties of the context. But his students Stewart Cohen and Thomas Schumacher think that the context is more about the time of the city than about the concept that refers only to the physical structure. Stewart Cohen is the first person to use the concept of contextualism in his article published in the Oppositions (Ellin, 1996). He deals with contradictory architectural approaches such as inclusivism and exclusivism under the theoretical construction of contextualism (Cohen, 1998). Cohen exemplified exclusivity with modernism, and inclusiveness with cultural contextualism. He classifies *physical contextualism* as the contextuality of objects and the *cultural contextualism* as the contextuality of images (Cohen, 1998). As Thomas Schumacher states, "*After the so-called Postmodern revolution, the concept of contextualism begins to link itself to stylistic displays/images. Contextualism, is a combination of context and texture*" (Schumacher, 1996). Schumacher's concept of 'differentiated building' is used in design to synthesize the ideal and the environmental by deforming the conditions of the space.

Architects are actors of space production. Belonging to the place or own manner, the architects use concepts as frame and guide. Concepts are the innovative design solutions playing essential roles in the very beginning of the design. They lighten the design process in a directive manner. The contextual definition involves re-interpretation and reassessment to connect the design premises to the context. (Eilouti, 2018). About the context debate, the

approach of the designer is important. Generally, architects use contextual data among two poles: being in opposition or adapting it. Evaluating the context, architects may desire to differ from previous design manners or embrace them. In addition to this, they design as a total outcome of their perspective of life which includes their experiences, psychologic conditions, tastes, etc. At the beginning of a new design, architects merge the contextual characteristics of the place with their characteristics. The level of the dominancy changes depending on each architect, on a point between being iconic/symbolic or more solidaristic. While convergent approaches tend to flow with tradition, some of the architects create totally disconnected from the existing tradition. The tendency to create differences may be rooted from an inclination of caring architectural identity of themselves to their designs or to emphasize the difference of periodic influence.

Conveying the tradition or a seeking for a connection with the tradition could be a tranquil choice. Nevertheless, the seek for the new never ends. As Ihab Hassan asks "*How then can we live without the love of change?"* (Hassan, 1975: 39). According to Herbert Muschamp, contextual sensitivity brings a series of restrictive design strategies, and context-based architecture could mean to be dragged into a dead end in a sense. It is thought that an obedient/forceful attitude developed against context should no longer valid (URL-4). Notwithstanding, contemporary architects rediscover the conditions of the place interpreting the context with new methods. These methods, which is called as new contextualism or contemporary contextual discourse is departed from the contextual discussions not concerning 'cultural' approaches.

Hybridity and contextual hybridity
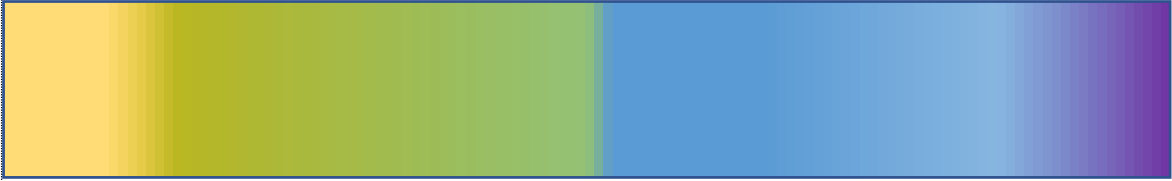
Theodor Ludwig Wiesengrund Adorno[6] (URL-5) adopts the autonomy and sociality as two indispensable features of art. Adorno classifies the art as *heteronomous* due to be a social fact and socially determined; as *autonomous* and obedient for its styling principles (Heynen, 1999: 188). Dellaloğlu elaborates Adorno's ideas about art in his work stating his view about

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[6] German philosopher and music critic (1903, Frankfurt am Main, Germany - 1969, Visp, Switzerland) (URL-5). Since growing up with a musician mother and aunt, he is always close to music. Despite his musical education, he could not achieve the expected development and becomes a philosopher. However, he never quits criticism of art. He is one of the philosphers establish critical theory in Frankfurt School which criticizes the modern mind brought about by enlightenment. Critical theory is against the constant negligence of the individual.

art does not produce a bipolar structure. Nonetheless, Adorno's art discussion's autonomous and heteronomous character, beyond being opposite to each other, can only coexist together actually. In other words, the sociality of art depends on both. One of them does not exist without the other one. Therefore, Adorno is always against tendencies that favor only one of these two aspects of art. (Dellaloğlu, 2003) (Table 1.2).

Table 1.2. Adorno's classification for art

Conservative Traditionalists	Contemporary Contextualists
repeating the existing context	context of architect is more dominant
Heteronomous: a social fact and socially determined	Autonomous: obedient for styling principle

Heteronomous is a very strict repetition of the traditional. If a design completely connected to heteronomous pole the final design becomes an imitation of the context. Since the period for the former and the subsequent designs are different, the needs and the technology of the period does not meet the requirements. On the other hand, the autonomous edge of the model is completely dependent to architects' passions. On this edge architects' passions limits the design atmosphere. The architects insist on designing towards their literary forms and generally repeats themselves. The architects' passions become the context itself.

There are not many architects have the taste to combine their design styling principles (the autonomous moment) with heteronomous moments. Peter Zumthor is one of these very rare architects. In *Thinking Architecture* Zumthor says the following remarks:

> When I work on a design, I allow myself to be guided by images and moods that I remember and can relate to the kind of architecture I am looking for. Most of the images that come to mind originate from my subjective experience and are only rarely accompanied by a remembered architectural commentary. While I am designing, I try to find out what these images mean so that I can learn how to create a wealth of visual forms and atmospheres. After a certain time, the object I am designing takes on some of the qualities of the images I use as models. If I can find a meaningful way of interlocking and superimposing these qualities, the object will assume a depth and richness. If I am to

achieve this effect, the qualities I am giving the design must merge and blend with the constructional and formal structure of the finished building. Form and construction, appearance and function are no longer separate. They belong together and form a whole (Zumthor, 1998: 25).

The characteristics of architects, their design attitudes and experiences affect the design concepts profoundly. Robert Irwin (1987) classifies the relation of the architecture and design in his book '*In Being and Circumstance'* as; adapted to the ground, dominating the ground, and location-specific/ground conditioned (Irwin, 1987). Irwin speaks of negative dependence both in those adapting to the ground group and dominating the ground. The hybridity occurs in combination with the location-specific / ground conditioned circumstances (Table 1.3).

Table 1.3. Architects' choice of context

Conservative Traditionalists		Contemporary Contextualists
repeating the existing context		context of architect is more dominant
Heteronomous: a social fact and socially determined		Autonomous: obedient for styling principle
adapted to the ground	location-specific/ground conditioned	dominating the ground
H Y B R I D I T Y		

In this study neither the conservative traditionalist examples nor contemporary contextualist examples are included as they are excepted non-hybrid. Only the location-specific / ground conditioned hybrid examples are included. Below is the description of the term hybridity and details are given. The design examples sustaining the former structure, creating a new soul by interpreting the context will be evaluated in this work.

Hybridity[7] is the form of mixed characters; composition of elements (URL-6). A hybrid organism is composed of dissimilar participants constituting a new organism at the end of the process. Hybridity is the mixture of a minimum of two distinct bodies to constitute a new one. Before post-colonial discourse[8] hybridization is accepted as subordination, therefore, instead of hybridization, the term degeneration is used. During the First World War, the invading groups withdraw resuming a great transformation behind. The colonized cultures strike to eradicate the influence of the 'other' from their society. The negative perception of colonisation persists up to the 19th century (Celik, and Akalın, 2018).

As mentioned above, when architects incorporate designs criteria into the current context, their contextual relations could be substantiated in a large span of examples. In the scope of this work, two main discussions will be reviewed: that is when the hybridity occurs through close similarities with the context (green zone) and the hybridity arises through the architect's inclinations with his context (blue zone). Hybridity decreases as moved from the middle towards both ends. In the far-left end (L-) where conservative traditionalists locate, the existing context is repeated, whereas in the right end (R-) where contemporary contextualists takes place the context of the architect is more dominant. There is not a certain boundary between the colours, but the middle part refers to the hybrid examples where the place's context and the context of the architect are perfectly balanced (Table 1.4.).

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[7] Hybridity may recall the concepts of "spolia" and "varietas". Spolia is a common practice where robust pieces of former periods are used for various purposes in a construction. Spolia is widely practiced, although there are opponents (Frey, 2016: 11). The hybridity could be mentioned on structures comparing their situations without transferred pieces, however the spolia differs from hybridity to be easily noticed. (Frey, 2016:15-19). The hybridity of the spolia, is more relevant the concept of varietas (URL-8) than hybridity.

[8] Social structures are not pure monolithic organisms. Cultures are in an endless transformation through wars, immigration and various interactions. In the pre-colonial period, cultural relationship prevails within the superiority of cultures over other cultures. In the colonial period, invaders immigrate to many parts of the world and initiate interactions. Colonization is accepted as a milestone for the understanding of hybridity, since serious invasions along with colonialism, changed the colour of the cultural climate devastatingly.

Table 1.4. Architects' choice of context by hybridty

Conservative Traditionalists		Contemporary Contextualists
repeating the existing context		context of architect is more dominant
Heteronomous: a social fact and socially determined		Autonomous: obedient for styling principle
adapted to the ground	location-specific/ground conditioned	dominating the ground

According to Berlyne's findings, arousing quality is a direct linear function of complexity, or the amount of information, whereas pleasantness displays an inverted U-shaped function, in which an intermediate level of complexity is associated with maximum pleansantness, and the extreme ends of high or low complexity are associated with minimum pleasantness (Table 1.5.). Similar to the Berlyne's findings in this work intermediate level of contextual attitudes (when the place's context and the context of the architect are perfectly balanced) is believed to associate with maximum balance of hybridity (Akalın et al., 2010).

Table 1.5. Berlyne's Inverted U-shaped function (Complexity & Pleasantness) (Akalın et al., 2010).
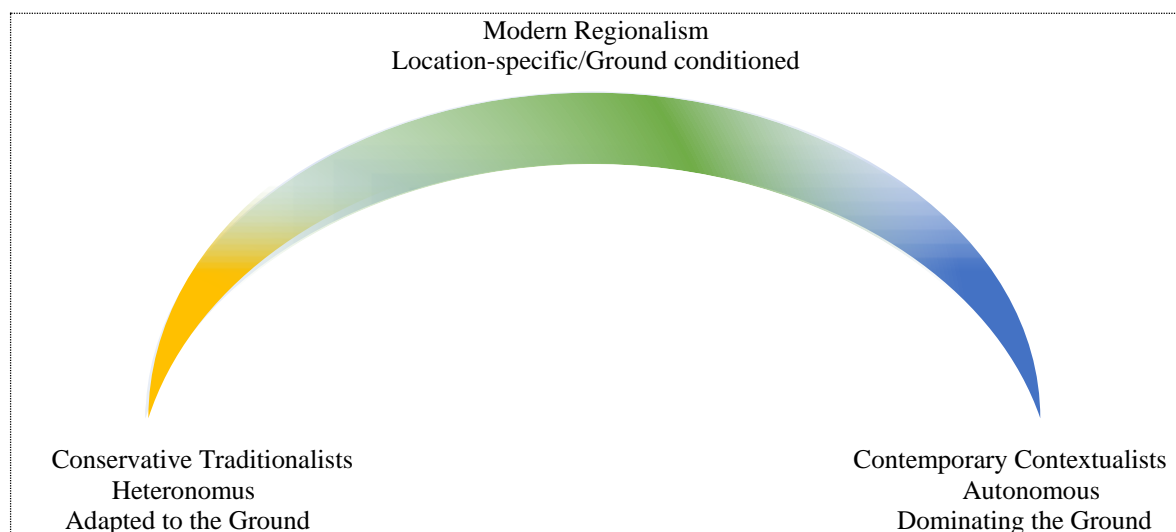
Edward Relph (1976) states the importance of keeping the existential insideness that new buildings should not harm that sense. However, Relph's work does not suggest a solution to perform sustaining the existential insideness. So, how will architects preserve this feeling while designing? Architects' design approaches for the context of the place evaluate within their architectural manner. Architects are in somewhere between not impersonating what is there and proving their own identity. In other words, it can be said that the design is formed between two extend domains. The hybridity debate begins while the third domain is being created by the mixture of the first two domains.

In the second chapter of this work, some architects and their hybrid applications are introduced as modern attitudes. All the cases are chosen among projects interpreting contextual relations which covers both place's contex and architect's contex. Clarifying the discussion over the space itself, the case studies are selected among museum examples to make the comparison clearer. Over the selected examples the architects' design concepts seeking a new approach to become hybrid with context in conjunction with contextual definitions for a creative design are analysed. In the first part of this chapter, hybrid examples that lean towards conservative traditionalism are given. It is examined if *existential insideness* could be created with the correct hybrid mixture of contextual relationship. In the second part of Chapter Two, hybrid examples that lean towards contemporary contextualism show that architects develop more creativity in a design environment that is less dominant on the ground.

Table 1.6. Architects' designs within contextual relations

	Hybridity that Leans towards Conservative Traditionalism	Hybridity that Leans towards Contemporary Contextualism	
Heteronomous: a social fact and socially determined			Autonomous: obedient for styling principles
H Y B R I D I T Y			
	2.1.1. David Chipperfield / River and Rowing Museum	2.2.1. Eduardo Souto de Moura / Paula Rego Museum	
	2.1.2. Raj Rewal / Nehru Memorial Pavilion	2.2.2 Amateur Architecture Studio / Ningbo History Museum	
	2.1.3. Charles Correa / Crafts Museum	2.2.3. Zvi Hecker and Rafi Segal / The Palmach Museum	

Overall, this thesis questions *a third space* for both the designer and the acquisitions of the traditions. It is difficult to talk about the existence of hybridity at both edges. Hybridity commences when departed from these two extreme poles. Hybridity has a tentative conception on both sides. Since it has no clear boundaries, there cannot be a definite area for hybridity.

In the final chapter, comparing the examples in Chapter Two, the third space of enunciation is evaluated in a creative design atmosphere

2. LITERATURE REVIEW AND THEORETICAL BACKGROUND: ARCHITECTS' CHOICE OF CONTEXT

2.1. Hybrid Examples that Lean towards Conservative Traditionalism

The connections of context may drive the designer to possess the existing situation to preserve it. Therefore, the meaning, identity and history of the context appear to be merged with the architects' context. In this chapter, David Chipperfield's River and Rowing Museum - Henley-on-Thames, Oxfordshire (United Kingdom) project is analysed as the beginning. To take a role in his hometown architectural world, Chipperfield embeds the existing texture in his design as the basic design criteria and adopts the basic choices of materials of the settlement. In the second example, Raj Rewal's Nehru Memorial Pavilion is analysed. Rewal combines a mandala form as the main design course and enriches it with the interpretations of Indian traditional beliefs and the characteristics of President Nehru. The last example is Charles Correa's Crafts Museum in Delhi (India). The museum mainly resembles an Indian vernacular village settlement.

2.1.1. David Chipperfield / River and Rowing Museum - Henley-on-Thames, Oxfordshire (United Kingdom), 1989-1997

> *"I wish to be an advocate – not of architects competing with one another, but of architects showing a consolidated front. I want to show what we share and not what separates us. Everybody is concerned with similar issues, so why not talk about the common ground we need to achieve with society?" (URL-9).*

Childhood-family-education-awards-present life- architect's works

David Chipperfield, in full Sir David Alan Chipperfield, is born in 1953, in London. His father Alan John Chipperfield is an upholsterer and farmer. His mother Pearl Chipperfield, (b. Singleton) is a housewife (URL-10). His mother Pearl (Peggy) describes his childhood as "*he is a slow developer; never pushy, but he is always quietly determined*" (URL-11). His father leaves school when he is 14 and becomes an upholsterer in London, like David Chipperfield's grandfather. He settles an enriching company while Chipperfield is in his early childhood (URL-12). Living on his own as a farmer is his father's lifelong dream. Therefore, they leave London to live on a farm when he is 4 years old (URL-13). It is a

hopeless farm with sloppy fields in bad condition (URL-12). He spends his childhood in Devonshire countryside in his family farm in a rural life with cattle, pigs, chickens and crops. Mentioning about the unreliability of the memories he insists on the physical places of his childhood very distinctly. He thinks growing up in Devon in a farm impresses him and embeds the enjoyment of tangible in him (URL-9). He remembers freshly ploughed field, its bright red colour and smells very well. He states this farm influences him more as he grows older and the light through extending valleys and atmosphere affects his architectural vision to find a spot feel comfortable in and extracting the good points in them (URL-14). However, living in an isolated life on a farm also makes him a shy and frustrated boy who has few friends (URL-13).

He grows up in a modest family who wants to get their children out of Devon. He attends at Wellington School, in Somerset (he impresses on not the chic 'Wellington College in the Berkshires') where one of his teachers finding him so hopeless, suggests becoming an estate agent (URL-11). Affected by the farm life, he originally wants to be a veterinarian. However, his grades are not good enough to attend a veterinarian school (URL-11). His father wants him to be well educated, unlike himself, so Chipperfield is sent to a boarding school in Somerset when he is 14, even it is a burden for family's financial condition. Chipperfield easily notices the rule of the boarding school: "*If you don't want to become the corner stand that gets pestered by everyone, you have to excel at something.*" Since Chipperfield's grades are bad he decides to be the best runner in school. He is not a qualified runner, but he works better than everyone else, four or five hours a day. Finally, he becomes the captain of the athletics team with the best middle-distance runner degree. Exercises teach him to believe in himself. He has an excellent experience that even if one is not talented, he can win with a stronger will than the others (URL-13). Thus, he dedicates his time to sports and art, spending weekends in the art room painting and drawing, thanks to an encouraging teacher who reserves a strong part of the course to architecture (URL-9). His teacher always encourages Chipperfield to think about architecture school. Since Chipperfield does not have the qualifications to attend the architecture school, he attends university with an art school. His sophisticated social circle is settled in that Kingston School of Art (now Kingston University) with painters, sculptures, and fashion designers (URL-12).

When Chipperfield reaches the age of 15, his father buys other farms and converts them as holiday apartments. David Chipperfield helps him to renovate the apartments. He is very

good at renovating the buildings and finds this quite interesting. This enthusiasm induces him to attend architecture as a profession (URL-14). His family moves to Australia when he is 17 years old (URL-11). In those years he lives in London. He does not leave the city. Then his relationship with his family gets distant over time (URL-13).

He graduates from Kingston School of Art in 1976. In that school, he attends David Dunster lectures. David Dunster is an enthusiastic and influential architecture tutor who tells Chipperfield to go to the Architectural Association since Chipperfield's designs are more conceptual for Kingston School of Art. He switches to Architectural Association in London in his third year. He lives a shock when he sees how conceptual the other projects in AA, even his projects stand conservative. It is a very astonishing school with teachers like Rem Koolhaas, Leon Krier, Steve Rogers, etc. lectures (URL-15). In that school, he has a memory with Zaha Hadid that she helps him on a difficult review that she reminds Chipperfield until her dying days that she helps him to get his diploma (URL-12).

Chipperfield graduates in 1977. In his last year, he attends Peter Hutchkinson's courses who organises some interviews for his first work experience. Douglas Stephen (URL-16) is one of them (URL-12). After working with him, Chipperfield gains experience through Richard Rogers with Lloyd Competition and then Norman Foster's with BBC Competition, the two most important competition of that period. These years he is impressed by high tech architecture. However, he has a conventional modern architecture education at school among Le Corbusier, Alvar Aalto and Mies van der Rohe style (URL-12).

In the late 1970s, the economy falls into a decline. The modern architecture loses its power by the way (URL-17).

> Modernism was on the floor and being kicked — in a way, rightly. Battered and bewildered by brutalism, the public had lost confidence in modernist design. Architecture, in all its guises, was demoralised, architecture was disliked by society. Modern architecture was frowned upon. This distaste was understandable. Our city centres did look bad (URL-17).

In 1985, after his apprenticeship, he establishes David Chipperfield Architects. Even if he is fascinated by seeing the Pompidou Centre construction in Paris, he states he is not fond of high-tech as Norman Foster or Richard Rogers does (URL-12). The energy he feels with

working these architects pave for his profession (URL-17). In the same year Chipperfield and his friends, Wilfried Wang and Ricky Burdett (URL-18) found the 9H Gallery in the front room of Chipperfield's London office. The name of the gallery is inspired by the hardest form of the pencil (URL-18) to draw attention to the artists who are not involved in the fashion trends of that period (URL-19). 9H Gallery presents works of architects like Rafael Moneo, Luigi Snozzi and Álvaro Siza Vieira although they are not very well known at that time (URL-20).

He marries Argentinian-born German Evelyn Stern who is a former academic and editor. Evelyn's family are fled from the Nazis and settle in Argentina. When Evelyn is 14 years old, her grandfather wants to return to Germany. Before Hitler, her family lives in Cologne, Germany. Although their home and their friends disappear completely during the war, they adapt to the strict attitude of the grandfather and return to Germany. When they arrive, Evelyn could not speak German. After graduating from high school, she studies German in Frankfurt, New York and London. She meets David Chipperfield while working at FMR art magazine in London (URL-13). She assists the architect by conducting his special projects and presses (URL-11). They have four children, three with Evelyn and one from a previous marriage (URL-10).

His architectural reputation develops through the interior designs for stores in London and Tokyo. He starts his professional life with an interior design project in London's high-level publicity Sloane Street for Japanese fashion designer Issey Miyake. Issey Miyake consults Traveller's editor Sarah Miller an architect to design 'a frock shop' (URL-11). At that time, Chipperfield just left Foster's office and designs his own apartment. He invites Miyake to his apartment. Since Miyake likes the place, they start to work together (URL-12). His relationship with Issey Miyake enables him to accomplish many projects in Japan, an event Chipperfield entitles as "*an accident*" (URL-21). In the early 1990s, his career peaks with Toyota Auto (Kyoto) (Figure 2.1.a.), the Gotoh Museum (Chiba) (Figure 2.1.b.) and the Matsumoto Corporation headquarters (Okayama) projects. These projects provide him to design freely that he cannot be that much if he would be in England. Chipperfield mentions those four or five years to be the *second part of his education* (URL-9).

> My teachers were old-fashioned architects who believed an architect should design housing, universities and cities. For them, designing a shop would be a bit uninteresting. We were much more flexible, and I suppose we were less expectant of opportunities (URL-21).

His initial works are designed for Japan. Japanese pure design atmosphere is very suitable for him to blend with his design manner. At first, he visits Japan every month for five years, afterwards he founds a design studio in Tokyo (1987) and lives in Japan until 1992 (URL-19). Japan reiterates his belief in Modernism. Chipperfield states *great care and sensitivity to doing simple things* (URL-17). He becomes friend with Tadao Ando, and he is impressed by Ando deeply. He embraces Ando's approach; *"Instead of making everything spectacular, simplifying things, taking normal things and making them special"*. He summarizes his learnings from Japanese culture in two points; first is paying attention: taking unimportant everyday objects design seriously intensifies life and the second is omitting: the movement of the air in the space could be important than all the interior design (URL-13).

He wins public competitions in Italy, subsequently, he designs for Germany (URL-12). In his hometown England his first project is an extension for photographer Nick Knight's 1950s house between 1987 and 1990 (Figure 2.1.c.). The simple and plain design he makes for his friend causes some of Knight's suburban people to start a campaign against him. Because the London suburb of Kingston-upon-Thames is a bit conservative that they see modern architecture as an attack for their lives (URL-13). By writing a letter to Prince Charles, the neighbours complain that their cosy vision of the design is being challenged through the design prepared for Nick Knight. He states this as a harsh but useful knowledge for seeing the elusive feelings in opposition to modern architecture and to meet his critics halfway (URL-17). Subsequently, he completes the Entrance Hall and the Gallery of Botany of the London Museum of Natural History (1993), his first project in London. In 2003, he designs a studio for sculptor Antony Gormley (Figure 2.1.d.).

He assumes the retardation of his designing for his homeland is about the contradictions of Britain's architectural system. In Britain, like other European countries, the final project in a competition is selected through bidding for fees rather than examining the best design. Moreover, he finds his country a bit dull and deprived of *bells and whistles*. However, he grounds this shift as a revival in his aesthetic mood (URL-22). Subsequently, he starts designing for Germany in his Dusseldorf office between 1994–1997 (URL-23). He gets a foothold in Germany thanks to an art consultant, Helge Achenbach. Chipperfield designs a studio for the painter Jörg Immendorff in the Düsseldorf harbour and a family house in Berlin for railway boss Heinz Dürr (URL-13). On these days he also continues to work for England.

He designs Circus Restaurant (1997) and the Joseph Menswear Shop (1997) (URL-24). During 1990s Chipperfield gets the opportunity to practice abundant architectural works through competitions. The renovation competition for Neues Museum in Berlin (Figure 2.1.e.), (with the inauguration of James-Simon-Galerie) is a miraculous experience for Chipperfield to experience a reborn city. His Berlin office starts in 1998 (URL-25). While he is held high regard in Britain (a knighthood and a RIBA Gold Medal), he is even more prominent in Germany, where his audacious restoration of the Neues Museum in Berlin has been front-page news (URL-17). The years after 2000 he takes part in several commissions and competitions. Modern Literature in Marbach (Figure 2.1.f.) and the Galerie Am Kupfergraben (Figure 2.1.g.) are the examples for this period in Germany (URL-26). He wins the competition for the headquarters for BBC Scotland in Glasgow in 2001. Owing to the several problems with BBC Headquarters on the construction site and subsequently, he is made to leave the work. A local architectural studio Keppie completes the construction. However, Chipperfield is congratulated after the inauguration ceremony by Gordon Brown, Director-General Mark Thompson and Alan Yentob (URL-11). In 2006, Chipperfield founds his Milan office (URL-25). His firm is nominated for the Royal Institute of British Architects (RIBA) Stirling Prize, with the Marbach (Germany) Museum of Modern Literature awarded the prize in 2007 (URL-16).

In 2011, his designs extend to Britain with two renowned museums: The Turner Contemporary in Margate (2006–11) and The Hepworth Wakefield in Wakefield (2011). Chipperfield designs the Jumex Museum in Mexico City which hosts the *Colección Jumex*, one of the largest private contemporary art collections of Latin America, between 2009 and 2013 (Figure 2.1.h.). His furthest project the Museum of Naga, in Khartoum in Sudan is another example for this period (URL-26).

2012 is a year for Chipperfield to undertake directing the Venice Biennale of Architecture with the theme of "Common Ground" to canalize architects to find a common ground instead of competing with one another. "Common ground" is an effort to express the idea that to become more efficient, architects need to develop a better relationship with society. In his point of view, architects cannot only be designers of monuments, but they also have responsibilities for being the designers of society, to engage with it and help it. Architecture is about mediation and negotiation. He states that "if the architect wants to reclaim his craft's place in society, for social influence, he has to communicate with society" (URL-27). In

2015, he wins a competition for the contemporary art part of the Metropolitan Museum in New York City (URL-28). He completes Westbund Museum in 2019 in Shanghai, China (Figure 2.1.i.). The Museum is an outpost for the Centre Pompidou proceeded in Shangai as a sign of collaboration between the two countries. The key masterplan transforms an abandoned industrial site by the Huangpu River to a cultural district. The museum is situated amid an esplanade and boulevards (URL-29).

a.Toyota Auto Kyoto, 1988-1990 (URL-30)	b. Gotoh museum in Chiba (URL-31), 1988-1992 (URL-32).	c. Private house in Richmond for Nick Knight and his family, 1987–2001 (URL-33)
d. Gormley Studio, 2001-2003 (URL-34)	e. Neues Museum, Berlin, Germany, 1993-2009	f. Museum of Modern Literature, Marbach am Neckar, Germany, 2001-06
g. Gallery building Am Kupfergraben, 2003 (URL-35)	h. Museo Jumex, Mexico City, 2009-2013	i. Westbund Museum, Shanghai, China 2019

Figure 2.1. David Chipperfield's works (URL-23)

David Chipperfield continues designing in his three offices in London, Milan and Shanghai. The architect is an industrial designer also and the editor of the Domus magazine. His studio has more than 250 staff all around the world designing a variety of projects today. He also teaches architecture in Europa and the United States (URL-18).

David Chipperfield's general manner in design

He states about the opportunity to experience many places throughout life, helped him not to develop a "particular architectural style". From the very beginning of his architecture, he always has the question of context in his mind. As a result, his design in Mexico is completely different from the one he designed for Switzerland (URL-14).

> The accident took me to Japan because I designed an Issey Miyake boutique. So, I went there and the first buildings I made were in Japan. I suppose that if you build outside of your culture, especially at the beginning, you feel a little bit responsible to justify why you should build in someone else's culture. How can I justify this responsibility or privilege? This has always been my situation, whether working in Germany or Italy (URL-21).

Walter Mariotti from Domus magazine describes him as "British personality is tinged with a German feel for geometric order, a feisty Mediterranean spirit, a taste for Spanish music, and an Italian sense of humour" (URL-21). David Chipperfield acknowledges that architecture has a spiritual obligation to the context. Architecture has a factor in perception of context and enhancing it rather than being independent of the context for which it is built. Defining space is a process of analysis where one judgement, without exception, should be compatible with the other (URL-19). Rowan Moore describes Chipperfield *"permanence"*, *"substance" and "meaning"* above spectacle. Indeed, he does not describe himself to be fond of splendent presentations, forms or sayings in his whole life (URL-22). His architecture is the product of all the books he has read and all the other art materials he is interested in (URL-36). He insists on the details, materials insofar as his work. Rowan Moore emphasising his deal in dignity, in gravitas, in memory and art, depicts his architecture as *"serious, solid, not flamboyant or radical, but comfortable with the history and culture of its setting"* (URL-36).

Chipperfield's approach tends to be clear and simple (URL-37). He says that professional architects make architecture more complex than it could be. According to him, a robust idea is important and anyone who experiences architecture produced with this idea can easily understand it (URL-36). He can accept the good or bad design, but he has a strong stance against the "cynical" design.

> A building is cynical when the architect has given up his aesthetic ambition and love for his profession and only thinks about maximizing profit for his client. It's not bad taste that ruins the world, but architects who have forgotten that when they were just starting, they wanted to make the world a better place. Designing a building is child's play and doesn't

take a lot of time anyone can do it. The challenge begins when you think about the people who are supposed to live in this building (URL-13).

He states himself to be impressed by dedication and verve (URL-13). About his architecture, he admits not to be a talented architect like Renzo Piano or Álvaro Siza. Eventually, he has a constant belief in hardworking and persistence for his proficiency and a strong motivation for finding possible solutions. He attends to problems such as housing and climate crises through architecture (URL-12) that a great deal of architects seems eager to startle and scare. The buildings of Chipperfield are striking but he prefers not to clamour for attention. By the way, blending old and new through concessions with local style and scale, he demonstrates adapting modern architecture belonging to the place. However, he tries new challenges in an opposite manner like designing a neo-classic view in his Museum of Modern Literature in Marbach. Chipperfield's attempt to free neoclassicism from its fascist connotations brings success to him with the Stirling Prize in Marbach Museum of Modern Literature (URL-17).

According to his philosophy, the discipline should embody the social values, rather than follow current fashions or styles (URL-19). *Naturalization* is an idiom he uses to evaluate the architecture. He classifies architects into two groups. The first group wants to create eccentric structures that are as new to the world as a newly landed star ship. While the others want their designs to merge with its surroundings in such a natural way that it becomes almost invisible (URL-13). He declares a building is important not only as a shell. Walking in the rooms and experiencing the feeling is more important than the photo view of them. He does not like architecture "*that is designed for day-trippers who want to come home with photos of eccentric structures*" (URL-13). He is well-known for projects that help to reshape the current fraught views of cities in a more modern view. Dignity, gravitas, memory and art are important for his point of view. However, he is complainant about his hometown stands aloof from them (URL-36).

> I wanted to demonstrate the power of architecture instead of the power of architects. We cannot only be designers of monuments, but we also have to be designers of society, to engage with it and help it. The next generation has to change this relationship and become more flexible in adapting to the responsibility (URL-38).

He highlights the social principles of the building design by presenting architecture as a bilateral work with its physical and societal issues.

> Nothing is more fun than making a nice staircase, a nice space; but it has to add up to something. There's a responsibility to embrace both parts of the dialogue — not just solid material but significance, societal contribution. A good house isn't just a good space, it's about an idea of how you might live, and how architecture might help you live (URL-39).

David Chipperfield / River and Rowing Museum - Henley-on-Thames, Oxfordshire (United Kingdom), 1989-1997

Henley's Museum is the first major building to be realized by David Chipperfield in his home country. As a riverside country, the life in Henley-on-Thames intertwines with the river. The town hosts particularly rowing sport as a conventional activity. The tradition originates from university boat races of Oxford–Cambridge, which is first competed through a course from Hambleden to Henley in 1829 (URL-40). The Annual Royal Regatta Olympic boating events happen in this town between 1908 and 1948, as well (URL-41). Building a River and Rowing Museum's impetus comes from the former executive secretary of the Amateur Rowing Association, David Lunn-Rockliffe. At the beginning, while Chipperfield is looking for a modern-looking design, the authorities want the design to be something traditional (URL-17).

River and Rowing Museum is located on the south side of the Thames river, next to the Henley town centre (Figure 2.2.a., b.). The Museum consists of three main galleries prepared for the exhibition of the history of River Thames, the Henley town and the international sport of rowing. In addition to the three special exhibition galleries, the museum has a café, a shop, an education centre, a library, and several multi-service rooms (URL-42). The museum collection consists of the historical development of various boat types, within a catalogue of the history of the sport and of the river itself (URL-37).

Figure 2.2. a. Henley on Thames River and Rowing Museum site plan (URL-43) b. Henley on Thames River and Rowing Museum with the flora (URL-44)

The museum places over concrete pillars to avoid from floods. It has a 2.300 m² area as a closed space and has outside accessed doors for every gabled boat hall, enabling entry of the hulls of eight and single-scull vessels directly outside (URL-43). Henley has also temporary tents to guest the spectators and the boats of annual Henley Regatta. The form of the museum remains the conservative and sensitive stance for this traditional city's constraints (Figure 2.3.a., b.) (URL-37).
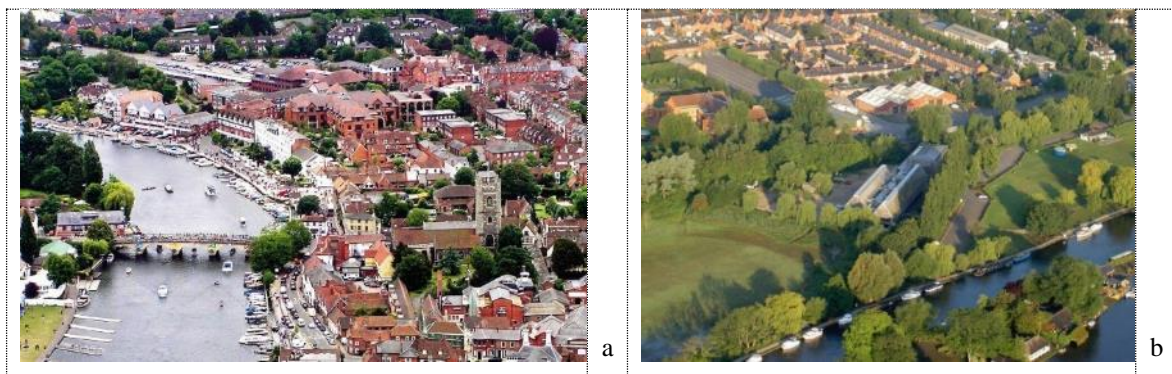
Figure 2.3. a. Henley on Thames city centre (URL-45) b. Henley on Thames River and Rowing Museum aerial view

The architecture is a combination of conventional and modernist styles and materials which is influenced by the design of traditional boat sheds, as well as the Oxfordshire traditional barns (URL-43). The design is influenced by three major impacts: the reinterpretation of traditional settlement, the elevation of the ground level and the arrangement of boat-halls. Chipperfield's architectural strategy in Henley could be defined as taking a conventional type and rewriting it in detail. The building is given another reading through the choice of materials and the composition of data (URL-37).

In our work, we try to ensure that decisions about the material are given priority in the conception of the project …our development [of design ideas] relies on continuous interaction between programme, space, plan and material, a process which is not a linear one but allows even material decisions to reinform or put into question aspects of the plan (URL-37).

The coverings are non-treated oak inspired by the local material choices (Figure 2.4.a., b.). Chipperfield states the choice of material is important as a whole with all other decisions in architecture (URL-37).

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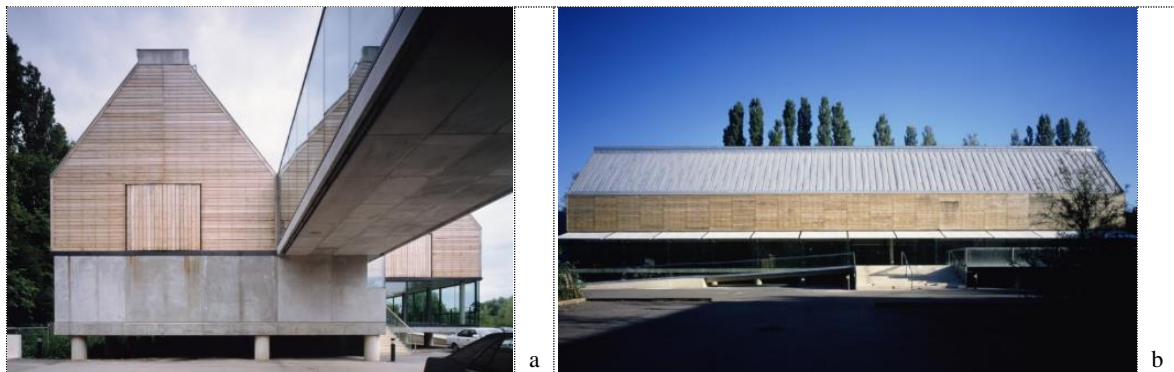
Figure 2.4. a. Oak claddings and pillars of the museum b. Henley on Thames River and Rowing Museum (URL-43)

The dominant characteristic of the design, the roof, comes from the traditional barns of Oxfordshire. The architect uses this as a *calumet* for the contractors to get accustomed to the modern style Chipperfield prone to design (URL-37). In Domus magazine he mentions about this as;

I felt that first project had to communicate, so I put on a pitched roof, which now doesn't seem problematic but in 1986 or '87, this was quite a strange thing for a modern architect to do (URL-21).

The second important decision is the arrangement of the docks of the ground level. He designs oak decks for the main entrances to act as a rowing deck. the architect raises them

over pillars to get closer to water more. The roof and the wooden docks are an interpretation for the traditional boat houses (Figure 2.5.a., b.).

Figure 2.5. a. Pitched roofs and the decks of the traditional boat houses (URL-46), b. A boat house from River on Thames (URL-47)

The extending glass surfaces on the ground floor resembles the upper floor and the roof floating on the water. Chipperfield achieves his first intention through creating *"... spaces of isolation and concentration in contrast to the open and transparent spaces of the ground floor."'* (URL-37). Chipperfield accepts the form and scales of a rowing depot for starting. During the process, this building becomes an example of pragmatism. He retreats from his modern bold way of design and material choices while imitating the vernacular forms and using weathered wood. The body is balanced with stainless steel to sustain the period it is built. There are wide glasses on the façade and the roof, also letting the sunlight flow down to the ground floor (URL-43).

By the 1980s, the modern era's designs are practised and resulted negatively. The architect attributes this manner partly about modern architecture not to be built very well. Crossing this bias, he retreats in his pure form approach and puts a pitched roof like the traditional settlements have on their buildings (URL-21).

> We were not allowed to do such a thing. I felt that if I didn't put a pitched roof on it, this community would never accept it. Then the question became: could I make gestures towards a community with a more popular attitude and still be responsible for my own? Why not? And this was very interesting because it was very well received (URL-21).

As time passes, Chipperfield states that the project's sense of place continues to grow (URL-37). He names this building as a *Trojan horse*, fortunately, the final product is accepted by

the indigenous people (URL-17). Thus, the delegation that finances the project on behalf of the foundation both makes an important contribution on Henley's heritage with the design of the museum and gives a very important opportunity for David Chipperfield, who fulfils his duties with this beautiful design. David Chipperfield also achieves recognition on the international level with the building of the River and Rowing Museum at Henley-on-Thames and receives several awards (URL-19).

2.1.2. Raj Rewal / Nehru Memorial Pavilion - New Delhi, 1972

"For me, the space, light and structure in a well-crafted building is the core value of architecture. The difference between an artist and architect is that while an artist exhibits his values while an architect on the other side exhibits not only his aspirations but also the collective value of the society." (URL-48)

Childhood-family-education-awards-present life- architect's works

Raj Rewal is born in 1934, in Punjab's Hoshiarpur village (Jahanbegloo, 2019: 2), a traditional Indian city dates to 14th century. Because his family live in Lahore, he does not have many memories about Hoshiarpur. He only visits this small town within ten days of her mother's death to live the nostalgia his mother tells (Jahanbegloo, 2019: 2). Hoshiarpur's brick *havelis*[9] (URL-49) built around courtyards and with narrow streets constitutes an image in his mind. In his childhood, Rewal lives in Delhi and Shimla from 1934 to 1951 (URL-50) coincides the time when he meets Mahabharata and the Ramayana. He lives India in a more untainted period with the environment where he goes to a primary school which is situated on a hill in Shimla taking a train and watching the monkeys all around.

Another vivid memory in his mind is the independence years of India. Being the founder of the country Gandhi has an outstanding effect on him. Gandhi's tactics, nonviolent actions and ideology have supporters and competitors even in Rewal's family. Rewal meets Mahatma Gandhi while he studies in Harcourt Butler Higher Secondary School. Rewal attends to many prayer meetings of Gandhi. Gandhi is assassinated in 1948 after bringing independence to India in 1947. After Gandhi's death, a new ideological debate resumes for the future of India between Jawaharlal (Cevahirlal) Nehru, and Sardar Patel. While Gandhi

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[9] Haveli: A mansion. Via Hindi from Arabic havelī.

tries to show people that environment and mankind is a total, Nehru's aim is to build an industrialized India.

India becomes independent when Rewal is 13 years old (Jahanbegloo, 2019: 6). After Independence India gets in a *partition period*[10] (URL-51) when a great number of Muslim to Pakistan and the Hindu groups migrate to India. Partition has a great impact on his memories all his life. During the partition he loses his best friend at school. His family hosts many guests migrating up to they find a new place to live in Shimla. Almost fifty or sixty family members could stay at the same time. There is a flow of new people arrive and leave the house. Meanwhile the country witness riots occurring in which many people die (Jahanbegloo, 2019: 6). On such chaotic days, Raj Rewal defines those times as reserved but a very happy. He remembers his visits to his father's office and the library on vacations (Jahanbegloo, 2019: 6).

Rewal's open-mindedness could be connected to free beliefs and characteristics in his family life. His parents do not compel him for any belief or manner however both are specific in characteristics and beliefs. His mother is a practical woman while his father is so idealist. His mother belongs to *Radhaswami*, a small sect influenced by Sufi Sant Kabir, and his father is a Hindu who never visited a temple in his life. His father is a bit austere, so he does not watch many movies except the very famous ones. When Rewal gets 18 years old the questions about existence of God appears. Subsequently, he starts to learn the Vedas and Upanishads from his father. Notwithstanding the family have no religious routines, they celebrate all the festivals like Diwali and Holi. His religious beliefs are mainly originated from her mother's life as his sisters do. But all these activities stay as a social event, not something spiritual (Jahanbegloo, 2019: 3). Besides, Guru Nanak's poems are an important part of his upbringing as his family has Sikh relatives (Jahanbegloo, 2019:4).

He studies architecture in Delhi School of Architecture between 1951 and 1954 (URL-52) First, he attends to the engineering department for one year (1949), and six months later he

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[10] Britain left India in 1947, after three hundred years of exploitation, creating a partition problem that would take years to unravel. In terms of *partition* subcontinent is partitioned into two independent nation states in terms of the religions: Hindu-majority India and Muslim-majority Pakistan. Causing one of the greatest migrations in human history, as millions of Muslims moves to West and East Pakistan (the latter now known as Bangladesh) while millions of Hindus and Sikhs are sent in the opposite direction. Many people are died in riots or in migration. By 1948, more than fifteen million people had been uprooted, and between one and two million are dead.

transfers to School of Arts (1950) because of his talented drawings. Since most of his professors are from Europe or America, Rewal develops himself on western history, even he becomes the best student in western history when he attends the architecture students in London. On the other hand, he is inspired by traditional Indian settlements like Fatehpur Sikri (Jahanbegloo, 2019: 4).

After completing post-graduation degree between 1955-1961 in New Delhi, he moves to London (URL-53). He lives there by working in the morning and attending the classes in the evenings between 1955 and 1961. He spends one year in Architectural Association and later Brixton School of building. In London, he experiences a fertile period visiting exhibitions, recitals, etc. with his western history teacher Charles Fabri. In these years, Raj Rewal designs lots of avant-garde theatre projects in London as an assistant stage manager. He becomes an associate member of the Royal Institute of British Architects (URL-53). His architecture develops in a climate-sensitive, humanitarian manner using technology (URL-50).

After the graduation, he moves to Paris to work with Michel Ecochard, who is an architect, urban planner, restorer, pilot and photographer working in Middle East and Africa. Ecochard uses grids as a layout in most of his projects (URL-54). Rewal lives in France from 1961 to 1962. His creative skill on designing an urban scale develops in this studio term working in such projects (URL-55). In 1962, he marries his wife Helene in France and the same year they return India. India still rebuilds herself after independency that many renowned architects work for the country. He sets up his practice, Raj Rewal Associates in 1962 (URL-53).

Sahu Jain Pavilion in Pragati Maidan (1963) is his first project. In that year Raj Rewal is a young architect just came back from France to India. His remarkable synthesis of engaging modern technology and tradition is clear in this project. The Pragati Maidan is accepted to be the living testimony to India's contribution to the contemporary architecture and engineering excellence by The International Union of Architects (URL-56). He accomplishes French Embassy Staff Quarters in New Delhi (1967) (Figure 2.6.a.). In this project he adapts courtyards and roof terraces, designing windows on opposite sides of the places to create natural ventilation and deep-set windows and higher parapets to ensure privacy for families as his three principal concepts (URL-57). Gujral House and Studio is (designed in 1971) and Shamlal House (designed in 1975) are impressive examples for

Rewal's fluid space design where entrance, living, and dining areas connected each other (URL-58). Rewal adopts this approach in his public space designs in 1970s. He tends to highlight the Indian climatic and architectural characteristics in his designs. He adapts traditional '*jali[11]*' (URL-59) system on one of his earlier projects Hall of Nations Exhibition Hall.

He founds his second studio in Tehran, Iran, in 1974 (URL-60). Meanwhile he accomplishes more intense projects with higher scales in his homeland. Asian Games Village (built in 1982) (Figure 2.6.b.) is a group housing design for 500 units for the athletes to stay. The village is enriched with a series of recreational and communal areas, connected with shaded narrow pedestrian streets. Another housing project is Sheikh Sarai Housing project (Figure 2.6.c.) is (built in 1982) in New Delhi for self-financing scheme of Delhi Development Authority (URL-61). Raj Rewal resolutes the great numbers of units within a gridal schema similar with Michel Ecochard's works. The gridal form could be traced on the facades of projects Central Institute of Educational Technology (built in 1986) (Figure 2.6.d.) as well as the National Institute of Immunology (built in 1990) (Figure 2.6.e.). Central Institute of Educational Technology is a communication school with television studio and sound studios, technical control rooms, workshop and seminar rooms, rehearsal areas (URL-62). The National Institute of Immunology contains laboratories, study rooms, a library, auditorium and dwellings (URL-63). Although the programmes change, the architect uses similar form and flow schema inspired from Indian traditional villages with courtyards, open terraces and pedestrians. Rewal adopts Islamic forms for architectural facilities that he uses minaret forms for air conditioning ducts and services (URL-64).

After 1990, Raj Rewal revisits the European architectural world. In this period, he designs CIDCO Housing in New Mumbai (1993), Cadence Technology Development Centre in Noida (1998), Lisbon Ismaili Centre in Portugal (2000) (Figure 2.6.f.) and Paris Olympic Village in France (2000). National Centre for Biological Sciences (2000). In the 2000s, Rewal's projects become lighter and his preferences for natural materials such as sandstone evolves to exposed concrete. He reduces the dominant lines of gridal forms and colours and generates them. Pure gridal forms can be experienced in Gujral House (2001) (Figure 2.6.g.). He designs New Delhi Parliament Library Building (2003), Grapecity - Japanese Software

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[11] Intricate ornamental openwork in wood, metal, stone, etc.

Centre, Noida, India (2004), Delhi Metro Rail Corporation Head Quarter, New Delhi (2009) and National Brain Research Institute (2010) (Figure 2.6.h.). In addition to traditional courtyard forms, Rewal experiences dome inspired semi-closed areas. The Parliament Library in Delhi is a re-organization of a Mughal Dome model (URL-65). He improves the form towards 2010s. In Indian Embassy in Beijing (2011) (Figure 2.6.i.) the dome becomes a uniting area for the space.

a. French Embassy Staff Quarters, New Delhi, 1967	b. Asian Games Village, New Delhi, 1982	c. Sheikh Sarai Housing, New Delhi, 1982
d. Central Institute of Educational Technology, New Delhi, 1986	e. National Institute of Immunology, New Delhi, 1990	f. Lisbon Ismaili Centre- Portugal, 2000
g. Gujral House, New Delhi, India, 2001	h. National Brain Research Institute, 2010	i. Indian Embassy in Beijing, 2011

Figure 2.6. Raj Rewal's works (URL-66)

Raj Rewal works on maintaining traditional culture, highlighting human needs and working on climate solutions in local characteristics as a master does in engineering. He tends to use trusses, consoles as a part of his designs. He is open-minded for concrete, claddings or energy panels whenever they are needed. He is the only Indian architect whose works are accepted to a permanent collection[12] (URL-65) in the Museum of Modern Art, in New York. He

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[12] The architecture and design department is established in 1932, to collect the significant architectural examples. The MoMA architecture and design department has the world's first modern architecture collections

receives many prestigious national and international competition awards, including the Gold Medal from Indian Institute of Architects and the Robert Mathew Award from the Commonwealth Associations of Architects (URL-67). Many personal exhibitions, thesis, articles are presented in the light of his works.

Architect's general manner in design

His life, starting from India and reaching out to England and France then returning to India, coincides with the independence struggle of India. This critical historical period, his educational life, India's traditions, religions, modernity in the world shape his architecture.

Raj Rewal explains *rasa* as an ambience, flavour or even the spirit of a building (URL-55). *Rasa* is an idiom, it is the spirit embodied in performing arts such as comic, tragic or erotic, slightly subdued in architecture, too. Old Sanskrit texts match the *rasa* with some emotions such as happiness, anger, piety, especially with performing arts (Jahanbegloo, 2019). Rewal describes some buildings powerful and dynamic while some of them are gentle and quiet. The first ingredient for the rasa is to design every building user friendly. As he describes, the first job of an architect is to fulfil the functional requirements of a building whether it is a school, a library, housing or a campus. Once the requirements of the building are met, the second part of the job is to do it perfectly so that people enjoy being there (URL-68). Since his designs completely own their *rasa* they are not similar, none of them looks like each other (URL-55).

Raj Rewal has been significantly influenced by the architectural heritage in India. For him being an Indian is equal to absorb Hinduism, Buddhism and even Islam as a part of cultural sources. For him ". *the religions may have a clash of faiths but in architecture, it is much more open*" (URL-55). He accepts using traditional architecture but relates the past in a modern way. Fatehpur Sikri in Agra and well-planned cities like Jaisalmer and Jaipur are the influencers of his architecture. Rewal uses architectural elements of those cities like courtyards, gateways, roof terraces, etc. Exemplifying Italian architects, he builds with materials like sandstone or bricks. He calls the burden of history, but also names the context as an inspiration and the craft of building is an integral part of his work. Energy-saving

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including Frank Lloyd Wright, Louis Kahn, Le Corbusier, and Ludwig Mies van der Rohe are hosted in this department.

through light, space and structure are parts of his architecture. In his designs, he tries to produce remedies for India's harsh climate and post-war's rapid development, in both economical and sociological character. As he mentions:

> The idea of light, space and structure begin to move on the building which I call rasa[13] (URL-69) in architecture, that means architectural expression and how a building can also express some very deep feelings and what those feelings can depend on different types of buildings (URL-70).

Today he is accepted as one of the architects who "*scripts the architecture of an independent India*" (URL-71) with Charles Correa and Achyut Kanvinde (URL-65). Many modern Indian architectural designs are the products of his mind. Curtis (1986) explains Rewal's architectures as a fact that expressing a new sense of vocabulary fusing urbanism and architecture. Stating Rewal's architectural grammatical design studies based on twentieth-century technology, Curtis puts forward his thoughts about Rewal's efforts to achieve the richness, variety, climatic sensitivity, scale and geometrical discipline that he perceives in great urban complexes of the past such as Jaisalmer and Jaipur. Traditional references affect Rewal's designs, but with the synthesis of blending old and new, rethinking for the possibilities and limitations of the present social order in a manner international and regional (URL-71). Rewal is a chef at mixing traditional forms with rational forms with vernacular materials. He designs several projects in India, Iran, China, France and Portugal (URL-66) and receives among many prestigious national and international competition awards, the Gold Medal from Indian Institute of Architects and the Robert Mathew Award from the Commonwealth Associations of Architects (URL-67). His works inspire many personal exhibitions, thesis, articles. There are two monographs on Raj Rewal's works.

Below, Raj Rewal's Nehru Memorial Pavilion in New Delhi project is examined within the combination of context interpretations in detail.

Raj Rewal / Nehru Memorial Pavilion - New Delhi, 1972

The Nehru Memorial Pavilion (designed by Raj Rewal in 1971 and completed in 1972) constructed as a part of the Pragati Maidan exhibition area in New Delhi. The exhibition is

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[13] In Hinduism: The agreeable quality of something, especially the emotional or aesthetic impression of a work of art.

curated by Charles Eames (Jahanbegloo, 2019) for the memory of Jawaharlal Nehru (d. 1964, New Delhi).

Jawaharlal (Cevahirlal) Nehru, also known as *Pandit*[14] (URL-73) Nehru, is an important figure for the history of India for being part through the way of Indian independence. He is a nationalist leader and successor of Gandhi. He is born in Allahabad, educated in England and attends to Indian National Congress in 1919. He fights for the independence of India and after many years passed with imprisoning and debating, he becomes the first prime minister of India in 1947. In the year 1947 Nehru declares "*the ending of poverty, ignorance, disease and inequality of opportunity*" (URL-74). For the tiredness of India after the colonial period, Nehru propounds an impossible dream set up with five-year economical plans and industrialization for all the country.[15] After he passes away in 1964 in New Delhi (URL-75). a museum is built to sustain his memory and convey his legacy to the next generations. Nehru Pavilion is inaugurated in the first quarter of anniversary of Indian independence, in commemoration of India's first prime minister.

The main structure is perceived as a grassy hill from afar, for a statesman who hates popularity and grandeur (Jahanbegloo, 2019). Architect Raj Rewal is felt intrigued when he starts to design for Nehru (Jahanbegloo, 2019). Rewal is inspired by the earliest Buddhist Stupas in Nepal, where relics of Buddha are kept in the mounds (Figure 2.7.a, b.) (URL-76). In this design, the architect adds ramps and caves to interpret the geological characteristics, with a metaphor of mountains and he attributed it to the work and life of the President's Nehru. These caves are also filter for the daylight through the exhibition hall. Steps from four cardinal directions lead up to a roof terrace to be the highest point of the site (URL-77).

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[14] In Indian "a wise man" or teacher.
[15] Nehru's ideas lived up to 1992, with the recognition of a new economic policy, up to the opening of India to global marketing.
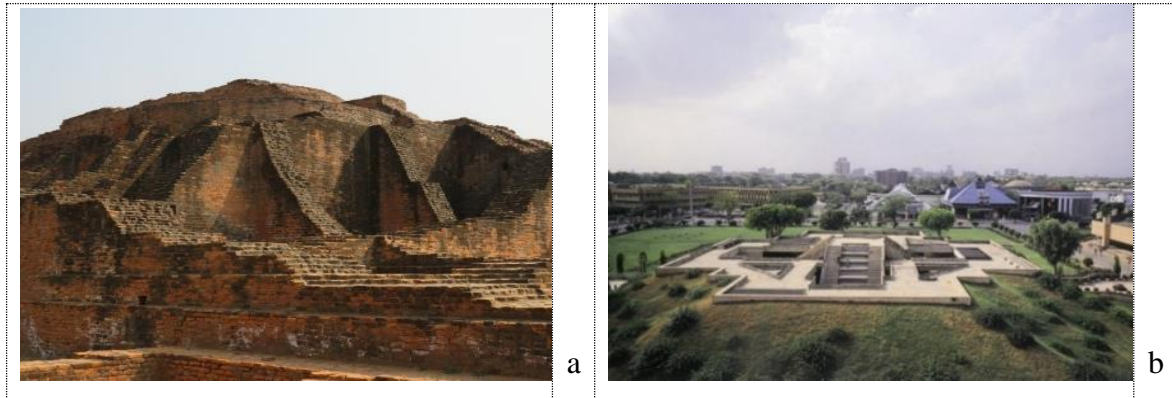
Figure 2.7.   a. Sravasti (The place where Buddha performed the twin miracles) (URL-78) b. Nehru Memorial Pavilion's view (URL-79)

Rewal designs the site in a bi-axial symmetry also adapting processional organisation, and complex circulation in it. The basic function of a museum design is the determination of circulation lines. Buddhist pilgrimage routes are also suitable for routes in museums. *'Parikrama'*[16] (URL-80) means "the path that surrounds something". The circulation system in this project symbolizes Nehru's life as a *'Parikrama'*. This parikrama concept is adapted on a *'Mandala'*[17] (URL-81) form which is a circular symbol that imitates the universe in Hinduism and Buddhism. Circular form represents a never-ending life idea and the connection of everything between each other. *Mandalas* depicts the spiritual journey from the furthest level to the centre part. Mandalas symbolize Cosmo-graphs as central structure plan type in Nehru Pavilion (Figure 2.8.a, b., c.). The Mandala diagram adapted on to the architectural plan can be seen clearly like a route of circulation following the traditional principle of parikrama or a circumambulation set around a central shrine, in a new *avatar*[18] (URL-82) or *reincarnation*[19] (URL-83).

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[16] Sanskrit, literally 'walking about or around', from pari 'around, about' + krama 'going'.
[17] Mandala means 'disc' Sanskrit.
[18] In Hinduism: A manifestation of a deity or released soul in bodily form on earth; an incarnate divine teacher.
[19] In Hinduism: The rebirth of a soul in another body.
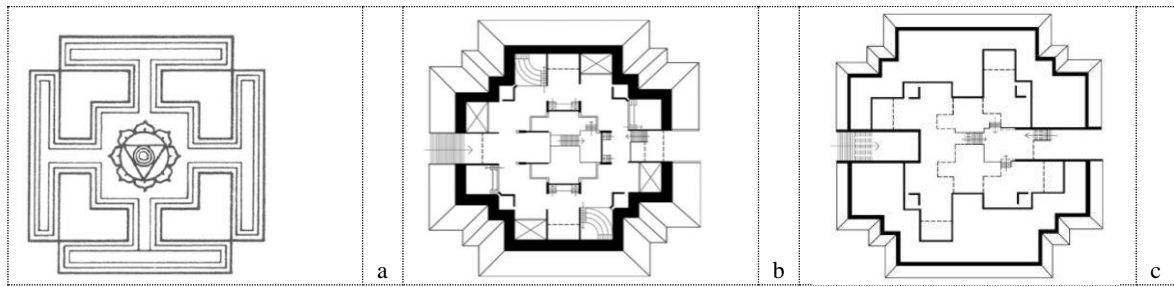
Figure 2.8. a. Mandala diagram used as inspiration for the plan of the pavilion (Jahanbegloo, 2019) b. Basement floor plan (URL-79) c. Site plan (URL-79)

Many caves and hidden mountain paths are built with inspiration from the parikrama's Stupas and niches for sculptures of Buddha (Figure 2.9.a., b., c.).

Figure 2.9. a. Caves in Buddhist parikramas (URL-84) b. Ascending in Pavilion (URL-79) c. Caves in Nehru Pavilion (URL-79)

Like Raj Rewal, Charles Correa is an architect from India who is concerned about Indian traditions. Correa analyses vernacular settlements of India and combines them with his works. Crafts Museum in Delhi is a composition from his research of Indian culture.

2.1.3. Charles Correa / Crafts Museum in Delhi (India) 1987-1991

"What I've learned, living here in India, is that the most wonderful traditional solutions exist which exemplify all the concerns of the environmentalist today. We don't have to invent these things again." (URL-85; URL-86).

Childhood-family-education-awards-present life- architect's Works

Charles Correa, in full Charles Mark Correa, is an Indian architect, urban planner, activist and theoretician (URL-87). He is well known for his sensitivity to the needs of the suburban

and his use of traditional methods and materials in modern tenets (URL-88). He is born in 1930 in Secunderabad, now part of Hyderabad, in Telangana within a wealthy and influential family (URL-89). His parents Carlos and Ana (nee De Heredia) are from Goa, which is a former Portuguese colony. Goans has converted to Christianity and taken Westernized names compelled by Portuguese occupants (URL-90). His hometown Secunderabad, Hyderabad is bound up in British India (now in Telangana state, India).

After his father's early death, they move to Mumbai to live with his grandparents. Since, their house is by the dock he is charmed by the beauty of the ships especially by the ones on the dry dock (URL-91). In those days he finds nothing more ambitious than toy trains. He always wants to have more rail pieces wagons, but in the world war years finding more piece is impossible. When he is 15 years old, he first meets an architectural drawing on an architectural journal and he notices that he can understand and draw architectural drawings, that directs him to be interested in architecture (URL-92).

Correa attends St. Xavier's College at Bombay University (now Mumbai University) (Between 1946-1948), afterwards to Ann Arbor University of Michigan and graduates with a Bachelor of Architecture degree in 1953. For his Master of Architecture degree, he attends to Massachusetts Institute of Technology (MIT) in Cambridge and graduates in 1955. He gets the chance to study with Buckminster Fuller there (URL-91).

Those years Mies van der Rohe is high in demand in architecture. Charles Correa experienced Mies's style during the school years. Fortunately, he understands that the pure Miesian approach is not suitable for him. In the years his colleagues seek the exotic western forms, Correa returns home and works on architecture to develop a profound understanding of the vernacular of his country. He is influenced by the masters of architects like Le Corbusier, Louis I. Kahn and Buckminster Fuller and the choices of materials. Especially Le Corbusier's devasting forms with concrete impresses him. With his learnings with the traditional forms and approaches, he defines his architecture in modernism. Therefore, he embraces the Indian vernacular while experiencing materials. He always defends the precious in architecture especially uncompanionable with "whimsy and fashionable architecture" (URL-94). He is also against adapting local and traditional elements as their original form (Gangvar and Kaur, 2016).

Modernism in architecture appears in the 1920s in India through British trained architects. During the independence of India, the architecture gets into a transformation. After 1947, the Central Public Works Department (CPWD) and localized British architects deviates from the International style of modernism in seeking traditional culture after years of slavery of Britain and Mughal. British architect Joseph Allen Stein[20] (URL-93) could be accepted in search of a new architectural manner while designing the India International Centre (built between 1959-62) with the use of courtyards and fine craftsmanship as a mixture of regional and international architecture. Correa becomes a member of this approach being educated at MIT and having strong connections with his own culture (Gangvar and Kaur, 2016). He starts his practice in 1958 in Mumbai, only eleven years after British abdication. It is so a complicated period to start any new architectural practice when the government is in a turmoil of building a new community and system. India is in pursuit during the heyday of liberal Jawaharlal Nehru. The country is under a creation period. And at that time Le Corbusier conducts Chandigarh and many other works in Ahmedabad. Kahn is also about to arrive (URL-95).

Before independence, local climate conditions and socio-cultural needs are not sufficiently resolved by the British architects in India (Bahga and Raheja, 2018; Grover and Shah, 1995). Thus, soon after India gains independence in 1947, British architects' influence declines. Correa does a brilliant extension in practice with the support of his family connections (Frampton, 1996a:8). Frampton analyses Correa's the first two decades in his professional practice studying his "*open-to-sky space*" and "*tube-dwelling*" concepts, generally site responding solutions within economic conditions (Frampton, 1996a:8).

Handloom Pavilion (built in 1958) is the first project designed by Charles Correa's office (Figure 2.10.a.). To present the handloom cloths Correa's Studio covers semi open fifteen squares with 7 metres sizes umbrellas conceived as traditional *shamianas*[21] (URL-96). The walls are made of mud. Correa transforms his first projects partitioned plan type and the roof in varying levels on most of his works. Within the mild climate of India material choices and high covers helps better accommodation (Khan, 1987:26). After that Correa's first important

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[20] Joseph Allen Stein is known for his trail of architectural institutions across the continents, from America to Indian territory. Born and educated USA, and École Nationale Supérieure des Beaux-Arts in Paris he founds his own practice in New Delhi, in 1955 (URL-93).
[21] A marquee (URL-96).

commission in private practice is Gandhi Memorial Museum (and residence) (Figure 2.10.b.) between 1958-1963, (URL-97) at the age of 28 (URL-98). Inspired by the simple lifestyle of Mahatma Gandhi, the project is designed very plain and simple. The Gandhi Smarak Sangrahalaya (Gandhi Memorial Institution) is made up of squares measuring 6 meters by 6 meters and a top cover. The pureness in architecture is an essential character in design. Spaces are designed with the composition of open and semi-open spaces. Beams also form rainwater channels. Brick and exposed concrete are used in the material. The plan's grid schema allows the building to be expandable when needed. It is possible to see the traces of Louis Kahn, who is the architect of the Indian Institute of Management and the National Assembly Building in Dhaka.

Charles Correa provides solution for combining the Hindu Architectural and cosmological idea of *isotropy*[22] (URL-99). with functional planning of modernism. The Hindu temples have a modular system repeating itself with the same rhythm on various scales like fractals. In Hinduism world is made, destroyed and recreated in an infinite sequence of repeated cycles (Dutta and Adane, 2014). In *dharma*[23] (URL-100) macrocosm is 'enclosed' in the microcosm (Dutta and Adane, 2014; Joye, 2007). Indian ancient architectural tradition symbolically reflects the cosmos in Hindu temples' forms and details (Dutta and Adane, 2014; Trivedi, 1993). The traditional Hindu philosophy repeats itself on ever smaller scales again and again (Dutta and Adane, 2014).

Correa designs Tube Houses (Figure 2.10.c.) in 1961-1962 (URL-101). He uses architectural elements such as courtyards, shutters, pergolas and local building materials to control the sunlight and adjust climatic conditions (Gangvar and Kaur, 2016). The Tube House is built in 1962 however demolished in 1965 (URL-102). In the late 1964, Correa skips to urban planning, creating New Bombay (now Navi Mumbai) an urban area that provided housing and work opportunities for those who lived across the harbour from the original settlement. He designs Ramkrishna House in Ahmedabad between 1958–1963 (Figure 2.10.d.). Ramkrishna House is a continuation of tube house. It is interesting, a house designed as a low-income housing option the Tube House, becomes the inspiration for a wealthy residence. The house is constructed with exposed brick and concrete in four main zones

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[22] Having a physical property which has the same value when measured in alternative courses.
[23] (In Indian religion) the eternal and inherent nature of reality, regarded in Hinduism as a cosmic law underlying right behaviour and social order.

serving living and resting areas with inner courtyards. The house is demolished in 1996 (URL-103).

Belapur incremental housing project (Figure 2.10.e.) is completed in 1983. It is an urban planning project situated over a 5.4 hector area in Belapur, New Mumbai. Correa emphasizes residents' participation in residential projects. Houses are designed to grow organically. Therefore, no house shares a party-wall with its neighbours, each family can expand their home independently (URL-104). Project attends Correa's intention to create a solution for high rise-low density projects, in his words, "glassy idiot buildings". Correa generates a site within the human scale, also a model for affordable housing. The project aims to lower high densities through courtyard homes (URL-94). Nevertheless, some owners demolish their house to build houses in larger scales or some others builds boundary walls for the sense of insecurity (URL-104). Between 1970-1983 Charles Correa designs Kanchanjunga Apartments (Figure 2.10.f.) in Mumbai. The apartment tower is a 32-storey reinforced concrete structure with carved open terraces (URL-94). Oriented towards the east-west side to catch the sea-breeze, the deep terraces protect the living areas from excess sunlight (URL-105).

In the early 1980s, the Indian Government organises festivals to present Indian art, culture, and heritage (URL-95). Many attempts are made to promote Indian culture. For the design of the Bharat Bhavan (India House) Arts Complex in Bhopal (built in 1982) Correa insists to show India's deep history and the present while performing a new architecture of the country's own without mimicking the western world. The Complex locates on a hilltop to a lakeside within a route through terraces and courtyards. Correa describes this flow as "a universal impulse, found in all cultures and religions like the sun temples of Mexico" or the Hindu temples of Bali. In 1993 Correa designs the British Council Building in Delhi (Figure 2.10.g.) in collaboration with (URL-106). Howard Hodgkin[24] (URL-107) Being a simple box for the representative of the modern era, the building is covered with black and white murals (URL-107). Architect synthesises the beliefs and culture of Europe Islam and India in one structure by a spiral stone channel to symbolize a *Bindu*[25] (URL-98); a neatly

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[24] Gordon Howard Eliot Hodgkin (1932-) is a British designer and painter.
[25] The Hindu seed of creation.

organised courtyard to represent Islamic *Char Bagh*[26] (URL-109) and a geometric floor design inspired by Michelangelo's Piazza del Campidoglio in Rome to depict the traditions, faith, science and progress all in one (URL-98). Between 1986 – 1991 Correa designs Jawahar Kala Kendra Arts Centre in Jaipur (Figure 2.10.h.) to preserve Rajasthani Arts and Crafts. He designs the plan influenced by Jaipur's original city plan which is believed to be drawn up by the Maharaja[27] (URL-110) Jai Singh the Second, in the mid-17th century. Jai Singh the Second is a prince who is a scholar, mathematician and astronomer. Jaipur is composed of nine squares influenced by *Shilpa Shastras*[28] (URL-111), as the nine squares or houses of the ancient Vedic *mandala* representing the nine planets (including two imaginary ones, Ketu and Rahu) with an open central square (URL-112). The architect also uses the red sandstone for a track from India's Mughal past deeply impressed by India's Independence (URL-113).

In 2011, he designs The Champalimaud Centre for the Unknown in Lisbon (Figure 2.10.i.). The centre aims to research to help people grappling with problems like cancer, brain damage, going blind, within the highest levels of contemporary science and medicine. The centre is comprised of two buildings. First one contains research laboratories and treatment rooms, while the second includes an auditorium and exhibition area. Architecture is used as a sculpture or a beauty element to therapy. In the projects the water and nature are used extensively. By referring the Norberg Schulz's ideas mentioned in his book called *Genius Loci,* Correa creates an architecture of genius loci of the site, expressing the essential nature without resorting to ersatz versions of traditional architecture to express not only the truth about this site - but also to celebrate a very crucial moment (URL-114).

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[26] Char Bagh or Chagar Bagh is the "four gardens", referring from Quran and adapted to garden typology consisting of four plots divided by waterways or paths forming a cruciform plan.
[27] From Hindi mahārājā, from Sanskrit mahā 'great' + rājan 'raja, king'.
[28] Exact correlation of the Shilpa-shastra terms with extant architecture has not yet been established. However, it could be designed as traditional canons of architecture.

a. Handloom Pavilion, International Exhibition, Delhi – 1958 (Khan, 1987:26)	b. Gandhi Smarak Sangrahalaya (Gandhi Memorial Institution) in Ahmedabad, 1958-1963 (URL-115)	c. Tube houses, Ahmedabad, 1961-1962 (URL-116)
d. Ramkrishna House, 1962?–1964 (URL-117).	e. Belapur Incremental Housing. Navi Mumbai, 1983-85 (URL-118)	f. Kanchanjunga Apartments, Navi Mumbai, 1970-83 (URL-119)
g. British Council building in Delhi, 1993 (URL-120)	h. Jawahar Kala Kendra Arts Centre in Jaipur, 1986-92 (URL-115)	i. Champalimaud Centre for the Unknown, Lisbon, 2011 (URL-114)

Figure 2.10. Charles Correa's works

In 2013 an exhibition is held for his works at the RIBA by Architect David Adjaye. Adjaye mentions about Correa's half-century experience adding "*managed to create buildings with a universal quality, distilling life's most complex elements into exciting, modern forms that seemed to grow organically from their geography, climate and culture while also offering a sense of poetry and a metaphysical dimension.*"

Indian architect Charles Correa passes away at the age of 84 in 2015 in the Mumbai state of India. He used to be a professor in architecture that lectured at many universities, both in India and abroad, including MIT, Harvard, Cambridge Universities, etc (URL-121). He continues to inspire and motivate many future generations through his architecture.

Architect's general manner in design

He states that toy trains become the ground for him to choose architecture. They are marvellous because they are flexible to be settled again and again within new alternatives.

He describes his designing as hypothetical elaborate layouts like rails, sidings and crossovers. He exemplifies the routes of the trains, their course through tunnels and bridges in one direction on departure while setting up a brand-new sequence on returning (URL-90). That trains also let him the inspiration of starting with limited resources (with a basic train set) and building something of increasing complex (URL-122).

> That's what I drew — my form of daydreaming in class. I drew so much that when I first saw architectural drawings, I understood them quite quickly – plans, elevations, sections… (URL-122).

In his education period, it is obvious to trace Richard Buckminster Fuller's style, one of his mentors in the United States (Frampton, 1996a:15). After his school life, he mentions about Gandhi and learning from Gandhi's impression of simplicity in life. Correa makes out that architecture must be simple like the teachings of Gandhi (URL-90).

India's climatic conditions affect many of Correa's decisions. He states the best way to shelter is outdoors, under the *open-to-sky spaces* in a warm climate like India (URL-123). He is dedicated to engineering-free, self-conditioning buildings. Many of his designs are accepted as an example of solutions for climate friendly. He uses traditional schemas in his architecture. A *mandala* is a strong form in Hinduism. Like many other Indian architects, he uses this form to take the advantages of its clarity and comprehensive transferring to space in many scales. Besides *kund*[29] (URL-124) becomes a signature for Correa's architecture. This ancient element of Indian architecture is used as a reservoir for rainwater. The architect placates the constant kinesis of the crowded passages with a place to sit and relax. *Kund* areas are for slow progression and contemplation imitating the sky above (URL-125).

In this work Correa's Crafts Museum in Delhi is discussed as an example for the metaphorical approach the architect creates as a symbol of the Indian settlement.

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[29] *Kund* is an Indian word meaning "a tank or small reservoir in which rainwater is collected for drinking".

Charles Correa / National Crafts Museum and Hastkala Academy in Delhi (India) 1975-1991

The National Handicrafts and Handlooms Museum, as the most known National Crafts Museum and Hastkala Academy, is situated on the corner of the Pragati Maidan[30] (URL-126), facing the Purana Qila complex in New Delhi. It is run by the Ministry of Textiles, Government of India (URL-127). The purpose of the building is to provide atelier for artisans across the country to collect and experience the local craft heritage of India.

The core idea for Crafts Museum belongs to the freedom fighter Kamaladevi Chattopadhyay in 1956 (URL-128). Chattopadhyay is an actor, social activist, politician and feminist, becomes prominent in embracing and promoting Indian traditional culture (URL-129). Crafts Museum is one of her projects (URL-130). Nevertheless, the museum extends beyond design aims (Gangvar and Kaur, 2016). In 1975, Pupul Jayakar, an Indian cultural activist and writer known for her work on revitalizing traditional and village arts, handicrafts and handicrafts in post-independence of India, proposes Correa to create a space to house India's exemplary folk art and handicraft (URL-131). Pupul Jayakar proposes to compose museum in three zones: village crafts, temple crafts and court or palace crafts. The museum settles over a five-acre area holding more than 35,000 objects, of painting, embroidery, textiles, clay, stone and wood from replicas of village homes and shrines from various parts of India (URL-132).

Indian culture is based on the strong foundation of the wisdom known as *vedas*[31] (URL-133) which are the ancient sacred scripture of Indian life. *Vaastu Shaastra* is the writings of *vedas* about architecture explaining the stages of improving the conditions for the planning of the villages, towns and cities while designing and understanding the location, direction and disposition to give health and peacefulness. *Vaastu Shaastra* classifies the four main directions as; the *Brahmins* (the priest) on the north, the *Kshatriyas* (the warrior class) on the east, the *Vaishyas* (the business class) on the south, the *Sudras* (the lower class) on the west direction (Patra, 2014). Correa places administration court (Figure 2.11.-*l*) on the north

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[30] Maidan Pragati is suburban Venue in New Delhi, which hosts large Indian Trade Promotion Organization (ITPO)-led exhibitions and conventions.
[31] Any of the four collections forming the earliest body of Indian scripture, consisting of the Rig Veda, Sama Veda, Yajur Veda, and Atharva Veda, which codified the ideas and practices of Vedic religion and laid down the basis of classical Hinduism. They were probably composed between 1500 and 700 BC, and contain hymns, philosophy, and guidance on ritual.

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(the priest), visual stores (Figure 2.11.-*i*) on the east (the warrior class), temporary exhibitions (Figure 2.11.-*g*) on the south (the lower class), and entrance and village crafts of the museum site plan (Figure 2.11.- *a, c*) on the west (the lower class).

a. entrance court
b.village courtyard
c.village crafts
d. temple courtyard
e. temple crafts
f. library
g. temporary exhibition
h. WCs
i. visual stores
j. crafts workshops
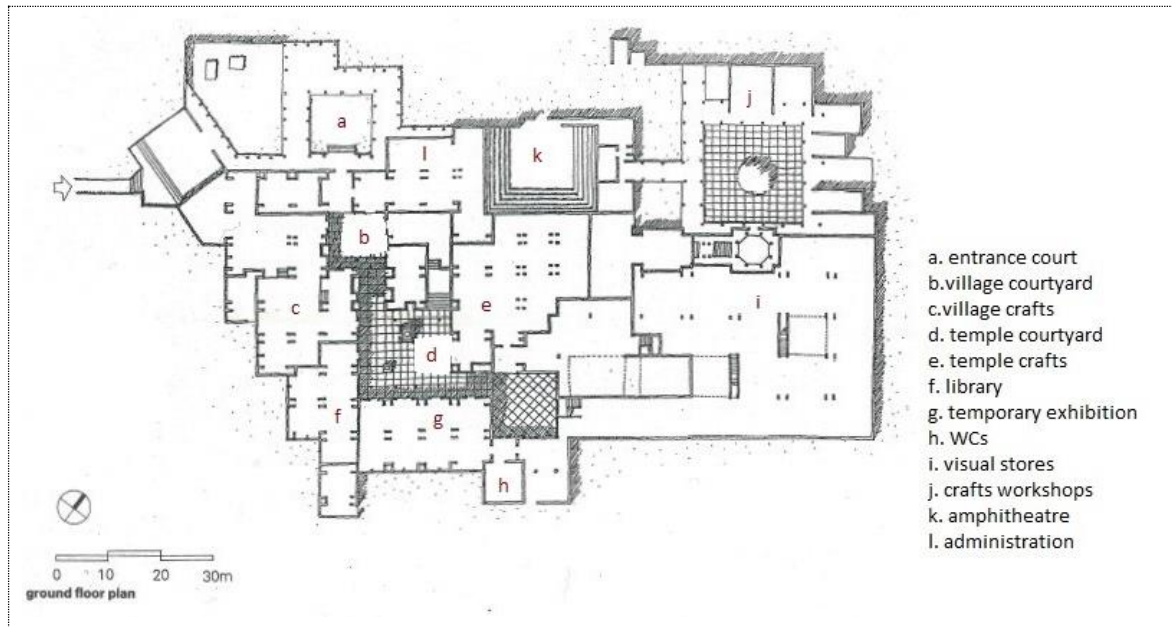k. amphitheatre
l. administration

Figure 2.11. The ground floor plan of Crafts Museum in Delhi (Gangvar and Kaur, 2016)

Vaastu Shastra is the art of correct placement of structure on the site. There are five basic principles of the Vaastu to gain maximum benefits.

i. <u>The doctrine of orientation;</u> the main eight cardinal directions are applied as a plan base. Charles Correa uses the main directions on site planning.
ii. <u>Site planning</u> (*Vaastu-Purusha-Mandala*); after examining the soil type, colour, smell and the vegetation types of the land, the purpose of the building is assigned. Afterwards a Vaastu Purusha Mandala is used as a blueprint for crystallizing the concept of the design. It has basically a square and a circle in it (Figure 2.12.a.). Square represents the earth while the circle symbolises the time. Meanwhile, this is the main form of any temple in Indian architecture (Dutta and Adane, 2014). The Museum is constituted of a flow of Vaastu Purusha Mandala form in microcosmos and macrocosms (Figure 2.12.b., c.).
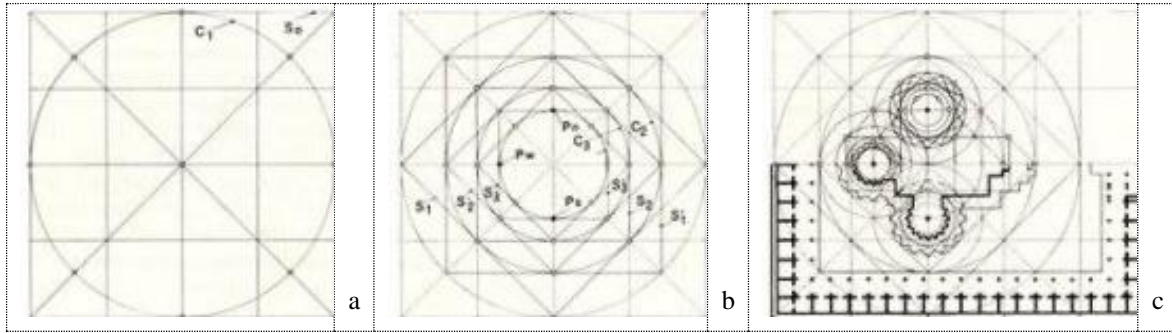
Figure 2.12. a. Vaastu Purusha Mandala form: Superposed circle and square representing the cyclical time and the earth, b. The gridding of the Vaastu Purusha Mandala, c. The adapting of the Vaastu Purusha Mandala to site plan architecture (Dutta and Adane, 2014; URL-134)

iii. The proportionate measurement of building (*Maana*); presents the proportionate of measurements of six properties of height, breadth, width or circumference, measurement along plumb lines, measurement of thickness and measurement of inter-space. Correa repeats the plan and the height proportions.

iv. The six canons of Vedic architecture (*Aayaadi-Sadvarga*); Base (*Aadhistaana*), column (*Paada or Stambha*), entablature (*Prastaara*), ear or wings (*Karna*), roof (*Shikara*) and dome (*Stupi*) are accepted to be the six main components of a building.

v. The aesthetics of the building; In Indian tradition, beauty is represented as *chanda* (moon). Beauty comprises many aspects like ornamentation, texture, flow, solemnity, symmetry, colour, granularity, the interaction of sunlight and shadows, transcendence, and harmony (Patra, 2014).

India is a vast area with strong climatic characteristics. This part of the country has a composite climate from hot to cold. In vernacular architecture, water, sunshine, natural ventilation, local building materials and technology are outstanding. Most of the vernacular buildings are built ensuring daylighting, natural ventilation uses of water and open spaces. The buildings are generally made up in one storey high. The houses are planned in the form of *Vaastu Shastra* [32] (URL-135), arranging rooms around a courtyard. This courtyard allows intrinsic places and helps the humidity to be balanced (Bera, 2019).

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[32] Vaastu-Shastra is creating places in taking advantages of five elements called *Paanchbhootas* of nature for to reach health, wealth, prosperity, happiness and enlightened environment.

India has a complex history fertile in religious beliefs and way of life. Consequently, classifying building types diversifies in many branches according to their function, material or form. The type of a building plan is associated with a specific region's cultural, historical context and planning practices. Three main plan types can be mentioned in traditional buildings: a circular plan, rectangular plan, linear plan (Bera, 2019). Correa interprets the linear plan type. Nevertheless, the plan is enriched with extended and contracted routes in many perspectives. The route organised around a central pathway, going from village to temple to the palace, respectively (Frampton, 1996a:29). The routes in museums are inspired by the ceremonial path of the great Hindu and Buddhist temples. Besides, the notion of the promenade is a matter of attention for Correa to take the user on a journey through a series point of views through spaces to experience the natural and architectural effect (URL-113). Keeping in mind the recommendations of his scholar Ananda Coomaraswamy about the distortion of objects, Correa designs an almost '*invisible'* building for artisans to produce and share.

This building might be described as widely identified by the ancient and the indigenous (URL-90). The building is a complete model of a traditional Indian village with a linear site plan. The materials, the form and even the decoration in details are the successor of an Indian village model (Figure 2.13.a., b.).
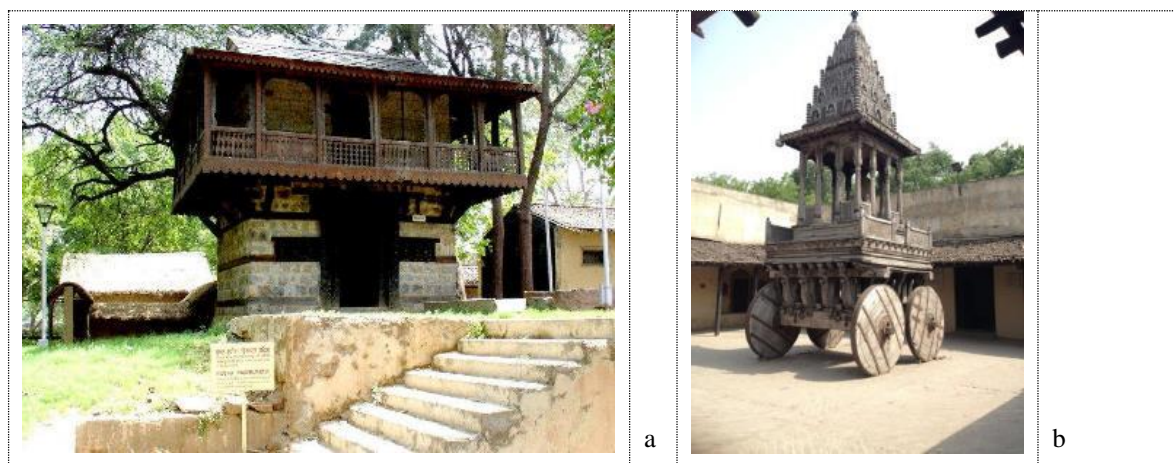
Figure 2.13. a. View from vernacular architectural forms (URL-136) b. A towering temple chariot from Gujarat trip of Jyotindra Jain, the director of the museum (URL-137)

The concept of National Crafts Museum commences on the metaphor of an Indian village model. Correa presents a metaphor of the Indian village on this project while grouping the facilities, organising courtyards, devious promenades (Figure 2.14.). The site plan also matches the

facilities with functions. The village courtyard is dedicated to village handcrafts while temple courtyard serves for temple handcrafts. The scenario shifts among the *tulsi*[33] (URL-138) patches to an exquisite haveli through a central spine. The spine is a guide of the vast choices of materials brick, and marble of the traditional Indian architecture within a certain synergy.
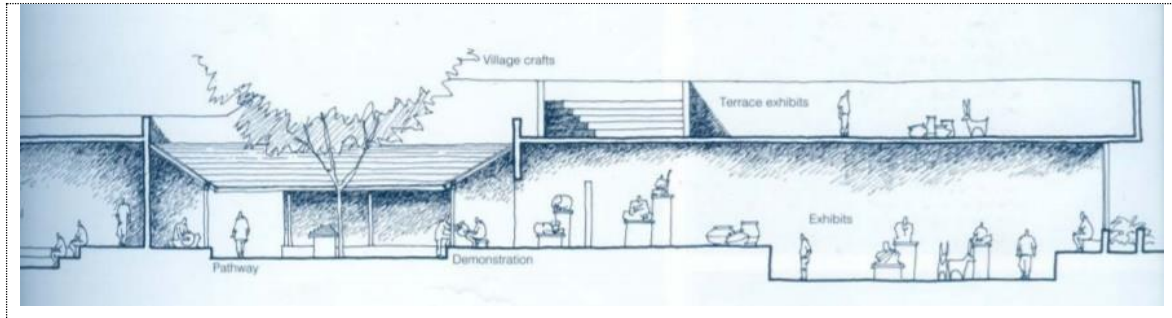
Figure 2.14. Section of Crafts Museum (URL-139)

Correa designs many museums. One of his professors from MIT mentions that museums are so tiring that only tourists have the energy to visit them, therefore museums must have a place to rest like a little courtyard or a garden. It is obsolete in his museum designs that they are never made up of closed spaces only. Gandhi Memorial Museum is a complex of closed and semi-closed spaces, while the archaeology museum has a programme cut with extending gardens. The Museum is composed of basic vernacular architectural elements like *jharokha*[34] (URL-140), internal courtyards, open and semi-open passages (Figure 2.15.a., b.). The gates, roofs are designed in traditional style decorated with murals and sculptures as well (URL-141).

Figure 2.15. Views from courtyards (Gangvar and Kaur, 2016)

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[33] A kind of basil which is cultivated by Hindus as a sacred plant.
[34] A jharokha (or jharoka) is a type of overhanging enclosed balcony used in Architecture of Rajasthan. Jharokhas jutting forward from the wall plane could be used both for adding to the architectural beauty of the building itself or for a specific purpose.

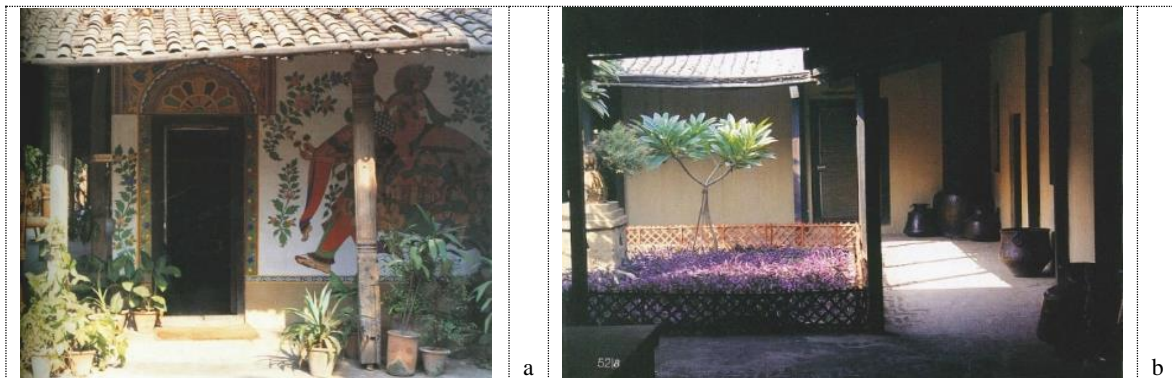In the vernacular Indian house plan, the houses are usually surrounded by boundary walls with an entry gate from the street. Crafts Museum represents an introverted village schema. The spaces are ordered around courtyards while setting borders with the outer walls (Figure 2.16.a., b.).
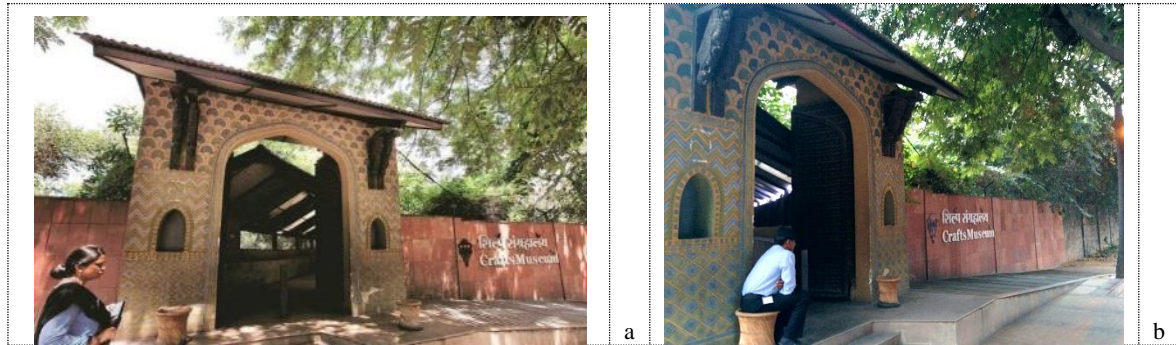

Figure 2.16. a. View from main gate (URL-132) b. Boundary walls (URL-142)

Correa's friend Anil Dharker mentions about him talking with Correa about architecture and states that Correa thinks architecture is not only formed but architecture likes stories by Scheherazade told in Arabian Nights unfolding into another or Chinese gardens that one notices how slopes and heights change perspective (URL-122). Noticeably may this be the accomplishment of Charles Correa as an architect to give the rise of vernacular metaphors in architecture.

2.2. Hybrid Examples that Lean towards Contemporary Contextualism

Anderson (2013) adducing Romans influenced by earlier Greek interpretation and style, presupposes that each architectural period has typically adopted, incorporated, and revived aspects of previous cultures, styles and technologies. Regarding this, using previous styles / types to build new ideas and classifications are a way of cognition for the human mind to read the environment and discern between various phenomena. While internalising the context, designers may seek for new solutions instead of repeating the previous period. This questioning makes the pendulum ply between the reproduction of authentic or replicate it. The connection of architecture with art and creativity brings the expectation of being authentic, pioneering and creative in design. The opposite of this situation is ordinary, copying, repeating, imitating, attitudes with negative prejudgements. On the other hand, the boundary between the authentic and the imitation, the unique one and the replication is open

to controversy. What refers 'imitation' is the level of alienation within the context, in other words, the 'direct transport' of the reference format.

Maria Lorena Lehman (URL-145) clarifies the authenticity over an architectural design requires truthfulness to a site's surrounding context, people, and culture. For a well-executed design, there must be a balance between complementing its surrounding environment where the architecture expresses itself. Although embracing of humanitarian values like place and time may seem reasonable and necessary to make, at first sight, the designer has to know when to retreat. The one point that must not be ignored; that is just like the authentic designs do not symbolize the authenticity itself, historical designs do not represent the history at all.

The concept of hybridity corresponds a new formation that occurs to reach the third space (Bhabha, 1994: 125). Homi Bhabha refers to an intermediate "*third space*" in which cultures emerged from contradictory identities, not being a colonial-exploited synthesis but formed by a mutual transformation. As he mentions in his book '*The Location of Culture',* meaning between the two systems is formed in the third space of enunciation while producing the encountering points (Bhabha, 1994: 37). When one culture confronts with another one, a different structure is formed that is neither one nor the other (Bhabha, 1994: 125). The intervention of the third space of enunciation, on the meaning references an ambivalent process. Cultural knowledge is customarily revealed as an integrated, open, expanding code. Bhabha asserts such an intervention challenges our sense of the historical identity of culture kept alive in the national tradition as a homogenizing and unifying force (Bhabha, 1994: 37).

However, the hybridity does not mean differentiation or decomposition in the main source, or non-resident additions on component. Hybridity is the state in which the components themselves do not deteriorate in their integrity but at the same time, they get a productive process contacting with the other. Thus, hybridization constructs methods through the cross-fertilization of the ideas and principles. The participants' contribution towards a common approach in the sustainability of the spatial image or creating spaces having a soul.

In the third chapter, hybridity with the cross-fertilization of ideas and principles are examined with the projects of three different architects to reach the third space of enunciation is examined i.e. Paula Rego Museum by Eduardo Souto de Moura, Ningbo History Museum by Amateur Architecture Studio and Palmach History Museum by Zvi Hecker - Rafi Segal.

2.2.1. Eduardo Souto de Moura / Paula Rego Museum – Cascais, Portugal 2009

> *"Architecture is all about copying. We copy the things that we see. But when this copying process happens consciously it is a disaster. It should be subconscious, almost unintentional (URL-146)."*

Childhood-family-education-awards-present life- architect's works

The Portuguese architect Eduardo Souto de Moura, in full Eduardo Elísio Machado Souto de Moura (URL-147), is born in Oporto in 1952 (URL-148). His father José Alberto Souto de Moura is a medical doctor (ophthalmologist), his sister is also a doctor and his brother is a lawyer. At primary school, he attends an Italian school (URL-149). Since he displays artistic flair (URL-150), he attends Escola Superior de Belas Artes do Porto (ESBAP) (united with the University of Porto today) to study sculpture for university education. Between 1974-1979 he works with Alvaro Siza Vieira and becomes his assistant (URL-151). While he lectures in Zurich as a guest assistant his students give him minimalist artist (URL-147). Donald Judd's[35] (URL-152) book named *Architecture.* He reads the book and then visits Donald Judd's furniture exhibition. Souto de Moura becomes fascinated when he learns how Judd's ideas coincided with his ideas. In his book and the other texts, Donald Judd mentions about his tiredness and solidarity of sculpture's abstract works. As Donald Judd states he prefers to be an architect to do projects with a social purpose instead of being a sculptor. Those days Souto de Moura wants to be a photographer and what he read identifies his thoughts about sculpture. One day he notices someone talking about Portugal and Alvaro Siza, he introduces himself to that man. He learns that this man is Donald Judd. Souto de Moura promises Judd to organize a lecture in Porto. This plan could not be realized because of Judd's death due to cancer. However, de Moura visits his foundation in Marfa, Texas to experience his installations (URL-153).

Deciding to be an architect (URL-148)- Moura switches to the University of Porto, Architecture Department in his hometown (URL-150). He works with minimalist (URL-154) architect Noé Dinis during his school period. Although the main inclination of architecture schools in Portugal

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[35] Donald Judd, in full Donald Clarence Judd (born 1928, Missouri, U.S.—died 1994, New York, US) A minimalist artist, critic and founder of Chinati Foundation. His "Specific Objects" is a well-known text of the movement. Referring himself as maker of specific objects rather than a sculptor.

are rooted from beaux-arts tradition (URL-155), he has the opportunity to discuss Team X[36] (URL-156) with his teacher Fernando Távora at that school. He also works in the studio of Álvaro Siza in 1974, until starting his own practice in 1980 over Siza's advice.

After the Portuguese revolution in 1974, millions of people demand houses for themselves. Therefore, residential houses constitute most of his studio's works, especially in northern Portugal (URL-147). Additionally, he works on various projects in Portugal and in other European countries, such as shopping malls, galleries, stations and schools (URL-150).

He graduates in 1980 with a BArch degree in architecture and assigned to his alma mater (URL-157). His wins a competition for his first commission, the Municipal Market of Carandá project in Braga in 1980 while studying and working with his professor of urbanism, architect Fernandes de Sá (URL-158). The concept of the project is to create a closed street piece to become a part of the city. The architect constructs Miesian linear space with columns and walls[37] (URL-159). He admires Mies van der Rohe for his form experiments in architecture stating that:

> I find Mies increasingly fascinating... There is a way of reading him which is just to regard him as a minimalist. But he always oscillated between classicism and neoplasticism...You only have to remember the last construction of his life, the IBM building, with that powerful travertine base that he drilled through to produce a gigantic door. Then on the other hand, he arrived in Barcelona and did two pavilions, didn't he? One was abstract and neo plastic and the other one was classical, symmetrical with closed corners...He was experimenting. He was already so modern he was 'post' (URL-160)".

In 1981, he wins a competition for the House of Arts (Casa das Artes) in Porto (Figure 2.17.a.), a cultural centre with an auditorium and an exhibition gallery in the gardens of a neo-classical mansion (URL-161). That year Eduardo Souto de Moura becomes an assistant at the Oporto University Faculty of Architecture in Porto, Portugal (URL-162). Between 1989-94 Eduardo Souto de Moura designs House Number Two (Figure 2.17.b.) in Bom Jesus in Braga (Portugal) (URL-160). The house extends through a steep hilltop as cascades instead of heaping together. Every cascade has a function of living room, swimming pool of living areas. In 1989-97 he completes the conversion of the Santa Maria do Bouro Convent into a State Inn. The years 1994 to 2002 (URL-163) Eduardo Souto de Moura designs House

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[36] Team 10, referred to as Team X or Team Ten, was a group of architects and other invited participants who assembled starting in July 1953 at the 9th Congress of CIAM and created a schism within CIAM by challenging its doctrinaire approach to urbanism (URL-156).
[37] In 2001, the market is partly demolished to transform into a 'cultural market' with new facilities.

in the Sierra de Arrábida (Figure 2.17.c.) amid beaches and bushes. Nevertheless, one of the premises of the building is not to gain prominence in the territory. On the other hand, the architect wants to sustain the simplicity without crippling the idea. After five years the house is built in Souto de Moura's dialectic manner between nature and artifice (URL-163). Souto de Moura designs Casa do Cinema Manoel de Oliveira (Figure 2.17.d.) between 1998-2003 for Porto-born filmmaker (URL-164). Manoel de Oliveira (URL-165). The structure is characterized by two wide windows connotating a dual lens the cameras (URL-166). One of his masterpieces is Braga Stadium (Figure 2.17.e.) in 2000-2003. The Stadium is settled next to a rocky spot in Braga. The architect includes the rocks in the cement of the stadium to catch the colour palette of the landscape.

He becomes known in the international arena in 2005, for Serpentine Gallery an annual summer pavilion (URL-167), designed in contact with his master Alvaro Siza and Cecil Balmond (URL-168). Another public design of the architect is the metro stations of Porto (Figure 2.17.f.) in 2005. To create a metro system for Porto is doubtlessly seem impossible because of the dramatic topography of the old city centre. However, to redesign the city becomes a motive to undertake the project. The project consists of designing metro stations, directing all engineering projects. In addition to these, since the Porto is a historical city, lots of renovations and archaeological workings are made (URL-169). In 2007 he designs Burgo Tower (Figure 2.17.g.). The project is comprised of two blocks one is horizontal and the other is vertical. Pritzker jury describes the project as "…two buildings side by side, one vertical and one horizontal with different scales, in dialogue with each other and the urban landscape." Souto de Moura conveys his confusion that "a twenty-story office tower is unusual for him, to start his career building single family houses." (URL-170). The tower evokes Mies van der Rohe's line with the pure form. The architect repeats horizontal lines to make the tower seem higher. The Graça Morais Contemporary Art Centre (Figure 2.17.h.) is designed to host temporary exhibitions, local community and educational events, meetings and workshops (Centro de Arte Contemporânea Graça Morais) in the name of the local artist Graça Morais (b.1948) in Bragança, in 2008. The Museum is constructed in neighbourhood of a 18th century bank building in a white cube form avoiding the vertical angle on the corners (URL-171).

Eduardo Souto de Moura's works generally does not repeat the formers; however, the main characteristics of the buildings could be alike in pure form and material choices in strictness

in form and union between walls and roofs metaphor of a table's top and legs. Viana Do Castelo Multipurpose Pavilion (Figure 2.17.i.) built in 2013 next to the historic Praça da Liberdade designed by Souto de Moura's teacher and father of Portuguese modernism, Fernando Távora in one side and Viana do Castelo Library by Souto de Moura's one-time collaborator Álvaro Siza on the other side. Instead of getting a punctation mark he prefers to reference the horizontality of Távora's adjacent buildings. The Museum has conceptual clarity on exterior as well as in interior design, moreover while exposing the inner workings of his buildings (URL-172).

a. House of Arts (Casa das Artes) Porto-Portugal, 1981 - 1991	b. House Number Two in Bom Jesus in Braga, Portugal, 1989-94 (URL-173)	c. House in Serra da Arrábida, Portugal, 1994- 2002 (URL-163)
d. Casa do Cinema Manoel de Oliveira, 2003	e. Municipal Stadium of Braga, 2003	f. Metro Do Porto, 2005
g. Burgo Tower, 2007 (URL-174)	h. Contemporary Art Centre, Braganca, 2008	i. Multipurpose Pavilion, Viana Do Castelo, Portugal, 2013 (URL-175)

Figure 2.17. Eduardo Souto de Moura's works

He teaches at many schools in Europe and America and received awards in national and international competitions including the Pritzker in 2011. In the Pritzker award ceremony, Jury President Lord Palumbo stated that he had a unique ability to combine authority and humility, magnificence and sophistication, openness to the outside and confrontational features such as privacy (URL-168). He is currently a full-time professor at the Polo Territoriale of Mantova of Politecnico di Milano where he teaches Architectural History and Architectural Design. Besides,

he teaches architecture at Geneva, Paris Belleville, as well as Harvard University, Dublin, ETH Zurich, Lausanne, and the Accademia di Architettura in Mendrisio. He is married with an architect, Luisa Penha and they have three daughters Maria Luisa, Maria da Paz e Maria Eduarda, two of them are architects and the middle one is a nurse (URL-160).

Architect's general manner in design

In his designing process, he adapts a manner, which he learns from his master Siza, the "overall work". In overall, he collects all the information about the structure, engineering drawings and details for gathering everything on one model to control all elements together (URL-176). During his architectural education, Souto de Moura attends Aldo Rossi's classes. In Rossi's point of view details could be let to be solved by the producer because every producer has her/his details. This approach is in opposition to Alvaro Siza's. Eduardo Souto de Moura adopts *overall working* because he states that:

> (…) we won't be buying a tie without bearing in mind the shirt, the jacket and the shoes. At least, that's how it was until now (URL-176).

Besides Siza thinks architecture is an art, but Souto de Moura has doubts about that (URL-177).

Souto de Moura is described as "neo-Miesian", as he expresses his gratitude clearly about Mies van der Rohe. His architecture is harmonious and simple (URL-178) as his inclination to Mies's style. His form choices are minimal and rational, as mankind, he believes he must design within rational truths. By analysing Mies's works, he describes Mies as increasingly fascinating that is between classicism and neoplasticism (URL-148). The minimalism and the pure forms of Mies Van der Rohe are two reasons for his architecture to be precise, light and formally simple (URL-179). He says:

> I don't have problems with any kind of effect you need to achieve, any kind of means you need to have to achieve a particular effect. …. Mies doesn't use a depurated architecture since you can take away many pieces from the object (URL-178).

Souto de Moura prefers artificial, "made by man hand" instead of the *la naturalitad.* He lets nature to make tension. For a better understanding of his works, he classifies the tension into two as *poetic* and *physical* tension. For that it increases more the architecture becomes violent he

wants the physical tension calm while the poetic tension must be alleviated. Eduardo Souto de Moura proposes to manipulate the natural; otherwise, it is natural. Eventually, when an architect starts to work on a project, he manipulates the site's natural condition. It is important to keep the tension and beauty is between the two things (URL-178).

He prefers arbitrariness and contradiction, in a view that contradiction brings richness (URL-178). The burden of cities losing soul is taught to be modernism's faults. For him, the modern architecture is adapted to his projects as a way of seeing, like French artist Paul Cézanne does. Cezanne uses abstraction as the observation of the real. Simplification of the inputs enables us to see proportion and geometry of which he includes into his designs as a tool for rationalizing formal and spatial relations (URL-180). With that thought, even houses for two distinct families cannot be equal because of the considerations are not equal (URL-178). In addition to needs, the *design* differs. He touches every detail of the site in his projects:" *from the garden to agriculture, from the natural relief of the terrain to the clumps of trees, to the watercourses and the supporting walls*." (URL-180). With this understanding in mind, the architect does not have a common manner for his designs. He traces different forms and approaches and none of his projects repeats another. Even though many of his projects do not resemble the other, he argues that it is not wise to design anything from scratch. He often recycles previous projects when faced with a new situation. The use of existence is a way of reinterpreting what exists for it. As he mentions:

> Architecture is all about copying. We copy the things that we see. But when this copying process happens consciously it is a disaster. It should be subconscious, almost unintentional (URL-146).

He thinks that architecture has to adopt a high speed of change. He is against the separation of architecture as ecological, smart or sustainable architecture (URL-181). Every architect should pay attention to problems that cannot be ignored such as energy, resources, costs and social aspects (URL-162). Eduardo Souto de Moura is an open-minded architect with his successors in switching ideas. He evaluates the historical elements, previous architects' ideas and manner. For him, to add a radical and contemporary addition to historical is a simple dichotomy. He uses his masters' way of thinking to improve his architecture. In his comprehensive design approach, every piece even tradition has an impact. He states about tradition:

One needs to place some trust in tradition. In the same way that animals evolved over millions of years, in construction, there are also features of vernacular architecture that have been improved over time. And this evolution has made them more natural (URL-176).

Below, the Paula Rego Museum in Cascais (Casa das Histórias Paula Rego) (2005-2009) is examined within the framework of context relationships in detail.

Eduardo Souto de Moura / Paula Rego Museum – Cascais, Portugal 2009

The Paula Rêgo Museum (Figure 2.18.), with a cone-shaped red concrete facade, is one of the important works brought to Cascais, Portugal (URL-168).

Figure 2.18. Paula Rêgo Museum from the avenue (URL-182)

Cascais is a traditional fishing town on the Lisbon coastline (URL-183). Its history is directly combined with its geographical location. Up to conquer of Moors in 1153 the city is a small settlement. King John II orders a fortification to be built in 1488 which stands still up to the Spanish invasion in 1580. In 1889, construction of the railway to Lisbon makes Cascais grew in importance (URL-184). With the development of the tourism, The Museum Quarter (Bairro dos Museus Cascais) (URL-185) is offered to be built as a cultural destination for nurturing the art love, to give pleasure (URL-186). In the Museum Quarter, 14 Museums and 2 parks lots of temporary activities are exhibited (URL-185).

In 2006, Paula Rego[38] decides to display a remarkable part of her works in Cascais (URL-187) and wants to have a museum built in Cascais, where she spends most of her childhood. She decides to work with Souto de Moura wishing the museum to be "*fun, lively and also a bit mischievous*" (Figure 2.19. a., b.) (URL-188). Rego's works are mainly acrylic, as well as pastel and watercolour (URL-189) based on her children's folktales (URL-190). She depicts people in troubled or ambiguous (URL-188) poses of activities. Her pictures are far from a frozen moment so that, she prefers to name her works as *telling stories*. That is why she names her museum as "*the house of stories*".
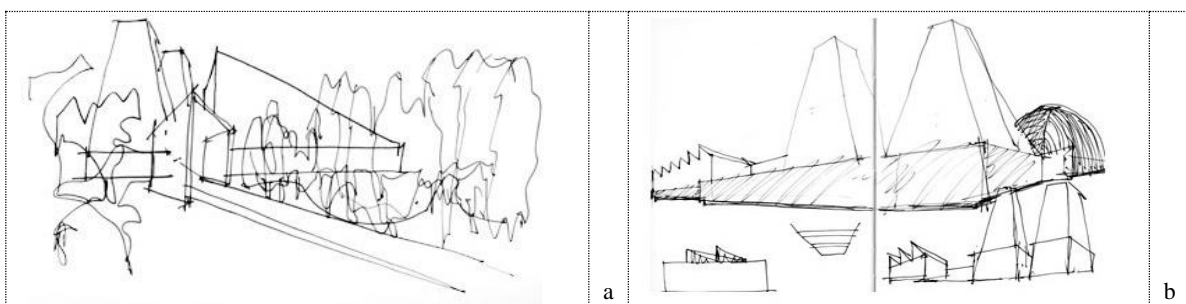

Figure 2.19. a. Paula Rêgo Museum Sketches for entrance, b. Paula Rêgo Museum Sketches
for skylights (URL-191)

Every detail of Paula Rêgo Museum is the decision of Rego with the architect (URL-192). At the site, there used to be the former tennis club of the country. About the project, Souto de Moura states:

> After the painter, Paula Rego chose me as her architect, I was lucky to be able to choose the site. It was a fenced-off forest with some open space in the middle. Based on the elevation of the trees, I proposed a set of volumes of varying heights. Developing this play between the artificial and nature helped define the exterior colour, red concrete, a colour in opposition to the green forest. Two large pyramids along the entrance axis prevent the project from being a neutral sum of boxes (Figure 2.20. .a., b.) (URL-149).

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[38] Paula Rego is a Portuguese artist who is born in Lisbon in 1934 into a middle-class family. In 1952, Rego enrolled in the Slade School of Fine Art in London where she met Victor Willing Cascais (URL-187).
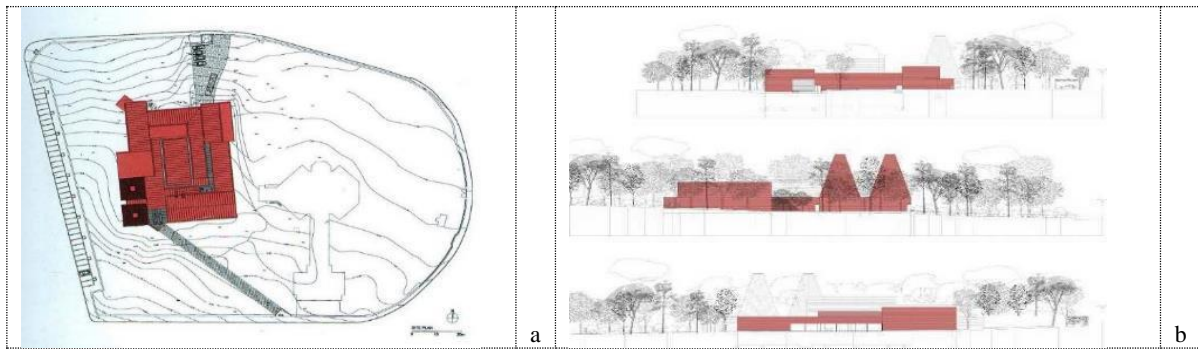
Figure 2.20. a. Paula Rêgo Museum site plan (URL-193) b. Paula Rêgo Museum Elevation
drawings (URL-194)

For the questions that Paulo Rego Museum could be described as a sculpture, he completely disagrees. For him, a sculpture has no function inside, but museums have spaces in it. The museum has 750 m² area inner exhibition halls in addition to a shop, a café and an auditorium with 200 seats. The project consists of four parts different in heights and sizes, designed around a large central structure, the temporary exhibition room (Figure 2.21.a., b).
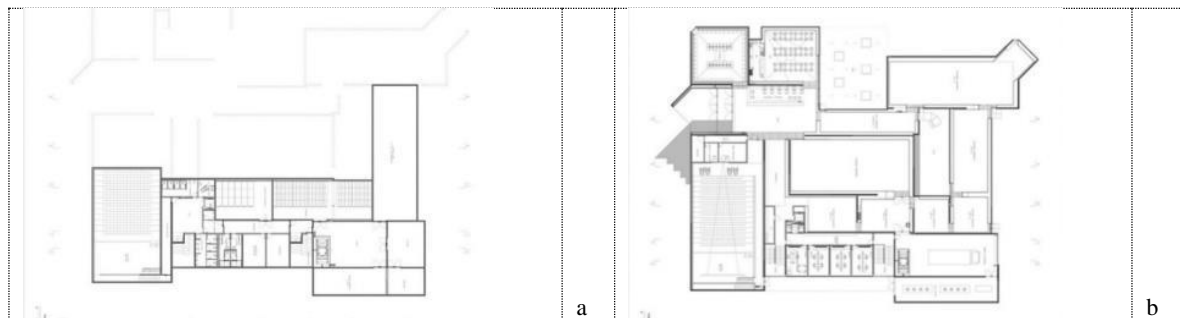

Figure 2.21. a. Paula Rêgo Museum Basement plan, b. Paula Rêgo Museum ground floor
plan (URL-195)

The programme of the museum is so complicated, and the area is so vast that this building had no chance to be recognized easily. Souto de Moura adds red towering forms to be in opposition to the greenery and tall trees all around (URL-146). Besides he keeps the tall trees at the site and planted new ones (URL-188).

> The scale of these forms is similar to a palace nearby and the materials I used are similar to other memorable buildings in the area. So, the museum is constructed out of my memory of the place (URL-146).

Pyramid-shaped chimneys, massive walls and frameless windows

Paula Rego Museum has two pyramid-shaped chimneys and earthen red (in Portuguese: Vermelho) (URL-188) concrete walls (URL-192) in contrast to the vivaciously green garden it stays in (URL-188).   In his design, these chimneys give the building a memorable image and soften the daylight as a function inside.

As Rossi states pyramid-shaped towers have an iconic form in Souto de Moura's design. Likewise, the '*analogy'* with the Raul Lino's palaces cannot be rejectable. On the coastline, Raul Lino designs miniature palaces for aristocrats and high-income families (URL-196). When Eduardo Souto de Moura designs in Cascais, these houses affect him very much. These images remain in his mind to be incubated. In addition to this, these houses have charming colours which characterize them (Figure 2.22.a., b.).
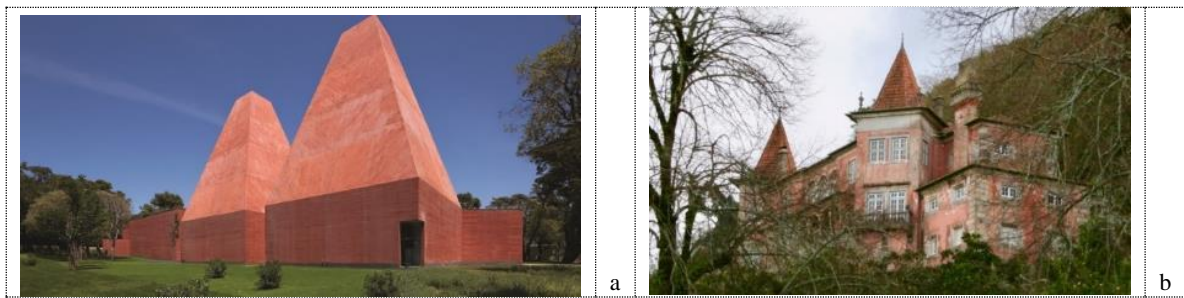

Figure 2.22. a. Paula Rêgo Museum (URL-197) b. Raul Lino's Casa dos Penedos in Sintra, 1920 (URL-198)

The Cascais houses usually have enormous chimneys or towers. With the 17-meters-tall outstanding chimneys, resembling the well-known images of National Palace's twin chimneys in the nearby town of Sintra museum or the chimney of the great monastery of Alcobaça. They have a charming effect from Avenida da República, one of the main avenues reaching to the marina and the Palais of Cascais Citadel. The chimneys resemble industrial brutal buildings rather than kitchen chimneys (Figure 2.23. a., b.) (URL-188).

Figure 2.23. a. The chimney of the great monastery of Alcobaça (URL-199) b. Double chimneys of the Sintra National Palace (URL-200)

Eduardo Souto de Moura uses massive walls and frameless windows in this project. He states when he first starts architecture designing windows are frightening for him. It is very panicking for him to open a negative in the wall, and like a Matisse painting, it is a very complicated problem (URL-201). In Rego Museum he provides large box surfaces with surprising holes of windows and adds windows on to the corners where the tension gets higher. This is a way for him to relieve the difficulties of designing windows (URL-202). These windows glimpses to dark green trees from inside. The walls and non-walls effect strengthen the fairy tale image. Massive blocks of walls are cuts on the corners with frameless windows. Eduardo Souto de Moura repeats the corner windows of Alvaro Siza (URL-203) (Figure 2.24. a., b., and c.).

Figure 2.24. a. Alvaro Siza corner window detail (URL-203) b. Promenade in Vitra Campus, corner opening view (URL-204) c. Alvaro Siza ceiling opening detail in Saya Park with Carlos Castanheira (URL-205)

In an interview with Pedro Borges de Araújo, Eurico Almeida and Carlos Machado e Moura, he mentions about the old structures having walls and holes on them. He summarizes the architectural elements into three groups: the walls, the windows and the doors and evaluates them as;

"The scales of the old buildings are not similar from today's buildings. The old buildings' ceilings are three- or four-meter height or the walls are fifty centimetres to a meter depth. In today's buildings, the height of storeys and the depth of the walls are all lyophilized[39](URL-206, URL-207). When you create a wall and a door on it the view you see turns to a two-dimensional that there appear only walls and non-walls surfaces."

He states that he uses little frames to strengthen this "*positive-negative dichotomous image*" (URL-176). He has a strong ability to build strong masses with emotional effect.

Cascais's traditional colours and forms

Eduardo Souto de Moura always incorporates the presence of the past in his projects (URL-180). The form, colours and the material choices have citations from the regional architecture. Over a century ago Casacais becomes a summer resort and touristic destination (URL-196). Most of the buildings in this part of Portugal have coloured buildings. Souto de Moura draws attention with his courage in the use of colour and the interpretation of the Cascais's traditional colours and forms of architectural elements is inevitable in his design approach. For him, a heritage itself is not a heritage; it is the environment that generates the heritage (URL-208). He emphasizes local architectural heritage by choosing blue-grey (URL-192) marble of Cascais (URL-195). Eduardo Souto de Moura develops fabricated naturalness on the texture of concrete by preferring the marble of the Pantheon still inside the mountain. Souto de Moura states that Paula Rego Museum's colour differentiates from them for the colour not only a skin but being a solid mass (URL-188). In his design, Souto de Moura refers from certain characteristics of the vernacular architecture of the region in an interpreted contemporary way (URL-192). Overall, with Paula Rêgo Museum, the architect tells a story with the building. His colour choice is an example of interpreting the context. The colour choice interacts with the dark colours of the trees at the site that is the earthen red concrete walls are in contrast with the tree's colours (Figure 2.25.a., b.).

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[39] Freeze-dry (a substance) (*URL-206*) to extend shelf life or make the material more convenient for transport (*URL-207*)
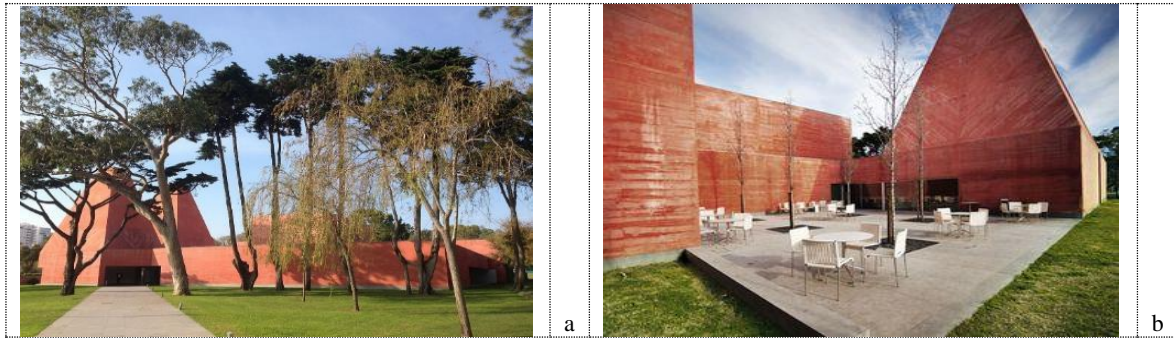
Figure 2.25. a. Paula Rêgo Museum Entrance and the trees (URL-209) b. Paula Rêgo Museum Café area (URL-210)

2.2.2. Amateur Architecture Studio / Ningbo History Museum-Ningbo, China, 2008

"[Architecture can] change the life of people and give them a new one right away. This is not a job for normal people to do. This should be the work of God" (URL-212).

Childhood-family-education-awards-present life- architects' works

Amateur Architecture Studio is founded by Wang Shu and his wife Lu Wenyu. The Studio is known for their use of local materials which is obtained from the demolished local buildings. Wang Shu is born in 1963 in Urumqi, a city in Xinjiang, the western province of China (URL-212). His father is a musician and an amateur carpenter, while his mother is a teacher and a school librarian. When Wang Shu is a child, his family has long travels from Urumqi to Beijing. Those are four-day trips all through China. During these trips, he watches the linear landscapes of China and draw so many pictures of them. Wang Shu is interested in being an artist or a writer, however, his parents directed him to study science and engineering. He attends to Nanjing Institute of Technology (URL-213) and receives a bachelor's degree in 1985 and a master's degree in 1988 at the same school (URL-212). When he is at the university, he explores the Chinese landscape pictures (URL-214) He states:

> I am always amazed by these paintings when I see that the trees, the buildings and mountains are not just placed haphazardly... every building is laid out in a certain way concerning the landscape and the trees, the direction it faces depending on the light and the features of the location, which make it suitable for human habitation (URL-215).

Lu Wenyu is born in 1966. She joins the Nanjing Institute of Technology, Department of Architecture, where she meets Wang Shu (URL-216). After college the couple moves to Hangzhou for a desirable place to live and work, mainly because of its venerable artistic traditions and its harmony with nature. Both believe they can make cities better places through architecture (URL-217).

After the Chinese Cultural Revolution, to sustain Chinese essence is not desirable. The term '*regional'* is thought to be guilty of the position that China takes place. Being regional has become synonymous with limited, local and provincial. Lately, however, a new generation of architects emerges whose principals either studies overseas or under foreign teachers in China. Some of them, like Wang, dare to emphasise placeness once again (URL-218). After the experiences of working with traditional ways, in 1997 Wang Shu and Lu Wenyu decide to set up their office called Amateur Architecture Studio which refers the approach of an amateur builder takes—one based on spontaneity, craft skills and cultural traditions (URL-212). The work of the Amateur Architecture Studio confronts to the rapacious development that engulfs large tracts of the Chinese continent. This development which first set in motion by Deng Xiaoping's 1983 decision to open up the People's Republic of China to foreign trade initially in special economic zones and later spread throughout to the entire country. Based in Hangzhou, Wang Shu and Lu Wenyu witness the impact of the first-hand force of maximizing Chinese modernization on their city. For the architects, engaging with the tranquil connections of China this exterminatory and rapidly developing culture becomes a burden. They pursue to design to indulge in emotional habitation they explore in the history, vernacular and geist of traditional China. In their designs, they connotate the serene feeling they experienced in the architecture of China, not a destructive but in a harmonious way with the environment, soul and tradition.

Wang Shu decides to learn traditional techniques of China (URL-212) and then spends a decade to learn these skills (URL-213). Wang Shu's first architectural commission is the design of a Youth Centre for the small town of Haining (near Hangzhou), completed in 1990 (URL-219). Library of Wenzheng College (Figure 2.26.a.) is situated in Suzhou near the lake. To put emphasize on the traditional Suzhou gardens date back to the 6th century BCE, characterized with unconstrained poetic freehand style of Chinese landscape paintings (URL-220), Amateur Architecture Studio regenerates the vernacular approaches of them. In 2000, the Library is built in different sizes of blocks conveying the free hand idea of

traditional gardens presenting the connection of the site with the lake and the forests. The Studio designs Ningbo Contemporary Art Museum (Figure 2.26.b.), in 2005. The Museum is dedicated to collection, research and exhibitions of contemporary artistic works from China and abroad. The studio aims to create random perspectives like a traditional settlement of China. The Wang Shu's office also defends a return from the devastating manner of architecture to the main vernacular of it. Therefore, designing natural elements and people coexisting, to control costs using local, original, and ubiquitous materials, emphasizing quality in design instead of using expensive materials are the main concepts of the Five Scattered Houses in Ningbo (Figure 2.26.c.). Amateur Architecture Studio insists on remodelling the China's traditional cultural elements. In Ceramic House (Figure 2.26.d.) designed in 2006, they gain inspiration from a traditional ink tank. The house is placed on slope with a pool at the end of the slope. The slope and the pool symbolize the ink stone from the Song Dynasty (ruled between 960-1279) (URL-221). The Vertical Courtyard Apartments (Figure 2.26.e.) are different with one-hundred-meter-high buildings, for eight hundred residents (URL-222). However, the Wang Shu's office insists on courtyard concepts that they design the courtyards in every two stories vertically.

For Wang Shu, an architecture must be the part of the landscape and indicate the characteristic of itself. After 2007, Amateur Architecture Studio designs urban scale designs like campuses, renovations of a city piece or a whole village. The Studio designs Xiangshan Campus with all the facilitating buildings (Figure 2.26.f.). In 2009, Zhongshan Road Renovation is (Figure 2.26.g.) designed. Free style design experiments can be analyzed in both Zhongshan Road Renovation and the Tengtou Pavilion (Figure 2.26.h.). The regeneration of Wencun Village (built in 2016) (Figure 2.26.i.) is the sign of their humble approaches. The Studio invests two years to experience the compensations of the village to sustain them and present a better living for the hosts. During the process to keep the village as its original condition minimum addition is made.

a. Library of Wenzheng College, Suzhou, 2000 (URL-223)

b. Ningbo Contemporary Art Museum, 2005 (URL-224)

c. Five Scattered Houses, Ningbo, 2006 (URL-225)

d. Ceramic House, Jinhua City, China, 2006 (URL-226)

e. Vertical Courtyard Apartments, Hangzhou, China, 2006 (URL-222)

f. Xiangshan Campus, Hangzhou, China, 2007 (URL-227).

g. Zhongshan Road Renovation, 2009 (URL-228)

h. Tengtou Pavilion, Shangai, 2010 (URL-229)

i. Regeneration of Wencun village, 2016 (URL-230)

Figure 2.26. Amateur Architecture Studio's works

Wang joined the faculty of the China Academy of Art in 2000 as a professor, became the Head of the Architecture Department in 2003, and is named Dean of the School of Architecture in 2007. In 2010, Amateur Architecture Studio wins the German Schelling Architecture Prize and in 2011 he receives the Gold Medal from the French Academy of Architecture. In 2012, Wang becomes the first Chinese citizen to win the Pritzker Prize, the world's top prize in architecture.

Architects' general manner in design

Frampton associates Wang Shu's unique sensibility originates from equally panoramic tranquillity of traditional Chinese painting (URL-215). In his works, architecture and landscape merge as in the Chinese traditional landscape paintings. As Wang Shu writes:

> I realized that many architects don't care about the specific conditions at the construction site when they make architecture. Because the construction site is not just a shape, that can be drawn on a piece of paper. The specific conditions of a construction site are very

complex. If you follow the ideas of Chinese landscape paintings the construction site can even be related to a mountain. It is related to things that are very far away (URL-214).

Since the Chinese culture is settled through long ages, indigenous Chinese people developed sophisticated systems for every area of life, from art to architecture,[40] the systems and schemas are coded for related practices in books. The *Yingzao-fashi* is a book dating from the Qing Dynasty, in which building standards, colour schemes and standards for ornamental painting are described in. *Yingzao-fashi* classifies Qing painting styles into three from the most complex to less stylize as *Hexi, Xuan Zi,* and *Suzhou*. Suzhou painting is used for images of houses, pavilions, garden buildings, and linear spaces as well as fruits and flowers, animals, insects and celestial beings (Fazio, Moffett and Wodehouse, 2007: 88). Wang Shu's narrating architectural style resembles Suzhou paintings. Traditional Chinese paintings tell the audience a story starting from the bottom level of the picture to the top of it. These paintings are divided into horizontal levels according to the development of the story. The audience attends to the story in the picture getting more details on every level. Usually, the upper part of the painting is created for the view of God above. The painter tells the story like a narrator. A stylized Suzhou garden clarifies every point of view from the beginning to the very top of the area (Figure 2.27.) As Shu describes the painting:

> On the lower part of the drawing, you see a man walking through a bridge shows the audience, means you, approaching the building. In the second part, the visitor gets into the building and see around. If he goes on to walk you climb over the building and see the environment covers the building. On top of the site, one can see everything from the bird view like the view of God. A most important feature of these paintings that they tell the experience in different viewpoints and time (URL-214).

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[40] Close relations with India have enabled both cultures to affect each other. Ancient China uses the duality of female and male concept of Indian architecture, or *yin and yang*, which carries over as an artistic principle into architecture and landscape design. In the 5th century BC Chinese philosophy became its clearest articulation with the speeches of two sages: Lao-tzu and Confucius. Lao-tzu's is interested in Daoism while Confucius is interested in respect for authority. Traditional Chinese architecture approving both discourses designated two kind of design. In garden designs like Suzhou Daoism are preferred due to its seeking for the harmony of human action and the world through the study of natüre (Fazio, Moffett and Wodehouse, 2007: 88).

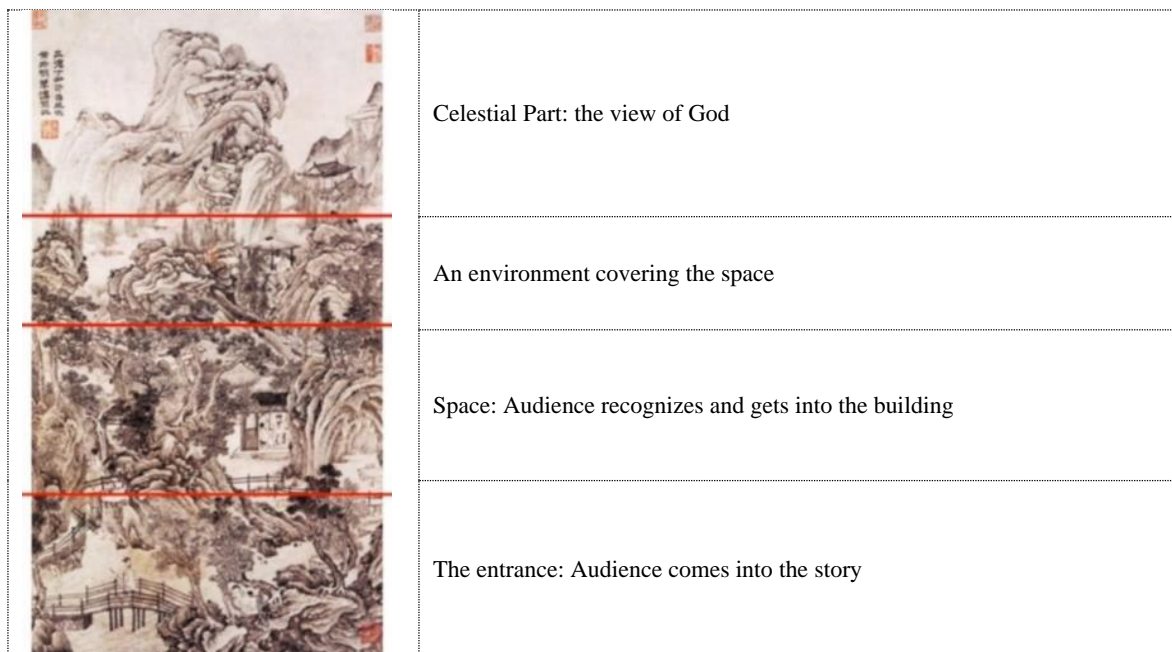| | Celestial Part: the view of God |
	An environment covering the space
	Space: Audience recognizes and gets into the building
	The entrance: Audience comes into the story

Figure 2.27. A stylized Suzhou garden painting in different stages of view (URL-214)

Wang Shu describes every level and its meaning in the Annual Architecture Lecture 2016 in Royal Academy of Arts. Comparing these explanations with Shu's design one can see the introvert beginning of the entrance, the space after the entrance and the bird view through the roof the dominant cognition of the god.

Wang Shu is known for his thoughtful resistance to what he considers "*professionalized, soulless architecture*" (URL-213). Shu believes that urbanization in today's sense is not the only way leading to development. He believes that architecture is not just the concept or opinion problems, it is something more complicated above all, something more complex; one can gain feelings memories and relations through architecture. The studio mainly concerns to find a wiser way of construction emerging from the Chinese rural traditional for rapid urban development. Emphasizing his thoughts using modern techniques but doing in the Chinese way, Shu assumes that is a great chance for Chinese architects to recreate Chinese architecture. In his works, the city learns from the countryside. In the countryside, one can gain knowledge and experience to influence the city. He creates a new prototype for Chinese architecture keeping strong relations for the Chinese tradition. Some have courtyard system while the others have roof proper for the climate needs. The buildings have communication with each other, like the buildings in village, they get in touch with each

other and with nature. The studio is known for its use of natural materials and traditional techniques (URL-216). For the studio, architecture must be part of the landscape and indicate the character of itself. Their belief emerges with Wang Shu's words that architecture must touch to emotions and especially tradition and history. In his saying:

> We only make houses; we don't make architecture. The house and architecture here have their meanings. Making a house means making it for the people, making it more tranquil or closer to nature, more humanized. Instead, architecture is an abstract concept, so many designs nowadays are architecture (URL-231).

He says adding that the "*handicraft aspect*" of his work is important to him and adds: "*My work is more thoughtful than simply 'built*,'." Shu and Wenyu don't want solely the beauty of new buildings. Beyond that, they rebuild the relation between the building and nature (URL-213).

Thorsten Botz-Bornstein mentioning about the French philosophers Gilles Deleuze and Felix Guattari (Botz-Bornstein, 2009; Deleuze and Guattari, 1975:33-43) branching human language into four categories: vernacular language 'here', referential language 'there', vehicular language 'everywhere', and mythical language 'beyond'; names the Chinese tradition by "mythical vernacularism" as the combination of the vernacular 'here' and the mythical 'beyond' (Botz-Bornstein, 2009). Ningbo History Museum (built in 2008) is one of the most prominent exemplifying their approach in architecture.

Amateur Architecture Studio / Ningbo History Museum-Ningbo, China, 2008

Ningbo (宁波), Wade-Giles romanization Ning-Po, is the north-eastern Zhejiang province (sheng), of China (URL-232). Ningbo means calm waves in lexical meaning. It is a long-established city with a history dating back to over 7000 years (URL-233). The city always has a close relationship with the sea since the beginning of its history and very rich in terms of its geographical characteristics (Figure 2.28. a., b.). Ningbo is located on the banks of the Yong River, 25km from Hangzhou Bay, at the junction of Yuyao and Fenghua rivers. Ningbo River delta is used as a port until the mud fills up. As time goes by, Ningbo continued to improve by updating itself in commercial life. In 1986, Ningbo is determined as one of the cultural centres of the nation. With a collection of rare books and documents dates to the 11th century, the oldest library building in China, Tianyige Library is in the western part of

the city (URL-232). Ningbo, one of the very ancient settlements in China, has strong Buddhist connections and is home to many Buddhist temples. Tiantong Temple (URL-233; URL-234)[41] is a spectacular example of them.
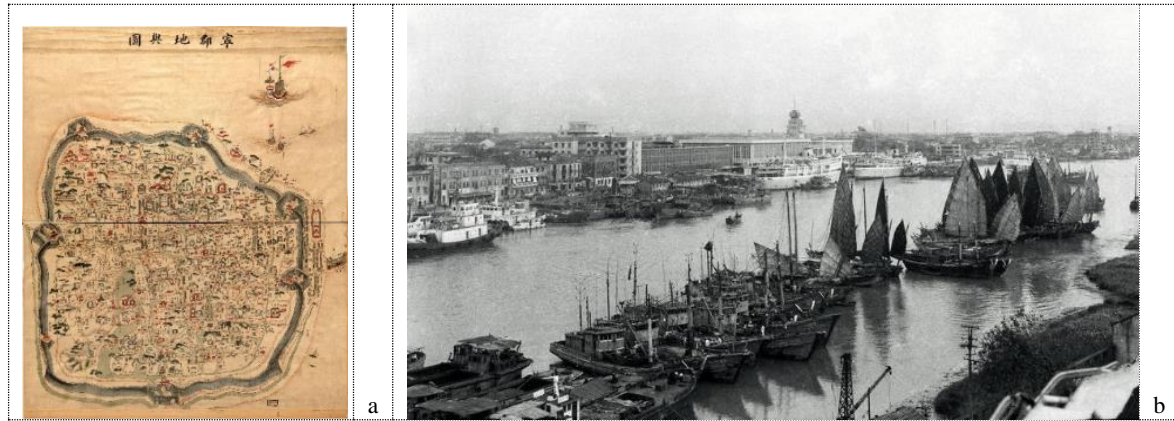

Figure 2.28. a. A traditional map of the Ningbo city (URL-235) b. A view from the Old Bund of Ningbo in the 1920s (URL-236)

Following economic development, the urban development expands to the Yinzhou district, and in 2003 an international competition for a history museum opens there (Figure 2.29. a., b.). Ningbo is a vital port city on China's east coasts when the Ningbo History Museum opens to competition with its long history as a deep-water port and trade centre (URL-233) (Figure 2.30. a., b.). The site is an arable land surrounded by mountains and covered with dozens of villages. It is originally an agricultural land with villages encircled by many mountains. All the existing settlements are torn down to construct some buildings (URL-218). For two new government administration buildings, a culture centre and a park to be built in the competition area, dozens of old villages are razed.

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[41] Located on a steep in Tiantong's national park, this temple has 1700 years of history and adopted as one of the ten sacred temples of the Buddhist Chan sect, also the origin of the largest traditional sects of Zen in Japanese Buddhism. Architectural form is an example of Ming Dynasty. According to the belief that give the temple its name, Tiantong means 'heavenly child', Monk Yixing begins to build a temple around 300 A.D. According to legend, The Heavenly King god sent Taibai to be reborn as a child to help him (URL-234).
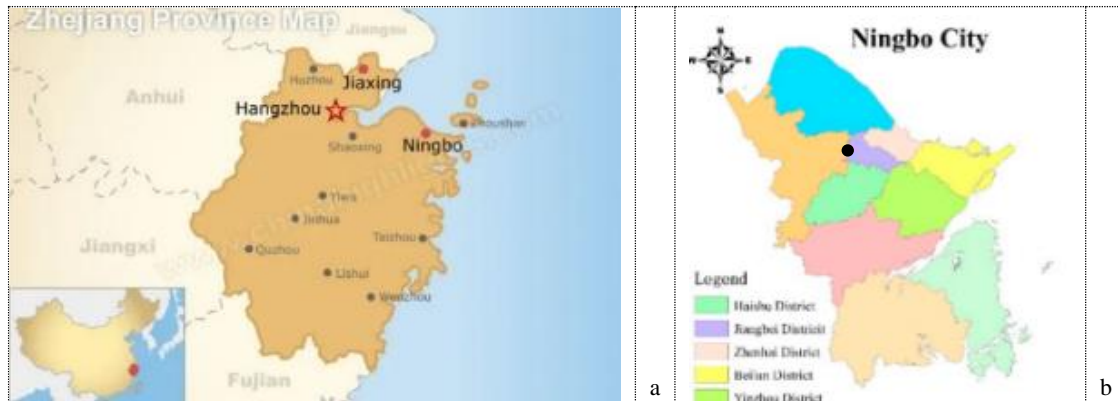
Figure 2.29. a. Zhejiang Province map and Ningbo (URL-237) b. Yinzhou district marked with a dot (Hu, et al., 2019)
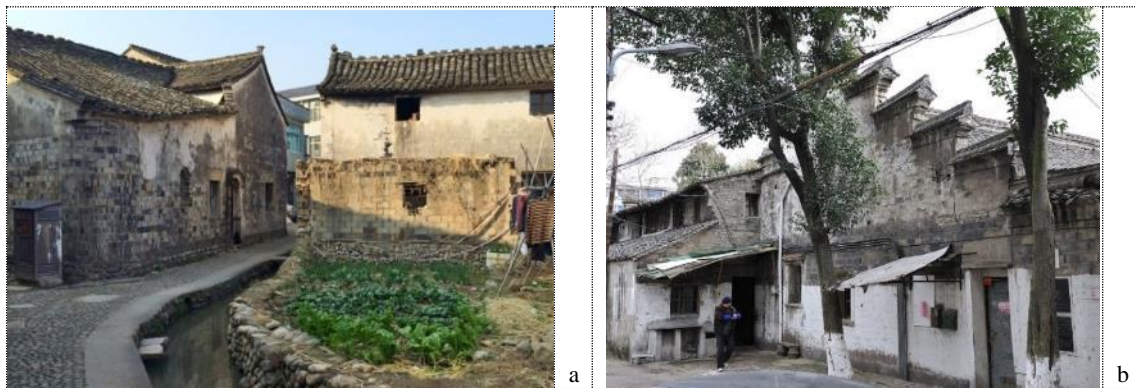

Figure 2.30. a. Traditional Ningbo Settlements (URL-233) b. A house from Haishu District (URL-238)

As a museum problem, there are many unknown points. When Wang Shu realizes that he cannot develop a schema that depends on the field or subject, he develops a strategy he calls the '*free plan*'. By creating 'a single vital substance' he aims aimed to respond to nature, history and customs as well (URL-218). When they start the project, the area is full of acres of broken tiles. The clay and brick pieces, specially drawn out from the vernacular buildings show the colour of soil, the production techniques, and building customs. Amateur Architecture Studio reveals all these by collecting and exhibiting in their way. Somehow these pieces constitute a way for experiencing nature and heritage into their designs (URL-239). To keep the spiritual images of the China, Amateur Architecture Studio sticks to craftsmanship and the resources they find in the history and the rural area. At the beginning of the project, he becomes a part of the demolition and re-creating that made him respect the craftsmen, who now call him "*Shifu"* (master) instead of "*laoshi*"(teacher) (URL-240). A great amount of the construction works are preferred to be done with the craftsmen instead of professional construction workers.

Figure 2.31. Ningbo History Museum: a mountain to find lost and hidden culture (URL-241)

The search for an authentic and modern Chinese regional architecture takes an encouraging turn with the Ningbo Museum. For him, the first thing a history museum should collect traces of time to face the past. He describes Ningbo as a walled city, both won and lost (URL-240). Wang says:

> During the design and construction process, I was accused of creating something that reflects the most outdated appearance of Ningbo in the most modernized district of the city (URL-218).

Wang Shu claims that "*a mountain represents the place for Chinese people to find their lost and hidden culture*," (URL-218). Wang Shu creates an artificial mountain tracking Ningbo's old city code with its maximum eaves' height (Figure 2.31.). Chasing traditional eaves' height gives the building a horizontal look. Characterized by huge horizontal block shape and sharp cuts over it the museum implies the man's footprint on the building/mountain. The incisions on the fortress-like appearance and scale, the building promises the visitors to 'archaeological' exploration (Figure 2.32. a., b.).
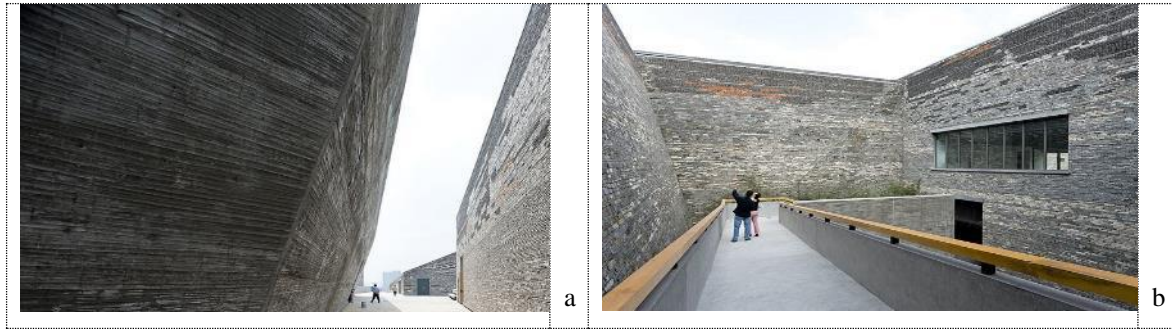
Figure 2.32. a. Ningbo History Museum Valleys b. Ningbo History Museum Lost caves (URL-218)

The building has deep slots and surprising water ponds like a mountain has. The museum is partially immersed in a pond with reeds on it. Even the entrance on the east side of the museum is a cave-like hole. The mountain image is enhanced with three 'valleys' four caves and four tunnel-shaped courtyards (Figure 2.33.). The roof becomes an extended plateau presenting the city view in addition to crop fields and further mountains (URL-218).
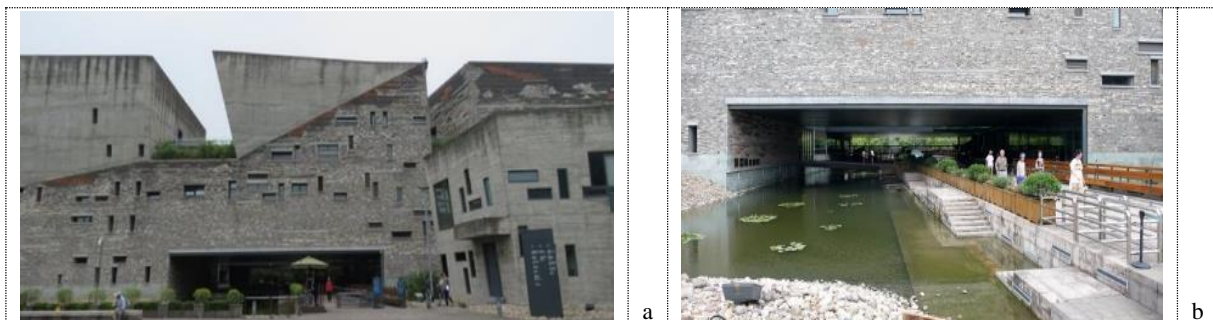

Figure 2.33. a. Ningbo History Museum Entrance (URL-242) b. Ningbo History Museum Caves (URL-243)

Wang guided craftsmen on how to apply the traditional construction techniques but he is not allowed to control the whole process. He draws colourful drawings for the final texture of the façade drawings for every wall. However, the craftsmen are unable to adapt the drawings to the building, the architects "*let the nature take its course* "with respect "like a *Shifu*" (master) in Chinese philosophy (URL-218) (Figure 2.34.a., b.).
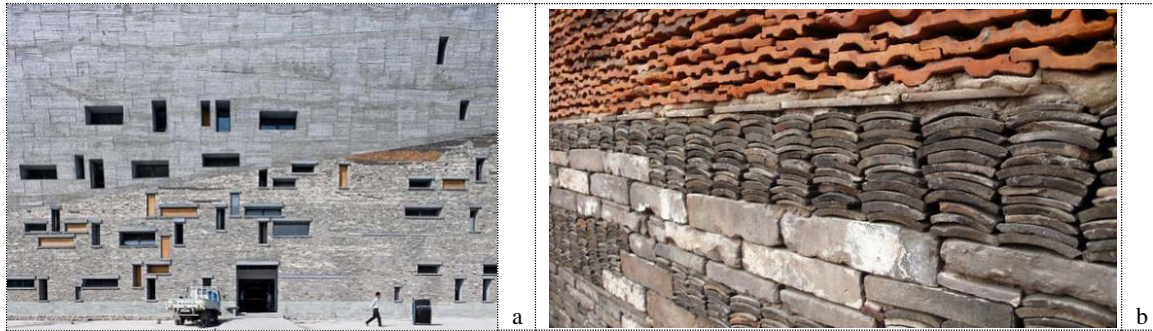
Figure 2.34. a. Ningbo History Museum Façade b. Ningbo History Museum Façade Detail
          (URL-244)

Ningbo History Museum can be given as an example as a combination of analogical and metaphorical features. Welling (2007) distinguishes combination from analogy with the creation of a new conceptual structure. In Ningbo History Museum past and today intervenes together. The concept of the mountain that one loses himself like a Buddhist disciple is the analogy of a pilgrimage and at the same time a metaphor for him to explore himself and the history. The façade is covered with the old bricks resembling the wapan style of ancient China. These coverings imply what is lost after the demolition gracefully.

2.2.3. Zvi Hecker and Rafi Segal / The Palmach Museum of History - Tel-Aviv, Israel, 1993-1998

"It seems that we architects avoided for very long using our memory, actually for so long that now it might be too late to reactivate this faculty.

The Architectural Memory reaches thousands of years back to the Babylon Hanging Gardens, Pharoah's Pyramids, Hellenistic Temples, the proportions of their columns perfected for two hundred years by Greek architects, Sinan's streamlined rocket launchers in the form of minarets and so on and on...

If the architectural memory is restricted to 20th century as only the memory as a living faculty of intelligence will certainly degenerate.

That is why so much of what is built today looks unintelligent and dead though constructed recently. Nothing grows without soil and Architectural Memory is an architect's soil."(URL-245)

Since destructions and constructions contain intense emotions, they are prolific for generating metaphors. Israel's founding history might be traced on Palmach's history. Palmach Museum is designed by Zvi Hecker and Rafi Segal and completed in 1998. The

architects Zvi Hecker and Rafi Segal turn this story into form and examine it in a metaphoric review. In this work, both architects are introduced first.

About the architects

Zvi Tadeusz Hecker's childhood-family-education-awards-present life- architect's work

Zvi Tadeusz Hecker is a Polish architect who spends his life in Israel. Hecker is born in Kraków, Poland in 1931. His father is a baker, his mother is a housewife. His family does not have artistic talents, but his mother has a gift about creativity. His family has a bakery in Krakow. He is fascinated by the bread, the process of the ingredients starting from inedible flour to delicious bread. He resembles this process to the glass's transformation from opaque sand to beautiful transparency (URL-246). During World War II (URL-247), his family is forced to move from the Soviet-occupied Polish territories to Siberia, to Samarkand (a city of Uzbekistan) (URL-248). He starts drawing at the age of six. When he lives in Samarkand, his art teacher is an architecture student who couldn't finish his studies due to the war brings him to Islamic ruins' pictures to draw (URL-246). In 1949, Hecker comes back to Krakow to study architecture. Nevertheless, the following year he leaves Poland to immigrate to Israel where he attends to architecture at the Technion (Institute of Technology) in Haifa. After graduation from architecture in 1955, he studies painting at Avni Institute of Art and Design in Tel Aviv till 1957 (URL-249). He works for the architect Alfred Neumann between 1950 and 1954 (URL-250). His real practices start after winning a national competition to build a city hall in Bat Yam[42] (URL-251) with his former classmate Eldar Sharon (URL-252). Just after his military service in 1959. Upon winning the competition of Bat Yam Town Hall project with classmate (URL-250) Eldar Sharon, they decide to partner with their former teacher Alfred Neumann[43] (URL-253) since they both are admired of his

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[42] Bat Yam city is founded in 1926 with the name Bayit ve-Gan as a suburb but left abandoned due to Arab riots up to 1929. In 1936 resettled as seaside resorts took a new name Bat Yam and municipal status. After 1950, Bat Yam's population increases rapidly (URL-251).

[43] Alfred Neumann (b.1900, Vienna–d. 1968, Quebec City). Neumann is a modernist architect, an intellectual and independent thinker from Czech Republic. He works and studies under Peter Behrens and August Perret. Neumann's inclination to rational design and interpretation traditional architecture in an inventive approach are the traces of Auguste Perret. He is kept in Theresienstadt for being a Jewish. However, due to his great success in architecture he is settled in to work at the Country Research and Planning Institute to help Moravian-Silesian region of Czechoslovakia urban planning, which he presented at the CIAM VI meeting, about city reconstruction, in 1947. He moves to Israel in 1949. Alfred Neumann considers humanized space could have an artistic affect through a poetic and utilitarian shaping. He confirms popular choice of his lifetime, an international style with functionalist expressions. He uses stacked, and interconnected polyhedral units scaled

works. He starts his practice in Tel Aviv in 1959 with his former tutor Alfred Neumann and Eldar Sharon up to Sharon's leaving in 1964 (URL-252) and Neumann' expatriation in 1966 (URL-254). Hecker states that their work ended with Neumann's passing away in 1968. The team produced dynamic and productive works with ambitious youth as well as knowledge and experience of wisdom (URL-252). During their cooperate work, they interpreted metaphoric shapes from nature to design morphological structures (URL-254).

Bat Yam Town Hall (built in 1963) (Figure 2.35. a.) is an upside-downed ziggurat form coloured in Byzantine colours – blue, red, and gold (URL-250) constructed with bare reinforced concrete in-situ (URL-255). The building has no windows on the façade. The repetitive diamond forms recall the Arabic ornaments in an austere, pure architectural period. All lighting and ventilation are supplied through the four polyhedral skylights. These forms are the interpretation of organic forms like Buckminster Fuller applies in his geodesic forms. Zvi Hecker states that his work always rises from the nature, but in a form of a specific rigidity (URL-250). In the Bat Yam project, he is impressed by Neumann's approach. Hecker repeats the geometric language and the methods of creating architecture through subdivision of space into modules in his following projects. Ordering spaces through geometrical scales, named as *space packing* by Neumann, provides a new architectural expression (URL-252). This impressive building was abandoned due to the lack of bureaucratic hierarchy and the oppression for the personnel (URL-250).

Zvi Hecker sustains his modular design attitudes in other projects. Another project with Alfred Neumann, also with Eldar Sharon, is Dubiner Apartment House in Ramat Gan (Figure 2.35. b.) (Built between 1961-1963) (URL-256). The project is situated on the northern suburbs of Tel Aviv to oversee Mediterranean Sea and the Judean Hills. The building consists of seven floors each spreading to 300 m² area and two or three detached sections on every floor. With the hexagonal modules of Alfred Neumann, in this project the team interprets the traditional architectural heritage of Mediterranean area of Israel in a *favela* form (URL-250), instead of copying pure modernist forms enhanced in other places. The project is a mixture of traditional terrace roofed Arab houses and with a community life of

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with the proportionally to human body instead of traditional column-beam construction style. The inclination in those times architecture adopts is in two branches. One way is rational repeats orthogonal functionalist forms while the other group treats architecture as patterns. Neumann composes this two sides in his architecture together that he constitutes both ways in an alternative strand (URL-253).

apartments. The inner courtyards are designed with the purpose of microclimate affects to provide a cool shady place in summer (URL-257).

Israeli Ministry of Housing orders the team 20 houses for Arab refugees left homeless during the Arab-Israeli war in 1948. The project was built in Ein Rafa in 1961-62 (Figure 3. 19.c.) in two plan type: rectangular and square. For minimizing structural costs, the rocks from the surrounding area is added in load-bearing walls. The roofs are covered with corrugated metal panels (URL-258).

Hecker designs Mitzpe Ramon Military Academy (Figure 3. 19.d.) between 1963–1967. In Israel, just because the nationality and Judaism are closely joined up each other, the army is regulated according to the religious laws of Judaism. The Synagogue in the Negev Desert Military Academy (Figure 2.35.e.) is built to army's religious affairs as an addition to existing Academy site. The synagogue forces the strict geometry of academy with its iterative orthogonal surfaces implying the opposition o military and spatial life (URL-259). The synagogue comprises of truncated octahedron form in three types of polyhedral units, (URL-260) interpreted from the expanded image of the David star to the third dimension in many axes (URL-259). Main module of the synagogue is a hexagon like *magen David* [44] (URL-261). Between these hexagon, triangular pieces are formed which are used as ventilation and vitrayed windows and a skylight reminding a turret. Its original colouring is the army camouflage however it is painted in grey like the other buildings in the campus. The synagogue is made up two spaces one of which is a praying room an approximate 100 m² area and 100 seats capacity. Under the praying room a cistern for the army to supply water needs in the desert (URL-260).

The Ramot Polin neighbourhood (Figure 2.35.f.) is a housing project ordered by Israeli government after Six Day War to create new settlements in the newly conquered areas (URL-262). This site was also a stance against the postmodernism movement in Israeli (URL-263). Zvi Hecker, who designed the Bat Yam Town Hall, is tasked with designing 720 homes. The neighbourhoods are located in a five-finger schema like a hand. The huge blocks recall the rocky hills of Jarussalem (URL-263). Since the designated tenants would be Polish Orthodox Jews balconies left open to practice their *Sukka* ritual (URL-263). With the development of

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[44] Star of David: Jewish symbol composed of two overlaid equilateral triangles that form a six-pointed star (URL-261).

technology, applying the prefabricated techniques required by the design becomes easier. By the way Israeli government supports the prefabrication industry due to the lack of skilled labour and rapid growing population. The blocks are totally different with the style they have. Joining of the cheap and skilled stonemasons to the country with the conquer of Palestine, reduces stone construction costs (URL-263).

Spiral Apartment House (Figure 2.35.g.) is formed by the interpretation of sixteen radial rays beaming up from a central courtyard. The house is situated in Ramat Gan, Israel. Built in 1984, it was taught to be a miniature Babylon tower (URL-264). With this project the geometrical elements are replaced with logarithmic spirals (URL-250). It has an intricate image that cannot be understood at a glance. Hecker mentions about Spiral House's incompleteness as a poetry, without limit that any precision could achieve (URL-264). Many pieces different architectural period's materials are on the façade as well as on interiors. About the houses complicated identity Hecker states that:

> It speaks Arabic about the human condition. It argues in Hebrew about the sheer necessity to bring the muscles and materials together, but it is quite fluent in Russian when construction becomes architecture. Its Italian is very Baroque, as spoken in Piemonte by Guarino Guarini (URL-265).

During the process designers try to reach that destination with unknown transportations. For Hecker, architectural sketches are for the transportation and metaphors are the fuel of core idea (URL-266). Hecker's projects have intensive correlations with metaphors, sometimes each design has more than one metaphor. He considers metaphors allow him to get closer to the core meaning of the architectural idea (URL-266). A metaphor interpretation may vary through the process. He resembles these changes like the growth and development of a child's personality. He cites Heinz Galinski School locating at the edge of Berlin, next to a forest in Charlottenburg (Figure 2.35.h.) with a sunflower analogy which is a common flower in Israel (URL-247). *The idea of transmission and absorption of knowledge* alters to *pages of the open book* during the time (URL-266). This transforming from sunflower to a book was discussed in a Talmudic debate[45] (URL-267). Zvi Hecker is inspired very much from the Berlin's cut-outs through the S-Bahn lines. The circulation in the school wanders and crosses between the paces like these cut-outs. He creates terraces and courtyards for

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[45] Talmus is a civil law book in the Jewish faith. It consists of two parts: Jarusalem, which contains the rules, and the Babylonian Talmud, which contains propositions (URL-267).

intersections of a micro-city like the urban environment *complementing, concurring with, and rebelling against their natural and urban environment* (URL-250). The metaphor of sunflower might be related to Hecker's childhood memories. They come to Samarkand from Soviet-occupied Polish territory and struggle to survive with sunflower seeds (URL-247). The proposal of the competition is in 1991. The school is inaugurated in 1995 for 270 pupils from different religions and ethnicities (URL-250). The architect believes this school will come into view not only a landscape but a childhood dream for the children in the future (URL-268).

Hecker actualizes his city vision on the Koningin Máximakazerne (Figure 2.35.i) at the Schiphol Amsterdam Airport (built between 2001-2016). He assumes that it is the duty of democratic societies to build faculties for army and police that are essential for their lives more than socio cultural structures. This complex has living, working and training facilities for 1,500 police officers responsible for the airport security. The campus is a medieval citadel adapted to this century on a zig-zagging line plan similar to Galinski School, clearly seen from above the Schiphol Airport.
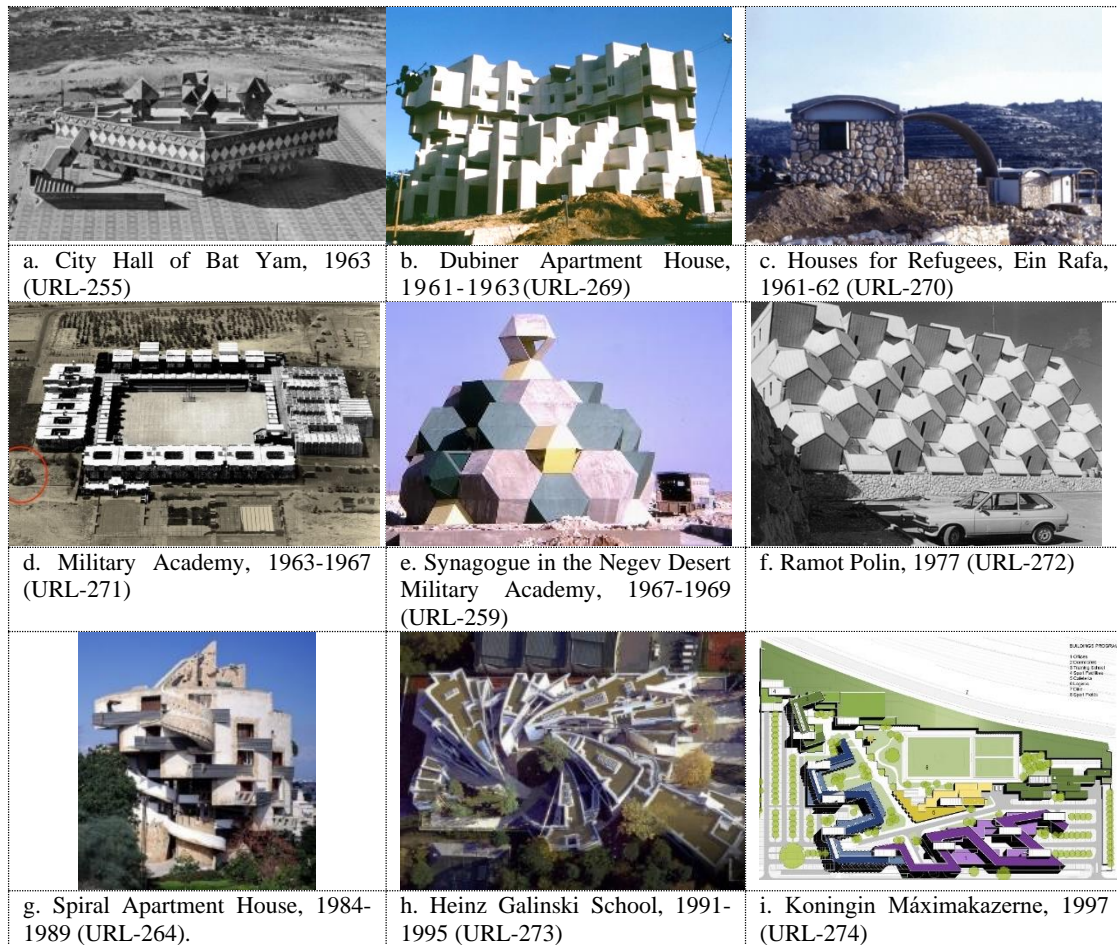
a. City Hall of Bat Yam, 1963 (URL-255)

b. Dubiner Apartment House, 1961-1963(URL-269)

c. Houses for Refugees, Ein Rafa, 1961-62 (URL-270)

d. Military Academy, 1963-1967 (URL-271)

e. Synagogue in the Negev Desert Military Academy, 1967-1969 (URL-259)

f. Ramot Polin, 1977 (URL-272)

g. Spiral Apartment House, 1984-1989 (URL-264).

h. Heinz Galinski School, 1991-1995 (URL-273)

i. Koningin Máximakazerne, 1997 (URL-274)

Figure 2.35. Zvi Hecker's works

On a conversation in Galerie Nordenhake in 2017, he explains his cultural interventions in the context of his architecture he is doing, Hecker depicts a kind of big spiral rock gallery from his childhood and up to now. In this spiral gallery every building connects to other buildings in the turns, so this endless form is somehow a part of each other. Hecker's installations and paintings could be understood as a product of process he conceives the forms. Therefore, the paintings form the progression of improvement and transformation of his thinking process (URL-250). He is honoured with the Rechter Prize for Architecture (in 1999), Honorary Fellowship of the America Institute of Architects (in 2013). He participates in many solo and mixed exhibitions and biennales[46] (Figure 2.36.a., b., c.) (URL-275).

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[46] Berlin Jewish Museum (in 2016), Wroclaw Museum of Architecture (in 2015), Haarlem ABC Architecturcentrum (in 2003), Berlin Deutsches Architektur Zentrum (in 1998), Hamburg Kunsthaus (in 1997), Berlin Jewish Museum/Martin-Gropius-Bau, Tel Aviv Museum of Art, and Duisburg Lehmbruck Museum, (together in 1996), New York Storefront for Art and Architecture (in 1989) and Jerusalem The Israel Museum, (in 1976) (URL-275).

Figure 2.36. a. Untitled, 2011, acrylic and inkjet print on canvas, 108.5 x 91cm b. Untitled, 2012, acrylic and inkjet print on canvas, 106.5 x 87cm, c. Untitled, 2012, acrylic on cardboard, 95 x 87 cm (URL-275).

Hecker represents Israel in Venice Biennale of Architecture five times up to 2006. His solo exhibitions are displayed in many museums. Hecker teaches in the United States, Canada, Israel and Austria and has many writings on architecture. His drawings are collected under the name of "*Sketches. Zvi Hecker*"(URL-276). He currently lives and works in Berlin (URL-249).

Rafi Segal's childhood-family-education-awards-present life- architect's works

Architecture seeks a balance between creating its internal world and making you realize the qualities of the place you're in, whether it's in a city, a landscape, or the places in between (URL-277).

Rafi Segal is born in Israel in 1967 (URL-278). His father is a lawyer (URL-279) and his mother is an economist (URL-280). As a child, he doesn't want to be an architect, he wants to be a musician. However, nearing the end of his service in the Israeli army, he is inclined to be an architect rather be a musician (URL-277). With the encouragements of his family about his abilities about architecture he attends to Technion – Israel Institute of Technology where he receives his master's degree, too. Segal says;

My grandfather said, 'When you were four, you drew in 3D.' My mother said, 'You always know how to organize the house.' But growing up, I did have a strong sense of the visual arts. I did have talent for drawing (URL-277).

After starting architecture, his thoughts about architecture changes. He explains;

> After I started studying architecture, then I realized I had it in me all that time, but it wasn't something I arrived at by myself. Afterwards, looking back, there was something there, coming up with creative arrangement solutions, even if it was only furniture around the house, and from an early age drawing in three dimensions (URL-279).

Segal writes his doctoral thesis on Neumann's innovative achievements at Princeton University (URL-279). He starts his architectural career with Zvi Hecker. Later he establishes the Rafi Segal Architecture Urbanism LLC (URL-281).

He designs Hovevi Zion Apartment Building (Figure 2.37.a.), in Tel-Aviv, a seven-storey modest block. About his manner he states that;

> In our age, modesty in architecture specifically can be seen as a virtue, if one can make a statement and the work is interesting enough. Many of Wright's buildings were modest, although he wasn't as a person. A modest building is one which sits well in its context, a building that appreciates where it is and doesn't want to overpower its setting. Some of Frank Gehry's work does this, as well. In our time, when a lot of the work we see is based on a very bold image or expression in order to get attention as quickly as possible with the least possible effort, then modesty in architecture becomes even more valuable and appreciated (URL-279).

In 2008, Rafi Segal attends to Ordos 100 in Inner Mongolia with his Villa 003 design (Figure 2.37.b.). Ordos 100 project is an experimental enterprise by the employer Jiang Yuan for Water Engineering Ltd. The Chinese architect Ai Wei Wei develops a master plan for the site. Meanwhile, Herzog and de Meuron select 100 architects from 27 countries to participate in this project. Each architect is charged to design with a 1000 square meter villa (URL-282). Although the Ordos project did not gain the expected success, it offers an opportunity for creative experiences (URL-283). Rafi Segal designs scattered spaces in different functions with a series of pathways and courtyards to articulate a variable relation between private and public or "privacy and publicity" (URL-284; URL-285).

Kitgum Museum for Peace and War Archive (Figure 2.37.c.) facilitates a memorial for the victims of the civil conflicts in Uganda and a museum for cultural heritage. Rafi Segal works with David Salazar for this project. The Museum proposes a semi-closed area for exhibitions and a two-storey area for archiving (URL-286). Rafi Segal proposes a high-density

accommodation for the New York City centre between 2011 and 2013 (Figure 2.37.d). A tower contains multiple sizes of modules for different kinds of residential.

Rafi Segal accomplishes his second museum in Israel for National Library of Israel (Figure 2.37.e), in Jerusalem. He wins the competition in September 2012 (URL-287). The architect describes the building as '*landscape of stone steps*,' resonate with the terraced hills of Jerusalem. A continuous flow occurs between the places and terraces. Segal paralleling the architecture getting free to provide more flexible and diversified spaces for meeting with the knowledge liberated from its historic carriers (URL-288).

Taichung Cultural Centre (Figure 2.37.e.) is one of his designs in urban scale. The Centre presents two unique opportunities. Initially, the project serves a park, a new green amenity in Taichung; secondly, to compose two major cultural venues, a museum and a library, under one roof (URL-289). The programme is reorganised to enable more green spaces for space. Another cultural centre project is designed for Berlin, Art Museum, Kulturforum (Figure 2.37.g) a spiritual-culture centre for civic society. A free climate-controlled greenhouse is settled to connect the programmed pavilions into a single building. Enclosed spaces comprise of gardens and meeting places as well as functioning as the museum's foyer (URL-290). Kaunas Science Centre (Figure 2.37.h.) is another public space proposal for the island and the city. An embankment by the water and a promenade conceived to enrich the experience. The area is left to become a scriptural garden for artists to work and inspire (URL-291). The last project of Segal is Planet Lem Krakow (Figure 2.37.i.) inspired by the work of Polish science fiction author Stanisław Lem. The project aims a digital-technological era in which the knowledge in books and storytelling engage in. A central courtyard and a circular exhibition loop facilitate as social areas. In addition to these spaces, the project contains a library, a multimedia space, bookstore and café (URL-292).
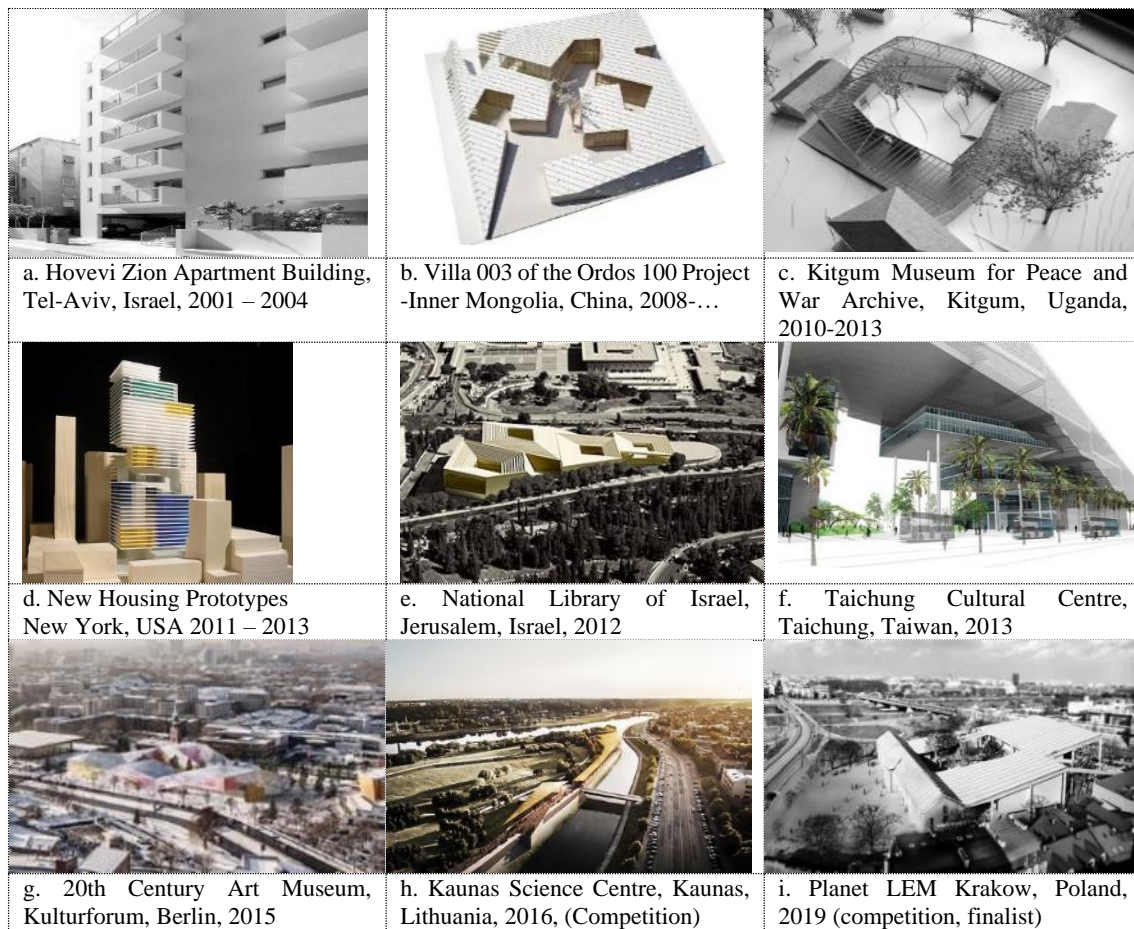
a. Hovevi Zion Apartment Building, Tel-Aviv, Israel, 2001 – 2004

b. Villa 003 of the Ordos 100 Project -Inner Mongolia, China, 2008-…

c. Kitgum Museum for Peace and War Archive, Kitgum, Uganda, 2010-2013

d. New Housing Prototypes New York, USA 2011 – 2013

e. National Library of Israel, Jerusalem, Israel, 2012

f. Taichung Cultural Centre, Taichung, Taiwan, 2013

g. 20th Century Art Museum, Kulturforum, Berlin, 2015

h. Kaunas Science Centre, Kaunas, Lithuania, 2016, (Competition)

i. Planet LEM Krakow, Poland, 2019 (competition, finalist)

Figure 2.37. Rafi Segal's works (URL-293)

In addition to his architectural and academic works, Segal is a writer and an editor of many publications. It is accepted that he made important contributions to the architectural world with his writings and exhibitions (URL-294). Segal is co-editor of "*Cities of Dispersal* (published in 2008), *Territories — Islands, Camps and Other States of Utopia* (published in 2003), *A Civilian Occupation* (published in 2003), and *Space Packed: The Architecture of Alfred Neumann* (published 2018)", and has exhibited his work widely, most notably at Storefront for Art and Architecture; KunstWerk, Berlin; Witte de With, Rotterdam; Venice Biennale of Architecture; MOMA in New York; and at the Hong Kong/Shenzhen Urbanism Biennale. His writings and exhibitions have provided a critical contribution to architecture in the peripheries of our cities (URL-294). He is currently an Associate Professor of Architecture and Urbanism at the Massachusetts Institute of Technology (MIT) (URL-295) in the Department of Architecture working on both architecture and urban scales and also taking part in independent research projects (URL-296). Before MIT he taught architecture and urbanism at various European and US schools including Harvard's Graduate School of Design, Columbia University's GSAPP, the Cooper

Union School of Architecture, and Princeton University. Rafi Segal lives and works in Boston, and leads an office engaged in architecture and urbanism as two inseparable preoccupations.

Architects' general manner in design

Zvi Hecker's general manner in design

Zvi Hecker starts his architectural experiences with modular patterns often in teamwork with Alfred Neumann and former classmate (URL-252). Eldar Sharon (URL-297). There are two general approaches for Zvi Hecker's architecture about geometry. His first works bear the traces of his master Alfred Neumann whose approach to form could be categorized as a non-orthogonal geometry (URL-259). Over time, a transition is observed from modular forms to spirals, zigzags, nature-inspired, symbolic forms (URL-297). With Spiral Apartment project the geometrical elements are replaced with logarithmic spirals (URL-250). It is seen that he interprets a similar composition in his architectural examples and paintings. Some encounters of Zvi Hecker's life make strict memories on him. He mentions the first time he and his wife visit East Germany Museum and meet snakes in many forms writing with men on Hellenistic marble friezes. Snakes, spiral forms become one of his basic influencers. Hecker uses snake form in many designs like Spiral Apartment and Hebrew Jewish School (URL-274). He calls art a kind of big spiral, starting from early childhood including and rising endlessly. Every curve of the spiral touches one layer below so his art relates to too many experiences in his life (URL-275).

For Hecker architectural sketches are for transportation and metaphors are the fuel of core idea. Hecker's projects have intensive correlations with metaphors, sometimes each design has more than one metaphor. He considers metaphors allow him to get closer to the core meaning of the architectural idea (URL-266). A metaphor interpretation may vary through the process. He resembles these changes like the growth and development of a child's personality. Sunflower is a common flower in Israel. The metaphor of sunflower is directly related to Hecker's childhood memories. As mentioned above in Samarkand when he is 12 or 13, he and his family lived challenging days and survived on sunflower seeds. He cites Heinz Galinski School in Berlin started with a sunflower model.

Hecker states that even if he starts with predetermined forms both in his architectural and his artistic works like the notion of the wind or the notion of the form collapsed into itself, he cannot call himself as the creator of a form, nor the destruction of form has any further meaning. He explains his form seek to be very precise, very mathematical and very constructive in order. He emphasizes that only if you create an order you can destroy it and when he destroys an order that is because he builds the order and destroys it. He exemplifies creating chaos on house design that only if you built a good house than you destroy to create chaos in it. His states his solution for design in ruins as creating chaos to find the order:

> Ruins stick to us. The destruction is the desire to create an order. If you create real order you do not have to show it, you can destroy it. Never be funny before people realize that you are clever. My architecture is the same. After I realize I can create the mathematics, the construction, I play with the form (URL-298).

He calls himself as a medieval architect. Recently he relates his medieval origins more, merging fortress of Krakow, Islamic architecture of Samarkand's and constant war culture of Israel's. He exhibits an installation named "Crusaders Come and Go" emphasizing the architecture as a tool that *conqueror, invade, colonise, construct and destruct at once* (URL-250). He mentions that;

> My buildings often resemble a medieval city, its maximally elongated walls, enclosed piazzas, cul-de-sacs, and courtyards, that provide a sense of security. (…) I feel more related to the Middle Ages than to the Renaissance; after all, I was born in Medieval Kraków, raised in Medieval Samarkand and started my career building a kind of Medieval Caravan Sarai in the Negev Desert. Uprooted more than once, one is inclined to build a world to withstand destruction. And then you have to wonder if your life offers a clue to the understanding of your work (URL-266).

He feels satisfaction with the identity of each of his different projects (URL-266). but, after the users' placement, these provocative designs start to get negative reactions. Despite its intriguing sculptural appearance, the houses do not become attractive for of middle-income families, insufficient light and useless spaces (URL-262). In this respect, the settlement refers to the shift in which the experimental period of Israeli architecture ends, and the historian period begins (URL-263).

Rafi Segal's general manner in design

The environment is an important input for Segal's projects. He states about the connection with nature;

> I'm looking for ways for buildings can interact with their environments — using the roof as an active surface, or by incorporating open space as part of the design, creating openness within buildings, and allowing nature in (URL-277).

To give prominence for enhancing a sense of community is one of the architect's priorities. Segal emphasizing the context and states that;

> Architecture seeks a balance between creating its internal world and making you realize the qualities of the place you're in, whether it's in a city, a landscape, or the places in between (URL-277).

Rafi Segal melts the boundaries between urban design and architectural design. The focus of him is to investigate the peripheries of the cities. He begins his work by asking the areas outside our cities, the suburbs, and ex-urban areas, transform into new forms of urbanity to be more self-sufficient, less wasteful and more productive (URL-296). The most important of his questions about these areas is to invent the way they could create a sense of community. He aims to develop these areas as a form of urbanism rather than suburbs or areas outside the city. Rafi Segal mainly clarifies general understanding for urban environment development happens in layers like a kind of agglomeration of different layers of which period is the expression of a unique period. His works on suburban and ex-urban areas questions the new layer to be added to sustain the urban living (URL-299). He believes in the necessity of physical contact between people. He states the premise of this digital age hence the people's desire for sociability. He designs his buildings through the contemporary notions of sharing and community to adapt today's way of living which is combining the social and individual life (URL-296).

The Palmach History Museum is a project that two architects worked together and a good example for getting a part of the context by the sustaining the architectural concerns.

Zvi Hecker and Rafi Segal / The Palmach Museum of History - Tel-Aviv, Israel, 1993-1998

Palmach is very important to be the backbone of the army force of Israel revolution. The Palmach, an acronym for "Pelugot Hamahatz," meaning striking force, is established as part of the Haganah on May 19, 1941, due to fears of a German invasion of Palestine (URL-300). It plays a central role during the War of Independence (URL-300). Initiating with underground volunteer groups of sabotage, Palmach becomes the main commander of the Independence War afterwards established the country. For that reason, building a museum for Palmach is not just design a structure, the museum becomes the form of dreams and the fights that Israel had encountered. Palmach is active between 1941 and 1948 (Ben-Amos, 2015) but the idea for building a museum for the veterans arises approximately thirty years before. On 1977 elections the Labour party loses power to a coalition led by the right-wing Likud party whose leaders are from the Palmach for the first time in Israeli history. The Likud party emphasizes the role of their *ancestors* instead of the vision of the Labor party's pre-1948 past. During their governance, Palmach takes the position it deserves. Between 1961 and 1977 a group called "Palmach Generation," is established to keep this heritage to the next generations. Eventually, the necessary funding is realized to build a 'Palmach House' including a museum, a commemorative monument, an archive, a library, classrooms, and an auditorium. However, budgetary constraints allowed only the museum part could be built (Segal, 2003).

Zvi Hecker joins the Palmach Museum of History Competition in Tel Aviv with Segal (Figure 2.38. a., b.) and wins in 1992. It takes nearly ten years to complete the building due to economical and construction legitimacy problems. During the ten years of construction, Segal graduates from school and becomes an architect (Segal, 2003). Hecker and Segal work for the project together up to the inauguration of the museum. Palmach Museum of History is inaugurated on May the 31st, 2000, with the attendance of hundreds of people including the political and cultural elite of the country from politics, army and others (URL-301).
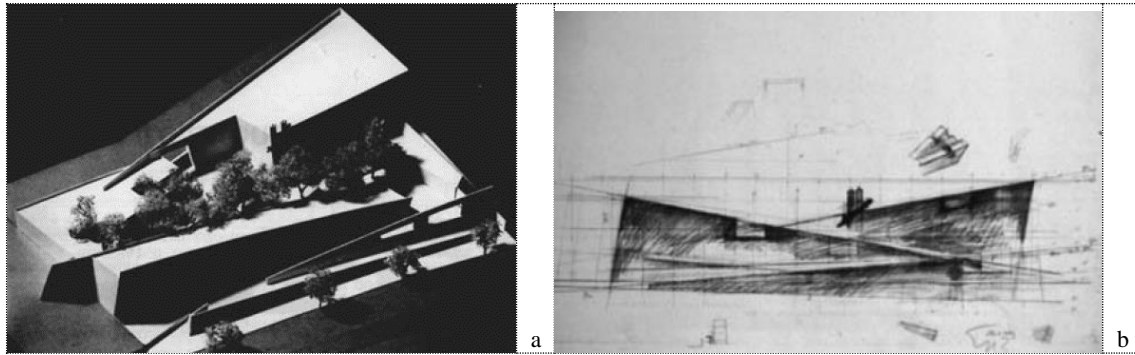
Figure 2.38. a. Palmach Museum Competition model (Segal, 2003) b. Palmach Museum early façade drawing by Z. Hecker (Segal, 2003)
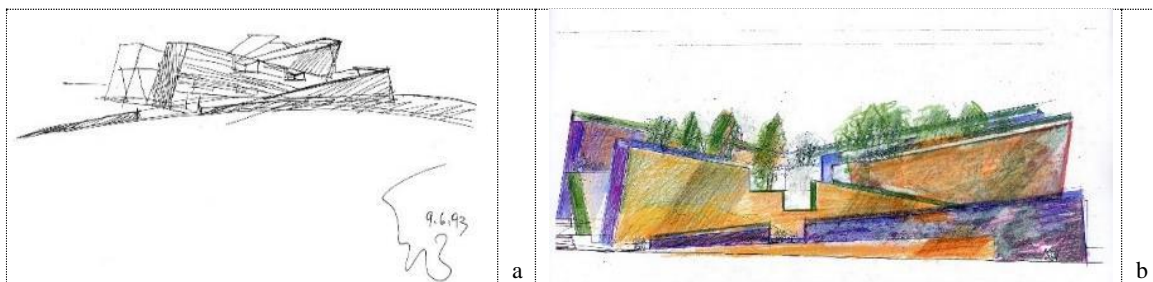

Figure 2.39. a. Sketches of the architect b. Hand drawings for the elevation (URL-302)

The museum situates in a northern suburb of Tel-Aviv, in Ramat Aviv next to the Haa`retz (The Land of Israel) Museum (Ben-Amos, 2015). In its 4350 m² area (Klein, 2012) the museum has a 400 seated auditorium, a youth centre, many exhibition halls and terraces (Dernie, 2003: 152). The competition period starts with a monolith model of the museum. The massive block is in a sculpture-like shape in opposition with all the other buildings and landscape around. In one sense, this monolith block contrasts with the site's characteristics. The building continues none of the architectural characteristics of the site fenestration, cladding, detailing, etc. In addition to this, its proportions and huge walls are not relevant to any of the buildings near around. However, the museum is dispersed into the site with its walls and ramps and every piece is describing a connection to the site or a function reflecting from the inside (Segal, 2003). Segal cites Virilio's interpreting the obliquity as a requirement of the war (Virilio, 1994:43; Segal, 2003). Oblique walls of the Palmach museum are the elevations of the lines in plan level to the contours of the landscape. Therefore, while the building raises deep in from the soil, the gaps between these layers gradually unfold.

The linear form is in contrast with the organic forms of the trees in the courtyard (Figure 2.39. a., b.). The project embraces the trees in the middle of it. Although it brings an

economical burden for the low budget of the project, the area for the trees strengthened by concrete pillars to protect the trees. All the spaces wrap around the inner garden (Segal, 2003). While Zvi Hecker tells about his projects as a spiritual journey he defines Palmach Museum as a destination, as an end of the way (URL-301). Palmach Museum is the illumination after the wartime and stands on the point where oversees the Tel Aviv. Architects care about every part of the site. So, the trees are accepted as the witness of the site and kept as they already are.

Although the main form of Palmach Museum is derived from the boundaries of the site, it is interpreted as a decomposed of Magen David with the sword blows of the sword figures on Palmach crests (Figure 2.40. a., b.). The site plan resembles a David star[47] (URL-261) The museum consists of three main volumes; exhibition spaces and entrance lay long the narrow part by the road, the second part consists an auditorium and the last part is for the administration (Klein, 2012). The palm and eucalyptus trees are kept during the construction process. The trees make a courtyard for the building to cover around (Dernie, 2003: 152). The diagonal terraces regenerate the slopes in an artificial manner which are formerly excavated (Ben-Amos, 2015).
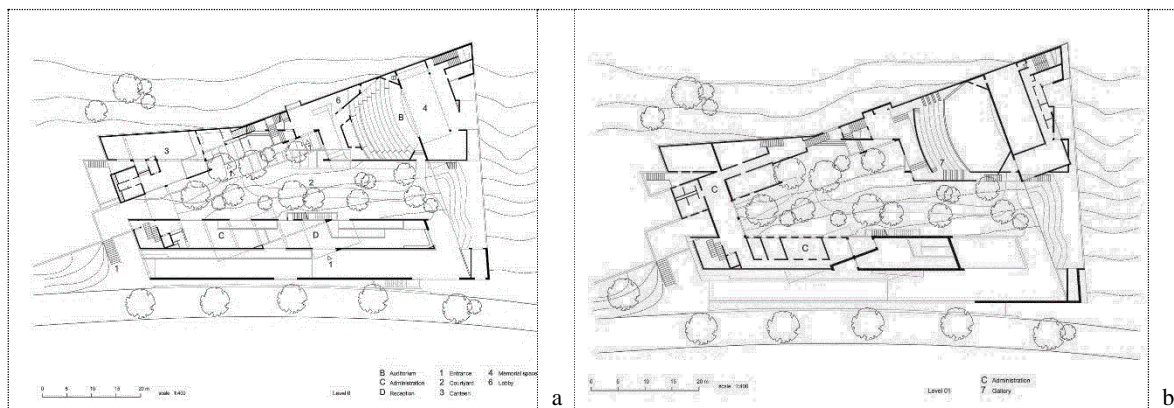
Figure 2.40. a. Palmach Museum Entrance floor b. Palmach Museum Upper floor (URL-304)

The stone excavated from the site is used as a part of the facades and this material use symbolizes the soul of Israel within a traditional approach. The walls are covered with

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[47] Hebrew Magen David ("Shield of David") is a Jewish symbol composed of two separates, interlocking equilateral triangles integrated each other. It has mystical meanings through the Jewish history like protecting from evil spirit and a common motif used on buildings, ornaments, widespread. The decomposing of the *Magen David* is interpreted by many architects and artists. Daniel Libeskind in Berlin Jewish Museum (2001) and Marcel Breuer in Westchester Reform Temple (1957-59) explicate this archaic form in their designs (URL-261).

sandstone form named *kurkar*, a local sandstone with thin layers (URL-305) that is the original material of the site. *Kurkar* is an intermediate form of the sand between the soil form and the rock form (Dernie, 2003: 152). The *kurkar* applied[48] over screen walls to imply an artificial mountain form (Segal, 2003). Besides, to coalesce with the geological forms these *kurkar* layers links the ground like a camouflage (Segal, 2003). It's rough, earthen texture also has metaphorical meanings connecting with Palmach idea. This delicate material is used to emphasize the destination idea these kurkar pieces showing the connection between the soil of the site (Figure 2.41. a., b.). It is to transfer the message and the embodiment of the soil (Dernie, 2003: 152) creating the *virgin soil fragment of Eretz Israel (Land of Israel)* (Klein, 2012).
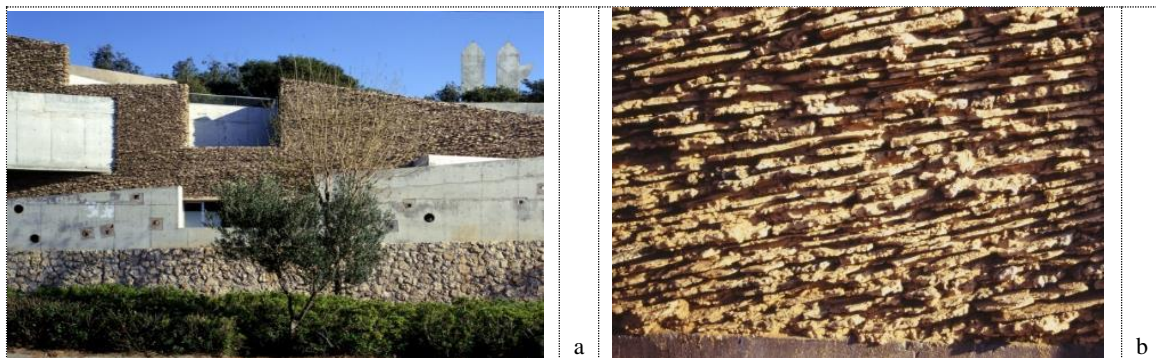
Figure 2.41. a. Material variances on facades b. Kurkar foils excavated from the site (URL-306)

The museum itself demonstrates the voyage of the Palmach founded by a young group of volunteers in 1941, the independence war, and the settlements of kibbutz after the war. The museum presents a voyage in the deep unknown history of the Palmach and brings the visitors up to the present day (URL-301). Designing mostly in the bare modernist style, Hecker adds a poetic approach to the circulation raised from Jewish history. In this project, he uses spiral forms, which he frequently uses in his second period of architectural life. He matches the spiral metaphor about the progress of time to emphasize the museum's historical theme as he states in many interviews. The spiral motion is the representation of Palmach, ascending in cascades beginning above the ground up to the present, symbolizing the historical progress of Israel (Figure 2.42. a., b.) (URL-303).

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[48] In fact, the *kurkar* excavated is not suitable for a construction material. In order to incorporate the *kurkar* many experiments are done. Eventually, *kurkar* could be used on facades after being strengthened with polymeric glue, combined cement and sand of the 'kurkar' stone.

Palmach Museum is not an ordinary museum with displaying windows around. Museum uses the advantages of multimedia that the route is visited through many thematic installations (URL-301). The Museum also aims to compose education and entertainment and discusses a new term of *edutainment* via a walk-through experience summarizing the history. *Eduintment* is a term taking part in literature in the late twentieth century for the museums inviting the guests to experience in a manner encouraging diversity and critical thinking instead of only visiting objects (Ben-Amos, 2015). Three-dimensional replicas of people, light affects and scenes supported with multimedia provide the experience in Palmach (URL-301).
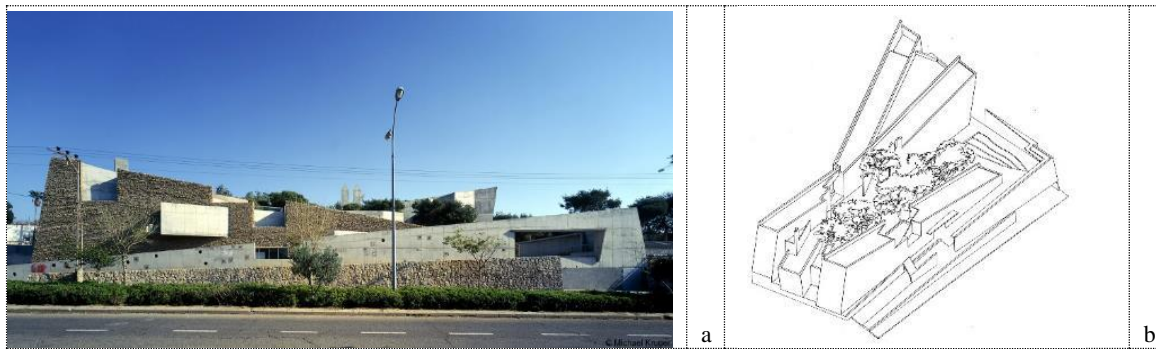
Figure 2.42. a. Palmach Museum elevation, b. Palmach Museum perspective drawing
(URL-307)

2.3. Discussion

Since postmodernist ideas result in the lack of meanings of places, the architects seek regionalism as a shift. Although some architects tend to blend the advances of modern period the others adopt the traditions more. In Chapter Two the case studies concentrate on two groups of examples ranging from the hybridities occur that lean towards Conservative Traditionalism to the hybridities that lean towards Contemporary Contextualism.

2.3.1. Sanghvi's classification over the Hybrid Examples

David Chipperfield acts conservative manner as a trojan horse (URL-17) in a biased committee. On the other hand, after years of exploitation, the two Indian architects Raj Rewal and Charles Correa anchors in archaic Indian culture. Besides, Eduardo Souto de Moura, Amateur Architecture Studio and Zvi Hecker's contextual are hybrid with the context of the place but more autonomous.

The features about time (Technical and Historical Features) are in generally in affinity or repeats the existing structure especially on the first three cases of Chapter 2. Analysing the material choices; the first three cases in the chapter are inclined to use same or similar material choices while the other examples use high tech material choices stating the difference of period in addition to the vernacular construction elements. In second part of the chapter, the cases are not conservative products of the place, they are context-related solutions that lean towards autonomous attitudes. However, they tend to sustain the soul of the place implying the effect of the period.

Architects incorporates people's needs and habits, in all cases. Since the first three cases have intense connections with the context, they set stronger connections with it while, the other examples produce context-related solutions. Analysing the Space (Main Design Approaches) the cases in the chapter uses same/similar form choices. The first three cases in the chapter tends to sustain the form choices while repeating existing buildings, topographic features, or tissue/scale, etc. On the other hand, the other examples interpret them in form choices. The second group choices contemporary materials to state the difference of periods. Meanwhile in the other three cases in addition to analysing the context interprets its characteristics.

Sanghvi explains **features about people** (Sentimental Inputs) as the social structure, habits, religion and beliefs.

David Chipperfield starts Rowing Museum design under the prejudgement about modern architecture in England. To eliminate the negative cognition on modern forms he uses pitched roofs, both sustaining the traditional forms and pure Euclidian compositions as well (URL-21). Meanwhile his architecture contains gesture to the indigenous people building analogies with the accustomed forms. David Chipperfield's River and Rowing Museum is the product of the Henley-on-Thames's river and rowing culture. Meanwhile the architect designs the building as a part of the river and the social habits of the settlement.

Raj Rewal lives difficulties of creating the concept since Nehru is his childhood's hero and an important politician for India (URL-143). Raj Rewal designs Nehru Memorial Pavilion for the great leader of the country within the spiritual characteristics of India. Motivated by his childhood, he designs a place composing the Indian forms and the metaphorical approaches. In Buddhism, there are many pilgrimage routes in various characteristics, each of which for various beliefs called *Parikrama* resembles with Nehru's spiritual ascending in life Meanwhile the schema of the site plan is a constant footprint of the *Mandala* form. The Pavilion unites the analogy and the metaphors compounding a combination in Welling's discourse.

Charles Correa transforms Indian vernacular tradition in the Crafts Museum in Delhi. Indeed, it is hard to distinguish a vernacular building from the museum while the architect uses techniques almost repeating the vernacular Indian settlements. With this museum's design, Charles Correa depicts the basic modules of the Indian architecture in his conservative contextualist view. The architect repeats the basic module like an Indian temple or India's Banni region's independent roofed houses (URL-112). He insists on tranquil places while designing museums. Correa reaches the metaphor of the concept *"experiencing architecture not as an object one looks at, but as an energy field one moves through."* (URL-144). In the design deciphering Indian culture.

Eduardo Souto de Moura blends his analogical approach with his own architectural identity. Some iconic elements that he uses have great influence on the characters of the

cities. Colours, landmarks, towers, building scales can be accepted as an example of them. Eduardo Souto de Moura affected by the chimney form of Cascais deeply that the most prominent characteristic of the Museum is the two skylights in the form of chimneys. The initial step for Eduardo Souto de Moura is to evaluate the vernacular house styles to adapt the characteristics into his design Regarding the Eduardo Souto de Moura's design, cave-like dark windows in the light of the Mediterranean, a red structure in the green site, irregular indentations suggest that the concept is opposite with the context. Cascais's chimneys are included in the story as a narrative that filters the light at the request of contractor Paula Rêgo for a fabulous place. In addition to these, each feature carries the traces of Cascais. From this aspect, it can be said that the architect rearranged / hybridized the existing architectural language according to the function.

Amateur Architecture Studio features a *hybrid language-neither just traditional nor just modern* (URL-308) but combines their own style with contextual interpretations. Amateur Architecture Studio's founding aim is to adopt and protect the traditional architectural soul of the place. The Amateur Architecture Studio refuses "*being professional*" to protect the culture and the traditional properties and used them in *wapan* style. Ningbo History Museum is a stance against the consequential demolishment. At the Ningbo History Museum, the Studio considers the context of the analogical approach of traditional Chinese forms and materials combined with metaphors of Chinese traditional culture. According to them, variable blending of nature and modern systems in a very rich variety can be achieved. Their architecture described as "*opening new horizons while at the same time resonates with place and memory*" is experimental, and as a rare example of modern regionalism in China. (URL-309).

Zvi Hecker and Rafi Segal admit the memory is the soil of the architecture (URL-303). Palmach History Museum rises from the ruins with the metaphor of Israel dreams in people's mind. It is a form of hybridity to compose the landscape, the material and ideas with a new form designed by the architects all together. As Zvi Hecker states, "*the cities can be nourished from the ruins taking roots from the dreams in people's mind; memory is the soil of the architecture.*" (URL-303). For the museum he profoundly uses the ideas of Israel dream as well as the opportunities that the site offers to him. Zvi Hecker and Rafi Segal recreates a *Magen David* form to get in touch with the Judaism. For the architects, what

makes a building great is the way a building fits its surroundings and respond to its social and cultural environment. They protect the trees and the original topography of the site. They use *kurkar* coverings as in the contextual construction approach in Tel-Aviv Zvi Hecker and Rafi Segal make the ideas of Palmach reborn in their design while the ramps rise deep from the soil to the bright sunshine of Tel-Aviv. They believe that the Palmach Museum designed in a modern regionalist manner, fits perfectly with its surroundings.

Table 2.1. Contextual analyses of cases within Sanghvi's classification

		Hybrid Examples that Lean towards Conservative Traditionalism • David Chipperfield • Raj Rewal • Charles Correa	Hybrid Examples that Lean Towards Contemporary Contextualism • Eduardo Souto de Moura • Amateur Architecture Studio • Zvi Hecker
Contextual Representations	Time	being in affinity or repetition, etc.	context-related solutions
	Space	same/similar form choices	Interpretation in form choices + contemporary material choices stating the difference of periods
	People	strong relations	context-related solutions

2.3.2. Welling's Cognitional Reasoning by Hybrid Examples

Architecture is a mimetic process based on the production of new ideas by many methods rather than just repeating the learned. Creating an architectural product is done by blending all the resources that the architect is affected by and transforming them into form. For Hilde Heynen (1999) *mimesis* is no longer direct copying, but rather refers to general affinities and differences as it refers to certain patterns of similarity or resemblance. The power of the *mimetics* has been appreciated by architectural educators, who have even considered it to be the *bedrock of imagination* (Antoniades, 1990).

Welling (2007) defines a *mimetic approach* as realized through four *metaphorical reasoning operations* which are *application, analogy, combination* and *metaphor* (*abstraction*) (Table 3.2.). *Application* is the use of existing information in its usual context. *Analogy* (visual - tangible) is a creative technique in the conceptual process describing one-to-one relationships. Because the *application* is not the case that is encountered in creative cognition, it is not included in the discussion of this text. *The combination* is the merging of

two or more concepts into one new idea. It differs from analogy in the sense that this operation requires the creation of a new conceptual structure (Welling 2007). The metaphor (abstraction) is more abstract, in terms of the *metaphor* (*abstraction*) that means the intangibility is minimum with *application* and maximum with *metaphor*[49] (Fez-Barringten, 2012). *Abstraction* as a solution for the new knowledge paradox is first proposed by Piaget (1968) in his work on genetic epistemology and he distinguished *empirical abstraction*, focusing on objects, and *reflective abstraction*, in which the mental concepts and actions are the focus of abstraction.

Table 2.2. Metaphorical reasoning operations of Welling

Tangible	⟷		Intangible
Application	Analogy	Combination	Metaphor/Abstraction

As mentioned in Introduction, for architects, the concept of the design could be related to different domains: *within domain* and between domain sources (Akalın, 2018; Özkan Yazgan and Akalın, 2019a and Özkan Yazgan and Akalın, 2019b). In this study, examples are all derived from within domains sources.

In Chapter Two, over the first three examples which are merged with the characteristics of the place in form, material, and soul the affinity of the place is evaluated. Every project has a different manner of integrating the context, but all the examples sustain the main forms of traditional architecture and an experienced way for autochthonic solutions.

- **David Chipperfield**: In Welling's analyses of creative cognition David Chipperfield's River and Rowing Museum project is presented as an example of analogy for being a model of traditional settlements in form, scale, and the facilities of space penetrating through all the projects. Chipperfield's main aim is to recreate the vernacular urban settlement with its form and material choices.
- **Raj Rewal**: The second example is a combination of analogy and metaphors. Raj Rewal embraces traditional mandala form as the basis in Nehru Memorial Pavilion project. Form

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[49] Metaphor is a literary term which means 'carrying-over' and the synonym is the word "transfer". As Irving Kriesberg's assertion that "art is the making of metaphors'' this is true for architecture too if architecture could be assumed as a form of art (Fez-Barringten, 2012).

symbols an analogy per se. On the other hand, Rewal enriches the design including Jawaharlal Nehru's noble and modest characteristics through engulfing the Pavilion inside the soil as a metaphor in the design.

- **Charles Correa**: On the last example of the chapter, Charles Correa's Crafts Museum design is discussed. The renowned architect attempts to create a metaphor (abstraction) of traditional Indian village while merging with the characteristics of the traditional settlement and construction techniques.

Sometimes chasing the memories could be a beginning for sustaining or recreating the place's character. In contrast to first three cases, where the architect attaches to the traditional texture, the second three examples of this dissertation focus on projects where hybridity achieves with combined values to grasp a new soul (Table 4.3).

- **Eduardo Souto de Moura**: The first example of the third chapter is Eduardo Souto de Moura with Paula Rego Museum. Eduardo Souto de Moura is an architect who feels the spirit of every place and tries to come up with a unique, special solution for it. Meanwhile, he does not adhere to his obsessions that it is very difficult to talk about a general solution palette in their projects. In Cascais, he has been impressed by the remarkable forms of great chimneys. Merging into the endearing colours and forms, he has created the museum. However, the final design is directly connected with the Cascais in an analogical way. The museum interprets but applies the physical forms barely.

- **Amateur Architecture Studio**: As the second example of third chapter, chasing memories and the techniques is a good solution for Amateur Architecture Studio's Ningbo History Museum design. Ningbo History Museum is a mountain overseeing the extended vast area of razed memories. The techniques and the material choices resemble the vernacular texture of the area and the wapan technique is the main characteristic of the construction analogy. In Welling's classification, this example is presented as a combination of analogy and metaphors.

- **Zvi Hecker and Rafi Segal**: The third and the last example of this chapter is the Palmach Museum of History in Tel-Aviv. In pure spiral ramps of Zvi Hecker and Rafi Segal's design, one can see the story of reaching illumination of the dreams of Israeli people. The Museum delegate the process of emerging and efforts. Being discussed as an example of metaphors, the building symbolizes the hybridity of the architects' design and grasping

the space either. Overall, in the third chapter, the ways to design a building with the methods of hybridization are examined with a general inquiry. The hybridity is the manner of architects to create an existential insideness.

Table 2.3. The architects' reasoning the context.

Case Studies	David Chipperfield / River and Rowing Museum	Raj Rewal / Nehru Memorial Pavilion	Charles Correa / Crafts Museum	Eduardo Souto de Moura / Paula Rego Museum	Amateur Architecture Studio / Ningbo History Museum	Zvi Hecker and Rafi Segal / The Palmach Museum of History
Metaphorical Reasoning:	Analogy	Combination	Metaphor	Analogy	Combination	Metaphor
Analogy	Resembling traditional boat houses form and material choices	Adopting the Indian traditional mandala form		Redeveloping the characteristic chimneys and colours of the settlement	Interpreting a huge mountain on facades and forms	
Metaphor		Abstracting the modest manner of Nehru	Recreating an Indian village flow as a metaphor		Depicting the Chinese history as a	Use the metaphor of eluding from the wartime and establishing a free country in an ascending form

In 1984, Carol Burns and Robert Taylor declares the architecture "not being isolated or autonomous medium but rather actively engaged by the social, intellectual, and visual culture which is outside the discipline and which encompasses it" (Somol and Whiting, 2004; Burns and Taylor, 1984). Since, the architects' attitude deciding on the concept is also related to the architects' attitude towards context, the characteristics of architects are also discussed. Accordingly, the concept, which is considered as the basic frames that architects follow in design, varies due to the architects' design manner. When architects start working, the design situates somewhere between visually repeating the existing texture and creating its independent model. Interferences could be an addition, an extension, or a completely new structure. The meaning is eliminated through replication very often. The main point, the designers should be neither in contrast nor to be a strict repetition of the contextual character. Tadao Ando opposes copying, remaining firm against kitsch, banal, and other mediatic postmodern architectural scene (Erzen, 2004). As quoted from him, "You cannot simply put something new into a place. You have to absorb what you see around you, what exists on the land and then use that knowledge along with contemporary thinking to interpret what you see." (URL-310).
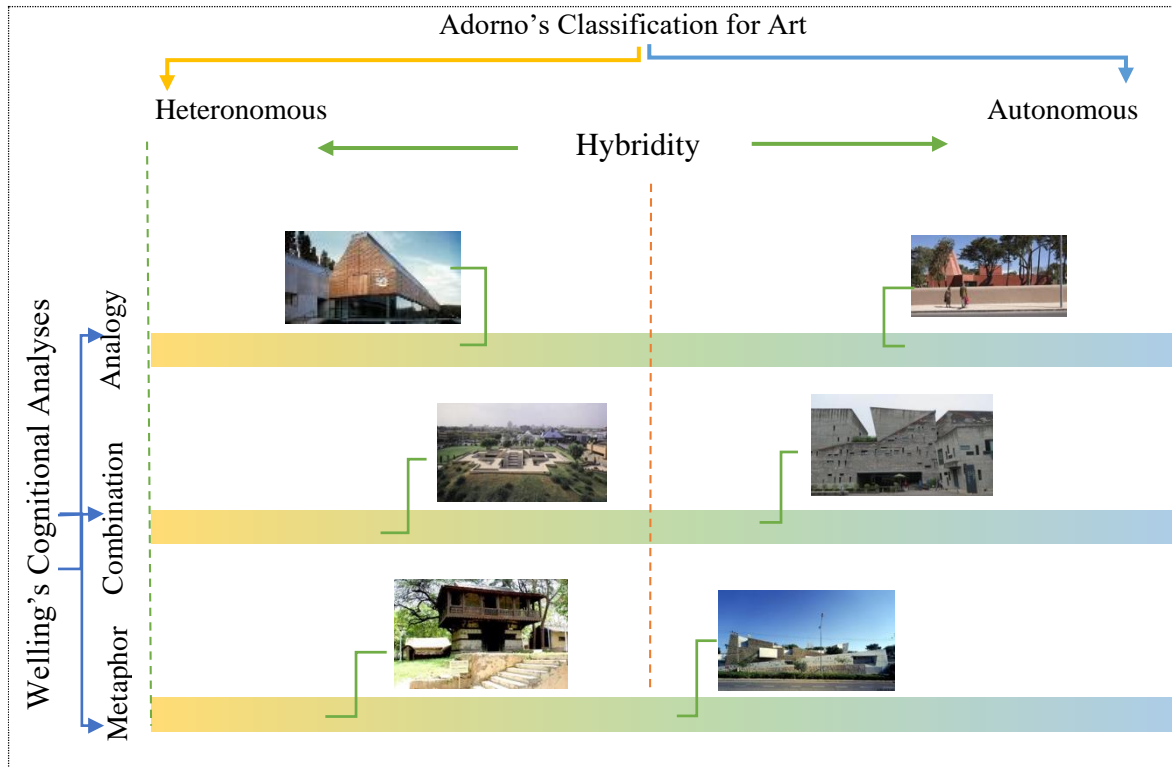
Figure 2.43. Adorno's Classification by Welling's Cognitional Reasoning

For sustaining contextual considerations architectural hybridity may enable productive solutions. Architects may design in analogy, combination or metaphor as in Welling's classification. Whichever path they take, a solution can be found for hybridity. Every idea could be placed on Adorno's classification for art interpreting the manner of being more heteronomous or autonomous.

As a ratiocination, the first two designs of the two approaches (*David Chipperfield / River and Rowing Museum - Henley-on-Thames, Oxfordshire (United Kingdom), 1989-1997*, and *Eduardo Souto de Moura / Paula Rego Museum – Cascais, Portugal 2009*) are examples for analogy. Meanwhile one of them stands next to heteronomous pole while the other leans to autonomous pole. For a clearer instalment, because of the explicit similarities between the traditional boat houses, River and Rowing Museum could be placed next to the heteronomous pole more than the Paula Rego Museum placed next to autonomous pole.

Comparing the two examples (*Raj Rewal / Nehru Memorial Pavilion - New Delhi, 1972* and *Amateur Architecture Studio / Ningbo History Museum-Ningbo, China, 2008*) interpreting combination as a cognitive recognition, since Nehru Memorial Pavilion imitating the

mandala and parikramas, stands closer to heteronomous edge of the bar than Amateur Architecture Studio's place on autonomous side.

In metaphorical reasoning (*Charles Correa / Crafts Museum in Delhi (India) 1987-1991,* and *Zvi Hecker and Rafi Segal / The Palmach Museum of History - Tel-Aviv, Israel, 1993-1998*) Charles Correa's Crafts Museum in Delhi stands quite close to the heteronomous pole with the direct imitating of the forms and materials of the traditional Indian village. The Palmach Museum of History is an example for metaphorical reasoning as well. On the other hand, that museum interprets the history and the context to become a good example for hybridity.

3. CONCLUSION

Hybridity is accepted as the intermediate state in which the components themselves do not deteriorate in their integrity but at the same time, they enter a process contacting with the other. Unlike from the exchanging or decomposition in the main source, hybridity creates a new context with soul. Thus, hybridization could set a new method through the cross-fertilization of the ideas and principles, and their contribution seeks the moment of synchronic essence or creates spaces having a soul that has *existential insideness* (Relph, 1976).

As noted by Laplantine and Nouss hybridity is not fusion; but it is a dialogue. It meets between the old and the new, between the local and the global, between the spontaneous and the strategic, between the open and the private, between the inside and the outside (Laplantine and Nouss, 2010:13). Therefore, the emerging subjectivism or "interculturalism" is a meeting point of both subjects rather than a union. Ayşe Şentürer (URL-311) mentions different structures (referred to as borderline potentials) in the moments of confrontation and confrontation have the possibilities of a heterogeneous environment with overlapping, back-to-back, side-by-side stance, and this allows for potentials with different transition ranges. She mentions, about the transition ranges, defined as "expansionary powers", does not have a specific identity, form, or specific definition, since the boundary is not its boundaries, but it has clues for new connections.

This work questions the possible methods to be used when designing new values and evaluates the examples that hybridization could produce for the positive discoveries for dialogue. The evaluation of contextual data is a common consideration in architectural design at different stages. In scope of this study, some basic cases are selected to evaluate the problem on different levels of cognitional considerations. Since evaluating every level of creative cognition, the cases merge Welling's cognitional recognition and hybrid solutions for contextual data in one body.

In all cases studied, the architects embrace the inputs of the context and every example is designed with the contextual data. The difference of using the context rises from the architects' interpretations. On one point, the architects tend to maintain the general

contextual properties as they exist while the other group blend their design approach with the context.

The boundaries for a description of heteronomous and autonomous design attitudes are ambiguous due to the interpretation of the context is subjective in design.[50] It could be said that an ideal process is in the middle of the heteronomous and autonomous moment. The aim is to examine an ideal third space for both context and the designer. Homi Bhabha, a culture theorist entitles this common ground for the hybridity as a third space of enunciation in which cultures emerge from contradictory identities, not being a colonial-exploited synthesis but formed by a mutual transformation (Bhabha, 1994: 32). [51]

The cases are examples for the architectural design as the product of the relationships between the context of the place in which the design is located and the architects' context. What is analysed here is the interpretation of the context to be hybridised with the soul. The power of the autonomous language used by the architect in interpreting the context is effective in shaping the spatial coexistence.

All the examples are grouped in two main groups, the moment when the hybridity occurs through similarities and when the hybridity occurs through architects' inclinations with the context. Although, both groups use hybridity through contextual relations, there are explicit differences. To compare; first approach tends to repeat the existing structure being in affinity or repetition while the second approach interprets the texture.

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[50] To describe hybridity concerns with Eliade's point of view of boundary that "the boundary is not an end line but also the possibility of passage from one to the other" (Eliade, 1959: 25). To describe an identity, one must also draw the boundaries of what it is not. A pure rigid boundary could be idealised in Aristo's logic minds but the truth completely alternative. Heidegger states that "A boundary (Grenze) is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing" (Malpas, 2006:254). The boundary between what's available and the border can set up the third place Homi Bhabha mentioned.

[51] In post-colonialism being culturally hybridized represents power rather than weakness. In the practice of life and evolving into hybrid societies, the discourse of culture is acknowledged to be emerging and evolving. Hybridism is characterized as a dynamic cultural palimpsest in postcolonial debate and ideologies exist with their critics, characterized as being something and not being anything else either. Bhabha states a meaning formed between the two systems in the third space of enunciation (Bhabha, 1994: 217 cited from Morrison, 1991: 372) producing the encountering points. When a culture is compared with another, the formation of another structure from itself, that is, 'neither one nor the other' becomes clear with the concept of the third space (Bhabha, 1994: 125).

Beyond the personal passions of architects or strong strictions of the context a third space for enunciation of architectural design is examined. It should be noted that all interpretations for hybridity are subjective. The results of the comments may vary depending on the interpretations of the architects' or the context and the observer, as well. By all means, there could be other interpretations for architectural manner and contextual considerations.

It should be kept in mind that the concepts in the thesis are still argumentative in literature. They are not in their final form. They do not have a rigid description. Depending on the concepts in the study are still a part of architectural discussions, it makes to define the outline of the problem harder. In addition to that, architectural design and architectural criticism tend to be subjective fields for interpretation. Even in different works of the same architects, perspectives may vary. Therefore, each example should be evaluated exclusively.

At the beginning of the thesis study, to preserve the diversity in architectural character, to discuss the ways to evaluate the context, and support creative design are aimed. The search for new ways, observing become the guide of the thesis. To find solutions to create without ignoring and losing the context is the main discussion. In this sense, the designs by evaluating the context are examined.

However, none of the projects in this study are designed with a purpose of the third space of enunciation. They are chosen among the architects' works who interpret the context in their designs. Projects' design period, architects, and places are different. The emphasis on the architects' attitudes as well as the importance of the place are factors in the selection. All works in this study are compiled by examining the visual and literary archives. The design approaches are chosen to set an example for each stage of cognitive reasoning evaluating the creative process. The examples within the scope of the thesis are selected by evaluating and comparing the architects' comments about the place.

Architects should consider ways of interpreting environmental data into their projects. This thesis discusses the problems of being stuck in-between with the context and the personal design principles through the coexistence with hybrid methods for designers.

Interpreting architectural design and context is a double-sided problem. An ideal solution cannot be described. However, a relative transition through hybridity could be adopted for

both sides. The examples in the transformation process proposes that the common goal of hybrid systems is to reach the "spiritual sustainability" or a "sustainable essence".

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