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CRITICISING ARCHITECTURAL CRITICISM ON THE BASIS OF
MORALITY

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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;

- All data, information and documents presented in this thesis have been obtained within the scope of academic rules and ethical conduct,

- All information, documents, assessments and results have been presented in accordance with scientific ethical conduct and moral rules,

- All material used in this thesis that are not original to this work have been fully cited and referenced,

- No change has been made in the data used,

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Yusuf Bera BİLİCİ

01/07/2022

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(M. Sc. Thesis)

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ABSTRACT

The thesis is based on the idea that architectural criticism is important for the improvement of architectural practices and that this criticism should be questioned in the context of "being ethical" / "having ethics". Inquiry necessitates that architectural criticism should focus on this issue with a special importance and value due to an architectural practice that has begun to become alienated in the face of current problems and ethical concerns that are gradually decreasing. The research offers a method to identify the problems of architectural criticism and how critical texts can be evaluated in the context of ethics. The method consists of six evaluation tools: 'Cause and effect', 'Reconstruction', 'Biased(ness)', 'Moral value', 'Impact value' and 'Toolness'. In order to evaluate the tools in detail, an evaluation chart containing the items of each of these six tools was created. The items provide an opportunity to interpret the ethical performances of critical works. Thesis focuses on 32 criticism texts published in the Mimarlık Journal between 2017-2022 (last 5 years). For the evaluation process, the thesis proposes a researcher/interpretive character that is named "SELF" and that this character interprets the evaluation tools from his/her own perspective and internalizes the tools and uses them as a guide. In this thesis, the articles are classified in three categories in accordance with the classification of Wayne Attoe (1979) to show how the "SELF" evaluates the articles. As a result of this classification, a sample article containing the most items in the evaluation table for each type of criticism is read in detail in the context of 6 tools, and the reading environment of SELF is revealed in this way. The reading of the other 29 articles is done in the same way, but the result is expressed as a table in the thesis. The results show that the general attitude in the ethical context of the criticism articles of the Mimarlık Journal of the last 5 years is relatively less sensitive to the gap between the architect and the non-architect, the general concerns in the context of the environment and climate, the issues of usage comfort, the pre-production and construction process, the reactions of the society facing the final product and the actors that affect the shaping of the product. The tools and method presented in the thesis are suggestions for the development of architectural practice through criticism.

MİMARİ ELEŞTİRİYİ AHLAK ÜZERİNDEN ELEŞTİRMEK

(Yüksek Lisans Tezi)

Yusuf Bera BİLİCİ

GAZİ ÜNİVERSİTESİ

FEN BİLİMLERİ ENSTİTÜSÜ

Temmuz 2022

ÖZET

Tez, mimarlık uygulamalarının iyileştirilmesi için mimarlık eleştirisinin onemli olduğu ve söz konusu eleştirinin "etik olma" / "etik barındrma" bağlamında sorgulanması gerekliliği fikrine dayanmaktadır. Sorgulama, güncel sorunlar karşısında, yabancılaşmaya başlayan bir mimarlık pratiği ve giderek azalan etik kaygılar nedeniyle mimarlık eleştirisinin de bu konuya özel bir önem ve değerle eğilmesini zorunlu kılmaktadır. Araştırma, mimarlık eleştirisinin sorunlarını ve eleştiri metinlerinin yine etik bağlamında nasıl değerlendirilebileceğini belirlemek için bir yöntem sunar. Yöntem, altı değerlendirme aracından oluşur: 'Neden ve sonuç', 'Yeniden inşa etme', 'Önyargı(lılık)', 'Ahlak değeri', 'Etki değeri' ve 'Araçsallık'. Araçların detaylı değerlendirilebilmesi için bu altı aracın her birinin alt maddelerini içeren bir değerlendirme tablosu oluşturulmuştur. Maddeler, eleştiri eserlerinin etik açıdan performanslarını yorumlayabilme olanağı tanımaktadır. Mimarlık Dergisi'nde 2017-2022 (son 5 yıl) yılları arasında yayınlanmış olan 32 eleştiri metnine odaklanılır. Değerlendirme işlemi için tez, "SELF" olarak adlandırdığı bir araştırmacı/yorumlayıcı karakterin varlığını ve bukarakterin değerlendirme araçlarını kendi bakış açısıyla yorumlaması ve araçları içselleştirerek bir kılavuz olarak kullanmasını önerir. Bu tezde "SELF" karakterinin makaleleri nasıl değerlendirdiğini göstermek için makaleler Wayne Attoe (1979)'nin sınıflamasına uygun olarak üç kategoride sınıflandırılmıştır. Bu sınıflandırma sonucunda her eleştiri türünden değerlendirme tablosundaki maddelerden en fazlasını içeren birer eleştiri yazısı 6 araç bağlamında detaylı olarak okunur, SELF'in okuma ortamı da bu yolla ifşa edilmiş olur. Diğer 29 makalenin okuması da aynı şekilde yapılır, ancak tezde bir sonuç tablo olarak ifade edilir. Sonuçlar, Mimarlık Dergisi'nin son 5 yılki eleştiri makalelerinin etik bağlamındaki genel tutumun, mimar- mimar olmayan arasındaki mesafeye çevre ve iklim bağlamındaki genel kaygılara, kullanım konforu konularına, yapım öncesi ve yapım sürecine, sonuç ürünle yüzleşen toplumun tepkilerine ve ürünün biçimlenmesine etki eden aktörlere görece daha az hassas olduğu yönündedir. Tezde sunulan araçlar ve yöntem, mimarlık pratiğinin eleştiri üzerinden geliştirilmesine yönelik birer önerme niteliğindedir.

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SYMBOLS AND ABBREVIATION

In this study, the used abbreviations are explained below.

Abbrevation	Definition
AFH	Architecture For Humanity
BPE	Building Performance Evaluation
POE	Post Occupancy Evaluation

1. INTRODUCTION

Criticism is a tool that is used to create a social and environmental condition that is better than the last one. Thereby, this thesis starts by asking the first question to architecture, what does moral architectural practice and criticism mean? Then it follows with the next step and asks, how do architectural works are criticised? What does it mean to be moral for an architect? How do we define the morally acceptable architecture and what is the purpose of it? What architecture's purpose is up to debate, yet it is clearly a field that is heavily correlated with society and everyday life. Therefore, architects must be able to provide solutions for the people that they are designing for. However, in today's world, there is the problem of alienation and disconnection between people and architects, between architects and critics, and consequently between people, architects, and architecture. The main purpose of this study is to identify some of the reasons behind these problems and come up with a tool to help with solving them.

If improvement is possible thanks to criticism, then improvement in architecture owns a lot to its systems of criticism. Of course, the systems and methodologies of individuals can vary. However, if the main purpose of criticism is improvement/development and betterment of human life, then it can be beneficial to explore the current trend of criticism in our field and see if it is functioning properly and morally. This study's focus is on the ethical state of architectural criticism since this investigation can provide us with a deeper understanding of our moral values and whether we pay attention to them. An investigation on the moral stance of the critic can showcase these values and demonstrate negative and positive aspects of architecture and how it is evaluated.

Criticism towards anything related to art and aesthetics can heavily be dependent on the subjective ideas of the individuals. In today's capitalist and international system, there are likely more inputs that have an effect on these non-objective critiques than ever before. With globalization, the perception of people is easily manipulated by media, blogs, forums, internet videos, and social media. Although this situation might seem to be leading to a more democratic medium, the quality and character of the criticism change likewise.

In an international platform where anyone, anywhere, with any background can make comments on worldwide topics, it is easy to get lost in the chaos. The main problem changes to the very basics of criticism; what it means to criticise and what it serves.

Criticism itself has been a debate topic between theoreticians. Through the course of history, one can see that this topic has been thought about and many questions were raised about: whether criticism is an artistic or technical process, whether it is possible to be neutral or not, what is the relation between aesthetics and criticism, where are morals positioned in these discussions, etc., the list goes on. As the recent social and physical catastrophes keep occurring, the public view is now turned to critics and how they handle ethical and social dilemmas of the modern world. As this thesis goes on, we will see that even a lay person who has no experience with art or theory can have an opinion on topics concerning them and their habitats, with which architecture is in a close relationship, thanks to the internet and popular social movements (Güner, 2019; Yürekli, 2021; Smolker and Lanza, 2011).

The thesis firstly will be exploring the starting point of criticism, especially criticism of art, to identify the beginning of the process, and determine the evolution that it has been going through. Understanding influential philosophers' takes on this topic and how their successors treated their opinions will presumably be useful in understanding the current troubles we are having in the contemporary world. After following this trail up to today, architecture and architectural criticism's standpoints will be discussed. Architecture is commonly considered an art form, yet it can be seen as a unique phenomenon compared to other arts, as it is one of the most influential fields that has strong impact on the public and cities, if not the most influential one. Despite this importance, architecture's current value is an intense debate topic. Even some of the practitioners of architecture can be seen to be in a state of confusion and ontological crisis, which will be investigated in the subsequent chapters. A world where the question 'Is architecture dead?' exists is a clear indicator of the existence of problems in today's architecture. Capitalism and the effects of 'real world' limitations based on social, psychological, and economic factors created an atmosphere where architects' words are, ironically, of little value (Carlo, 1992).

It is possible to say that architecture is a social movement, as well as it is an art form. However, throughout the history of architecture and architectural criticism, this social responsibility of the architect and its position in front of the public has altered drastically.

Without theoretical reasoning, one might question the necessity of architecture. This leads to the need for new ways of understanding architecture and its function.

One of the most widely available, thanks to the internet, option for people to approach architectural theory is journals. After defining the current situation of architecture, articles that are concerned with the new issues and solution proposals will be analysed.

Purpose

The concern of this thesis starts with the alienation of architecture and its criticism. As architecture becomes distant from the public and architects lose their connection with people, architectural products and outputs lose their importance in public view, and architects who design the everyday life of people might not be able to see the current necessities of people clearly. The thesis tries to identify the reasons behind why this situation appears as a threat to the architecture profession. As it is investigated in the literature survey, criticism plays an important part in this situation since without a 'proper' understanding of criticism, specifically self-criticism, it is very difficult to see problems within the profession. However, this brings up two questions: what is a 'proper' criticism and how do we define it? To answer these questions, one must first understand the very basic meaning and purpose of criticism. As mentioned, criticism is a tool for the betterment and leading people to find what is moral, thus it boils down to a simple question, what is it to be moral? The thesis' purpose is to identify all these subjects and come up with a system that can be used to understand the construction of architectural criticism and see its usefulness from an ethical point of view. To see the essence of criticism that can serve as a platform for the improvement of architectural practice and architectural criticism, an investigation of the architectural criticism writings will be the main focus of this thesis, since these writings are the main area for academic works of criticism.

All the information gathered around in the 'Understanding Ethics And Criticism' and 'Architectural Criticism' parts of the thesis is expected to create a set of values, which can turn into a 'checklist' (see pages 55-56) for both authors and designers, with which they can reflect on themselves from an ethical standpoint.

In the following parts of the thesis, specifically in the 'Aesthetics and Criticism' and 'Crisis Of Architect and Architecture' parts, it will be shown that the field of architecture and architects find themselves estranged from society and people. This situation breaks the link between architects and the daily struggles and concerns of people, which consequently devalues the architectural products. The thesis is expected to reveal this alienation and the results that come with it.

All the tools that are used to identify the ethical character of the articles, namely 'Cause and effect', 'Reconstruction', 'Biased(ness)', 'Moral value', 'Impact value', 'Toolness', are also there to show how current architecture and architectural criticism are evolving. To be relevant in our times, it is important to follow the latest developments and to interpret and adapt to these advancements.

Scope

Criticism first starts with criticism of own, which eventually expands to include surroundings and then the worldview of the community and society. According to this logic, the focus of this thesis will be the Turkish architectural criticism works and criticising the criticism of the architectural criticism community of this country from an ethical standpoint.

The thesis investigates the problems and understandings of today's architecture, and it focuses on what is relevant for today's architects and audience. Therefore, to keep up with the current situation and keep the study in a manageable manner, the last five years as of the day this thesis is written is under the scope to understand recent Turkish architectural critics and ideas. The investigation is expected to enlighten the impact of the current ethical state of architectural criticism on Turkish scholars of architecture and how they interpret them.

The thesis is specifically focused on the articles that are published in the Mimarlık Journal from Turkey since the journal is the architectural journal with the highest circulation rate, is easily accessible through the internet since 2003, and its language is not as complex as academic writings in general, thus has a wide range of audiences, which means it can attract people from a variety of professions and backgrounds. (http://www.mimarlikdergisi.com/) Picking a specific journal can help with the consistency of the results, since every journal has its own unique approach to evaluation, and this creates a situation for a possibly better

chance to be coherent. To conclude, the critical profile of the criticism articles of the last 5 years of Mimarlık Journal is displayed and evaluated.

There can be articles that include different amounts of criticism in them. Thus, to keep the samples consistent, the articles that are categorized by the journal under the 'Criticism' category will be the sample group. There are 32 articles that satisfy these circumstances.

Method

The methodology of the thesis first starts with establishing a theoretical background from the foundation. To do that, notions of justice, criticism and ethics, and architecture's relationship with these notions are questioned/discussed. After providing the explanations, the information is used to diagnose the values of architectural criticism in terms of ethics. These values are used for the construction of the tools that are used in detecting the "ethical sensitivity" of the articles and showcase the dominant and lacking sides.

The notion 'SELF' plays an important role in all these stages since the person doing the evaluation is the main investigator and interpreter/constructor of the evaluation tools. 'SELF' here refers to the person who is evaluating the articles with his/her own perspective, belief, interpretation, and understanding. Rather than trying to overcome/overlook these personal aspects, the method this thesis suggests puts the subjectivity of 'SELF' in the middle. 'SELF' is the one who decides how well the articles perform against the evaluation tools. The tools are not strict rules that can be used for a 'numerical measurement', rather they are instruments or guidelines for architects, critics and readers, who will reinterpret them as they get familiar with the tools and use them to understand the subject with a more ethically sensitive approach. Like other systems, this one is also supposed to reshape the one that is using it. 'SELF' is expected to understand the tools of the method and reconstruct it with his/her own interpretation, then use this newly constructed judgement system to understand and interpret the articles more ethically-consciously.

This thesis also uses the same approach. After scanning the literature and coming up with the evaluation tools, the first form of the tools was used to evaluate the articles. As the evaluation progress continued, the articles started to change the system slightly as well. While the main logic of all the tools stayed the same, how they react to and correlate with

each other was changed. In the first phase, all the tools were separately evaluated, and the results were not involved with each other. Yet, as progress proceeded, the importance of cause-and-effect relations become more distinct. Without using the former tools like 'Cause and effect' or 'Reconstruction' there is no way to really internalize the 'Toolness' tool and so on (See page 50).

Although every article and every author have their own unique traits, the thesis uses a classification to keep the system under control and avoid making evaluation outcomes that are too difficult to understand. Anyone who is in the place of 'SELF' can integrate the system with the other necessary systems or classifications. Hence, specific to this thesis, 32 articles are classified according to the types of criticism that Attoe explains, and they are evaluated with the methodology of the thesis according to these types. In the end, how the method created a relationship with the types was tested and necessary alterations were made to make the method work with each of the types. The performances of the articles are listed and compared, and the results are shown in the last part of the thesis. Also, for each type of criticism, three articles that include the highest number of tools are included in the thesis as examples. That provides us with examples that include the most items, thus it is easier to see how they are detected.

Before the evaluation progress, it was predicted that the results were going to show the alienation of architecture from the public and the reasons behind them. Results were in parallel to this prediction, and it is shown that criticism articles of Mimarlık Journal do not benefit from public view as much as expected, thus, public opinion is ignored. Current concerns of architecture were also investigated in the articles, and it was approved with the results of the evaluation, what criticism is evolved to in today's world is not seen in the articles well enough and it is something that should be paid great attention to. Considering all the parties of the subject building was another inquiry topic. Although the results show that this aspect is also relatively lacking, seeing some of the articles trying to include them is promising and gives hope for the advancement of the criticism in the journal.

2. UNDERSTANDING ETHICS AND CRITICISM

2.1. Emergence Of Justice

We can follow the roots of criticism to the requirement to determine individuals' rights and the justice that occurs with it. Judgment, in which people search for their rights in the society they are in. As long as there are power and economic relations, there is always a necessity for certain rules of judgment, to maintain justice. Yet, power means the possibility of inequality and injustice. Whenever there is an oppressive status quo, a system that robes people's rights, the natural reaction of people is to resist these schemes. Resistance starts with questioning the dominant system. Questioning here can be understood as the very nature of humans that pushes them to criticise things and the people around them. On account of these, to understand criticism and judgement, one needs to understand human nature and its relationship with justice and morality.

In his book "A Discourse Upon the Origin of Inequality", Jean-Jacques Rousseau reflects on human nature and how humans get directed, even maybe manipulated, by their passions and pleasures. The savage man, the uncivilized state of the human animal, does not think beyond its necessities and desires; it wishes for food, sex, and rest while avoiding pain and any kind of problem that he is bound up with. Rousseau draws the line between humankind and this animal state with the fear of death since it is an acquisition beyond life, something a savage man would not even consider thinking about because it is not concerned with anything that its basic instincts require it to reflexively satisfy or avoid. A creature that can comprehend the fear of death, raises the question of safety of himself/herself, and consecutively safety of others comes up. Rousseau even goes forward and asks, "…what is generosity, what clemency, what humanity, but pity applied to the weak, to the guilty, or to the human species in general?" (Rousseau, 1754). Self-love contributes to the mutual idea to pity the weaker and preserve the whole species.

In one of his conferences, Michael Foucault talks about the culture of the self. Taking care of oneself is one of the main ethical principles of Greek and Roman thinkers, according to him. To govern someone, first one needs to govern himself and his/her family, person goes through four steps of self-care: (i) the idea of a permanent relationship with oneself, (ii) a

critical relationship with oneself, (iii) an authority relationship with another to care for oneself, and (iv) the idea that self-care is not just contemplation but a set of practices. However, the importance of the self was devaluated especially with Christianity in Western civilization (Foucault, 1978/2021). Yet he also says in another conversation that it is not only the religion, Christianity, that is responsible for it, since like other religions Christianity pledges salvation, which, in a way, is taking care of oneself. Some of these beliefs, however, contain renunciation of self, which is paradoxical according to Foucault (Foucault, 1954/1997).

If there is a weak, there is also a strong, who takes the position of the keeper of the weaker. And there is always a possibility for strong to be weak in different conditions, in front of different people. In this equation, power, without any morality and justice involved, leads to inequality among humankind. This can especially be seen once the property subject becomes a factor. Thus, the fear of losing property, goods, and life pushes people to create certain rules to determine the limits of the rights of the individuals. Hence, what is moral and just started to be issues to consider.

As the organized regimens advance, these rules become wider and include the rights of the individuals against the regimen. The idea to criticise, in general, is adhered to organized inequality that comes from the abusive use of any kind of government and its supporters. When people who support these systems and people who are against them create a systematic response, which can be called ideological or philosophical thought. Morality and ethical dilemmas are dealt with by these people and the following parts will be focusing on the development of these thoughts.

2.2. Essence Of Morality

Criticism and the topic of ethics have always been around since ancient times, though they had different names, explanations, and expectations. All of these different approaches contribute to modern philosophy. Particularly, 18th-century German philosophy has had a great impact on today's theoretical structure. German philosopher Immanuel Kant, notedly, is one of the most influential philosophers in the contemporary understanding of these notions. Clement Greenberg even considers him to be "…the first real modernist." (Greenberg, 2018). since, according to Greenberg, Kant is the one who started criticising the

means of criticism itself, a self-critical tendency that has been intensified by the Western culture. Kant is known for his criticism of ethics, judgement, and, in particular, the concept of the enlightenment.

"Enlightenment is man's release from his self-incurred tutelage. Tutelage is man's inability to make use of his understanding without direction from another." (Kant, 1784). Kant's explanation of Enlightenment is the freedom of the will and ability to think and act for oneself, and of course, a free man is the one who reasons freely. Whoever is capable of freeing their mind from their tutelar is the one who achieves the enlightenment. That requires courage and risk since for the human mind to break through its chains is not something that it is accustomed to. According to Kant, It is even harder for the public to obtain this state, because in for Enlightenment to take collective effect, both the cultivators (tutelars) and the public (people under tutelage) need to achieve the critical state. And even if that occurs, there is always a possibility for vengeance from the public towards their cultivators. He expresses that without external intervention to ensure otherwise, "Men work themselves gradually out of barbarity" (Kant, 1784). We can see his approach to human nature, and it is an evolution in this manner. On the other hand, he appears against to complete freedom of the citizen against the government. Freedom of thinking and reasoning does not mean doing whatever is wanted by the individuals. Constraints, in this context, are another agent to see the progress toward our current understanding of moral and juridical responsibilities and liberty.

This a priori take of human freedom and morality is discernible in his later works. He says that moral laws are valid only when they "…have an a priori basis and to be necessary. Indeed, concepts and judgments concerning ourselves and our actions and omissions have no moral significance at all if they contain only what can be learned from experience." (Kant, 1797). Experience does not influence the morale of the individuals, but it is inscribed in them.

Georg W. F. Hegel adverts freedom with the following words, "In virtue of the right thereto a man must possess a personal knowledge of the distinction between good and evil in general: ethical and religious principles shall not merely lay their claim on him as external laws and precepts of authority to be obeyed…" (Hegel, 1807/2019) To be morally right, one requires to possess wisdom, with which he/she needs to find justification in his/her heart and

intelligence. Since he refers to not only the heart but the intelligence of humans, experience and elicitation through experience are required to obtain morality. He also grounds morality on purpose and intention. Results without action and aim do not satisfy the requirements to be moral, in that matter.

Similar to Hegel, Arthur Schopenhauer says, "…the moral value of an act is lowered by the disclosure of an accessory selfish incentive; while it is entirely destroyed, if that incentive stood alone." (Schopenhauer, 1840/1915).The action of moral value is thus linked to the absence of egoistic motives according to him. His explanation follows three recognitions. Every action requires a sufficient motive, whatever motive that moves the will implies the good and bad, thus every action is one way or another good or bad, which means every action is either done morally or against it. Any action that has the doer's well-being or ill-beings as its ultimate object is egoistic. He concludes that egoistic and moral motivation completely exclude each other and adds every action. Sympathy towards others, like Rousseau's ideas, is fundamental to being morally right. "It is this Compassion alone which is the real basis of all voluntary justice and all genuine loving-kindness."(Schopenhauer, 1840/1915). Just like Kant's take on morality, Rousseau says that this compassion is something in human nature itself.

It is needed to be noted that the complete absence of ego is not only unreasonable but also impossible, for ego means the existence of the self and without ego, there is no self to be moral. Émile Durkheim makes the distinction with the following words, "Our sensory appetites are necessarily egoistic: they have our individuality and it alone as their object… [Conceptual thought] and moral activity are, on the contrary, distinguished by the fact that the rules of conduct to which they conform can be universalized." (Durkheim, 1914/1973). It is, thus, possible to say they pursue impersonal ends. Durkheim also contends on the basis of morality. He describes two groups for moral application: the relation of one with their self and relation with other people. "The obligations laid upon us by both the one and the other arise solely from our intrinsic human nature or from the intrinsic human nature of those with whom we find ourselves in relation. They could not therefore vary from one individual to another, in the face of an identical moral consciousness." Like the formers, he concludes on the a priori moral consciousness.

Thus, it can be said the freedom of will, thinking, and reasoning is the main factor for humanity, and hence, morality as we perceive it. Furthermore, philosophers up to this point argue that morality comes from inside of us, as a priori attribute. Yet, after the 19th century, the flow of history leads to the questioning of the reasoning behind our actions and desires. This is one of the most discussed and criticised conceptualizations of Kant and people like him through the centuries. Throughout this research, materialist philosophers especially will come up as the ones that is contradicting this metaphysical understanding.

When one tries to go deeper into the topic of a priori, one might get lost in the mysterious and uncertain extremities. "…prior to every possible "prior to" is time! Thus if being is…, the a priori, then it stands in a primordial connection with time. Of course, what we mean here by "earlier," by time, is obscure and remains completely enigmatic if we try to go ahead with the common conception of time." (Heidegger, 1984). The ground of truth, and thus everything mentioned about morality previously, needs to be grounded on completely explicit reasonings. In addition to that, Heidegger continues to say, "The ground of certainty is the ground of truth become insight. The ground of certainty and the ground of truth are materially the same and only formally different by the moments of being acquainted with and thoroughly grasping something…" and concludes "The grounds of certainty are the grounds of truth made evident." (Heidegger, 1984). Truth is, thus, completely defined by its substantiation and certainty. Traces of oppositions to metaphysical philosophic understandings can be seen in this perception.

Russel Bertrand, another important 20th-century philosopher, says, "Whatever knowledge is attainable, must be attained by scientific methods; and what science cannot discover, mankind cannot know." (Bertrand, 1986). He also talks about what we call "good" and "bad", as well as the ethics position between these notions. Naturally, something good for one might not be good for another, this is especially true when there is an opposition between two parties; for a behaviour might be a 'sin' for one, while the other can consider it a 'virtue'. As the cultures of societies get more advanced, we can see stereotyped behaviours become the dogma that defines the correctness of that society, and since every society is unique in its own way, we can see the subjectivity of the truth in this situation. Individuals in this way, in pursuit of acceptance and approval of the society or the fear of disapproval, which are in a way non-purely personal aspects of the person inside the group. Although many of the philosophers mentioned before emphasize the possibility of morality from within, Bertrand

argues that morality is a product of politics. "It is an attempt to bring the collective desires of a group to bear upon individuals; or, conversely, it is an attempt by an individual to cause his desires to become those of his group." (Bertrand, 1986). The subjectivity of truth means whoever is in control of the moral and juridical rules is the one who decided what is considered ethical. This is particularly correct for our current commercialized society. Cultural imperialism and its effects on the masses is a clear indicator of the capability of the power groups and their abuse of their power.

As all these philosophers talk about morality, the source of the truth, and universality/objectivity/subjectivity of ethics, there is no clear classification or ultimate truth that this thesis will accept. But some of the data to help alongside this research that can be extracted are:

• THE SELF and others: To think morally, one has to take care of oneself first, then create compassion towards others to fully experience a fair setting for the individuals of the society.
• CONSEQUENCES instead of characteristics: When something is not provable and unanswerable, there is no point in trying to figure out a strict rule to determine its characteristics. With this logic, one can prefer to look beyond it and focus on the consequences that occur from it. It is the case for the source of morality that has been discussed up to this point. Thus, the ontological character of morality shall not be the main attention point.
 • PRESENTATION–how things are presented: Sociological and political aspects of society have the possibility of altering what is understood as moral, right, or wrong. Hence it is important to have a critical approach toward what we are presented with to avoid the possibility of abuse of power and opportunities.

Despotic regimens and their policies, whether this is a government of a country or an entrenched group of a religious class, or even an elitist group of practitioners of a profession, are dangerous threats against their communities. The aforesaid societies might not have sufficient knowledge, or they might be oppressed to think they do not have the power to make a difference in certain cases. This perception management requires the criticism of every establishment of every group. Criticism and judgement are the crucial factors to evade being blinded by forceful ignorance and obedience. Criticism, in this fashion, is not only a mere judgement of artistic works and a way to enhance the exercises but also a communal

movement and defence mechanism. The next part, hereby, will be a study on the criticism and its evolution.

2.3. Criticism and Its Function

"While criticism in its most general sense developed towards censure… criticism in its specialized sense developed towards taste, cultivation, and later culture and discrimination. " (Williams, 1976). Williams, an academic and critic from the twentieth century, expresses that, roughly speaking, criticism started as a way of pointing out the flaws of a work. Yet, today, as he mentions, the word means much more than just bringing in the mistakes. Knowing what steps that criticism has gone through is important to detect the meaning of it precisely and understand the current sociological and psychological dilemmas we are having trouble with.

Going back to the 18th century, Kant says that a citizen that is against levies from the government would not be going against his duties as a citizen when "…he publicly expresses his thoughts on the inappropriateness or even the injustices of these levies."(Kant, 1784). as long as it is in due form. Criticism as a philosophical method is a procedure that requires individuals to be aware of themselves, values, and the constraints they are dependent on. These constraints mean there are limitations to how far can people get in their thoughts, as well as their behaviours. The way we send our message matters, just like the message itself, according to Kant.

Henry Home, Lord Kames goes to the point where he argues that the taste of fine arts is the most influential aspect that attaches man to his duty. Understanding values of what is beautiful and elegant is a relish of the qualities in character and behaviour. He explains that for someone who has been involved with these figures, anything wrong and improper will be disgustful and if someone sways away from the proper because of the passion, he will return to virtue with a doubled resolution, never to sway away again (Kames, 1785).

Hegel and Schelling describe the relation between criticism and critique in their article called, 'The Critical Journal of Philosophy". They argue that as a standard, criticism must be independent of the person who criticise and the thing that is being criticised, but it must be connected to the eternal and unchangeable model of judgement and truth. Considering

this, they support the idea of the possibility of criticism as objective judgement, since there the Idea that drives from the universal truth is constant and by reaching the state of optimal Idea, it is possible to make an objective evaluation and criticism. (Hegel and Schelling, 1802). Contrarily, Arthur Schopenhauer says, "…no respect should be paid to objective truth, because we usually do not know where the truth lies." (Schopenhauer, 1830/1896). And explains that when two parties argue, we can look at this as a critic and the object that is being criticised, both sides of the argument will normally claim that they are the ones who hold the truth, while the truth might not even be any of the accusations of the parties. The truth lies deep inside, he expresses. Yet, to win over the argument, individuals might prefer loquacity and dishonesty. The critic must be able to look through his own obsessions and biases to avoid falling on unfair grounds. In the words of T. S. Eliot, If the critic is to "…justify his existence, should endeavour to discipline his personal prejudices and cranks— tares to which we are all subject— and compose his differences with as many of his fellows as possible, in the common pursuit of true judgment." (Eliot, 1923).

As groups of certain disciplines and professions get wider and more important, their criticism and critics also start to emerge. Thinking especially about artistic areas, criticism has an important role in providing progress in the aesthetic fields. To operate efficiently, groups need to cohere closely and frequently according to Durkheim. He says "…the more frequent and intimate these contacts and the more exchange there is of ideas and sentiments, the more does a public opinion spread to cover a greater number of things." (Durkheim, 1900/2003).

Michael Foucault generalises the term criticism as the art of not being so much governed. Going back to the origin of inequality, criticism according to Foucault is, in its basic terms, a way to oppose the complete control that governing power tries to claim over its public. He also expresses that criticism exists in relation to something other than itself. It is a means to a future or truth that it does not know and will not know, it is an overseer in an area where it wants to be a policeman but has no power to make laws. Criticism is quite regularly not only carrying a rigor of utility that it almost always demands but is also supported by a more general necessity. Criticism in a way contains something akin to virtue according to Foucault (Foucault, 1978/2021). Foucault's ideas go parallel to Kant's doctrines of morality and Enlightenment. Someone willing to go beyond their shepherd's directives is the one who can enlighten himself, as was mentioned previously, according to Kant and this requires

judgement and criticism. There is a clear connection between ethics, virtue, and criticism in this logic.

Going back to the origin of morality, it was laid down that universality or subjectivity of moral judgements should not be taken as the main objective, in previous chapters. In this sense, Foucault says, "…. criticism is not transcendental, and its goal is not that of making a metaphysics possible: it is genealogical in its design and archaeological in its method." (Foucault, 1978/2021). It is archaeological, and not metaphysical, since it will not try to explain the universal structures of morals and knowledge, but rather act on the discourses that articulate the way we think and, genealogical by the means of not relating to things we cannot know, but to contingencies that make us what we are.

In a conversation between Theodor Adorno and Max Horkheimer, Adorno says that the Mind, which is essential to keep the wheels working, must also include 'the other'. When one starts to think, one cannot get stuck in pure reproduction. It is not possible for a person to think without taking into account 'the other'. Today's stupidity is a direct result of breaking apart from utopia, where utopia is not desired, thought dries up and dies in mere doubling according to Adorno. He goes on to argue that all the confusion today comes from a subjectivity that confuses itself with objectivity (Adorno and Horkheimer, 1956/2019). The purpose and function of thought and criticism is an improvement, and the ultimate level is the utopia, where everything is met with optimal results. Without the utopia vision as the aim in mind, the thinking process falls into a lethargy state in which improvement stops where the basic requirements are satisfied. Human thinking as a unified and collective organism is an endless process toward the truth and morals and criticism are tools to obtain this status.

Adorno says, "The truth content of artworks is fused with their critical content. That is why works are also critics of one another. This, not the historical continuity of their dependencies, binds artworks to one another." (Adorno, 1970). Every significant artwork is leaving a trace behind in the technique and material, which critic needs to find and make concrete. Criticism's function as a cumulative progression can be seen in Adorno's works.

To understand the truth, we can go back to Heidegger and his take on it. "Proof of the truth of a statement is the result of analysis, resolutio, breaking the subject down into its elements.

The idea of proof and its possibility rests on the structure of the proposition taken as a relation of inclusion." (Heidegger, 1984). Since criticism, in its basic explanation, is finding the truth, it is therefore required to involve analysis of the subject and the object to identify them, then restructure it to understand it as much as possible.

After all these statements, the following can be said about criticism:

• CAUSE and EFFECT: The idea of objective truth shall be avoided, as it is an enigmatic way to approach objects and criticism, just like it is for morals. Rather, criticism needs to focus on the progression and cause and effect relation that criticism and subject creates.
• RECONSTRUCTION: To obtain the aforementioned data, the critic needs to be able to dismantle the subject and its process and be able to reconstruct it to understand and reason.
• BIASED(NESS): Without universality, there exist the case of subjectivity. While analysing a work as a critic, the critic needs to be aware of the fact that both parties are humans with personal opinions and emotions. If this criticism is a written one, then the reader also has an aspect with a subjective perspective, thus even if a critic tries to be completely data-based and objective, it is impossible to obtain an unbiased result.
• TOOL(NESS): Criticism is a tool, as well as an extension of moral concerns. To be morally correct, one needs to be thinking and critical towards everything starting from himself, all the way to the society he/she is in.

2.4. Aesthetics and Criticism

While the continuous growth of the critical agents is beneficial for any philosophy and art, there are possibilities for multiple problems that can have bad influences on the profession, the practitioner, and the public.

Although ethical philosophy leads the research to artistic aesthetics and their function, there is a difference between philosophical and artistic aesthetics. Art and ethics, despite having common grounds, have their unique sets of involvements and definitions. Gordon Graham makes the distinction by showing shortcomings of philosophical aesthetics and states three main factors. First, he says that there is no property that is shared by all works of art, unlike Kant's absolute truth argument. Secondly, the possessor of the aesthetic characteristic is not

certain in philosophical aesthetics, says Graham, and finally adds that the concept of art constantly changes with society and history (Graham, 1997).

2.4.1. Alienation of art

One important and controversial problem is alienation and elitism, which create a gap between the artist and the public. Artists' position has altered drastically up until to contemporary world we are living in. Adorno explains this alienation of lay person from the art, people who are not feeling the art piece will not be able to bring intellectual understanding to it. "For them the reality principle is such an obsession that it places a taboo on aesthetic comportment as a whole…" which creates alienness to art that leads to aggression, which inevitably leads to "…deaestheticization of art." (Adorno, 1970). Hal Foster describes three steps of the alienation of criticism; first the rejection of judgment, particularly moral rights, second refusal of authority, specifically the political capacity to speak on behalf of others, and finally separation from culture. When we look at the current state of criticism, there seems to be a deviated reasoning behind what critics want to do with their works. "All that said, one understands the fatigue with critique, even the aversion to it, that many express today, for it can feel oppressive in its correctness when not defeatist in its negativity." (Foster, 2015)

2.4.2. Question of autonomy of art and ethics

Ethics involvement in criticism is also a topic of discussion between philosophers. Up until this point, this thesis has been focusing on the recognition of this relation, however, there are also people who support the idea of the distinction between ethics and arts. Their ideas can be gathered under the name of the disinterestedness theory of ethical criticism. Paul Guyer explains that for the mainstream 18th-century philosophers' ethical criticism clearly makes no such differentiation between ethics and aesthetics, but the critical thought process, criticising self and own ideas, inherently lead to questioning this relation as well. He says, "…we have reached the conclusion that one broad stream in eighteenth-century aesthetics took it to be obvious from the outset that the aim of art is to move our moral sentiments through the vivid means of sensible representation.", mentioning Kant's theory of pure judgement cannot be used as a base for disinterestedness theory, since Kant's intention was that our experience and judgement of fine art are much more complicated than the pure

judgment of beauty, and that makes our moral judgement and experience that much complicated (Guyer, 2008).

Nöel Carroll names three oppositions to ethical criticism of art. The first argument is the "Autonomism Argument", which means art and ethics are autonomous fields, so there is no point in using ethical criteria on art. Secondly, "Cognitive Triviality", which refers to the fact moral statements of art hardly ever create a moral discovery, art only recycles the common knowledge. Lastly, "Anticonsequentialist Argument" says that ethical critics talk as if they know what the ethically relevant behavioural implications of a work of art can be. Carrol gives answers to all these arguments. In summary, his responses are as follows; ethical criticism is not appropriate for any kind of art, for example, no one can deny that architectural ethical criticism is a must to gain ethically correct results. Moreover, criticism is not just about 'what' the subject is, but also about 'how' the subject is and 'how it would be', and these can be considered different forms of knowledge. And finally, without making any claims about the possible behavioural implications of the study, one can still comment on the moral worth of the pathways we are invited to follow (Carrol, 2000).

David Carrier says, "Descartes's style of argument, some Marxists and feminists have claimed, is not and cannot be universal; universality requires impartiality…all points of view are necessarily perspectival and are thus inherently connected to some viewpoint and its constitutive interests." (Carrier, 1998) Logically, a statement of a person isolated from their own ideas and interests is impossible. The subjectivity puts criticism in a place akin to art. But Ackerman comes from a different perspective and connects these two notions, only when criticism "communicates experiences and stimulates sensations that the reader cannot get by himself." (Ackerman, 1960).

After all these statements following statements can be made:

• MORAL VALUE: Although there have been discussions of the autonomy of aesthetics and its relationship with ethics, the development of ideas shows that moral values are an important aspect of aesthetics that gives part of the meaning of the artistic work.
• IMPACT VALUE: The critic needs to take into account what his/her criticism and the subject, specifically the artistic works, have an effect on society and that field. Inward-

oriented relation between critic and producer will not be reproductive and inclusive. This creates a paradox for the criticism and its basic functions.

3. ARCHITECTURAL CRITICISM

Architecture and its criticism are fairly hard topics to take on and comprehend since architecture is right in the middle of everyone's everyday life. That means every individual, one way or other, is attached to architecture, which also means they have opinions on it. When a lay person has an idea about cities and buildings, architects' responsibilities become more complicated, particularly compared to any other kind of art. His role as an academic, practitioner, theorist, or artist has always been and still is, a controversial topic. This chapter will be focused on the architect's role both individually and sociologically, and criticism's activity on it.

Criticism can be dissected into three major actors: the critic, the criticised, and the audience. Although criticism is an act of investigation of the criticised object/subject, it is more about the critic, since when a critic criticises a work, he filtrates the subject's values and character from his own mindset, and looks at it from a personal framework, however much he might be trying to achieve objectivity. But in the end, ethical reasoning behind criticism, especially in the case of architectural criticism, is improvement. If we accept this presupposition, it will be much easier to look through the biases of the critic and look for the benefits of the critique. To comprehend architectural criticism, a detailed investigation of the actors, roles, and character of the criticism needs to be conducted.

3.1. Types And Purpose Of Architectural Criticism

To understand architectural criticism, first, it is important to understand the different approaches that the critics use and then differentiate them. The classification will help with creating a methodology that is capable of interrelating with different types of criticisms. The main classification that this thesis will use will be Wayne Attoe's classification.

3.1.1. Wayne Attoe's classification of architectural criticism

In his article, Attoe talks about three main types of criticism (Attoe, 1976).

Descriptive criticism: This type is the criticism that is shaped by the doctrine, system, measurement, and type. Doctrinal criticism is centred around, as its very name signifies, a single doctrine, and this doctrine is used to identify the success of the building. Normally, this kind of criticism receives backfire for its lack of diversity, applicability, and compatibility. A wider approach to this criticism is systematic criticism, which includes multiple doctrines and assemblages of laws. Type, in this term, means generalization of models of classes of architectural works and uses the information to identify buildings. Measurement is the straightforward rules that are defined by the numerical well-defined standards to design the built environment.

Interpretive criticism: This type seeks plausibility through the critic's subjective work. It starts with the acceptance that this criticism does not try to be objective and push any doctrine on the reader. It is a way of showing the world from the eyes of the critic, the interpreter.

Prescriptive criticism: this type of criticism tries to show the facts about the work as they are, without any personal affection. This type of criticism's aim is not interpreting or directing, but just stating the facts. Prescriptive criticism is also categorized under three subgroups: depictive, in which the critic demonstrates and picturizes the static, dynamic, and processual aspects of the environment, biographical, in which the facts about the architect are noted, contextual, in which the process and events of the design and construction are represented.

3.1.2. Other classifications

To keep the investigation versatile and inclusive, other classifications will be mentioned in this part to help with the creation of this thesis' approach.

In his book 'Architecture and Critical Imagination', Attoe describes the settings for the criticism, in which criticism takes place: self-criticism, the authoritative setting, expert

criticism, peer criticism, and lay criticism. Self-criticism is the main starting point of the criticism itself. The critic asks himself/herself questions about his/her responsibilities and expectation of the public and puts himself/herself in the position of the subject. In the authoritative setting, the critic brings along his social position as his power source of criticism, Attoe gives an example of teachers in the architecture schools as semi-authority critiques. Expert criticism does not come from any authority but the proven respectability of critic. Critics of famous magazines can be an example of this setting. Peer criticism comes from fellow architects, just like the juries of architectural competitions or architectural book writers' opinions on the other architects. There is no superior-subordinate relationship between these two sides of the criticism, which naturally leads to a controversy between the writer and subject. Finally, Lay criticism comes from the lay person, who is not in the process of the production of the built environment and who does not have any particular education on the design and criticism. Attoe finalises his words with his opinion of the purpose of architectural criticism: "The end of criticism should be beginnings. If criticism does not have a forward-looking bias it will be of little use and in fact of only passing interest." (Attoe, 1978). Without the dream of a better future for architecture and the built environment, one can fall into a lethargy state, as mentioned before. The fiction of the Utopia in this matter works parallel to what a critic does.

Michael Hays makes a categorization of three different types of criticism on the basis of criticism's character. The first one is the evaluation of the success of the specific solution to a specific problem. He names this type as 'technical' or 'evaluative' criticism, which he claims to be an obstacle for the theoretical side. The other type of criticism is one in which both problem and solution are questioned in terms of historical, ideological, and cultural ends. This type tends to be dwelling more on the theoretical side and is distanced from the making process. He explains the other type, which he calls 'criticism from within', as "…a signifying system in which the content is in itself a signifying system; that is to say, the form and the content of the original object are both, in turn, the content of another form (the transformed object)." (Hays, 2000).

Jill Franz talks about a similar classification in her article and explains the possible role of design in three groups; it can help satisfy basic physical requirements, function as an integral part of the experience, and show the relationship between people and the world. "From this viewpoint, it is the role of the designer to inquire into the nature of this relationship." (Franz,

1994). and connects everything on the crucial point, that is the duplexity of architecture: experience of life and the built environment. Additively, she dives into the problem of the domination of the dualist-oriented conceptualization. Antithetically, she holds forth the dialectic approach for the researchers and designers. Interpreting the two sides of the design -people and the world- separately ends up narrowing the view of the researcher. Can we consider a building that is 'aesthetically valuable', yet 'socially incompatible' a 'successful building'? Is it enough for a design to be culturally coherent to be accepted? This situation alienates architectural work from the public and it also freezes the communication between the user, designer, and the building. The building, the architect, the conception becomes the dogma of the designer and architecture itself. The dialectical approach appears as the answer to these questions, according to Franz (Franz, 1994).

The critic also looks at the architectural work as a part of a holistic process that is history. "The critic stands at the hinge between past and future, and his or her task is to locate and reveal discrepancies between what architecture has been, and what it is now." (Benedikt, 2009) In a way, critic compares and utilizes the justification of certain decisions in the design. Historic tools assist criticism in various ways. To understand the current time, critics tend to investigate what has been said, what is said, and compare those to extract meaning. But critics are also in a position against themselves and their time. Leach and Moulis talk about Tafuri's analysis of contemporary architecture and explains the historical position of architecture and "…how to eschew judgement. This requires a shift in focus from the past to the present while maintaining a degree of consistency in the critical historian's tasks and tools." (Leach and Moulis, 2010).

3.2. Crisis Of The Architect and Architecture

Compared to artistic counterparts, architectural criticism is an underdeveloped domain. Reasons like ideology, aesthetics, morality, and social problems take a toll on architecture and its criticism. The social aspect of architecture also attracts people outside the profession. Likes or dislikes of a painting, for example, do not concern the painter, nor the audience, since it has no practical effect on either side of the relationship. However, architecture's operative reality is as important as its theoretical one, arguably more important. Bernard Tschumi complains about the current problem with architectural criticism with the following words, "Despite its current popularity in the media, it generally belongs to the traditional

genre, with "personality" profiles and "practicality" appraisals. Serious thematic critique is absent, except in the most specialized publications." Stylistic and formal approaches put architecture in a position of a 'mere knowledge of form' according to him.

In today's culture, criticism and disagreement are ways to improve knowledge as we mentioned. And for any dogmatic belief, questioning and disagreement are considered treason (Eco, 1995). The search of the doctrines through architecture had counterations by the modernist architects. Last century's questionings aroused different architectural styles and meanings behind what we understand from them. In Le Corbusier's 'The machinery of Society', it is understood that mass production is the main actor in the modern city. Architecture works as an organizer of the aforementioned production. He explains that this fast progress in both structure and material overturns the old codes of architecture. Revolution against old styles creates the "…style to our own period." (Corbusier, 1931) We see a rather more sociology-based approach to what architecture has to offer. Architecture's social and political role had some up and downs up to today.

The current position of the architect as a social actor is a problem that has been around in modern architecture times. Manfredo Tafuri describes this problem with the following words;

> "The fact is that, for architects, the discovery of their decline as active ideologists, the awareness of the enormous technological possibilities available for rationalizing cities and territories, coupled with the daily spectacle of their waste, and the fact that specific design methods become outdated even before it is possible to verify their underlying hypotheses in reality, all create an atmosphere of anxiety."(Tafuri, 1973).

Tafuri expresses his worry about the decline of architect's professional status and its ideological role. He criticises architects and accuses them of falling into the capitalist plan and losing track of the historical road travelled that leads to this plan, thus helping the very system they despise, he goes further and belittles the efforts to reanimate the modern ethics. Modern architecture tried to make itself an autonomous political strategy, but the idealistic thought of rationalization fails to meet this idealism with the working class, thus the 'moral' claims of modern architecture miss the very target it tries to enrich. As the theoretical base of modern understanding fails, it inevitably moves toward insolent autonomy (Tafuri, 1973).

"…architecture is always understood to be concerned with being understood as the metaphysics of process. Its being always incorporates function, iconography, et cetera, whereas the critical in architecture examines the conditions of the possibility of being. It was this examination that sustained the ideological framework of architecture as a critical discourse from 1760 to 1960." (Eisenman, 1995) Says Eisenman and questions the problem that architecture is facing today; is architecture capable of sustaining being itself? With the overwhelming necessities of the modern world, is there a place for investigation of the meaning, and is it needed to be answered through architecture? Modernism, assert itself by questioning the possibility of its own being and the idea of the reconciliation and 'reinscription' of the opposites. However, modernity is today consumed by its own success and become part of the capital and consumption. Eisenman sees media as a self-reflexive alternative to the failed premises of modernity (Eisenman, 1995).

Tschumi says that today's mainstream contemporary architectural theory, say modernism or post-modernism, neglects the action for favour of space. Also, he adds, that although the logic of humans and objects are different, they face each other in the real world with an intense confrontation. He interprets this confrontation as 'violence', violence not as brutality or destruction, but as an intense relationship between humans and space. Architecture, without action and space solely in mind, is a simplification of "…architecture to its facades." (Tschumi, 1981) "…too often architects do not see the relationship between theory and cultural work. They want to see theory as a mean to arrive at, or justify, architectural form or practice." (Tschumi, 1996). Tschumi's words describe the efforts to stick to a specific style to keep the work relevant. These kinds of shallow approaches are getting disregarded in the new suggestions for the theory of architecture.

For Derrida, 'action' or 'event' is not limited only to a constructed place where things come to be, or construction to be the 'action' itself. He says, "The dimension of the event is not subsumed in the very structure of the architectural apparatus: sequence, open series, narrativity, the cinematic, dramaturgy, choreography." (Derrida, 1986) As we can see from the progress of the architectural theory, architecture's role manifests itself at the threshold of the relationship between the reality of its own and the reality outside of it. In this term, architecture is perceived as a fluidal work that integrates with the ongoing life of the community and city. Agrest puts this relation out with two notions: 'design' and 'non-design'. In this context, 'design' refers to the "…mode by which architecture relates to

cultural systems outside itself." that embraces both architecture and urban design, while 'non-design' means "…way in which different cultural systems interrelate and give form to." which is not the final product but the general process of culture. (Agrest, 1977) The effect of the architecture on the outside world and public can be seen in Michael Benedikt's words. He talks about the lack of science in nowadays buildings, science as a not physical performance of the building and materials, but science as the way buildings attract, create, and sustain life. 'Life' here refers to human life, as well as animals' and plants' lives. He emphasises the term 'post-post-post modernism', which is an "understanding of the speed of shadows, of how air moves in a building, of what makes for spaciousness, of how we know where things are we cannot presently see, of how to make rooms we are reluctant to leave, and sidewalks we long to walk dogs on." (Benedikt, 2009).

Lerzan Aras explains Somol and Whiting's 'projective practice' in her article as the following: "According to this new approach rather than isolating a singular autonomy they wanted to concentrate on the effects and exchanges of architecture's inherent multiplicities: material, program, writing, atmosphere, form, technologies, economics, etc." She also separates this multiplication from interdisciplinarity, as she states the latter is a way of "legitimizing architecture through an external measuring." (Aras, 2016) On the other hand, Troiani and Ewing talk about a 'third space', a space that occurs at the intersection of two or more disciplines. "Creative, interdisciplinary research in architecture appears not only as quantitative data represented in comparative tables and charts. It can appear in a drawing, photograph, poetry, audio recording, film, installation, building etc." (Troiani and Ewing, 2015). They seem to be seeing this notion as a multiplier, an external enhancer for creating different perspectives. Basically, both ideas refer to the same thing, architecture has always been a junction point for both artistic and scientific disciplines.

Jane Rendell takes a step further and draws a line between interdisciplinary and multidisciplinary approaches. She explains the possibility of seeing architectural design as a discipline inside the subject of architecture. Thus, architecture can be seen as a multidisciplinary subject, that contains multiple disciplines. But when these disciplines start to exert critical pressure on each other, it becomes interdisciplinary. The term 'critical' here works as a notion that means to be self-reflecting and in search of alternatives and change. It can be applied to both architectural design and architectural criticism. Both can have

critical character. Rendell says that design and criticism should not be separated and seen as a critical site of contamination of both. (Rendell, 2008)

The absence of connection between the architecture and the real world and the perception of the individuals ends with a closed-loop architectural production and consumption, where textuality alienates the subject of the architecture from its concrete reality. This leads to a status what Juhani Pallasmaa calls 'emotional coldness', which he explains with the following words, "Contemporary architecture has often been accused of emotional coldness, restrictive aesthetics and a distance from life. This criticism suggests that we architects have adopted formalist attitudes, instead of tuning our buildings with realities of life and the human mind." This is where the deconstructivist theories are criticised by people like Simone Brott. She says, while modernism puts the subject under the spotlight, we see postmodernism is seen as a reaction to the collapse of the humanist subject of modernism's utopian arguments. 1980s deconstructivist architects and theorists took their chances with the modernist subjectivity within the textuality, and formal relations, to decode the building, or building to decode itself. Yet, they failed on the real subject production of architecture. Textuality has been the centre of the criticism of postmodern architecture since it separates the materiality of the architectural encounter, where subjectivity's production happens, Brott explains (Brott, 2013).

We can observe this alienation of architectural theory and criticism in today's world. Practicing architects, critics, and public are separated from each other, by mentality, language, and even concerns. According to Trevor Boddy there is a tendency in architectural criticism to make this field an intellectually autonomous discipline, which means that writing strays further away from moral and strategic concerns of what he calls 'Morris-Ruskin tradition'. He advocates that one of the fundamentals of the architectural culture is public criticism, but the aforementioned tendency can make criticism "…pretentious philosophizing or pointless formal analysis." (Boddy, 2009).

There also exists an alienation of the historic and contemporary built environment from each other. Herbert Muschamp describes a polarization of architecture into 'modern' and 'traditional'. This dualistic approach prevents us from looking into contemporary social problems. The problem of separation of aesthetics from morals also leads the profession to

focus on the factions, rather than issues that are derived from advanced capitalism, like increasing commercialization or private public spaces (Muschamp, 2003).

For Sjoerd Soeters, this 'meddlesome' situation comes out as the tendency to eliminate the old, to erect the new. In this matter, what we call old does not fit this kind of architecture's morality. Yet, Soeters argues that the naturally good public spaces can be found in the old town and villages, which creates the genius loci, according to him. He calls this kind of avant-garde adventurous moves failures and irresponsible adventurism, to which there is no point in supporting. Although he thinks that inconsiderate experimental designers who play with the shapes of the buildings as they please will continue to exist, he says that our interest needs to be directed towards environments that encourage the qualities of the past cities we admire.

3.3. The Role Of The Architect

Giancarlo De Carlo, in his writing, questions the public about architecture and dives deep into the topic of the architect's role. Who does architecture serve? Is it the architects, clients, or the public, meaning whoever is in a relationship with the architecture? He firstly answers the question with the latter option. Yet, the modernist movement appeared intending to dominate a field that is "…restricted to relations between clients and entrepreneurs, landowners, critics, connoisseurs, and architects; a field built on a network of economic and social class interests and held together by the mysterious tension of a cultural and aesthetic class code." As Carlo expresses, without understanding the reasoning behind what we do, any intention to find solutions will inevitably lead to an unrealistic planning process. These solution proposals start to get between the goals and the evaluation of their effects, which leads to a forced specialization, which in return worsens the quality of the proposals. He goes on to say that "Architecture is too important to be left to architects.", a statement that is controversial, as well as a clear attack on the elitist intentions of the modern movement he has mentioned. "Therefore the intrinsic aggressiveness of architecture and the forced passivity of the user must dissolve in a condition of creative and decisional equivalence where each…is the architect, and every architectural event…. is considered architecture." (Carlo, 1992).

These arguments are shaped around the postulate of the architect's role as a "missionary" whose purpose is to improve society. However, Andrew Saint criticises this perspective. Firstly, he claims that this kind of understanding of the architect is not particularly old and it appeared with the modern democracies, then came to climax with social engineering, and still exists in our age. This outlook on architecture, which he calls moral hegemony, can be personal and collective. The personal side, which is more persuasive according to him, is about the idea of the architect is a talented artist whose ethical and predictive powers puts the architect in a position where he/she is higher than society. The arrogant behaviour of the priestly architect, as a matter of course, makes the architect an intimidating agent of the profession and the capital. (Saint, 2005) There are even people like Michael Latham that go further, even maybe a little extreme for some people, and say that the client should be the centre of the construction process. This idea is based on the fact that construction is, in the end, the asset of the client and, following Saints' idea, we can see Latham also, though not as severely, shows his perspective on this topic as a non-privatization of architecture. (Latham, 2005) In general, we can say that these thinkers are supporting the idea of Martin Filler, "Although today it is more than ever a highly collaborative process, it is still driven forward by the vision of relatively few practitioners…". However, Filler ends on a more positive note and says that "…human element, both individual and collective, in the creation and the habitation of the built environment is central to any understanding of the universal impulse we all share." and emphasises the more emphatic way of looking at architecture. (Filler, 2013).

3.4. New Approaches To Architectural Criticism

The controversies surrounding architecture urge architects to adapt to new circumstances of the current time, new desires, new necessities, and new challenges lead to new understandings, and thus new approaches to criticism. New roles of architect and critic can be observed through these new methods.

3.4.1. Internet and social media

Alexandra Lange says, "The effect of the internet on architecture criticism has largely been on the means of delivery rather than the form. The review is still the review. The blog is something else, and its effect on architecture and criticism still to be determined." (Lange,

2012). and adds that she believes the internet is a fantastic place for the communities of criticism and sees it as a source for data that is required for the criticism, which can be especially said about the criticism types that are related to the participatory design and criticism. The Internet gets rid of the major part of the gap between architecture and layperson, as it creates an environment where everyone has access to critical media of all sorts. It is at a point where even social media is a tool for people to practice their critical exercises on the public. And since social media covers a huge part of our lives in the information age we are in, although there are benefits, there also exist possible threats for criticism. The most blatant threat is the degradation of the profession of criticism and architecture.

We can look at how a critic establishes a dialogue with the internet user. For instance, in his blog, Hal Foster, one of the famous art critics of our time, describes Frank Gehry's work as "more exclusive than democratic" and continues, "his cultural centres appear as sites of spectacular spectatorship, of touristic awe...spectacle is an image accumulated to such a degree that it becomes capital." (Hal, 2001). Buildings that are focused on visual characteristic becomes an icon. Architectural work thus becomes an object of a showcase of city, state, power, and so on, an icon, so to speak, that can be represented on the internet and social media, where everyone can consume this icon. What Foster does with this criticism is an effort to create awareness of the possible illusoriness of the capital and tries to use the internet for his moral motives. Another example, Sarah Williams Goldhagen adverts to iconicity with the following words, "It is popular because it is comprehensible. To be sure, iconicity does not disqualify a building from considered praise, and neither do popular appeal and immediate comprehensibility." and then asks, "But are these really the main criteria by which we should select architects and judge architecture?" and tries to promote social problems that architecture face.

In Oliver Wainwright's article in The Guardian he points out issues concerning human rights of Zaha Hadid's architecture, one of which is as follows, "But Human Rights Watch said that, along with the Crystal Hall, stage of the 2012 Eurovision song contest, and the park-cum-shopping mall of the Winter Garden, the centre is one of the city's many oil-fuelled grand projects that have seen local people evicted by force." (Wainwright, 2014).

On Zaha Hadid's Heydar Aliyev Centre, Peter Cook says, "The totality, the whiteness, the speck of a single person walking down it, the sheer spectacle of it − you have to throw out those English morals and weedy thoughts about world problems: here is architecture as ultimate statement of theatre." and rightfully explains why he avoids talking about the political controversies by referring to powerful clients (Cook, 2013).

The way people understand and evaluate artistic works is changing. Even physically, there are more ways to approach a building, and this creates an opportunity for a different way of representations and 'marketing' for architectural works. The internet becomes a powerful tool that can serve as a medium to dictate desired agendas, positive or negative. "In Bilbao Gehry moved to make the Guggenheim legible through an allusion to a splintered ship; in Seattle he compensated with an allusion to a smashed guitar… Yet neither image works even as a Pop version of sited connection…for one cannot read them at ground level. In fact, one can see them in this way only in media reproduction, which is a primary site of such architecture in any case." (Hal, 2013) Although what Hal refers to here is commonly known, he says that this information does not come from the impressions of visitors, but this is what is told to us.

These are great examples of today's architecture and the way it is criticized. Both statements focus on the social results of the architecture and thus the role of the architect.

Matthew Johnson, one of the authors from the architecture site 'archdaily', points out the approaches to the topic in a rather different way. He says, "We've allowed amoral, formally bombastic practices to define our discipline to the public—and to become straw-men standing in for architecture as a whole—rather than promoting those much more sustainable practices who experiment with context, program, materials, tectonics, and social agency simultaneously."(Johnson, 2015). But he also argues that modern architecture and architects are not the problems but the few showcased designs and publicized criticism are what make the problem bigger. An example is the leaking roofs debate and how some people react to it. As Johnson points out, Aaron Betsky talks about the lack of collaboration of the actual users with architects and says "The fact that buildings look strange to some people, and that roofs sometimes leak, is part and parcel of the research and development aspect of the design discipline."(Betsky, 2014). These words aroused some expostulation towards him. Rather harsh one is from Justin Shubow, who accuses Betsky of being inconsiderate of the people,

making an analogy of his logic by saying, "…the unwilling guinea pigs who live in the houses." (Shubow, 2015). Heavy words indeed, but the image in people's minds of architects and modern architecture is built upon how they live their lives and it is not a shock to see people are not keen on what is built in our cities.

Capitalism, consumerism, state, media power… All these terms might refer to negative ideas. But Goldberger has a different standing on this topic. "So I think the star system, for all its obvious limitations and oversimplifications, for all that it panders to the worst aspects of our society, is not an entirely negative thing for architecture. It has allowed more public dialogue on real issues, and that is important." he says (Goldberger, 2003).

'Real issues' can extend from social problems to economic and environmental topics just as Preiser et al. describe, "Given the social, ecological, and economic challenges posed by the dominant practices of architecture and planning, architectural judgment can no longer afford to be a private conversation among social or professional expert (exclusive), nor strive for aesthetic ideals devoid of social or ecological context(narrow)."(Preiser, Davis, Salama, Hardy, 2014) With the help of science and technology, there are new notions that criticism is interested in such as economising, sustainability, performance, and holistic and inclusive design.

James Russell, in his article on his site, says, "Architecture is a public art. No architect can build a spectacular museum, concert hall, or skyscraper without a client willing to underwrite it, a city willing to permit it, and a public that wants it.", as he opposes the idea of architecture being a personal art. Just like Russell says, since architecture is public art, it is not logical to approach a building solely on personal ideas. In an era, where individualism is the norm, collectivism becomes the 'radical' idea. Public art that is separated from the public creates a gap between the architects and other people which is widening more than ever and "…Now at the height of our scientific and technological mastery, we seem to be, more than ever, divorced both from our created world and also from ourselves as well as from our fellow human beings, attesting to a deepening crisis in human relations."(Botnar, 1989).

Other famous architects (generally referred to as starchitects) face similar kinds of communal-oriented criticism. As the pragmatist character of capitalist order demands encouraging consumption-based works, human rights-oriented criticism arouse. Martin

Filler named this fairly new phenomenon of architects a 'cult of the celebrity architect'. Since in the contemporary system public recognition leads to winning more clients for architects, as the world globalizes, the celebrity industry started to spread among the architects as well. However, the starchitect's full raise started with the international architects in the 1980s. As this group of architects got more famous, they started to work for the economic elites, which creates high-style architecture that creates the gap between architects and the public as mentioned before. (Filler, 2013) Internet and social media are important instruments that advertise this architecture and encourage people's aesthetic perception to lean towards an aesthetic that most of them cannot acquire. This enhances the elitism, while possibly reconstructing the subconscious of society. To shortly exemplify, everyone wants to live in better conditions, and as this aesthetic tendency toward high-end architecture is thrown in the face public every day from multiple sources, people who lack economic power will focus on the possibilities to obtain economic freedom to achieve this lifestyle, thus they will focus on hard work and possibly be exploited by the capital. On the other hand, wealthy people with economic power are pushed towards spending their money on these built environments, as consumerism, subconsciously. We can see the system is designed around abusing socio-cultural tools to create a vicious circle of consumption, and branded architecture does not help in this matter while missing what actually matters in our lives. "Yet very few of the many high-style architects who built condominiums in New York City before the global market crash in 2008 rethought the basics of the high-density multiunit dwelling." (Filler, 2013).

Figure 3.1. Frank Gehry's Guggenheim Museum, Bilbao.(Source: https://cms.guggenheim-bilbao.eus/)

Figure 3.2. Frank Gehry's EMP Museum, Seattle.(Photographs by Virginia Arias)

3.4.2. Flâneur as a medium for criticism

Flâneur comes from the French and the literal translation of the words is 'an idler or lounger'. However, its reflection on the literature refers to another meaning. It is a notion that is developed by Walter Benjamin in the modernist 1920s and 1930s, and contrarily to its dictionary meaning, the term refers to a city wanderer that is an observer that creates an insight into the social structure of the city(Lauster, 2007). Although Lauster describes Walter Benjamin's work as "dogmatic application of a high-modernist, aesthetic concept of self-loss", the term 'Flâneur' still is an influential way of approaching the city through a critical lens. However, in the context of criticism Benjamin's work falls a little off within applicability. Buck-Morss points out this situation with the following words, "Brecht criticized Benjamin's animation of the world of things as "mysticism." But it is also the impulse of children, whose mimesis of the inorganic world expresses the fairy-tale wish to awaken congealed life in petrified objects - and to undo the reification of commodities in the process." (Buck-Morss, 1986). Although it is a good point of new possibilities, it should have more concrete ways of implementation.

The idea of flâneur as a critic starts with the acceptance of the subjectivity of the criticism. While it can help to determine qualities concerning the city, it might not be a viable option in terms of quantitative information, since it is conditional to the personal criteria of the flâneur, just like Gleber and Robbins say, "Flâneur literature and its function can so be seen as a concrete form of non-chronological and fragmentary autobiography of the sensual experience of its authors." (Gleber and Robbins, 1989).

Nonetheless, some researchers use it as a qualitative inquiry tool, just like Jessica Rizk and Anton Birioukov. In their research Rizk and Birioukov conduct a 'flâneur inquiry' for two routes in Toronto. The effect of the experience with the city is the important factor that defines the criticism of the flâneurs. (Rizk, Birioukov, 2017) On the one hand, the feelings of the stranger of the city, or in this case part of the city, are very unstable, due to lack of information. On the other hand, this creates an alternative view of the crowd and built environment, a view that is totally outside of them. "…The flâneur does not attempt to partake within the activities he or she is observing, rather choosing to remain on the fringes of the social interactions being examined. Through this act, the flâneur is able to be an insider looking out, or an outsider looking in as the situation demands." (Rizk, Birioukov, 2017).

This seemingly contradicting status puts flâneur in a researcher's position, a self-aware walker, part of the whole, that is the city.

City and its components are fluid and shifting organisms, so they are never the same as in the previous moment. This number of differences in both the city and the flâneurs perceptions creates endless ways to see the city, one can say. The subjectivity of the flâneur inquiry has its strengths in this matter, compared to its quantitative counterparts. As it is said in the beginning, criticism is mainly for the people outside the artistic work, especially for architecture, as it serves people, since it is a public art, like no other is. Everyone has different opinions and the variety of the approaches of the flâneurs can serve as a bridge for this amount of different people to find a relation with their ideas.

The difference between the flâneur and other observers is being an "intellectual" observer, who can extract knowledge from the group that he/she is part of, the society (Rizk, Birioukov, 2017). Flâneur is, in this sense, considered to be a roamer with a certain amount of knowledge and wisdom. In Gluck's words, "What had appeared as an isolated, and self-contained, commodity to the common observer, was transformed by the flâneur's imagination into a coherent story of exotic adventure and heroic creation." (Gluck, 2003) If the city is the text, then the flâneur is the reader, while he/she is also the writer of the text about the city (Gluck, 2003). This perspective thus argues that for someone to be a flâneur, a critic of the city, education in sociology, art, and architecture is essential.

Architectural criticism has been under the monopoly of "professional critics" in the contemporary world. This is because of the self-seeking nature of the capitalist order; the consumer-oriented layout that was referred to in previous chapters. The effectiveness of the critique, thereby, gets muddled under these circumstances. Additionally, the professional critics' way of putting things out is arguably out of touch with a regular member of society, the user. This means that all the information and knowledge of critics miss their audience.

It might not be that easy to simplify the solution to "Let's not regard this consumer-oriented layout in our designs and explain everything to people simpler.". It is important to see and determine what a critic is and what other explanations might be necessary for everyone to comprehend and differentiate an internalized and useful criticism, and also see what possibilities lie for the ones that are not architects or architectural critics.

Pınar Dinç Kalaycı talks about two different characters when it comes to criticism: 'eleştirmen' meaning critic, 'eleştiren' meaning critical. In her book she explains the difference between these two notions with these words, "Instead of talking criticism on the intense terminology and in-depth knowledge of theory and (or) history, it is important to be a 'critical' focusing on the architectural product itself and its components."(Dinç Kalaycı, P., 2015). Critical is seen as a step toward critic. Her main target group for this critical persona is post-graduate students, and following that, everyone who is interested in the field of architecture.

In the footsteps of "critical" and "Flâneur", a way for ordinary architecture enthusiasts can be created. Everyone is in fact object of the architectural journey and living organism that is the city. Every person tends to criticise their habitat, which is completely normal and, one can argue, necessary. When it comes to the gap between architects and the public that is said in the previous parts, the solution could be found by flattening the curve by including as many people in the critical way of seeing life as possible. This has nothing to do with trivializing the profession, criticism, and theory of architecture. All have their respective positions, as it supposed to be. It is not a way of acting as a preacher and a teacher, who tries to educate people either. The purpose is to integrate people into their built environment. "So, the situation where everyday amateur experts conduct reviews of arts and culture suggests that the so-called de-professionalization could also be considered a professionalization process where the collective knowledge about the subject areas is increased." (Kristensen and From, 2018). The collective knowledge that Kristen and From talk about includes architects as well. It is a way of self-reflection to see the performance of our artistic work, in both practical and theoretical ways. This is not just a contribution; it is also a state of mind. With this mentality, any strictures toward the "artist's ego" can be avoided, an ego that not many architects have, but the possibility of its existence always exists.

In recent years, to combine the various perspectives with legit inquiry technics, some evaluation methods were created, just like Post-occupancy Evaluation and Building Performance Evaluation.

3.4.3. Post-Occupancy Evaluation and Building Performance Evaluation

Post-occupancy Evaluation (POE) is a way of evaluating the performance of the building based on the opinions of the users. First attempts on the POE were made by Sim van der Ryn and Victor Hsia in 1967. Although they were not called POE, the study they did on the university dormitories was the first systematic attempt to include the user's viewpoint. Following this, another work of one of the authors used political science rating scales to evaluate the performance of the dormitories and students' feelings towards them. In the 80s, a lot of POEs were conducted on government buildings, airports, and similar facilities in places like the US, the UK, and Australia. Herbert P. McLaughlin's article in AIA Journal in 1975 is considered to be the first publication on POE (Davis and Preiser, 2012).

In McLaughlin's article, a study is published on hospitals in San Diego. In the study, surveys were conducted on general users of the hospitals, such as nurses and patients. Every part of the building is studied according to the related users' experiences and feelings. This situation requires architects to work with multiple groups of professionals, just like McLaughlin points out, "A multidisciplinary team is vital to provide quality and scope for evaluations of health facilities. A nurse, for example, will be more sensitive to the work environment and to the detailed issues of patient care than an architect might be."(McLaughlin, 1975) After the surveys, computational methodologies are used to determine the positive and negative sides of the designs, as well as provide data for future designs. POE is a way of learning from mistakes and accomplishments, in this matter. Economic concerns are also the other target, summarized with McLaughlin's words, "All clients are becoming cautious as costs rise. It is only logical that the emphasis on questions such as 'how well does it really work?' will increase significantly, and with it the importance of post-occupancy evaluation." (McLaughlin, 1975).

The early POE work by Preiser, Rabinowitz, and White provides three levels of effort, sophistication, data-gathering techniques, and finally 3 levels of performance. But this framework ultimately ends up, "quite simplistic, and, in many ways, inadequate". (Davis and Preiser, 2012) This drawback creates the necessity for the improvement of the POE system. The next step was Building Performance Evaluation (BPE). "In the mid-1980s, the methodology of POE expanded when the National Academy of Sciences (Building Research Board 1987) established a committee to review the possible improvements within the

practices of programming, POE, and database development."(Preiser and Hardy and Schramm, 2017) A rather objective way to criticise the performances of the buildings can be achieved through such systems. "… the combination of observed data as a tool, not a picture, and practical willingness to integrate criticism into the design process as a dynamic tool for evaluation; architecture can reclaim a critical stance grounded in the unmediated user experience as the highest aspirations for beauty, technology, and space." (Davis and Preiser, 2012).

"Research shows that architects and the public differ in their values or taste standards for the way buildings should look. These differences represent two sets of conflicting norms. So, whose values take priority, the designer or the public?" (Nasar and Preiser, 2008).This again brings up the question: Is architects' aesthetic perception something that should be taught to the public? Are architects in a position where they are "a kind of priest, who delivers cultural knowledge to the uneducated masses"? (Nasar and Preiser, 2008). Yet again, belittling the whole profession is a major problem that should be avoided. It is just an effort to maximize the use of facts from the user experiences.

"POEs are one step, on the larger scale of building performance evaluation (BPE), in understanding how buildings function after they are occupied." (Preiser, Hardy and Schramm, 2017) BPE is a framework that utilizes the built environment for future designs and the buildings that are studied. It is a holistic approach to design that is consist of six phases: strategic planning, programming, design, construction, occupancy, and adaptive reuse/recycling. The main idea of BPE, rather than considering the lifetime of a building as a singular line, is to treat the building life as a circular existence. The life span of a building starts with strategic planning, in which previous designs feed the current one with its performance data. After the design and construction, the new building becomes the subject of POE, which in return provide feedback for future works, thus completing the cycle. Additionally, Preiser et al. also mention that the process does not end here. It continues up to possible future uses of the building (adaptive re-use) and deconstruction phases. The new building is kept under observation through all the stages to contribute to the design information pool of POE. (Nasar and Preiser, 2008).
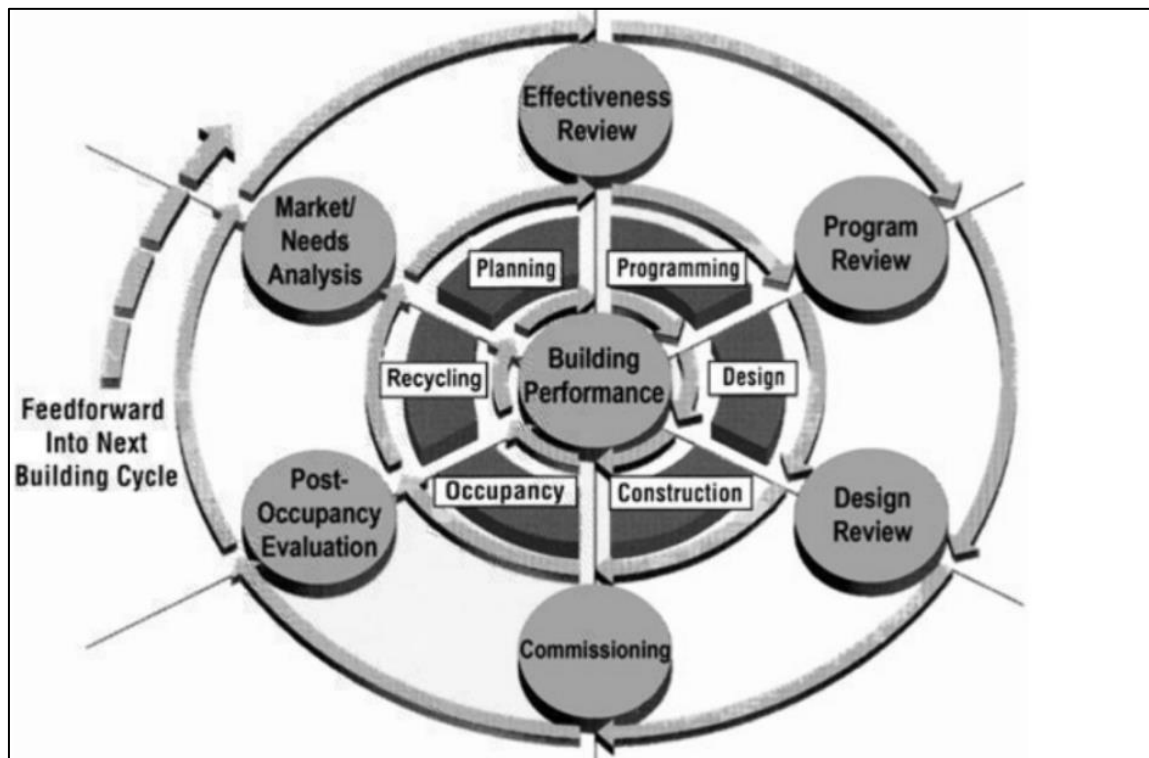
Figure 3.3. Building Performance Evaluation process model. (Source: Reiser, Hardy and Schramm, 2017)

We cannot deny the nature of the human mind. It is a creative being and when we design something, we cannot be separated from everything that defines what we are, everything that is personal and subjective. On the other hand, it cannot be allowed to be used as a sole paradigm that shapes our world. Technology and technique are advancing every day. It is impossible to achieve a work that is "perfect" and satisfies every single individual, but the best solutions possible can be achieved both physically and psychologically through collective work. "In adopting the field of human factors as a possible role model for evaluative research, it becomes clear that a comprehensive universal design assessment framework implies a sophisticated, multimethod approach. This would involve hard and quantitative as well as subjective and qualitative measures with a focus on the human-environment interface." (Preiser and Smith, 2011).

BPE is still in the development process and some obstacles prevent it from spreading, as Preiser et al., who are the main characters of BPE research, mention. In their book, they focus on three barriers: "payment", "reputation", and "expectation". Occupiers prejudge that the BPE process will be costly, and the outcome would not be satisfying enough for such analysis. This optimization, of course, benefits the designer, but it is the definitive outcome

of a project that will help the occupier to have control over the process and can benefit from it as a value-add service. Designers might also feel uneasy because the failure of the project might tarnish them and their work. In the book, they object to this possibility and advocate that BPE is appreciated, rather than being a blaming opportunity. Lastly, changes in the future might be expected that might be an economical problem, but BPE is a learning experience to identify behaviour of the building "without additional capital cost or identify other quick wins with minimal costs." (Preiser and Hardy and Schramm, 2017).
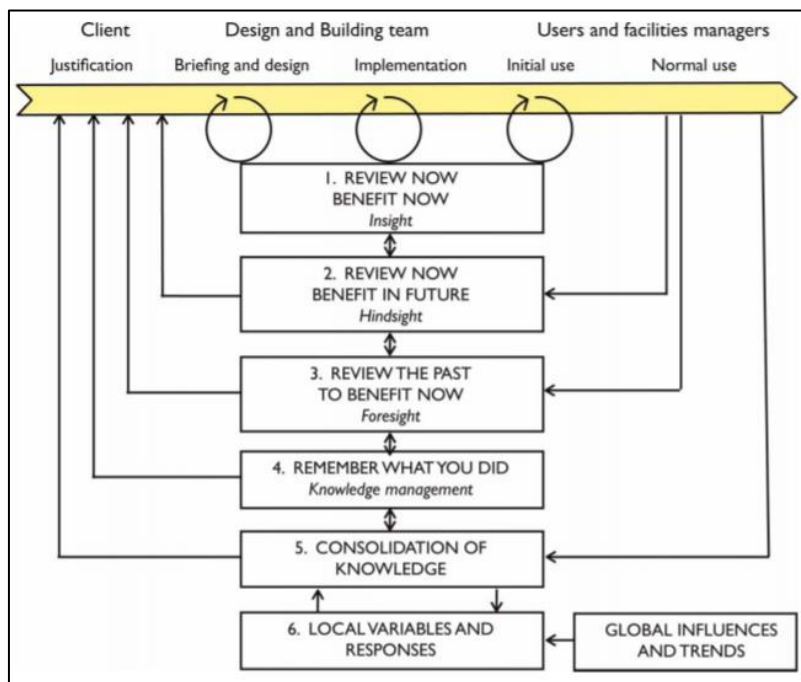
Figure 3.4. Five types of feedback. (Source: Leaman, Stevenson and Bordass, 2013)

The main criticism towards BPE is the lack of investigation of the social performance of the buildings. In the POE stage, the survey that is conducted on the users of the building mostly concerns the physical performance of the building. Exemplary, the comfort of an office worker is mainly based on the ambient temperature or illumination. Optimal numerical values can be and have already been, achieved. The quantitative benefits of BPE do not end here, of course, but a building cannot be restricted to these assets. "It appears that the primary culprit has been either the inability or unwillingness to marry the many and prevalent critical social theories of place and space to the well-established and systematic methodologies of POE." (Brown, 2018).

Stevenson and Leaman, in their article on evaluating housing performance, underline the importance of the focus on the social norms in the BPE area and say, "Traditionally, the evaluation of housing performance has consisted of either physical monitoring or occupancy satisfaction questionnaires, but quantitative and qualitative feedback are rarely related to each other as they span across the disciplines of building science and social science."(Stevenson and Leaman, 2010) The emotional, social, and psychological side of humans thus become the "intangible" performance of a building. The theoretical side should be implemented in the whole system. The demand for these notions reflects themselves in different forms "…towards human rights, accountability, consumerism, democratization, accessibility and sustainability." (Mallory-Hill, Preiser, Watson, 2012) From specific (housing) to general architecture, Brown argues that there is a need for responsible housing, and concurrently responsible architecture because the current BPE works are not conscious of social concepts and special productions. (Brown, 2018).

Meanings and aesthetics, therefore, should be implemented into the BPE system since they "…are not separate from function. Appearances can draw people in or repel them." (Preiser, Nasar, 2008). In order to fully comprehend the semantic and aesthetical meaning of a building, one should get involved and closer to his/her habitat and architectural surroundings.

The performance of the building thus increases. In her thesis on the performance of green buildings and their occupants, Zofia Birgit Brown concludes that "Occupants' knowledge of a building can significantly influence their comfort levels, when knowledge is gained primarily through involvement. When knowledge is gained primarily through personal observation/experience, occupants' comfort levels correlate to perceived building performance." (Brown, 2009).

For people to achieve a position where they can be included and involved in their built environment, everyone needs to be psychologically contributing and aware of the architectural texture. "…the postmodern flâneur has become a tool for conceptualizing urban mobility and encounters, and a symbol of self-conscious awareness of urban experience." (Boutin, 2012) Self-conscious being the main term, this brings back the notion of critical, a standing point in which everyone can be a part of the framework, and this has the potential to be used in BPE systems.

POE and BPE can be a relatively 'objective' side of the architectural evaluation and criticism. A building's performance and value cannot be simplified to artistic qualities, especially in today's world where we need better life conditions for both people and the environment. In this information age, accessibility to various data of building performance can be of benefit worldwide and optimize both process and the final product, thus eliminating wasted use and production, as well as dissatisfaction of the users. Psychological and physical aspects can serve as a critical input through these methods of inquiry, in this way. This system can be an alternative approach to the 'leaking roof' debate, a critic can use the performance information of the building to point out the flaws or positive sides of the mentioned building and compare the old solution for specific problems.

3.4.4. Cinema, photography, and architecture

Postmodernism is criticised for its use of symbols, meanings, and semantic visualization and we see this in architecture when it is put in a cinematographic context. For Roger Connah, the theatricality of this architectural semantic is no longer fascinating nor stunning. The meanings and staging of a building are used as an iconic effect he explains and adds, "The phenomenology of diaspora, backlash, and collapse always leaves lesser architecture an eventual prop for applicable theories and fashionable metaphors. We must remain true to the exception." (Connah, 2001). Merrill Schleier's words on Harold Lloyd's skyscraper films are an example of how architecture 'serves' the simulation of meanings on the buildings. The tall skyscrapers are a representation of the overwhelming capitalist achievement of man, as well as the uncanny modernist urban environment that the modern city creates. "The camera is often used to create vicariously the discomfort and fright experienced by a temporarily unrealized man in order that the viewer may identify with his eventual triumph. By conquering the tall building, Harold the climber attains success while simultaneously trying to thwart its bureaucratic character." (Schleier, 2009).

The architecture of cinematography is the notional part of the topic. There also exists a more physical ground where camera and architecture have in common. Aside from the symbolic representations, cinema can be a tool to showcase the characteristic of the 'alive' city since both film and city are dynamic structures. Ackbar Abbas argues that cinema is a product of urban experience and talks about an aesthetic principle, which is structured with, paradoxically, instability. But at this exact point, he says the cinema has the potential to

evoke the unstable character of the city, which fixed images cannot. The never-ending change and fluidity of the city is somewhat similar to the cinema's nature if used properly. (Abbas, 2003).

Cinematography and photography have been used for architectural exposition and criticism for some time now, but it is a relatively new way, nonetheless. Since both of them and architecture are visual arts, common ground can be detected to evaluate architecture through the lens of a camera. Especially photography is a vastly used and somewhat easy technique to demonstrate desired sides of any project.

Both cinema and photography are two-dimensional fields, contrarily to architecture. This is the biggest difference in the fields; the depth of field and, more importantly, the spatiality and the experience behind these phenomena are important factors in terms of architectural work. Filip Mattens likens this difference to trying to explain the joy of juxta-positioning colours to a congenitally blind person; for him, it is impossible to explain the excitement of moving through space with words. He then adds, "…insofar as the real experience of depth and the nexus of various perspectives are required for taking delight in a spatial composition, architectural space even escapes photographical representation." (Mattens, 2011).

The imagery can be deceiving or enhancing for the work that is being observed through the lens as well. It is common to witness ideological or political tendencies to use the camera for representation. "We habitually consume the photographed object passively and not through the filter of a critical vision. Thus, we, as a community of consumers…complete the process of abstraction whereby specific architectures, specific places become merely one more modal expression, one more facet of the vast, unitary and fetishised commodity that is published architecture."(Wilson, 2005) As Wilson says, architectural photography can become a senseless poster, if used in this regard. But also, it can be a tool to catch the building and the moment it is in. This differs from what cinema has to offer because photography puts emphasis on the split second it is shot. Likewise, photographs become a witness of the city for a short time and in a small frame. This potential can be used to approach cities and architectural works in a critical way. Philip J. Ethington's 'Ghost Neighbourhood' is seen as a super-imposition of Los Angeles's before and after images, which is interpreted as 'loss' by Charles Saias and Michael Roth. The photographs stand out as a demonstration of the

price the city had to pay for its growth through the years (Roth and Salas, 2001). This work shows how photography can be a criticism tool, in a rather more artistic way.

Figure 3.5. Zaha Hadid's Heydar Aliyev Centre from two different angles.(Source: www.archdaily.com)

Figure 3.6. 'Ghost Neighbourhood' by Philip J. Ethington. (Roth and Salas, 2001)

3.4.5. Alternative methods

Psychoanalysis

Jane Rendell has a book chapter about the integration of a psychologic technique used during the therapy sessions called free association. She firstly introduces the ideas of two psychiatrists, Sigmund Freud and Christopher Bollas. Freud explains free association as a psychoanalytic method that provides data to the therapist by sharing the thoughts, images, and reflections that come to the mind of the client without considering the therapy purpose, relevance, and connection, basically operates with subconscious associations. This supposedly helps the client create the subconscious causal connections to find the logic behind the problems inside his mind and including the side issues and intrusive ideas of the client helps this process be different from a regular conversation. Bollas adds to these explanations the necessity of the analysist to surrender to the subconscious activity of his mind. Rendell suggests the possibility of using the psychoanalytic method to go deep into the subconscious of the architects when we use criticism techniques. Besides being an analyst, a critic can also be considered in the position of the analysand. According to her, when a critic criticising, he/she is faced with work as an enigma, and as he/she criticises, he/she creates an "enigma" of his own in the form of a critical essay. Her practice called 'site writing uses this analytic process to operate "…in the interactive space of the analytic object, between critic and work, but also between essay and reader." (Rendell, 2011).

Architecture For Humanity (AFH)

Social problems have been canalizing the designers towards a more socially conscious way to interpret the design and design process. David S. Smolker and Caroline Lanza describe an international association called Architecture For Humanity (AFH) and its application of the internet to the design process to show how socially conscious design can help to create better communities and answer environmental concerns such as energy, urban revitalization, and disaster response. AFH was a United States-based charitable organization that was providing architectural solutions to humanitarian crises and professional design services to clients. Although Smolker and Lanza published their work in 2011 and the AFH closed in 2015, their approach can show us some interesting possibilities of the internet.

AFH promoted human and social design through partnerships and education-based programs. They have consulted with government bodies and relief organizations on projects such as landmine clearance programs and playgrounds, transitional, and school buildings for war-torn countries, and earthquake reconstruction assistance for places in need. They created the Open Architecture Network, an open-source system to support the sustainable and human design and architecture, which included project management, file sharing, a resource database, and online collaborative design tools. (www.wikipedia.com) They also provided licenses for knowledge sharing to provide legit information for the users of the site. Smolker and Lanza argue that this open-source network provides is a 'valuable currency' as it gives access to information on the procedures and products of architectural designs worldwide and "…as it gives comparative insight into planning projects in impoverished or imperiled communities." (Smolker and Lanza, 2011).

Effects of this system on the design process of architecture might bring threats to the professional. Exemplary, the system needs to be under strict control to avoid misinformation and even if the information provided in the system is correct because the fact system is an open network, the application of the system might fail the less knowledgeable client. Another problem that might occur is when this information is shown to the public, other aspects of the design might be ignored and neglected in long term, which might bring the architect's name as a professional downwards. Additionally, the system can be used to promote the personal or ideological benefit of individuals, groups, or even countries, which can deviate from the very goal of the system, since this system is economically hard to sustain. The fact that the organization is no more is a clear indication of the hardness of sustaining such networks. However, with a good administration and economic base, the idea of the internet-based architectural network can be a very useful source of information and a great place to correlate architecture with people, while providing assistance for the people in need and promoting the ethical possibilities of the architectural process.

Emphatic reading

Two scholars from Israel, Tammy Amiel-Houser and Adia Mendelson-Maoz, talk about the role of empathy in reading other people's writings in their article. The article is about literature reading and does not mention architecture, and the writers are not architects either,

yet from their suggestions, we can find interesting information for reading architectural criticism as well.

The writers firstly talk about the ethical surge and instability of the 20th century which came with world wars, capitalism, technological revolution, globalization, and immigration crisis. These dilemmas naturally lead to a renewal of the moral values of our world, and still, it is constantly reshaping. As the topics like human rights, equality, and social justice become more widely referred to, the necessity for empathy to understand others increases (one of the fundamental conditions for morality that was discussed in the previous chapters). In the case of literature, empathy means making the reader engage with the fictional characters' experiences, and emotions in the book and creating a personal perspective on the topic. By simulating the ethical dilemma or morally questionable situation that the characters are in, readers also find themselves in that hypothetical circumstance, which presumably benefits their ethical development. Obviously, this presumption is faced with the problem of the reader mixing his/her thoughts with the real thoughts of the character and disregarding them all together, and missing the entire point. It is also impossible to completely understand what others think, let alone what are a fictional character's motives are. That is why Amiel-Houser and Mendelson-Maoz suggest that in ethical reading, other needs to be incomprehensible, and remained singular and unexplained. They say their stance on ethical reading "…strives to detect modes of distress and suffering that escape the scope of familiarity and the framework of comprehensible meanings.". (Amiel-Houser and Mendelson-Maoz, 2015).

From an architectural standpoint, space and geometry can also create emotional bounding between the user and the building. A good example can be memorial museums. Silke Arnold-de Simine describes these buildings with the following words, "Aiming principally to achieve an emotional impact, memory museums provide people with an experience and confront them with a moral imperative which more often than not places them at odds with their self-proclaimed objective of self-reflexivity." (Simine, 2012). One of the most famous memory museums is Daniel Libeskind's Jewish Museum in Berlin. The building is designed to promote the feelings of the visitors in such a way that they can imagine the difficulties Jewish people experienced during the National Socialist Germany era. The building goes beyond being a mere memorial and emphasises the physical, and hence emotional, traumas these people experienced by using unconventional volumetric

compositions, measures, and spaces. Xanthi Tsiftsi says, "The structure is designed deliberately to interplay with the viewer's emotions; it places the contemporary viewer in circumstances resembling the situation of a given historical event." and gives the example of the Holocaust Tower as it "…reminds of a prison or revives the atmosphere of a gas chamber intensified by the "darkness" and "a sense of isolation"." (Tsiftsi, 2017).

The scope of this kind of architectural approach and using the design to promote the feelings of the users can also be used for criticism. Two scholars that are talking about the building promote the feeling through the design of Libeskind and embrace us readers, who have never seen the building, with the real-life experience by using text and figures (we can categorise this as Attoe's interpretive criticism).

Figure 3.7. Inside of the Holocaust Tower. (https://libeskind.com/)

4. CASE STUDY

In this part, the case study and the method of the thesis are described in detail. The information extracted from the literature survey is used to create a method which utilises a system that is used to evaluate 32 subject articles. This system of evaluation is used on three examples to demonstrate how it works with three types of criticism. In the fifth part of the thesis, the result of this evaluation is demonstrated.
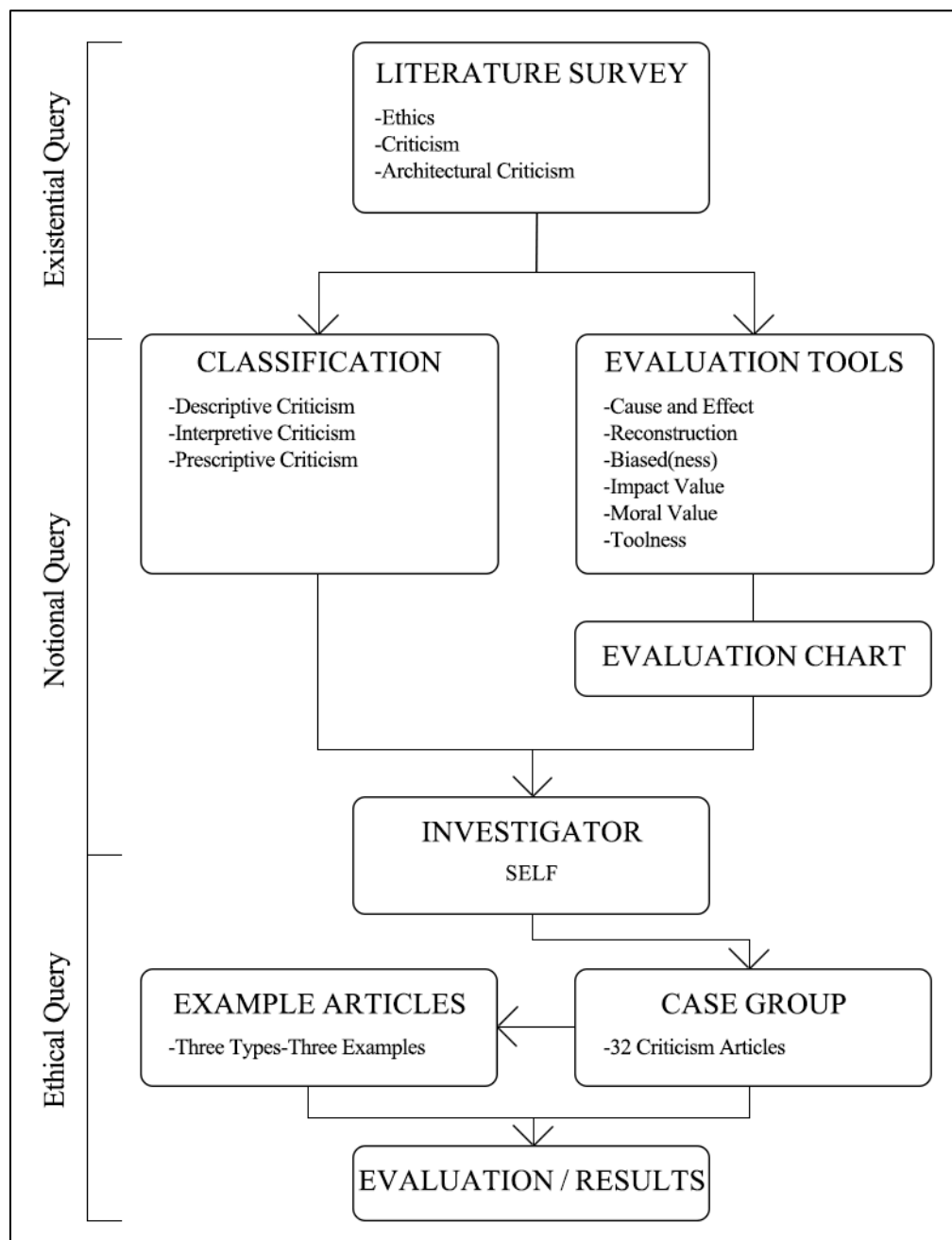
Figure 4.1. Flow of the thesis

4.1. The Methodology

Today the academic level criticism is going through academic journals and books. Especially in terms of understandability and accessibility, academic journals are a very important medium for architectural criticism. Many important articles are open to free access on the internet, which both architects and non-architects can benefit from.

These articles are simple tools for especially lay person who is interested in architecture, and architecture students who can be affected by architectural critical writings easily. Also, for practicing and academic architects, these articles are a way of communication between professionals. Finally, maybe the most important part of the articles is that they are where architects question meaning for themselves and their works. When we look at the critical writings on the internet, especially in journals, there happen to be articles that lack an important part of the critic's features that are mentioned in this thesis. Lack of criticism of quality has the possibility of causing malfunctioning theoretical understanding, off-track aesthetic problems, and maybe most importantly, alienated architecture. Thus, an appropriate way of seeing architectural critical writings would benefit a wide scope of people. This research's main goal is to help determine the characteristic of a functioning, logical, and coherent criticism.

Contrarily to the old understanding of criticism, which is found enjoyable in today's social media-oriented world, there is a clear necessity for a more thoughtful process in architectural criticism. This thoughtfulness should be for both sides of the criticism: the architect and the critique, just like what Stead says, "…it would be a cold and steely critic indeed who did not take the feelings and opinions of the architect into account in their writing, whether they are personally acquainted or not." (Stead, 2003) Therewithal, this very thesis' case study will be another criticism, namely, criticism of criticism. Thus, a cautious approach is a must, to avoid personal biases as much as possible.

The language of the critique is the main medium that communicates with the reader or consumer. The language of the critique is a necessity, and it must be considered as it is. However, the criticism, especially in the contemporary world, can extend to anyone, including the layperson. When criticism is conducted, the language and audience should be an important factor. "In the professional world of criticism, this primacy of language

encourages us not to be cynical of the peculiar language of critics, as they do not invent this language but they are, as it were, dropped into it, and begin to co-habit it. Likewise, the distinction between a 'lay' and a 'professional' language… needs to be reconsidered." (Raman and Coyne, 2000).

The critique also looks at the architectural work as a part of a holistic process that is history. But this is different from historicism. "The critic stands at the hinge between past and future, and his or her task is to locate and reveal discrepancies between what architecture has been, and what it is now. like history, criticism is retrospective and acts to conceptualise and make transmissible that which has been lived, octed, built." (Benedikt, 2009). In a way, critique compares and utilizes the justification of certain decisions in the design.

As the historical and cumulative advancement of the theoretical reality of criticism, particularly architectural criticism, is shown in the thesis, this study came up with certain outcomes utilizing the findings up to this point. These outcomes can be categorized under three titles: existential query, notional query, and ethical query.

The existential query has been the starting point of all these questionings and a route to finding the very essence of how humans think and behave. As a society, where we stand in terms of justice, ethics, and morals was investigated to find a proper way to describe how we can integrate our pure reasonings into our critical process.

The notional query is what the existential query led the study to. To functionalize the abstract extraction that we ended up with in the existential query section, they need to be boiled down to concrete notions that can be used as a decision mechanism. However, criticism needs to be considered specifically with the topic it is criticising. In this case, it is architecture and architectural criticism articles. Inherently, these notions have been altered to correspond with these topics, and we can use them for the evaluation.

The ethical query is the end point of this whole inquiry process. As noted in the previous chapters, architecture deals with topics that are beyond the artistic problems that other fields of art focus on. Although as architects we still pay attention to those problems, the modern world exposes us to many ethical dilemmas which cannot be separated from this profession.

Therefore, when a critic criticises a building, he/she needs to take into consideration how the architect interprets these fundamental issues.

Combining all the information and inferences that are written above, we can accumulate the qualities that a critic, specifically an architectural critic, needs to have. This will help with shaping a better mindset for our critical culture and overall, architecture. The main categories for these qualities are referred to as 'tools' in the thesis. These tools are used as the guidelines for the ethical investigation of the subject articles. To use these tools in a consistent and reusable manner, this thesis aims to provide a 'checklist' with which critics can examine themselves from an ethical perspective of criticism. The way this checklist works is similar to what Pınar Dinç uses in her article. She uses a chart to demonstrate the criticism techniques that Alan Colquhoun uses in two of his architectural practice criticisms and compares them in these terms. The main categories that she uses for the evaluation are separated into more specific items, which makes it easier to see the relationship between the small elements of the bigger whole of the categories (Dinç, 2003). For the case of this thesis, the same categorization and detailing are used to clarify all the tools in dept. Finally, the results are shown comparatively to extract information and knowledge in the final part of the thesis.

Every individual part and question asked under the tools requires knowledge, honesty, and sincerity from the critics. To give an example, it is not possible to provide the absolute criteria for the optimal aesthetics of the architectural designs, at least for the present moment. Yet, what we can do is check ourselves on whether we are using logical and fair argumentation when we lay our opinions on this topic. By using this thesis' methodology, it is at least possible to detect possible deficiencies. Neither the system that this thesis provides, nor the critiques and the buildings are, of course, perfect. This research's aim is not to create the perfect system and act omnisciently, but to decode the modes of criticism and the breaches we face in our works. A comparative list of contemporary critical articles can help this decoding process.

4.2. The Evaluation Tools

All information, knowledge, and inferences found up to this point were the result of the literature survey of various points of criticism. As the reading went on, six main tools are found that can be used to define the morality of architectural critic.
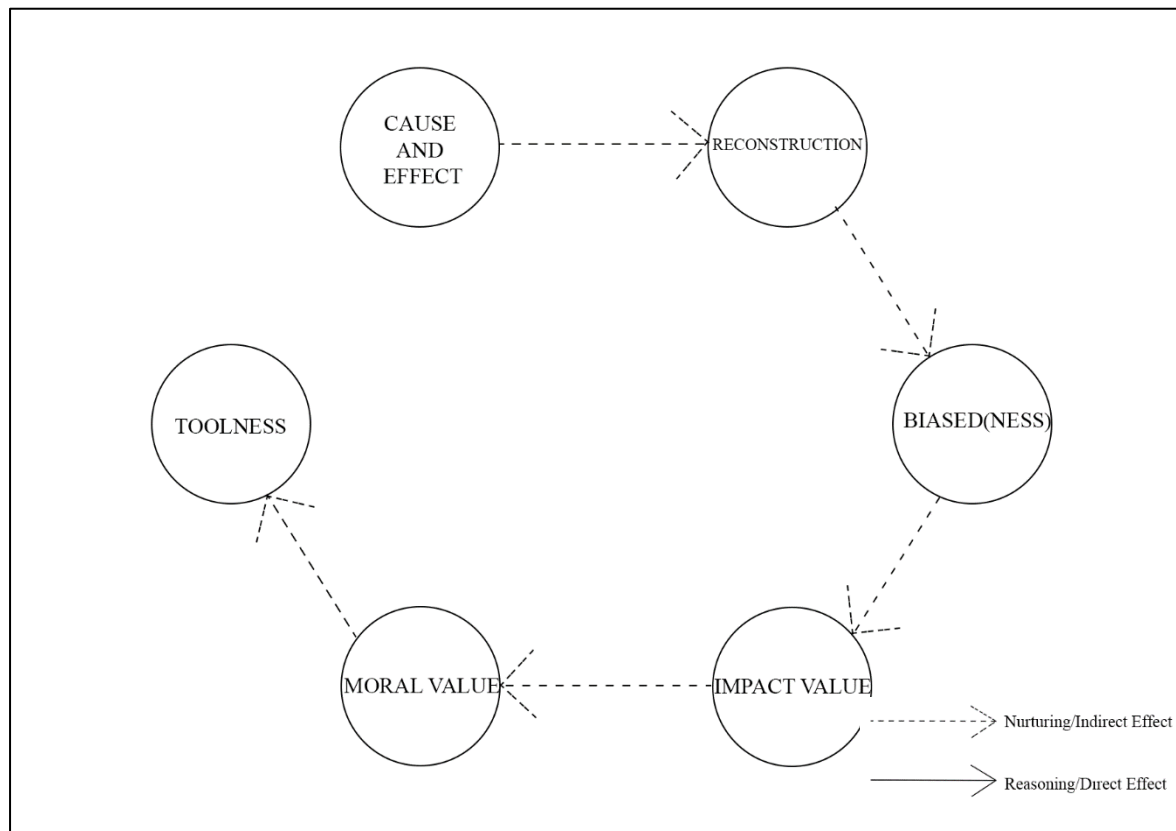
Figure 4.2. First formation of the tools of the system

These 6 tools are proposed to be the key points of critical consideration. The system was formed based on the cause-and-effect relationship between each of the tools presented. Information that was extracted from CAUSE AND EFFECT tool is expected to be used to create the RECONSTRUCTION tool. After this, to keep a fair standpoint, critics are expected to provide knowledge on the BIASED(NESS) values. Then, the impact of the subject design from both MORAL VALUE and IMPACT VALUE tools are expected to demonstrate the real ethical concerns of the critic. Finally, in the TOOLNESS tool, critics are expected to show the outcomes of the values, since criticism was found to find its real meaning with sets of proper outcomes. These tools started with a linear relationship, yet after getting deep into every single element of the tools, it was found that the relationships are

more complex than that. Every single tool started to nurture each other, and thus reconstruct each other at the same time. Especially focusing on the newest tendencies towards architecture and criticism were important factors in redefining these tools. (See Figure 3.8.)
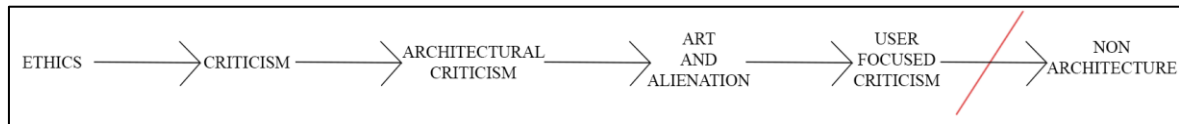
Figure 4.3. Contextual range and formation of criticism

As we get closer to recent years, architecture can be seen to arrive at a point that might even be considered extreme. (See Figure 3.9.) As architecture becomes a bigger phenomenon that is directly related to people's lives, economy, ideologies, and society, forces that put in a claim for it becomes wider and relationships get more complicated. It even gets to the point where architecture is expected to be separated from architecture. Digitalization and mathematical approach to architecture arouse a possible alteration of architecture as we know it. "Modern building is now so universally conditioned by optimized technology that the possibility of creating significant urban form has become extremely limited." says Kenneth Frampton and describes the possible threats of the modern world to cities, which can be interpreted to architecture as well. The confrontation between modernization and the historical process of our understanding forces architecture to a rather unclear ground (Frampton, 1993).

While there is no point in trying to defy the technological and ethical evolution of humankind, it is important for architecture to be able to adapt to it. To showcase this side of the progress of architecture and criticism, alternative methods were investigated in the last part, and inferences from that part also re-nurtured the main outcomes of the investigation.
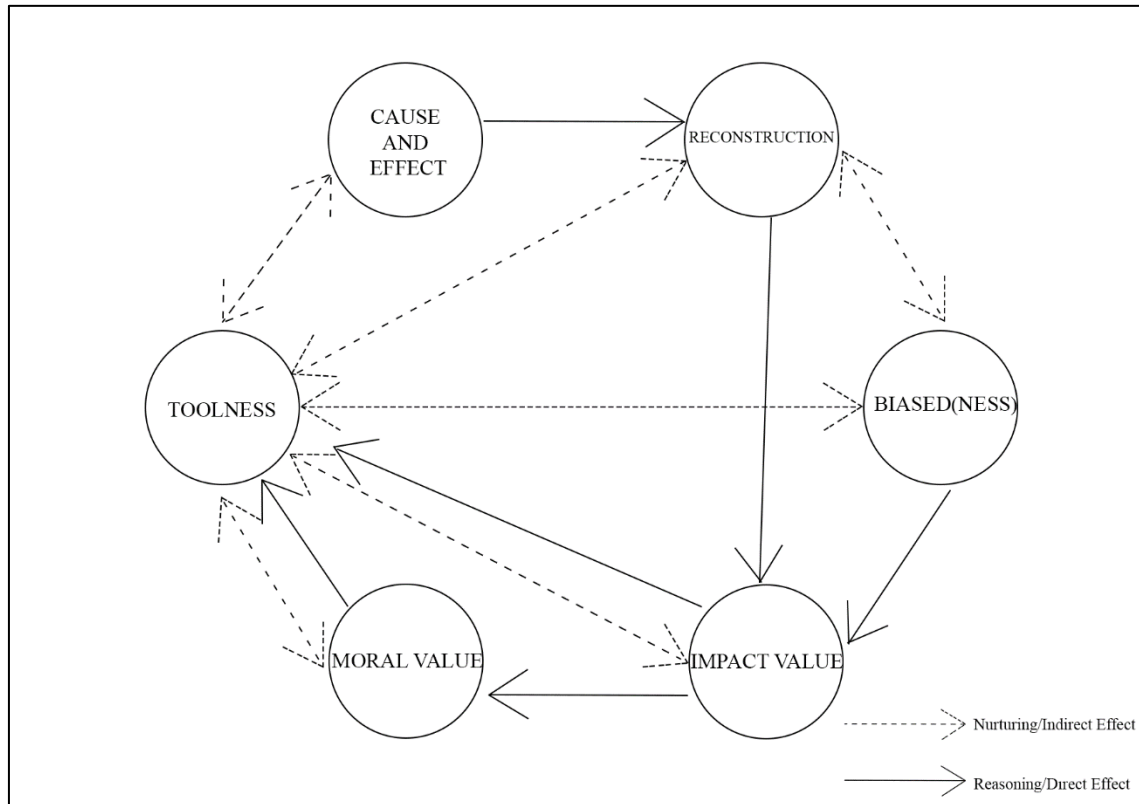
Figure 4.4. Last formation of the tools of the system

In the last formation, TOOLNESS becomes the main concern of all the tools. IMPACT VALUE becomes the foundation of the MORAL VALUES of the critic and the writing, which are directly and separately connected to TOOLNESS. RECONSTRUCTION part starts to re-construct the impacts of the building from critics' perspective which again eventually leads to TOOLNESS. In the end, criticism without a purpose was found to be deficient and missing a key point of it. (See Figure 3.10.)

These outcomes of the literature survey were used to create a set of values that could be used to create an evaluation chart that could be used to investigate the main purpose of this study: the morality of critics and criticism articles.

4.3. Evaluation Chart

Before determining the control group for the case study, it is important to explain the system in detail to keep it under control and defined. The chart below demonstrates the system and the values that are used.

Chart 4.1. Evaluation tools chart

	INDICATORS		
CAUSE and EFFECT	Critic's visual relation with the building	Volumetric design	
		Material	
		Colour	
	Critic's experience in the building	Physical comfort	
		Functional consistency	
	Critic's information on the construction phase	Photographs	
		Dialogue with designers	
		Information on construction	
		On-site observation	
	Critic's information on project drawings	Photographs	
		Plans	
		Sections	
		3D visualizations	
		Any other terms of visual data	
	Critic's observation on the context	Procedural context	
		On-site observation	
		Historical context	
		Architectural context	
RECONSTRUCTION	Theoretical structure of critic		
	Cause-effect relation between designer's decisions and building		
	Cause-effect relation between critic's opinions with the investigation		
BIASED(NESS)	Critics perspective	Did they visit project in different times of the year?	
		Did they see building both in day and night?	
		Did they experience building for a period of time?	
	Designer's perspective	Remarks on design	
		Remarks on construction	
		Remarks on differences	
	User's perspective	Frequent user's opinions	
		Passer-by's opinions	
	Reader's perspective		
	Other actors and their perspective		

Chart 4.1. (continues) Performance chart

MORAL VALUE	Building's relationship with nature	
	Building's relationship with people/public	
	Building's relationship with its surroundings	
	Building's purpose and morality	
IMPACT VALUE	Building's effect on designer	
	Building's effect on society	
	Building's effect on field	
TOOLNESS	Outcomes for Oneself	
	Outcomes for Design	
	Outcomes for Environment	
	Outcomes for Context	
	Outcomes for Field	
	Outcomes for Society	

In order to make the method applicable for the most people and for the highest number of circumstances, it is important to make the explanation of every item on the chart.

4.3.1. The tool 'Cause and effect'

This section is the part where the critic demonstrates the data that is extracted from the investigation he/she conducted. This information will be used in the RECONSTRUCTION part to create a logical context and cause and effect relationship between the critic and the subject of the critic. Causes lead to results, and this process becomes the language and communication method of the author.

Critic's visual relation with the building: The first perception that we use to communicate with the building is the visual one. It is arguably the most dominant part of the criticism process. Thus, this part probably is the most argued item. It has three subitems that follow; volumetric design, where the mass design of the building is investigated, material, where the material of the building is explained, colour where the effects of the colours of the building are investigated.

Critic's experience of the building: This is the item the critic articulates the experiential comments about the building. How he/she perceives the building, and the buildings physical effects on him/her is demonstrated in this item. The first subitem is physical comfort, which is about a building's performance in terms of comfort. While in this part, generally, comfort is considered to be a positive outcome, however, it is important to note that the discomfort is not necessarily a bad attribute, since it can function as an experiential design tool with theoretical purposes. Here, it is important to see the writer's opinion and standpoint on this topic. The second subitem is functional consistency, which is about how the building's areas work together, which can include closed spaces such as halls toilets, technical rooms, etc., and open places such as squares, gardens, terraces, etc.

Critics information on the construction phase: Knowledge of the construction process can provide valuable information on the design and the actors of the building. This information can be achieved with photographs, by making dialogue with the designers, getting information on the construction from other sources, and on-site observations by the critic.

Critics information on projects drawings: visual works of the design is an instrument for the designers to communicate with others. They can also show the differences between the original idea and finalised construction. Photographs, plans, sections, 3d drawings, and any other terms of visual data are the visual data that are investigated here.

Critic's observation on the context: This thesis is constructed around the attention to ethics and morals. The context of the building is arguably an aspect of these concerns. The procedural context of the whole design process, the historical context of the area, and the architectural context of the surrounding structuring are examined in this item. Additionally, whether the critic has any on-site observation is questioned here.

4.3.2. The tool 'Reconstruction'

This is the tool critic needs to lay down his/her standpoint on the project. To do that, he/she is expected to use the data laid on the cause and effect part. This tool can be considered the part where the author transforms the inputs into a complete argumentation and displays his/her positive or negative standings towards design. Thus, it is the main structure of the article and writer, and it is the most important tool. This requires an explanation of the

theoretical structure, reconstruction of the project, and the intentions behind the design decisions. This part consists of three subtitles: theoretical structure of critic, cause-effect relation between designer's decisions and building, and, cause-effect relation between critic's opinions with the investigation.

4.3.3. The tool 'Biased(ness)'

This tool is used to demonstrate if the writer is considering all perspectives of the design and criticism, to stand at a more objective and just point. These perspectives are critics, designer(s), and users. The critic is possibly the most biased side of the process, since he/she is dependent on his/her own ideas and emotions, yet they are expected to isolate themselves from these inner impulses. While it is not possible to completely eliminate them, the critic can try to minimize the physical effects that might create an altered perception of the building. Thus, the critic's perspective part includes the following questions: did they visit the project at different times of the year, did they see the building both day and night, and did they experience the building for a period of time? The designer's perspective item is used to represent the design team's ideas and standpoints in the whole process, including both the first design and construction parts. Also, in many cases, we can encounter important differences between design and construction. They can occur because of multiple reasons and identifying them helps with directing the criticism toward the correct targets. This perspective item consists of the designer's remarks on design, remarks on construction, and differences between these two. Lastly, the user's perspective is the item where it is expected to find out the aftermath of the constructed building. To detect the effects, frequent users' and passers-by's opinions are questioned. The next one is the reader's perspective. While this question is probably not that common to find an answer to in the articles, if the article has it, it can provide another perspective to the author's mindset. The author is expected to identify the points where readers might be manipulated by the writer himself, whether on purpose or not. Finally, in the other actors and their perspectives, critics can provide any other actor of the architecture that they think necessary to mention, such as contractors, government officials, and so on.

4.3.4. The tool 'Moral value'

This thesis' one of the main problems start to manifest in the following two parts. MORAL VALUE is used to investigate the buildings and designers' concerns on the moral problems of architecture. As mentioned in the previous parts, architecture's evolution has been leading us, architects, towards more ethical grounds, thus, critics are also expected to evaluate buildings with these problems in their minds. Building's relationship with nature is about the effects of the building on nature. The precautions that designers took to minimize the negative effects, and how the design makes use of the environmental data are two main subjects. Also, the possible damages that the construction phase creates and how sensitive every individual team approach it is also an important thing to pay attention to. Building's relationship with people/public is the item where the building's effects on people in their everyday life are observed. Is the building causing gentrification? Is the building cutting off a very active circulation that people use? Is the building blocking the scenery of locals for the sake of tourist attraction? Similar questions can be searched in the articles to question this item. Building's relationship with its surroundings, as the name suggests, is about the relationship with the surrounding buildings, parks, squares, etc. A structure that was constructed in a certain place can cut the contact between an important square with a historical building, another one can create functional flow in the area and enhance the experience of people, and so on. Finally, the building's purpose and morality is about the design team's intentions and how they integrate their theoretical mindset with the physical design. In the previous parts, the thesis tried show how architecture can work as a tool for the criticism itself and how it can be used to emphasize certain objectives that architects might have. (Daniel Libeskind's Jewish Museum was provided as an example).

4.3.5. The tool 'Impact value'

As it was shown in the previous parts, the notions and their goals in the MORAL VALUE tool lead to questions about the future, and a wider perspective of the long-term effects of the whole architectural process. In the end, effects on architect(s), society, and architecture are the ones that are under the scope. These items can be a bit more advanced and harder to detect since the critic must be able to observe, or at least find clues on the building, architect, people of the area of the design, and architecture from a wide perspective. This requires critical knowledge and perception that go beyond architecture and criticism because it starts

to involve the comprehension of sociology, psychology, history, etc. to a certain extent. Yet, a critique that includes these possess a possibility to force the limits of lethargy caused by the limitation of time.

4.3.6. The tool 'Toolness'

While there might be people who see criticism as the main objective, this thesis considers it more as a tool that serves as something that betters us and our understanding of the world, from the individual to the society. TOOLNESS tool is the final part where all the investigation is summed up, and its practical usefulness is questioned. It is where one can examine the critic's remarks on the progression of the different figures. In the end, everything that is said in the article supposes to aspire after providing a better, or at least a different perspective for all the actors and values of criticism. These actors and values can be summarised with the following: oneself, designers, environment, context, field, and society. While this tool is also not common, and it might not be reflected in the article directly, a critic of the criticism (reader for that matter) should keep an eye on the real purpose of the article. As a side note, outcomes for oneself can help with breaking the alienation that was argued in the previous chapters.

This research's focus has been on the idea of a critical state in which architectural criticism was under the scope. The thesis aims to find a consistent and efficient way to understand architectural criticism works. Every takeaway from the parts before is concentrated into a set of values, which can be used to analyse the performances of the critical works. With a system made with these values, we can explore the quality of the architectural criticism works and draw information as productive as possible. That said, using this system can also show how well the system itself works. It can provide self-criticism on itself through the investigations and inferences it generates. To see the performance of this system, it is needed to be tested with a sample group. Criticism starts within us as auto criticism, and then it expands to our environment and challenges the paradigm of our own society. With this logic, this thesis will be working with Turkish studies, specifically the articles inside the volumes of an architectural journal named 'Mimarlık'(translates to 'Architecture').

4.4. SELF and Its Meaning For The Thesis

As the elements of the analysis become wider and abstract aspects of the criticism, their connection with the material world decreases. They started to show the essence of the critic's work and how he/she evaluated the subject building from an ethical point of view. On the other hand, starting tools of the chart, while they are more about physical aspects, are the main information tools that are used to create a consistent and logical cause-and-effect relationship for the article. While the theoretical elements are the target outcomes, they do not mean much without the basic information. Thus, every single item and its subitems have importance. However, since the outcomes are the main point of criticism, they are more impactful on the process, hence they are portrayed bigger. Yet again, these tools are correlated with each other with a domino effect, to possess the bigger one, one has to start with the smaller.

The important subject matter for this study is that the thesis is based on the entity called SELF. (See Figure 4.1.) In the previous parts, it was shown that subjectivity or objectivity of criticism was considered to be irrelevant for this methodology, because in today's circumstances, it appears impossible to come to an absolute consensus on objective knowledge of a deeply subjective matter that is art, consequently architecture. Instead, SELF plays an important part in the methodology, the tools and items are laid in front for everyone's use, but this methodology stays adaptable. Whoever becomes SELF in this equation reinterprets the tools, and creates their own meanings, while keeping the main purpose of each element alive. Just like human beings and their nature, criticism is variable, and this thesis aimed to create an organic and reproducible system that was adaptable for multiple people and circumstances. Rather than claiming to be optimal truth, this study cherishes the intimacy of human nature's adaptability.

The relationship between the system that this research suggest and different type of criticism were under investigation. Every item on the list can find itself in the article with different forms and different communication tools. To keep the system understandable and explainable three example articles are provided. How they react to each item can provide information on the improvements on the items themselves as well, since the thesis' methodology used its own effects on the articles as a development tool.

DETECTION EVALUATION CLASSIFICATION

PHYSICALITY AND INFORMATION

CAUSE AND EFFECT

RECONSTRUCTION

BIASED(NESS)

MORAL VALUE

IMPACT VALUE

THEORETICALITY AND INFERENCE

TOOLNESS

SELF

DESCRIPTIVE CRITICISM ARTICLES
-Burkay Pasin-Zamansız Bir Arketip: Lucien Arkas Sanat Galerisi
-Aslı Şener-Bir Uzlaşma Becerisi Olarak Mimarlık: Süper Enerji Ofisi
-Yusuf Furkan Kaya- Dingin ve Mahrem Bir Sayfiyede: Blu Apart Otel
-B. Selcen Coşkun-Katmanlar Arasında Geçişler: Müze Salon ve Süitler
-Esin Boyacıoğlu-Kolektif Üretim, Kolektif Mekân: KHO Laboratuvar Merkezi
-Elif Yeşim Özgen Kösten-İpek Yolu Üzerinde Bir Durak: Hyatt House
-Funda Uz-"Zarf" ve "Mazruf": Teknopark İstanbul Yönetim ve Ar-Ge Yapısı Üzerine Notlar
-Berin F. Gür-Evin Topografyası: Çinici Mimarlık'ın Mikroloft Projeleri
-Özlem Erdoğdu-Fenomenolojik Bir Okuma: T-Evi

INTERPRETIVE CRITICISM ARTICLES
-A. Derin Öncel-Şaşırtıcı Bir "Var-Yer": Garanti BBVA Bankası Teknoloji Kampüsü
-Deniz Aslan-Rasyonel ile Doğal Arasında: Gökçeada Lise Kampüsü
-İpek Yürekli: Kassandra ve Hektor Kardeşlerden Troya Müzesi'ne
-Laçin Karaöz-Ege'de Bir Cam Kutu: Bodrum Demirbükü Evleri Sosyal Kulüp
-Özen Eyüce-Kentsel Mekân / Yapı İlişkisine Farklı Bir Yaklaşım: Yapı Kredi Kültür Sanat
-Şebnem Yücel-İzmir'de Aylaklığa Övgü: Bostanlı Yaya Köprüsü ve Gün Batımı Terası

PRESCRIPTIVE CRITICISM ARTICLES
-Deniz Özkut-Korumada Bir Uzlaşı Alanı: Cunda Despot Evi
-C. Abdi Güzer-Tip Projelere Alternatif Bir Yaklaşım Modeli: İSMEP ve Silivri Ortaokulu Örneği
-Berin F. Gür-Mimari Aktarımın Akdenizli Hali: Mezitli Belediyesi Hizmet Binası
-Özgün Özçakır-Eşikte Olan: 270° Sivrihisar
-Burak Altınışık: Mimari Bir Vaka Çözümlemesi: Tasarım Koridoru Olarak Tırtıl
-Arbil Ötkünç, Savaş Ekinci-'Sıradan' Bir Yapı: Lapseki Hükümet Konağı
-Nisa Semiz-Art Nouveau Mimaride Bir Yapıt: Mısır Arap Cumhuriyeti İstanbul Başkonsolosluğu Binası ve Restorasyonu Üzerine
-Burak Altınışık-İki Nazar Bir Yapı: Denizli Hükümet Konağı
-Nilüfer Baturayoğlu Yöney-Basitin Karmaşıklığı: Aşıklı Höyük HV+T Koruma Yapısı
-Bülent Bardak-Kırlar'da Kentli Bir Yapı: Bodrum Ticaret Odası Hizmet Binası
-Meltem Uçar-Bir Endüstri Mirasını Kente Kazandırmak: Boğaziçi Üniversitesi Gözlükule Kazısı Araştırma Merkezi
-Deniz Güner-Kaplan Vitrini: Kayseri Ticaret Odası Hizmet Binası
-Zeynep Ataş-Zengin Mekânsal Kurgu ve Güçlü Tektonik: Diyarbakır Yenişehir Belediyesi
-Pınar Gökbayrak-Bütünleşik Kurgusuyla TAC-SEV Yeni Kampüsü
-Funda Uz-Aftermath-Yıkım ve Yeniden Kur(ul)um: Sümerbank Kayseri'den AGÜ Eğitim ve Rektörlük Binasına
-Deniz Güner-"Güzel, Verimli, Keyifli": Şişhane Park
-Hilal Tuğba Örmecioğlu, Aslı Er Akan Kent ve Deniz Arasında Dinamik Bir Arayüz: Antalya Konyaaltı Sahili Mimari ve Kıyı Düzenleme Projesi

Figure 4.5. Self and its relationship with tools and cases

4.5. Subject Group and The Journal 'Mimarlık'

Journal 'Mimarlık' is the architecture journal of the Chamber of Architects of Turkey, it has been going on since 1963 and according to their website, it is the longest-running architectural journal with the highest circulation in Turkey (http://www.mimarlikdergisi.com/). 6 issues are published every year, every two months. This journal includes articles from multiple occupational groups, and it is accessible to anyone for free on their website. Therefore, it can be considered to be one of the most, if not the most, extensive architectural journals of the country. In an attempt to grasp the most optimal results, it is logical to choose this journal as the case study.

The thesis particularly works with the articles that are published between 2018-2022 (a 5-year time frame before this thesis was prepared) to comprehend the current-day topics, problems, and perceptions of the field of architecture. Studying this specific time interval can also show us the current architectural tendencies and how we ended up with them. Understanding the build-up, and the current situation can derive some clues for the future of the profession as well. One of the most important factors of nowadays architectural criticism is the terms 'fairness' and 'ethics'. These notions will be an important part of this evaluation.

The journal includes multiple sections like 'Agenda' 'Remembrance', 'Architectural Education', 'Architectural Criticism' 'Urban Design', 'Architectural Design' etc. All these parts can include articles that somewhat include criticism or a critical approach to topics. This is completely understandable since architecture shows itself as a medium that works as a criticism tool itself that stands against things like injustice, social problems, inequality, malfeasance, and so on. In Turkey's case Chamber of Architects, and thereby 'Mimarlık', functions in an objector manner, especially towards the government and its construction and urban policies. A big part of the 21st-century issues of the journal starts with a critique of the government, and the intensity of these critiques correlates with the accession of the current ruling party. There are even issues that involve articles that go almost detached from architecture. However, to compose an acceptable and coherent sample group, the thesis will only focus on the articles that are categorized under the 'Architectural Criticism' section of the journal. That way, the sole focus will be on architectural works and their criticism, while the journal's editorial team and their classification will be the main classifier. To see the current trends and perception of the criticism field, the focus will be on the last 5 years from

the time this thesis is written. There is a total of 32 articles that is under this category between the 2017 March-April and 2022 March-April issues.

Chart 4.2. Distribution of the evaluated articles by years.
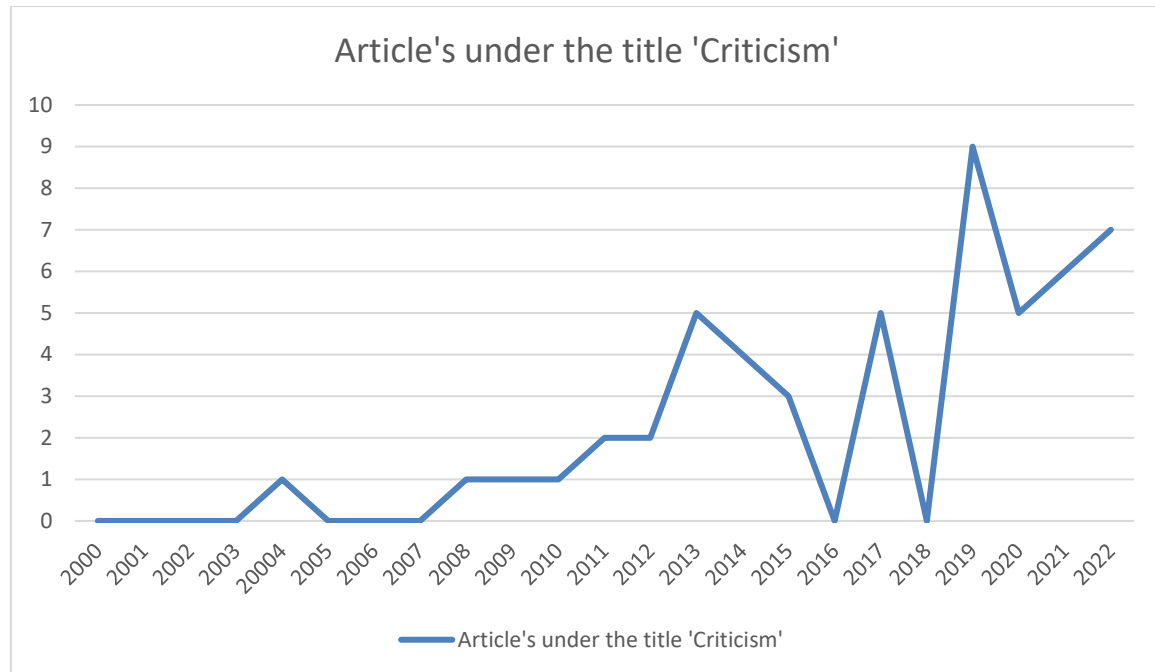
As seen in the graphic above, articles in the category of criticism show an increase in the last 10 years, compared to 10 years before them. From this information alone, one can say that field of architectural criticism widened over the course of time. Yet, considering there are 6 issues published every year, these numbers show that the attention to criticism is not much, especially in the early stages of the journal. Working on these numbered articles can show the necessities for more criticism works and their pros and cons, and ultimately how deep the critical culture is.

4.6. Sample Articles Of The Three Criticism Types

The system of this thesis has been established in the previous part. In this part, mentioned system is put into use and tested with 32 different articles. (See Attachment-1) These articles are selected according to their closeness with Attoe's three types of criticism. As mentioned in the previous chapters, these types are descriptive, interpretive, and prescriptive criticism. While every critique has dominant properties related to one of the types of criticism, they have/might have parallelism with the other ones. This is especially true for the descriptive

since the articles that are used as the sample group do not use a specific set of rules or doctrines to evaluate the buildings. This is expected since criticism and overall architecture have been leaning towards much more independent and liberal attitudes. Also, it might be correlated with the fact that the journal has a wide range of readers, and its general tone is more exploratory, compared to an article that is centred around a certain system of thought.

32 articles are classified under Attoe's criticism classification. After that, these articles were re-read with the reading analysis that this thesis proposes.

4.6.1. Sample article of descriptive criticism

The first article is "Katmanlar Arasında Geçişler: Müze Salon ve Süitler" by B. Selcen Coşkun which was published in the 410. issue of the journal in November-December of 2019 (Coşkun, 2019). This article was selected as an example of the descriptive criticism type of articles since it has the highest number of items provided in it. The article is about the Museum Hall and Suites project, which is a part of the Argos in Cappadocia Hotel. The building is used for accommodation, which is part of a process that integrates the historical underground structures unearthed in different phases of long-term work in Uchisar, Cappadocia. The project was found worthy of the "Building / Conservation Division Award" at the 2018 National Architecture Awards, due to the successful solution of the newly added Museum, Hall and Suites. The author draws attention to the difficulties of interventions to structures in Cappadocia, which has a multi-layered texture and history to it.

MİMARLIK ELEŞTİRİSİ

Katmanlar Arasında Geçişler:
Müze Salon ve Süitler

B. Selcen Coşkun

Argos in Cappadocia otelinin bir parçası olan Müze Salon ve Süitler projesi, "Kapadokya Uçhisar'da bölgenin mevcut topografyasına uyumlu, uzun yıllardır süren çalışmaların farklı aşamalarında ortaya çıkarılan yer altındaki tarihî yapıları projeye bütüncül bir dille entegre eden bir sürecin parçası olan ve konaklama amaçlı kullanılan yapı dokusuna yeni eklemlenen Müze Salon ve Suitler'in başarılı çözümü nedeniyle" 2018 Ulusal Mimarlık Ödülleri'nde "Yapı / Koruma Dalı Ödülü"ne değer görüldü. Yazar, çok katmanlı bir dokuya sahip Kapadokya'da yapılara yapılacak müdahalelerin güçlüğüne dikkat çekiyor.

Kapadokya, volkanik tüften oluşan kayaların uzun seneler boyu atmosferik etkilere maruz kalarak erimesiyle ortaya çıkan son derece özel bir coğrafi oluşumdur. Bu "büyülü" topraklar zaman içinde, doğal ve yapılı çevrenin birbirine harmanlandığı bir kültürel peyzaj alanına evrilmiştir.[1] Hiristiyan nüfusun hakim olmaya başladığı 4. yüzyıl ile Selçuklular'ın yerleştiği 11. yüzyıl arasında yoğun olarak kullanılan ve işlenen bu toprakların değeri, özellikle erken Hiristiyanlar tarafından kullanılmış olan yaklaşık 300 yeraltı kilisesi ve manastırının duvarlarına uygulanan duvar resimleri ile sanatsal olarak da doruk noktasına çıkmıştır. Varolan kaya oluşumlarına Osmanlı döneminde yerel malzeme ile inşa edilen geleneksel evlerin eklenme-

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siyle mevcut görünümüne kavuşan alan, günümüzde doğal ve kültürel değerlerinin tümünün ifade ettiği kültürel önemi ile ülkenin en önemli miras alanlarından biri olarak kabul edilmektedir. 1976 senesinde sit alanı ilan edilen Kapadokya'nın[2] miras değerleri uluslararası platformda da tanınmaktadır. Bölge, 1985 senesinde Göreme Milli Parkı ve Kapadokya başlığı altında UNESCO Dünya Miras Listesi'ne dahil olarak ülkemizi listede temsil eden miras alanları arasına girmiştir.[3]

Kültür turizmi, Kapadokya'da 1980'lerden itibaren gelişmeye başlayan bir sektördür. 1982'de yayınlanan Turizm Teşvik Kanunu, girişimcilere o güne dek daha çok kıyılarda yoğunlaşan turizm faaliyetlerinin Türkiye'nin iç bölgelerinde de yapılabileceğine işaret etmiş ve böylece, Kapadokya Türkiye'deki erken tarihli kültür turizmi rotalarından biri haline gelmiştir. Yıllık üç milyona yaklaşan ziyaretçiye sahip[4] bölgedeki talebi karşılamak adına mevcut geleneksel mimari doku, çoğunlukla yerel halk ve dışarıdan gelen girişimcilerin otel olarak işlettikleri yapılarla turizmin hizmetinde kullanılmaktadır.

Turizm ile miras korumanın çoğu zaman bağdaşmayan doğası[5] Kapadokya'daki geleneksel yapılarda da kendisini hissettirir. Özellikle tarihî yeraltı dokusu, hayata geçirilen yanlış koruma uygulamalarıyla tahrip olmaktadır.[6] Yapı sahipleri ve işletmeciler ekonomik değer yaratma uğruna kontrolü son derece güç olan bu alanda mevcudun kazılarak büyütülmesi yoluyla özgün doku ve bilginin geri döndürülemeyecek şekilde tahrip olmasının önünü açmaktadırlar. Bu karamsar tabloda, Kapadokya'dan bir turizm tesi-

1. Uçhisar dokusu ve otelden kısmi görünüm
Kaynak: Onffin sosyal medya hesaplarından, 2019

2. Manastır Konak adıyla kullanılan konaklama birimi
Kaynak: Argos in Cappadocia arşivi, 2019

Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.6. First page of the Article 1

3 sinin yeni eki olan Müze Salon ve Süitler projesi, mimarlık alanındaki önemli bir seçkiye dahil edilerek 2018 yılında Mimarlar Odası tarafından verilen Ulusal Mimarlık Ödülleri'nde Yapı / Koruma Dalı'nda ödüle değer görülmüş ve jüri raporunda[7] da belirtildiği üzere, yer altındaki tarihî yapıları projeye bütüncül bir dille entegre etmiş olmasıyla övgü kazanmıştır.

4 Bu yazı, Müze Salon ve Süitler kompleksinin turizm baskısı altında kültürel ve yerel değerlerini sürdürmekte zorluk çeken Kapadokya için çözüm oluşturma potansiyelini değerlendirecektir. Yazıya koruma disiplinin güncel tartışma başlıklarından çok katmanlılık, mirasın sunumu ve mevcut anlatılara saygı göstermek gibi farklı temalar eşlik edecek ve projenin bu temalara katkısı sorgulanacaktır. Yazının öznesi olan Müze Salon ve Süitler yapısı, Uçhisar'da uzun süredir faaliyet gösteren Argos in Cappadocia oteline en son eklenen birimdir. Projeyi ait olduğu bütünün içinde değerlendirerek başlamak faydalı olacaktır.

UÇHİSAR'IN DÖNÜŞÜMDE ARGOS IN CAPPADOCIA'NIN YERİ

5 Kapadokya'nın geleneksel mimarisinin önemli bir parçasını oluşturan ve çoğu 19. yüzyıl sonuna tarihlenen Osmanlı konutları, peri bacaları olarak adlandırılan kaya oluşumlarından geriye kalan düzlük alanlarda konumlanır. Yöreye özgü taş yığma yapım tekniğiyle inşa edilmiş sivil mimarlık örnekleri, bezemeli iç mekânlar, avlular, taş duvarlar, topografyayla uyumlu yollar ve bahçelerin bir aradalığı ile oluşmuş fiziksel çevre zaman içinde yörede yaşayanların "kültürel özelliklerini yansıtan çekici bir ürün"e[8] dönüşmüştür. Bu çekici ürünü konaklama amaçlı kullanmak ise en çok tercih edilen yaklaşımdır.[9] Kapadokya'daki sivil mimarlık ürünlerinin çevreleriyle birlikte turizm odaklı dönüşümüne verilebilecek örneklerden biri de Argos in Cappadocia otelidir. (Resim 1, 2)

6 Otelin yer aldığı Uçhisar[10] (Resim 3), 1960'larda devlet tarafından afet alanı olarak belirlenmiştir. Köylülerin birçoğu, evlerini terk edip köyün yakınında devlet tarafından gösterilen alana göç etmişlerdir. (Resim 4) Göç ederken de tarihî konutları kısmen söküp taşlarını yapı malzemesi olarak değerlendirmişlerdir. Söküm faaliyetlerinin köyün özgün dokusuna tahrip edici etkileri olmuş, yapıların bir kısmı kullanılmaz hale gelmiştir.[11]

7 Argos in Cappadocia oteli ilk çalışmalarına 1997 yılında başlamıştır. İşletme, o zamandan bu yana aşama aşama yerleşimdeki tahrip olmuş sivil yapıları satın alarak yeniden işlevlendirmekte; bu yapıları konaklama birimlerine dönüştürmektedir. (Resim 5) Müze Salon projesinin de müellifi olan Aslı Özbay, söz konusu işi "çok boyutlu bir kırsal dönüşüm projesi"[12] olarak tanımlar. Otelin ilk oluşum süreci ve sonrasında hayata geçirilen kapsamlı onarım ve yeniden işlevlendirme projelerinde önemli isimlerin görev aldıkları

8 görülür.[13] Kısmen kapsamlı onarım ve bütünlemelerle; kısmense yeniden yapımlarla ayağa kaldırılan yapılar bugün konaklama (Manastır Konak, Tünelli Konak, Vasil Konak, Gemil Konak, Beyaz Konak, Tıraz Konak) ve etkinlik mekânı (Bezirhane) olarak hizmet vermektedir. Otelin halihazırda 60 odası mevcuttur ve

9 işletme bu sayıyı artırmayı hedeflemektedir.[14]

3. 1940'larda Uçhisar'a bakış

4. 1960'larda Uçhisar'a bakış

5. Kırmızı ile işaretli bölge, 2019 itibariyle otelin Uçhisar'da yerleşmiş olduğu alanı, sarı ile işaretli bölge ise projelendirilmekte olan alanı gösterir

YENİ EK: MÜZE SALON VE SÜİTLER

Müze Salon projesi, Argos in Cappadocia otelinin son eklerindendir. (Resim 6) Yapı, Uçhisar Koruma Amaçlı İmar Planı'nda Turizm Tesis Alanı olarak belirtilen kentsel sit alanı içerisinde satın alınan iki ayrı parselde konumlanmaktadır. İlgili Koruma Bölge Kurulu'na sunulan rölöve raporunda (2014), projenin üzerinde yer almakta olan parsellerde geçmişte varolan yapılara ait kalıntılardan bahsedilmektedir. (Resim 7, 8) Bu yapılar, yörede sıklıkla rastlanan kargir yığma konut örneklerinden olmalıdır. Rölöve çizimlerinden (Resim 9) sözkonusu harap yapıların, Abdullah Erençin'in Kapadokya'nın yerel konut mimarisi üzerine hazırlamış olduğu çalışmasında "yola cepheli yığma konutlar" sınıfında değerlendirilebileceği söylenebilir.[15] 1960'lara dek ayakta olduğu tahmin edilen bu iki yapı (veya yapı kalıntıları), Koruma Amaçlı

10 İmar Planı'nda "tescilli olmayan ancak sağlıklaştırılarak korunacak yapılar" sınıfında değerlendirilmiştir.

11 Kurul sürecini takiben 2015 yılında uygulama başlamıştır. (Resim 10) Özbay,[16] ödül için hazırlanan başvuru metninde 2015 sonbaharında sahada devam

Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

MİMARLIK 410 **37**

Figure 4.7. Second page of the Article 1

6. Kompleksin alt kottaki sokaktan görünüşü

Fotoğraf: Yerçekim

7. 612-614 parseller temizlik öncesi, Eylül 2014

Kaynak: Argos Yapı arşivi

8. 1990'larda proje alanı

Kaynak: Argos Yapı arşivi

eden temizlik çalışmaları sırasında zemin altında daha sonra tarihî bir bezirhane[17] olduğu anlaşılan bir başka yapının kalıntılarına rastlandığını aktarır. Bu keşif sonrasında, parselde bulunan evlerden daha önceye tarihlendiği tahmin edilen kaya oyma değirmen taş ve kanallarından oluşan bezirhanenin kalıntıları temizlenip ortaya çıkarılmış (**Resim 10, 11**) ve mevcut proje buluntular ışığında revize edilmiştir. Uygulama 2018'de tamamlanmış ve kompleks aynı sene kullanıma açılmıştır.[18]

Revize edilerek uygulanan projede alt sokak kotunda bezirhanenin kalıntılarının sergilenmesi ve mekânın konferanslar (**Resim 12**) (Müze-Salon) için değerlendirilmesi öngörülmüştür. Üst sokak kotundan ulaşılan üst katta ise otele ait iki süit oda tasarlanmıştır. Odalar açık bir teras ile birbirlerine bağlanabilmektedir. Tüm projede iç mekânlar yeni tasarımdır.[19] (**Resim 13, 14**), cephelerde ise yöredeki konutların cephelerini yorumlayan geleneksel malzemenin kullanıldığı bir yaklaşım tercih edilmiştir. Pencere açıklık ve formları

geleneksele öykünen çağdaş tasarımlardır. Süitlerin tavanlarında geleneksel ahşap kirişleme yöntemi kullanılmıştır. Özbay, cephelerde Uçhisar'ın mevcut dokusuna saygı göstermek amacıyla taş kullanıldığını, ancak taşın işlenişindeki nüanslar ile uygulamanın çağdaş bir üretim olduğunun hissedilmesinin arzulandığını belirtir.[20]

Projenin en önemli mimari kararının bezirhanenin kalıntılarının[21] çelik konstrüksiyon üzerine yerleştirilen cam bir döşeme arkasından ziyaretçiye sunulmasıdır. Bezirhanenin kapladığı alanın proje alanının sınırlarını aşması sebebiyle belli kabuller yapılmış ve kalıntılar ancak sınırlı bir çerçeveden (kısmen 9 x 14 metre boyutlarındaki konferans salonu içinde ve kısmen fuayede) sergilenebilmiştir.[22] Proje müellifi Aslı Özbay, bezirhane kalıntılarını sergileyen salonun yeni tasarlanan üst örtüsünün "Kapadokya mimarisinin geleneksel kaburga-tonoz sistemine referans verdiğini" belirtir.[23] Geçmişte bu mekân muhtemelen, bezirhane artık kullanılmaz hale gelip terk edildiğinde zaman içinde çöken ve mekânı herhangi bir işlev için kullanılmaz hale getiren kaya blok bir tavan ile örtülüdür. Projede, mekânın örtüsü (salonun üstünde odalardan biri yer almaktadır) yeniden üretilmesi imkansız bu kaya blok yerine, tonoz bir sistem olarak tasarlanmıştır. Mimarın da belirttiği gibi,[24] üst örtüyü oluşturan "kesme taş tonoz kendini taşırken tonoz üzerindeki (süit) odalar, çelik bir karkas sistemle" taşılmıştır. Dolayısıyla aslında tonoz görüntünün arkasında ziyaretçinin fark edemediği bir çelik taşıyıcı döşeme gizlidir. (**Resim 15, 16**) Tonoz örtü, kendisini taşıyan bir görüntü ögesidir, taşıyıcı değildir ve üzerine herhangi bir yük binmemektedir.

DEĞERLENDİRME

Kültür varlığı yapılara ait tüm anlatılar, o yere ait değişimi ve yapının kimliğinin sürekliliğini açıklamakta yardımcı olur.[25] Bu bağlamda, Müze Salon ve Süitler projesinde mekânların geçmişte barındırdığı farklı hikayeleri yansıtma ve parsellerde varolan farklı katmanları açığa çıkarma konusunda bir çaba olduğu açık. Bu yönüyle, Argos Yapı'nın ve proje müellifinin yaklaşımının övgüye değer olduğunu düşünüyorum.

Miras alanlarında koruma amaçlı yapılacak her müdahale "birçok girdisi olan bir tasarım sorunu"dur. Önerilecek her çözüm, o yer için özel olarak geliştirilmelidir.[26] Kapadokya'daki mimarinin özgün örneklerini barındıran ama mimari dokusu zaman içinde kısmen tahrip edilmiş Uçhisar gibi bir alanda yeni kullanım önerilirken geriye kalanın tespiti ve hassas bir yorumla korunması öncelikler arasında yer almalıdır.

"Eskiye ait bilginin çok sınırlı olduğu"[27] düşünüldüğünde (**Resim 17**), akla ilk gelen mevcut kısıtlı verinin titizlikle korunarak varsayımlara yol açmayacak şekilde değerlendirilmesi gerektiğidir. Koruma Kurulu, onay sürecinde özel bir tescil olmadığı için parsellerdeki yapıların geçmiş durumunu inceleyen ve yorumlayan herhangi bir restitüsyon çalışması talep etmemiştir.[28] Ancak, restitüsyon projesi geçmişi anlamamız için bir araçtır ve kaybolmuş bilginin günışığına çıkarılmasında yardımcı olabilir. Geçmişte parsellerde yer alan evlere yönelik bir restitüsyon

Site analysis	Visual properties
Theoretical context	Functional properties
Construction phase	Old works of designers
Technical properties	Author's evaluations
Actors of the design	
Procedural information	
Historical Context	

Figure 4.8. Third page of the Article 1

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9. Karşılaştırmalı rölöve ve restorasyon çizimleri (zemin kat planı ve iki kesit)

projesinin çalışılmış olması geleceğe iz bırakma anlamında olumlu bir çaba olabilirdi. Buradan, son üründe mutlaka bu egzersize bağlı bir rekonstrüksiyon projesi üretme yolunun tercih edileceği veya bu egzersizden çıkacak ürünün çağdaş tasarıma engel olacağı anlaşılmamalıdır. Aksine, bu çalışma, yeni üretilecek mimari detayların referanslarının hatasız, yerinde ve daha incelikli kurulmasında yardımcı olacak bir araç olabilirdi. Bugün Müze Salon projesinin ortaya çıkan ürününde bunun eksikliği hissedilmektedir.

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Proje değerlendirilirken akla takılan bir diğer soru ise, bezirhane yapısının sunumu konusundadır. Yeniden işlev vererek bir konferans salonuna dönüştürülmüş alanda ve fuaye mekânında bezirhaneye ait kalıntıların cam bir döşeme ardından teşhiri ziyaretçiye mekânla ilgili nasıl bir bilgi sunmaktadır? Tasarlanan haliyle bu sunum ziyaretçiye zengin bir deneyim sunma potansiyeline sahip midir?[29]

25

ICOMOS Vernaküler Tüzüğü'nde (1999) belirtildiği gibi "geleneksel miras yalnız somut biçimler, kütleler, strüktürler ve mekânlardan oluşmaz, bunların kullanılış ve algılanış biçimlerini, gelenekleri ve onlara bağlı elle tutulamayan ilişkileri de kapsar". Müze–Salon projesinde bezirhanenin geçmiş hayatına dair bulunabilen detaylar günışığına kavuşmuş ve dondurularak bırakılmıştır. Ancak kalıntıların mevcut sunumu, bezirhanenin ne amaç ve nasıl kullanıldığının ziyaretçinin zihninde canlanmasına yardımcı olamamaktadır. Bir başka deyişle, bezirhanenin bir üretim işliği olarak geçmişte sahip olduğu alçakgönüllü hikaye,

26

10. 612-614 parseller temizlik sonrası, rölöve raporundan, Eylül 2014

11. Temizlik sonrası kaya oyma mekânlar görünüm, rölöve raporundan, 2014

yeni projede ziyaretçiye geçememektedir. Yine, rölöve raporunda parselin arka sınırına oyulmuş, yarı açık ve kapalı kaya oyma mekânlarda varolduğu belirtilen şırahane ve üzüm havuzlarına ait izler de yeni tasarımda işlenmemiş, yorumlanmamıştır. Biri otel odaları

▮ Site analysis	▮ Visual properties	▮ Actors of the design
▮ Theoretical context	▮ Functional properties	▮ Procedural information
▮ Construction phase	▮ Old works of designers	▮ Historical Context
▮ Technical properties	▮ Author's evaluations	

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Figure 4.9. Fourth page of the Article 1

12. Cam döşeme altından bezirhane kalıntılarının teşhir edildiği Müze-Salon'un iç mekânı

13. Üst kat planında süit odalar ve bunları birbirine bağlayan teras

ile ilişkili, diğeri ise servis mekânlarıyla bağlantılı bu iki mekândaki minör hikayeler göz ardı edilmiştir. Müze Salon'un sunumunun bu haliyle, "gösterişli" ama asıl fikri, bilgiyi aktarmakta zayıf kaldığı söylenebilir. Sorun, mekânın "müze" olarak değil, bir toplanma mekânı (konferans salonu) olarak değerlendiriliyor oluşundan kaynaklanıyor olabilir. Bezirhanenin varlığı mevcut komplekste adeta "hoş bir dekor" oluşturmakta. Oysa varolan kalıntıları ile salt işliğin teşhir edildiği bir sergileme,[30] bizlere koruma anlamında daha öğretici bir örnek olabilirdi.

27

Öte yandan, konferans salonuna dönüşen mekânın üst örtüsünün de sorunlu olduğu kanısındayım. Kaya

kitlesi olduğu düşünülen üst örtüyü özgün şekilde onarmak elbette imkansız. Ancak üst örtü, yeni projede çelik konstrüksiyonla kurgulanmış, fakat kaburgalı tonoz(muş) görünümüne sahip bir tavan olarak karşımıza çıkmakta ve bu haliyle oldukça muğlak bir ifadeye dönüşmekte. Bu noktada salonun tavanını oluşturan tonoz örtünün ne derece gerekli olduğunu sorgulamak lazım. Çağdaş tasarımın açıkça okunabileceği bir üst örtü, bu kültür varlığı "yer"e olumlu yeni bir değer / katman kazandırabilirdi.

28

Planlama boyutunda değerlendirildiğinde ise, projenin geçmişte bu iki parselde yer alan yapının tasarım ilkelerini tekrar etmekten çok, yeni bir tasarım anlayışına sahip olduğu görülür. Geçmişte burada varolan yapıya ait kalan az miktardaki izin de okunur hale getirilmediğini ve daha çok mevcut parsel sınırları içinde dokuya aykırı durmayan bir tasarımın hayata geçirildiğini söylemek yanlış olmaz. Konferans salonunun yerleşimi için alınan referanslar net değildir. Söz konusu mekân, yol çizgisi doğrultusunda uzanan ve bunu 90 derece kesen bir diğer duvarla kapanarak kendi formunu yaratmaktadır.

29

SONSÖZ

20. yüzyılın son çeyreğinden itibaren turizmin tarihî çevreleri metalaştıran etkisi giderek daha fazla hissedilmektedir. Turizmin gelişimi ile birlikte tarihî alanların mimari ve sosyal yapısında dramatik değişimler gözlemlenmektedir. ICOMOS Vernaküler Tüzüğü'nde de belirtildiği gibi "geleneksel yapıların yeni işlevlere uyarlanması ve yeniden kullanımında, yapılar kabul edilebilir bir yaşam standardına yükseltilirken, bütünlüğü, karakteri ve biçimi saygı görmelidir". Geleneksel sistemlerle kurulmuş yerleşim alanlarında hayata geçirilecek yeni tasarımlarda, mevcut çevrenin miras değerlerinin sürekliliğini sağlamak ve bu değerleri bozmadan onlara eklemlenebilmek titizlikle ele alınması gereken bir konudur.

30

Argos in Cappadocia otelinin yeni eki Müze-Salon ve Süitler kompleksinin geleneksel detayları çağdaş yorumlama ve yerel malzeme kullanımı tercihleri ile Uçhisar'a eklemlenme çabasında olduğu görülmektedir. Ancak, uygulama sırasında ortaya çıkan beklenmedik yeni katmanın işleniş biçimi ve sunumunda bazı sorunlar barındırmaktadır. Geçmişte varolan yapıların yeniden çalışılması imkansız olsa da, mirasın sunumu konusu yeniliklere açık bir çalışma alanıdır.

14. Müze Salon'dan detaylar

🟨 Site analysis	🟦 Visual properties	🟪 Actors of the design
🟧 Theoretical context	🟩 Functional properties	🟩 Procedural information
🟦 Construction phase	⬜ Old works of designers	🟨 Historical Context
🟪 Technical properties	🟥 Author's evaluations	

Figure 4.10. Fifth page of the Article 1

Zemindeki müze-salonda salon işlevinin gölgelemeyeceği, kalıntıların küçük ve daha sakin anlatımla sergileneceği bir sunumun kültürel öneme sahip bu yerin mevcut eğitim değerini artıracağına ve bu yönde bir dönüşümün halen imkânlı olduğuna inanıyorum. Böylece, bu unutulmuş katmanın anlatımı güçlenecek ve ziyaretçi, bu küçük "müze" mekânda anlatılmak istenen hikayeye yoğunlaşabilecektir. ❖

31

NOTLAR

1. Ulusoy Binan, Demet, 2017, "Tarihi ve Mimari Kültürel Miras Alanlarının Sürdürülebilir Korunması", **Şehir ve Toplum**, sayı: 9, Aralık 2017-Mart 2018, s.28.

2. Göreme Vadisi ve çevresi, Bakanlar Kurulu'nun 30.10.1986 tarihli kararı ile Milli Park ilan edilmiştir. www.resmigazete.gov.tr/arsiv/19292.pdf [Erişim: 30.09.2019] Bu karar, çok kısa bir zaman önce, 22.10.2019'da alanla ilgili yetkilerin Kapadokya Alan Başkanlığı'na devri amacıyla iptal edilmiştir. resmigazete.gov.tr/fihrist?tarih=2019-10-22 [Erişim: 30.09.2019]

3. Kapadokya ve Göreme Milli Parkı, Türkiye'nin listede temsil edilmeye başlandığı 1985 yılında İstanbul'un tarihî alanlarıyla birlikte listeye dahil olan ilk kültür varlığıdır. Alanla ilgili daha detaylı okumalar için şu kaynaklara başvurulabilir: Erdem, Arzu, 2008, "Subterranean Space Use in Cappadocia: The Uçhisar Example", **Tunnelling and Underground Space Technology**, cilt: 23, sayı:5, s.493. Tucker, Hazel; Emge, Andus, 2010, "Managing a World Heritage Site: The Case of Cappadocia", **Anatolia**, cilt: 21, sayı:1, ss.41-54. Solmaz Şakar, Füsun; Şahin Güçhan, Neriman, 2014, "A Unique Example of Vernacular Construction in Anatolia: The Construction Tecnique in Traditional Cappadocia Houses", **SAHC2014 – 9th International Conference on Structural Analysis of Historical Constructions**, (ed.) F. Peña, M. Chávez, 14–17 Ekim 2014, Meksika. Özata, Ş, 2015, "Ecological Approaches from Past to Present: Traditional Architecture of Cappadocia Region", **IACSIT International Journal of Engineering and Technology**, cilt. 7, sayı: 4, Ağustos 2015; Dinçer, Yücel, 2016, "Cappadocia: Contemporary protection problems, Practices and Solutions in a World Heritage Site", **Conservation of Cultural Heritage in Turkey**, (ed.) Ahunbay, Z., Mazlum, D., Eres, Z., Icomos Türkiye, s.127, 144.

4. Bilgi için URL1. haberturk.com/nevsehir-haberleri/65834899-kapadokyayi-2018de-2-milyon-949-bin-542-turist-ziyaret-ettikapadokya-bolgesinde-turist [Erişim: 10.09.2019]

5. Turizm ve miras koruma ilişkisi ile ilgili tartışmalar, bu yazının boyutlarını aşan bir konudur. Konuya dair uluslararası rehber belgelerden ilk akla geleni "Kültürel miras değeri taşıyan alanlarda turizm yönetimi" konusundadır: ICOMOS, 1999, "Uluslararası Kültürel Turizm Tüzüğü", www.icomos.org.tr/Dosyalar/ICOMOSTR_tr030098300153691322.pdf [Erişim: 10.9.2019] UIA Bakü toplantısında da konuyla ilgili en güncel görüşler ele alınmıştır. Toplantının sonuç çıktılarından biri "Turizm ve Miras" temalı Bakü Deklarasyonu'dur. Akış, Tonguç, 2019, "UIA Bakü'den Notlar", **Mimarlık**, sayı:408, s.22.

6. Bu yok oluş ve tahribata şu kaynaklarda da değinilmektedir: Tucker; Emge, 2010. Dinçer, 2016. Özbay, Aslı, 2018a, "Restorasyonun Kapadokya Hali: Yerin Altı ve Üstü Başka Öyküler Anlatırsa", Bursa Koruma ve Onarım Semineri II Sözlü Sunuş, 1 Aralık 2018, Mimarlar Odası Bursa Şubesi, www.youtube.com/watch?v=HI0jCPLA1gM [Erişim: 10.9.2019]

7. URL2.mo.org.tr/ulusalsergi/index.cfm?sayfa=YDK_MS[Erişim: 10.9.2019]

8. ICOMOS, 1999, "ICOMOS Geleneksel Mimari Miras Tüzüğü", icomos.org.tr/Dosyalar/ICOMOSTR_tr0464062001536913566.pdf [Erişim: 08.09.2019]

9. Örneğin, Club-Med Oteli (1968-2005), bu yazıya konu olan yapının yer aldığı Uçhisar'da hizmet vermiş erken tarihli ve büyük ölçekli turizm işletmelerinden biri olmuştur. Otelin açılışı uluslararası ilgi uyandırmış ve köyün tanınmasına yol açmıştır. URL3. "Argos in Cappadocia", arkitera.com/proje/argos-in-cappadocia/ [Erişim: 08.09.2019]

10. 11. yüzyıldan itibaren Türkmenleşen Uçhisar, civar yerleşimlere oranla daha fakir bir köydür. Konutlarda kullanılan malzeme de moloz/kaba-yonu taş gibi daha mütevazı malzemelerden oluşmaktadır. Üst kat odalarında kesme taş kullanılmakta; iç mekânlarda fazla bezemeye rastlanmamakta ve üst kat tavanları 'hezen' denilen ahşap kirişlemelerle örtülmektedir. URL4. "Herkesin Önce Terk Edip Sonra Unuttuğu Bir Bölgenin Şimdiki Sesi Damı Nefes Tutar' Diyor" www.arkitera.com/haber/herkesin-once-terk-edip-sonra-unuttugu-bir-bolgenin-simdiki-sesi-dami-nefes-tutar-diyor/ [Erişim: 08.09.2019] Müze Salon ve Süitler projesinin yeni tasarlanan konaklama birimlerinde bu yapım sistemlerinin bir kısmının kullanıldığı görülür.

11. URL3.

12. Özbay, Aslı, 2019, "Hissi Yaşatmak", **XXI**, sayı: Şubat 2019, xxi.com.tr/i/hissi-yasatmak [Erişim: 08.09.2019]

13. Başlangıç yıllarında Argos in Cappadocia'ya Turgut Cansever fikirleri ile danışmanlık yapmış ve projelere Sevim Aslan, Feyza Cansever, Ayşe Orbay ve Serkan Bayram'ın katkısı vermişlerdir. URL4.

14. Özbay, 2018a.

15. Erençin, Abdullah, 1979, Kapadokya Yerel Konutlarında Turizme Yönelik Yenileme Çalışmalarına Bir Yaklaşım: Örnek Avcılar Köyü, İTÜ FBE, yayınlanmamış doktora tezi, İstanbul.

16. Özbay, 2018a.

17. Bezirhane, keten tohumundan bezir yağı üretilen antik bir endüstri yapısıdır. Projedeki bezirhane Argos Oteli bünyesinde ortaya çıkarılan ikinci bezirhane yapısıdır. 1996-2002 aralığında hayata geçirilen Manastır Konak restorasyonu sırasında ilk bezirhane keşfedilmiş ve uygulama sonrası bugün etkinlikler için kullanılan bir mekana dönüştürülmüştür. URL3.

18. Özbay, Aslı, 2018b, "Taş İmparatorluğunda Tarih Dedektifliği: Müze-Salon ve Süitler", **Natura**, sayı: Eylül-Ekim 2018, s.53.

19. Özbay, üst kottaki odaların "yıkılan iki konutun doku içindeki morfolojisini sürdüren" birimler olduğunu belirtir. Özbay, 2019.

20. Özbay, 2019.

21. Özbay, bezirhanenin ahşap mekanizmasına ait izin bulunamadığını ancak mekânın içinde sağlam durumda çıkarılan iki değirmen taşı ile bir seramik küpün sergilendiğini belirtir. Özbay, 2018b.

22. Ziyaretim sırasında (Kasım 2018) salon, uluslararası bir toplantı amacıyla, dinleyiciler için sandalyelerin ve konuşmacılara ait ayakta konuşmaya imkan veren bir kürsünün yer aldığı konferans salonu düzeninde kullanılmaktaydı. Bezirhaneye ait kalıntılar, daha çok sahnenin bulunduğu alanda cam döşemenin ardından hissedilebilmekteydi.

23. Özbay, 2019.

24. Özbay, 2019.

25. Walter, Nigel, 2014, "From values to narrative: a new foundation for the conservation of historic buildings", **International Journal of Heritage Studies**, cilt:20, sayı:6, ss.634-650.

26. Bilgin Altınöz, A. Güliz, 2010, "Tarihi Dokuda 'Yeni'nin İnşası", **Ege Mimarlık**, sayı: Ekim 2010, s.25.

27. Özbay, 2019.

28. Uçhisar 612-614 parsellerdeki yapı için rölöve raporu, Argos Yapı, 2014.

29. Miras, kaçınılmaz olarak ölmekte olan yerlere ve yaşam biçimlerine ikinci bir yaşam şansı sunan bir kültürel üretime dönüşmektedir. Bu noktada, mirasın bir ziyaretçi veya ilgi odağına dönüşmesi konularındaki eleştirileri de anımsamakta fayda vardır. Kirshenblatt-Gimblett, Barbara, 1998. **Destination Culture: Tourism, Museums, and Heritage**, University of California Press, Berkeley.

30. Burada, belki KA-BA Mimarlık tarafından hayata geçirilen ve 2004 Ulusal Mimarlık Ödülleri programı kapsamında Yapı/Koruma-Yaşatma Ödülü ile 2006 Europa Nostra Ödülü'ne değer görülen Ürgüp Sarıca Kilisesi onarımını anımsamak yerinde olacaktır. URL5. mo.org.tr/ulusalsergi/index.cfm?sayfa=YAPI-KY-kabaoglu [Erişim: 16.09.2019]

Site analysis		Visual properties		Actors of the design	
Theoretical context		Functional properties		Procedural information	
Construction phase		Old works of designers		Historical Context	
Technical properties		Author's evaluations			

Figure 4.11. Sixth page of the Article 1

Part-1: The article starts by describing Cappadocia and its historical value. It is written that Cappadocia is a volcanic tuff deposit that developed after the volcanic lava-formed rocks were exposed to air conditions and melted. Over time, these places changed into a cultural landscape where the constructed and natural environments coexist. The area became one of the nation's heritage monuments when it was included in the UNESCO World Heritage List in 1985 as the Göreme National Park and Cappadocia.

Part-2: Cappadocia is described further in this part, and it is said to be one of the earliest cultural tourism routes in Turkey. The surviving traditional architectural texture in the area is largely used in the service of tourism, with buildings run as hotels by locals and foreign business owners, to meet the demand in the region, which receives close to three million tourists yearly.

Part-3: Traditional buildings in Cappadocia reflect how tourism and heritage preservation are frequently incompatible. By using the incorrect protection techniques, the historical subsurface texture is especially being destroyed. By digging and expanding the already existing and difficult-to-control situation in this area for the purpose of creating commercial value, building owners and operators set the path for the irreversible destruction of the original texture and information. The author's main concerns about the site and how the subject building of the article is selected can be seen in this part since she says that the Museum Hall and Suites project, a new addition to a tourism facility in Cappadocia, was included in an important selection in the field of architecture and was deemed worthy of an award in the Structure / Conservation Division of the National Architecture Awards given by the Chamber of Architects in 2018 and as stated in the jury report, it was praised for integrating underground historical structures into the project with a holistic language.

Part-4: The article assesses the Museum Hall and Suites complex's ability to help Cappadocia, combat the possible struggles to preserve its cultural and local characteristics in the face of the increased number of tourists. The contribution of the project to many subjects, such as multi-layeredness, presentation of heritage, and respecting existing narratives, which are now being discussed in the conservation discipline, is questioned in the article. The Museum Hall and Suites structure is the latest addition to the Argos in Cappadocia hotel, which has been operating in Uçhisar for a long time. This structure is the

specifically main interest of the article. Coşkun says that it would be useful to start by evaluating the project in its entirety.

Part-5: The Ottoman residences, which are an essential component of Cappadocia's traditional architecture and most of which date to the end of the 19th century, are found in the flat areas left behind by the rock formations called fairy chimneys. Civil architecture examples constructed using the regional stone masonry technique, decorated interior spaces, courtyards, stone walls, roads, and gardens in harmony with the topography, have transformed the natural environment into a result that reflects the local culture. Using this attractive product for accommodation is the most preferred approach. One of the examples that the writer says can be given to the tourism-oriented transformation of civil architectural products in Cappadocia together with their surroundings is the hotel Argos in Cappadocia. We can see how the design and author focus on the local architectural context through the article.

Part-6: Uçhisar, where the hotel is located, was designated as a disaster area by the state in the 1960s. Many of the villagers left their homes and migrated to the state designated area near the village. While migrating, they partially dismantled the historical houses and used their stones as building materials. Dismantling activities have had devastating effects on the original texture of the village, and some of the buildings have become unusable.

Part-7: The writer starts explaining the hotel building in detail in this part and says that the Argos in Cappadocia hotel started its first operations in 1997. Since then, the destroyed civil structures in the settlement were gradually purchased and re-functioned by them, transforming these buildings into accommodation units.

Part-8: The writer includes Aslı Özbay's, the project owner, in this part as she defines the work as a multidimensional rural transformation project. The author says that important names took part in the comprehensive repair and re-functioning projects of the hotel during the initial formation process and afterward.

Part-9: The buildings, which were partially restored and partially rebuilt, serve as accommodation (Manastır Konak, Tünelli Konak, Vasil Konak, Gemil Konak, Beyaz

Konak, Tiraz Konak) and event venue (Bezirhane) today. The hotel currently has 60 rooms and the business aims to increase this number, says the author.

Part-10: The Museum Hall is located in two separate parcels purchased within the urban protected area specified as the Tourism Facility Area in the Uçhisar Conservation Development Plan. In the survey report (2014) submitted to the relevant Regional Conservation Board, the remains of the structures that existed in the past on the parcels located on the project are mentioned. These structures must be among the examples of masonry construction houses that are frequently encountered in the region. From the survey drawings, it can be said that the ruined buildings in question can be evaluated in the category of "masonry houses facing the road" in Abdullah Erençin's study on the local residential architecture of Cappadocia. These two structures (or building remains), which are estimated to have survived until the 1960s, are included in the "Conservation Plan". It has been evaluated in the category of buildings that are not registered in Istanbul, but "will be preserved by improving them".

Part-11: Following the board process, implementation started in 2015.

Part-12: In the application text prepared for the award, Özbay states that the remains of another building, which later turned out to be a historical cloth mill, were found under the ground during the cleaning works that continued in the field in the fall of 2015.

Part-13: After the discovery mentioned in the previous part, the remains of the bezirhane, which consists of rock-cut millstones and canals, were cleaned and unearthed, and the current project was revised in the light of the finds. The application was completed in 2018 and the complex was opened for use in the same year.

Part-14: In the revised and implemented project, it is envisaged that the ruins of the bezirhane will be exhibited at the lower street level and the space will be used for conferences (Museum-Hall). On the upper floor, two suite rooms belonging to the hotel are designed. The rooms can be connected to each other by an open terrace. In the whole project, the interiors are new designs.

Part-15: The facades use an approach that uses traditional materials that interpret the facades of the houses in the region. Window openings and forms are contemporary designs that emulate tradition.

Part-16: The traditional wooden beaming method is used in the ceilings of the suites. Özbay states that stone is used on the façades in order to respect the existing texture of Uçhisar, but it is desired application to make people feel the application as a contemporary production with the nuances in the processing of the stone. Material usage is an important datum for the author, as she connects it with creating a connection with the local context. Integrating historical elements of the site is used in the evaluation as well.

Part-17: According to the author, the most important architectural decision of the project is to present the remains of the bezirhane to the visitor behind a glass floor placed on the steel construction. Due to the fact that the area covered by the bezirhane exceeded the boundaries of the project area, certain assumptions were made, and the remains could only be exhibited from a limited frame (partly in the conference hall measuring 9 x 14 meters and partly in the foyer).

Part-18: Aslı Özbay states that the newly designed top cover of the hall, which displays the bezirhane ruins, refers to the 'traditional rib-vault system of Cappadocia architecture'.

Part-19: In the past, this place was probably covered with a rock-block ceiling that collapsed over time when the bezirhane was no longer used and left the place unusable for any function. In the project, the cover of the space (one of the rooms is located above the hall) is designed as a vault system instead of this impossible rock block. As the architect stated, the "cut stone vault forming the upper cover carries itself, while the rooms on the vault are carried by a steel carcass system". Therefore, behind the vault view, there is a steel carrier floor that the visitor cannot notice. The vault cover is an image element that carries itself, it is not a carrier and does not bear any load. The structure system of the building is interrelated with the design and how the author evaluates it, which helps the author with including multiple aspects of the design.

Part-20: Cultural property helps to explain all the narratives of the buildings, the change of that place, and the continuity of the identity of the building. In this context, the author

describes Museum Hall and Suites project as an effort to reflect the different stories that the spaces have had in the past and to reveal the different layers that exist in the parcels. She finds the approach of Argos Yapı and the project author commendable.

Part-21: Every intervention for conservation in heritage sites is a design problem with many inputs and each proposed solution should be developed specifically for that location, the author says. While a new use is proposed in an area such as Uçhisar, which contains original examples of the architecture in Cappadocia but whose architectural texture has been partially destroyed over time, the determination of the remainder and its preservation with a sensitive interpretation is considered to be among the priorities by the author.

Part-22: Considering that the "old information is very limited", the writer says that the limited data should be carefully preserved and evaluated in a way that does not lead to assumptions.

Part-23: Since there was no special registration in the approval process, the Conservation Board did not request any restitution studies examining and interpreting the past status of the buildings on the parcels.

Part-24: However, the restitution project is a tool for understanding the past and can help bring lost knowledge to the light of day. Having worked on a restitution project for the houses in the parcels in the past could have been a positive effort in terms of leaving a mark on the future. From this, it should not be understood that the way of producing a reconstruction project based on this exercise will necessarily be preferred in the final product, or that the product that will emerge from this exercise will prevent contemporary design. On the contrary, this study could have been a tool to help establish the references of the architectural details to be produced in a more precise and accurate manner. Yet author believes that today, the lack of this is felt in the resulting product of the Museum Hall project.

Part-25: The author goes on to talk about the presentation of the bezirhane structure. What kind of information does the display of the bezirhane's remains behind a glass floor in the foyer area and the area transformed into a conference hall by re-functioning provide the visitor with about the space? Does this presentation, as designed, have the potential to provide a rich experience to the visitor?

Part-26: As stated in the ICOMOS Vernacular Charter (1999), "traditional heritage consists not only of tangible forms, masses, structures, and spaces, but also includes how they are used and perceived, traditions and the intangible relations attached to them".

Part-27: In the Museum-Hall project, the details of the past life of the bezirhane have come to light and left frozen. However, the present presentation of the ruins cannot help the visitor's mind to visualize the purpose and how the bezirhane was used. The humble story that the bezirhane had in the past as a production workshop cannot be passed on to the visitor in the new project, the author thinks. The traces of the winery and grape ponds, which are stated to exist in semi-open and closed rock-carved spaces, carved into the back border of the parcel in the survey report, were not processed and interpreted in the new design. Minor stories in these two spaces, one associated with hotel rooms and the other with service spaces, have been ignored. The author says that the presentation of the Museum Hall might be considered "presumptuous", but it is weak in conveying the main idea and information. The problem may arise from the fact that the venue is not considered a "museum" but as a meeting place (conference hall). The existence of the bezirhane creates a "pleasant decor" in the existing complex. However, an exhibition in which only the workshop is exhibited with its existing ruins could have been a more instructive example in terms of protection.

Part-28: The author goes on to state that she thinks that the top cover of the space, which has turned into a conference hall, is also problematic. While she thinks it is impossible to repair the top cover, which is thought to be a rock mass, like the original, she states that in the new project, the top cover appears as a ceiling with a rib vault (muş) appearance, which was constructed with steel construction, and as such, it turns into a rather ambiguous expression. She believes that is necessary to question how necessary the vault cover, which forms the ceiling of the hall, is necessary. A top cover, where contemporary design can be clearly read, could have added a positive new value/layer to this cultural property "place".

Part-29: When evaluated in terms of planning, it is seen that the project has a new design approach rather than repeating the design principles of the building in these two parcels in the past. The small amount of traces of the existing building in the past was not made legible, and a design that did not contradict the texture within the borders of the existing parcel was implemented, says the writer. Yet, she also explains that the references taken for the layout

of the conference room are not clear and the space in question creates its own form by being closed by another wall that extends in the direction of the road line and cuts it 90 degrees.

Part-30: Since the last quarter of the 20th century, the effect of tourism that commodifies historical environments has been felt increasingly. With the development of tourism, dramatic changes are observed in the architectural and social structure of historical areas. As stated in the ICOMOS Vernacular Charter, "in the adaptation and reuse of traditional structures to new functions, their integrity, character and form must be respected while the structures are raised to an acceptable standard of living". In new designs to be implemented in residential areas established with traditional systems, ensuring the continuity of the heritage values of the existing environment and being able to articulate them without disturbing these values is an issue that needs to be handled meticulously, the author describes.

Part-31: The writer states that the new annex of the Argos in Cappadocia hotel, the Museum-Hall and Suites complex, is trying to articulate the traditional details to Uçhisar with a contemporary interpretation and preferences for the use of local materials. However, there are some problems in the way the unexpected new layer is handled and presented during the application. Although it is impossible to rework existing structures in the past, the presentation of heritage is a field of study open to changes. The author believes that a presentation in the museum-hall on the ground, where the function of the hall will not be overshadowed, and the remains will be exhibited in a smaller and calmer manner, will increase the current educational value of this culturally important place, and a transformation in this direction is still possible. Thus, the narrative of this forgotten layer will be strengthened, and the visitor will be able to concentrate on the story to be told in this small "museum" space.

Cause and effect: Throughout the article, we can see the author describes the visual characteristics of the building in multiple parts integrated with the functional properties and constructional data and material information. Material usage is referred to in multiple parts as well, like in part-16 it is seen that the wooden beaming method is mentioned as a traditional structure system used for the ceilings of the suits, and stones are used for the façades to refer to the existing texture of the area. Also in part-17 it is said that glass floor

on the steel frame is used to demonstrate the historical bezirhane. There is no mention of colours.

The pyhsical comfort of the building is not mentioned. However, functional consistency can be found. Starting from part-9, the author describes how the restored and partially rebuilt parts of the old building are used as accommodation and event venue, and says there are currently 60 rooms in the hotel. The ruins of bezirhane play an important role in the evaluation of the author and are used as an exhibition subject in the building.

Photographs are provided in order to show the historical and architectural context of the building. They are also used to demonstrate the new design of the building and how the old ruins are reused. Information from the designer is also in the article as well. As in part-8 Aslı Özbay's words are mentioned as she sees the building as a 'multidimensional rural transformation project' and says important people played role in the construction of the design. In part-12 and 13, she also says that remains of another building were found and they were integrated into the design. Also in part-16, she explains the material usage in order to respect the existing texture. The author has information on the construction as well. Part-19 describes the carrier system which is a steel carrier floor that the visitor cannot notice and provides photographs and conveys the structural information to the reader. There are photographs that are taken by the author as well and the comments from her showcase her own observation on the site.

Photographs are the most dominant visual data of the article which give information on the site, the building, and the construction phase in detail. There are also plan drawings and sections, which help with understanding the relationship between the areas and site. However, these are the only drawings of the project.

The first parts of the article show how the procedure of the building was conducted. In part-6 it is said that Uçhisar was designated as a disaster area by the state in the 1960s and in part-7 it is said that the hotel started its first operations in 1997. Part-9 describes the restored and partially rebuilt areas of the building. And in part-10, the legal procedures of the plot are described. Critic evaluates the building with the knowledge she gets from on-site observations and showcases her evaluation according to them. Part-1 and part-2 describe the historical context of Cappadocia briefly. The architectural context of the building is

demonstrated with photographs and she refers to the historical buildings of the Cappadocia whose 'historical subsurface texture is especially being destroyed' in part-3. The material usage of the building was said to be in parallel to this context as well.

Reconstruction: The main idea of the article is based on conservational values and how the building is able to adapt to them. Part-24 and 26 show the mindset of the author and her theoretical standpoint on the topic of conservation well. The critic reconstructs the cause-effect relationship between the design decisions of the building and her ideas, based on the theoretical approach she uses.

Biased(ness): There is no information on the critic's perspective item. The designer's remarks on the design and construction phase are mentioned, yet the differences in the procedure and how other actors affected the process are not there. The user's perspective, reader's perspective, and other actors' perspectives are not mentioned either.

Moral value: Building's relationship with nature is not mentioned. Yet the surrounding historical context and how it tries to integrate with the building is referred and the conservation of the historical sites and moral concerns of the building are mentioned in the article in the previous parts.

Impact value: Building's effect on the designer is not there. However, newly constructed building deals with a very sensitive topic of repurposing a historical building, and the author describes how well she thinks the design is able to deal with this topic, which is interrelated with the effect of the building on the society and field. From part 22 to part 31, this is described in detail.

Toolness: Outcomes for oneself is not there in the article. Outcomes for the design can be seen in the parts starting from part-26, like at the end of part-27, the author says that an exhibition in which only the workshop is exhibited with its existing ruins could have been more instructive, and so on. Outcomes for environment and context do not exist. However, correlated to impact value tool and inferences from moral value tool are used to talk about outcomes for the field and outcomes for society in part-30 and part-31.

4.6.2. Sample article of interpretive criticism

The second article is "İzmir'de Aylaklığa Övgü: Bostanlı Yaya Köprüsü ve Gün Batımı Terası" by Şebnem Yücel which was published in the 409. issue of the journal in September-October of 2019 (Yücel, 2019). This article was selected as an example of the interpretive criticism type of articles, since it has the highest number of items provided in it. Bostanlı Pedestrian Bridge and Sunset Terrace, which was found worthy of the Building / Environment (Public Space Design) Division Award in the 2018 National Architecture Awards, is located in" the coastal belt of İzmir Turkey. It was selected due to its successful solution to increase the accessibility of the public space on the coast with the pedestrian bridge and by making watching the sunset enjoyable in Bostanlı. The author explains that the project has created a significant change in the lives of the people of Izmir with the small touches it has made by focusing on "understanding the city and the land very well, not transforming things, but beautifying them".

İzmir'de Aylaklığa Övgü:
Bostanlı Yaya Köprüsü ve Gün Batımı Terası

Şebnem Yücel

Karşıyaka kendisini İzmir'den ayrı görür. İzmirlidir İzmirli olmasına da, fazlasıdır. O nedenle de İzmir 35 ise Karşıyaka 35.5'tur. Alaybey'den Mavişehir'in sonuna kadar uzanan yaklaşık sekiz kilometrelik kesintisiz kıyı hattı çoçuk parkları, oturma alanları ve kafeleriyle her daim yaşayan kamusal ve yeşil bir bant oluşturur. Bu yeşil bantın hemen arkasında yer alan yoğun cadde, onun arkasında başlayan ve birbirine paralel devam eden apartman sırası Karşıyaka'da bir duvar gibi dizilirken Bostanlı'ya doğru Emlak Bankası evleri ve eski lojman binalarıyla daha parçalı bir görünüm alır. Mavişehir'i geçip Sasalı'ya yaklaştıkça da kentsel doku tamamen çözülür. Burada arazi düz olduğundan hem yürüyüş, hem de bisiklet için ideal bir dolaşım oluşur. Özellikle yaz akşamlarında cıvıl cıvıl olan, isteyenin portatif iskemlesini, içkisini ve çiğdemini kapıp geldiği bir sahildir.

1

Bostanlı Karşıyaka'nın en güzel yerlerindendir. Adını bir zamanlar bölgeye hakim olan bostanlardan alır almasına ama bugün onlardan eser yoktur. Zamanında Emlak Bankası tarafından yapılan apartman grupları Bostanlı'nın dokusunda en belirgin olarak okunan konut yapılarıdır. Hatta iki kattan on iki kata kadar yükselen farklı zamanlarda üretilmiş bu konut blokları bir yerde Bostanlı'nın şansıdır. Çünkü bu yapılar bahçeleri, ortak yeşil alanları, çocuk parkları ve otoparkları ile birlikte planlanmış olduğundan son derece uygar ve insani bir kentsel doku oluşturur. Bostanlı biraz daha ilerisinde yer alan ve pahalı olmasına rağmen tipik Amerikan sosyal konutlarından hallice görünen ölçeği kaçık Mavişehir'den daha güzel bir kentsel dokuya sahiptir. Hele son on yılda sayıları artan "güvenlikli" sitelerden oluşan Atakent-Mavişehir hattıyla hiç karşılaştırılmaz bile. Mahalleniz vardır en başta. Mahallenizin bakkalı vardır, mezecisi, manavı, hatta pantoloncusu. Onlar sizi tanır, siz onları, bir telefonla koşarlar servise.

2

Emlak Bankası'nın zamanında yaptığı yapı grupları dışında da sokaklar güzeldir. En güzellerinden biri de Akbank sokağıdır. Zaman içinde insanların birbirine paralel üç sokağa da Akbank sokağı dediğini görüp kafanız karışabilir, ama esas Akbank sokağı, girişinde iki katlı güzel bir Akbank olandır. Sokaklar ağaçlıdır. Mimozalar, manolyalar, yeni dünya ve muz. Yer yer apartman isimlerinden zamanında o arazide yer alan fakat apartman yapılırken kesilip yitirilmiş ağaçların izi sürülse de özellikle 1990'lara gelinceye kadar yapılmış apartmanların bahçelerinde bugün bile envai çeşit çiçek ve meyve ağacı ile giriş kapılarını saran yaseminler ve güller yer alır. Arabalarıyla park eden insanlar kaldırımları yürünmez hale getirseler de yürünesi sokaklardır.

3

"Limanı merkezine alan ve her iki kanadında da gelişmekte olan yerleşimlerle genişleyen İzmir kıyı kuşağında bulunan Bostanlı'da, kıyıdaki kamusal alanın gerek yaya köprüsüyle ulaşılabilirliğinin artırılması gerekse gün batımı zamanının izlenmesini keyifli hale getiren başarılı çözümü nedeniyle" Bostanlı Yaya Köprüsü ve Gün Batımı Terası, 2018 Ulusal Mimarlık Ödülleri'nde "Yapı / Çevre (Kamusal Alan Tasarımı) Dalı Ödülü"ne değer görüldü. Yazar, projenin "kenti ve araziyi çok iyi anlayarak bir şeyleri kökten dönüştürmeye değil, güzelleştirmeye" odaklanarak yaptığı küçük dokunuşlarla İzmirlilerin hayatında önemli bir değişiklik yarattığını söylüyor.

Zamanında burada yer alan iki katlı bahçe içindeki evleri bilenler, bugünkü durumunu beğenmezler sokakların. Durum böyle iken, kentsel dönüşüm adı altında yapılanlarla insan ölçeğinin, yeşilin ve dolayısıyla kaliteli kentsel dokunun tümden kaybolacağı şimdiden bellidir. Birbirine komşu dört ya da beş katlı bloklar satın alınır ve yerlerine yeşili yutan ve süslü balkon korkuluklarıyla kendini gösteren devler oturtulur. Tüm yeni kentsel müdahaleler kötü müdür diye düşünür insan. Keşke hiç dokunmasalar bazı yerlere. Belki de tam bu nedenle İzmir*deniz* projesi kapsamında Karşıyaka sahilinin de yeniden tasarlanacağını ilk duyduğum 2011 yılında tepkim oldukça sert olmuştu.

4

Bu dönemde bana İzmir'in farklı gruplardan insanlar tarafından bir arada ve yoğun bir şekilde kullanılan kıyı kesiminin "İzmirlilerin denizle ilişkisini güçlendirme" adına yeniden tasarlanması, özellikle kentin tepelerinde, ya da tarihî semtlerinde onca fiziksel eksiklik ve problem varken bir para ve kaynak israfı olarak gelmişti. Hatta zamanında İzmir*deniz* projesinin STK ve meslek odalarına tanıtıldığı toplantıda İlhan Tekeli Hoca'nın İzmir Körfezi'ni bir amfitiyatronun sahnesine, körfezi çevreleyen ve tepelere doğru yayılan kenti de amfinin basamaklarına benzettiği konuşmasında kızgınlığım artmış ve bu basamaklardan sahneye en uzak olanların ayaklarının altından basamaklar kayarken, sahnenin en yakınındaki pahalı oturma yerlerine bir de halı serilmesine söylenip durmuştum. Ama zaman içerisinde bu görüşüm değişti.

Şebnem Yücel
Prof. Dr., MEF
Mimarlık Bölümü

▢ Site analysis	▢ Visual properties	▢ Actors of the design
▢ Theoretical context	▢ Functional properties	▢ Procedural information
▢ Construction phase	▢ Old works of designers	▢ Historical Context
▢ Technical properties	▢ Author's evaluations	

Figure 4.12. First page of the Article 2

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Kaynak: Stüdyo Evren Başbuğ

1. Bostanlı Yaya Köprüsü

Kaynak: Stüdyo Evren Başbuğ

2. Bostanlı Gün Batımı Terası

Kaynak: Stüdyo Evren Başbuğ
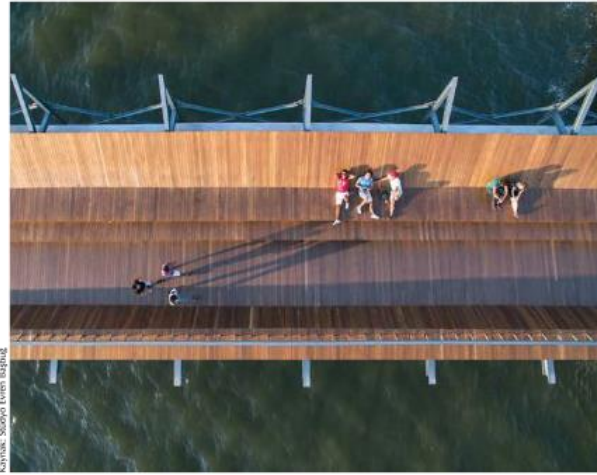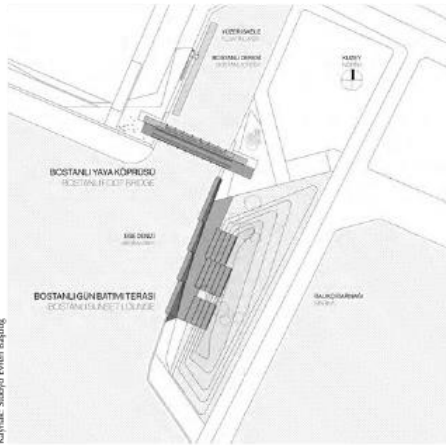
4. Bostanlı Yaya Köprüsü ve Gün Batımı Terası Arazi Planı

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Özellikle İzmir Tarih Projesi kapsamında İzmir'in merkezindeki fakirleşmiş tarihî bölgelerinde yapılmaya başlanan güzel işleri görünce sakinleşip özellikle de İzmir*deniz*'in küçük ölçekli projelerinin hayata geçirilmeye başlamasıyla da kızgınlığı bir kenara bırakıp bu projelerle daha yakından ilgilenmeye ve hatta takdir etmeye başladım.

5

İşte bu projeler içinde belki de en sevdiğim, kesinlikle de en fazla kullandığım, Stüdyo Evren Başbuğ'un (Steb) tasarımını yaptığı ve İzmir Büyükşehir Belediyesi Kentsel Tasarım ve Kent Estetiği Şube Müdürlüğü ile birlikte uygulama projesinin hazırlandığı Bostanlı Yaya Köprüsü ve Gün Batımı Terası. (**Resim 1, 2**) 2016 yılında kullanıma açılan Bostanlı Yaya Köprüsü'nün fikir tohumları İzmir*deniz*'in Mavişehir-Karşıyaka-Alaybey tasarım ekibi tarafından hazırlanan "Karşıkıyı" önerisiyle atılır. İzmir*deniz* proje bölge koordinatörlüğünü Mehmet Kütükçüoğlu'nun ve proje yürütücülüğünü Stüdyo Evren Başbuğ'un yaptığı Karşıkıyı Karşıyaka Kıyı Düzenlenmesi'nin temel önerileri: "Mavişehir-Alaybey Tersanesi arasındaki kıyı şeridinde bugüne kadar oluşmuş kıyı kültürünü dönüştürmek yerine, halihazırda var olan yaşantıyı geliştirecek daha nitelikli bir fiziksel çevre yaratmak"[1] amacıyla oluşturulmuştur. Başka bir deyişle ekiptekiler, kıyı hattının zaten çok kullanıldığı gerçeğini merkeze alarak burada var olan ve güçlendirilmesi gerektiğine inandıkları kaliteleri öne çıkartacak tasarım müdahaleleri oluşturmaya karar verirler. Hazırlanan halihazır durum analizlerinde "kavram" olarak adlandırdıkları üç konu saptarlar: "geçişlilik," "kıyıya dik koridorlar" ve "renkler, sesler, dokular, kokular." Bu üç konudan ikincisi olan "kıyıya dik koridorlar" özellikle Bostanlı Yaya Körüsü'nün yerleştiği Bostanlı Deresi'nin körfeze döküldüğü noktada ön plana çıkan bir tasarım girdisi oluşturur. (**Resim 3**)

6

İzmir*deniz* projesi kapsamında oluşturulan önerilerin master planda yer almasını takiben İzmir Büyükşehir Belediyesi'nin saptadığı stratejik müdahale noktalarında geliştirilecek projeler ofislere dağıtılır. Bostanlı Yaya Köprüsü ve Günbatımı Terası'nın tasarımı 2014 yılında Stüdyo Evren Başbuğ'a verilir. (**Resim 4**) Proje öncesinde kıyı boyunca devam eden yürüme hattının kesintiye uğradığı tek yer olan bu alanın belki de tüm Karşıyaka kıyı hattının en zayıf noktası olduğu ve buraya yapılan müdahele kararının doğruluğu şüphe götürmez. (**Resim 5**) Körfez'in gerisindeki "İzmir"i (Alsancak-Konak diye de okuyabilirsiniz) karşısına alan Bostanlı Yaya Köprüsü bugün kıyıda özel-

Kaynak: Stüdyo Evren Başbuğ

3. Bostanlı Deresi'nin İzmir Körfezi'ne döküldüğü proje alanı

Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.13. Second page of the Article 2

7 likle genç nüfus tarafından en aktif kullanılan noktadır.
Altından geçecek sandallara izin vermek üzere
hafif bir kavisle yükselen çelik profilleriyle Bostanlı
Deresi'nin üzerine yerleşen Bostanlı Yaya Köprüsü,
üzerindeki ahşap kaplamalarıyla davetkar bir görün-
tü verir. **(Resim 6, 7)** Korkuluklara yaslanıp kısa bir
8 duraklama ile körfezi izlemek isteyenlerden, bekle-
meden diğer tarafa ulaşmaya kararlı yayalara -bisik-
let sürücülerini ve kaykaylı gençleri de unutmamak
lazım- ve son olarak da iki kademeli oturma alanıyla
oturup sohbet etmek isteyenlerle kaykılıp etrafını
seyre dalanlara yer açan bu köprü üç farklı kul-
lanıcı grubuna hizmet eder. **(Resim 8)** Başka bir
deyişle Bostanlı Yaya Köprüsü Simmel'in "*Köprü ve
Kapı*"sında (1909) bahsettiği köprü görevinden, yani
doğanın ayırdığını düşündüğümüz iki yakayı insani
bir istekle birleştirmekten fazlasını yapmak için yola
9 çıkar. Aylak aylak oturma özgürlüğünü size bahşe-
derken kendisi bir varış noktası haline gelir.

Köprünün oturma kısmının zemin ile birleştiği nok-
tada yerden kopması da sanki bizlere bu yapıya
aslında iki yakayı birbirine bağlamaktan daha fazla
işlev eklendiğini hatırlatır. Oturulur, soluk alınır, çiğ-
10 dem çitlenir, sohbete hatta uykuya bile dalınır. Alanı
kullanan gençlerden Ahmet Öztürkmen "Tıkır tıkır
geçen patenli ve kaykaylı insanlar hipnotize ediyorlar,
farkında olmadan dalmış buluyorum hep kendimi"
11 diye aktarıyor deneyimini. Köprünün bitiş noktaların-
da oturma kısmıyla yürüme hattı birbirinden belirli bir
12 şekilde ayrılarak farklı noktalarda sonlanır. Köprünün
yürüme yolu hafif bir kavis sonrası birleştiği kıyıyla
hemzemin olurken oturma kısmını sonlandıran beton
uzantılar yerden koparak uçarcasına profili devam
ettirir ve köprünün de zemine en hafif biçimde tema-
13 sını sağlar **(Resim 9)**

Köprüye dik açıyla, körfezi ve batı yönünü karşıya
alacak şekilde Bostanlı Gün Batımı Terası yerleşir.
(Resim 10, 11) Bostanlı Yaya Köprüsü'nün oturma
alanı gençlerin egemenliğinde olduğundan kendine
yer bulamayan aileler ve yaşı biraz daha geçkince
olanlar burada kendine yer edinir. Her ne kadar körfe-
zin her yerinden günbatımı zevkli olsa da Gün Batımı
Terası batan güneşi tam karşınıza aldığınız bir sahne-
nin basamaklarını oluşturur (ne diyeyim, İlhan Hoca
14 haklıymış galiba). **(Resim 12)** Stüdyo Evren Başbuğ
projeyi anlatan metinlerinde Gün Batımı Terası'nın yer
aldığı alanın "tüm Karşıyaka kıyı şeridinde denize dik
uzanan tek alan" olduğunun altını çizer. Bu alanda da
15 kullanım çeşitliliği mimari çözümlerdeki farklılaşmalarla
kendini okutur. Belki de Yaya Köprüsü'nün bir devamı
gibi görünen ve deniz kıyı hattını belirleyen oturma
alanı bu bölümün en dikkat çekici mimari elemanıdır.
Kırıklı ama akışkan yüzeyleriyle bu oturma alanı sade-
ce çocukların ve çiftlerin değil kaykay yapan gençlerin
de favorisidir. **(Resim 13)** Bu kıyı hattının gerisinde
küçük bir meydan ve bu meydanın arkasında da, üç
gruptan oluşan hafif basamaklarla yükselen oturabi-
leceğiniz platformlar yer alır. Oturma alanlarının üç
gruba bölünmesi daha önceden var olan ağaçların
korunmasına yardımcı olurken aynı zamanda alanın
ölçeğinin daha küçük, dolayısıyla daha insani algılan-
masına yardımcı olur. Gün batarken güneş başroldey-
ken bazı yaz gecelerinde yüzer sahne alır başrolü.

5. Alanının proje öncesi durumu
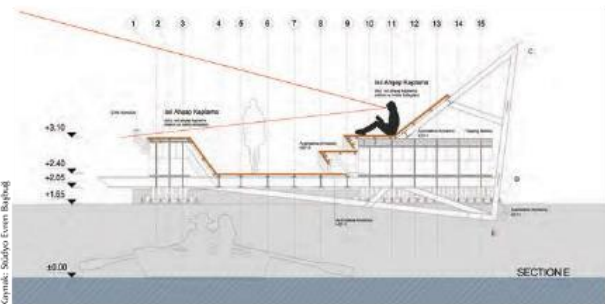
6. Bostanlı Yaya Köprüsü kesiti

7. Bostanlı Yaya Köprüsü yandan görünüş

8. Bostanlı Yaya Köprüsü'nü kullanan gençler

Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.14. Third page of the Article 2

9. Bostanlı Yaya Köprüsü'nün bitiş noktası

Kaynak: Stüdyo Evren Başbuğ

10. Bostanlı Yaya Köprüsü ve Gün Batımı Terası tepeden görünüş

Kaynak: Stüdyo Evren Başbuğ

11. Bostanlı Gün Batımı Terası kesiti

Kaynak: Stüdyo Evren Başbuğ

Denizin üzerinde kurulan yüzen platform üzerinde konser verilirken teras hınca hınç dinleyicilerle dolar. Kuşkusuz yazın Bostanlı'da olmanın en zevkli yanlarındandır böyle konserleri yakalamak. (**Resim 15**)

Kapladığı alanın çok büyük olmadığı aşikar bu projenin en büyük başarısı küçük dokunuşlarla İzmirlilerin hayatında yarattığı büyük değişikliktir. Eskiden sadece Karşıyaka'da oturanların kullandığı sahilde, yürürken önlerine engel olarak çıkan dere ve dereyle gelen kopukluk şimdi karşıya geçmekten çok daha fazlasını kendilerine sağlayan ve tüm İzmirlilere hizmet eden bir toplanma mekânı haline dönüşmüştür. Pek çok açıdan İzmir*deniz* projesinin de merkezinde yer alan İzmir tanımının hakkını verir bu proje: "Stressiz hayatı, rahatı, sokağı, özgürlüğü seven insanların yaşadığı bu şehrin adı İzmir'dir. Bu yaşam biçimini ve kalitesini belirleyen de, aslında iklimdir, denizdir."[2] Stüdyo Evren Başbuğ da Bertrand Russell'a referansla "aylaklığa övgü" diye adlandırdıkları projeyi şöyle tanımlar: "Birbirlerine vista verecek şekilde konumlanmış bu iki kentsel armatür, büyük resimde üst ölçekte tanımlanan genel çerçeveyi sürdürüyor. Alana getirdikleri programın doğallığı, serbestliği, plansızlığı ve kapsayıcılığı düşünüldüğünde ikisi de tam anlamıyla birer 'karşı-mekân' önerisi. Yaya Köprüsü ve Gün Batımı Terası, halihazırda alanda bulunan sosyal, coğrafik ve tarihsel özelliklerden beslenerek özgün ve nitelikli kamusal kullanımlar, yeni 'aylaklık' mekânları vadediyorlar. Bu yeni kıyı kullanımları, 'İzmirDeniz' projesinin temelinde İzmir kenti için ortaya konan 'Gerilimi Düşük Yaşam Biçimi' vizyonuyla paralellik gösteriyor."[2]

Burası gerçekten Stüdyo Evren Başbuğ'un iddia ettiği gibi Lefebvre'in tanımladığı "karşı-mekân"a karşılık gelmese de projenin şehir içinde özellikli bir yer olduğu nettir.[4] Mimarlık öğrencisi Ferya Alkan alanı "Doğa ve beton yığınları arasında ahşaptan bir araf" olarak tanımlar. "Burada yalnızlığın da arkadaşlarla sarmalanmanın tadı da düşünülmüş" der başka bir mimarlık öğrencisi, Berfin Güzel. Ona göre "şehir, körfezi çepeçevre sararken kendini aynı noktaya hapsetmekten rahatsızlık vermeyen şehrin en romantik köşesi"dir burası ve devam eder: "Bazen kordonda otururken günün batacağını fark edip vapura koşuyoruz. Koşuşturmacanın içinde gün en güzel buradan batıyor. Basit tasarlandığını ve daha iyi olabileceğini söyleyenler var ama bence tam da bu sebepten kent sakinleri tarafından kolayca algılanıp her kesimden insan tarafından hızla kullanılmaya başlandı."

"Gerilimi Düşük Yaşam Biçimi"ni benimseyerek Türkiye'nin üçüncü büyük şehri olan İzmir iyi bir metropol olmayı nasıl başaracaktır onu anlamak zordur. Belki de istese de istemese de büyüyen kasabalı genç İzmir'in başarısı aylaklığı metropolitan ve modern bir değer olarak ortaya çıkartabilme becerisinde yatıyordur. Bertrand Russell da "*Aylaklığa Övgü*"sünde (1932) zaten "dünyada gerektiğinden çok çalışıldığını, çalışmanın erdem olduğu inancının büyük zararlar doğurduğunu, modern endüstri ülkelerinde vaaz edilmesi gereken şeylerin öteden beri vaaz edilegelmekte olanlardan çok değişik olduğunu"[5] düşündüğünü yazar. Russell'a göre "modern dünyada çalışmanın erdem olduğuna inanma yüzünden çok büyük zararlar doğmaktadır ve mutluluğa giden yol, refaha giden yol, çalışmanın örgütlü bir düzen içinde azaltılmasından geçer."[6] Bir mimari proje böyle bir amacı gerçekleştiremese de çalışmanın tanımının, mekânlarının ve saatlerinin değişmeye başladığı günümüzde mimari projeler aylaklığa kaliteli mekânlar sağlayabilmelidir belki de.

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Site analysis
Theoretical context
Construction phase
Technical properties
Visual properties
Functional properties
Old works of designers
Author's evaluations
Actors of the design
Procedural information
Historical Context

Figure 4.15. Fourth page of the Article 2

İzmirlilerin rahatı, özgürlüğü ve sokağı sevmesinin getirdiği problemlerle de erkenden yüzleşmek zorunda kalır bu proje. Kullanıma açıldığı 2016 Temmuz'undan itibaren geçen üç yılda bakımsız ve eskimiş bir görünüme sahip olması sadece uygulama problemleri ve malzeme kalitesiyle açıklanamayabilir. İzmir'deki pek çok kamusal alan gibi burası da hoyratça kullanılır. Çekirdeğe çiğdem demenin gururunu ve heyecanını sonuna kadar yaşayan güzel İzmirli gençler o çiğdemin kabuklarını toplamayı aynı heyecanla üstlenmezler. Kaplamalar üzerinde söndürülen sigaralar, yerinden oynayan parçalar, solan yüzeyleriyle proje sanki üç yıldır değil de yirmi üç yıldır kullanıma açılmış gibi durur. 2019 yılı Ağustos ayında Karşıyaka Belediyesi'nin sahili kirletenlere karşı cezai yaptırım uygulama kararı almak zorunda kalması bu hoyratlığın sonucudur. Bu kararı duyurmak için de bir etkinlik düzenlenir. Karşıyaka Belediye Başkanı Dr. Cemil Tugay ve İzmir Büyükşehir Belediyesi Genel Sekreteri Buğra Gökçe'nin "Karşıyaka sahilinde çekirdek kabuklarının yerlere atılmasını önlemek ve temiz bir çevre için farkındalık yaratmak amacıyla" vatandaşlara tam da Bostanlı Yaya Köprüsü'nde kese kağıtları dağıtması açıklıdır.[7] Bu İzmir'in ya da Karşıyaka'nın değil tüm Türkiye'nin sorunudur diye düşünülebilir ama her halükarda evlerinin temizliğiyle gurur duyan insanlarımızın kamusal alan kullanımındaki hoyratlığı düşündürücüdür.

2018 yılında Yapı/Çevre (Kamusal Alan Tasarımı) dalında Ulusal Mimarlık Ödülü kazanan Bostanlı Yaya Köprüsü ve Gün Batımı Terası'nın jüri raporunda "... Bostanlı kentsel gelişme bölgesi kıyı kamusal alanının gerek yaya köprüsü ile ulaşımının gerek gün batımı zamanının izlenmesinde yayaya özgü kullanımının başarılı çözümü nedeniyle"[8] projenin ödüle değer bulunduğunu belirtir. Bence bu projenin esas başarısı Stüdyo Evren Başbuğ'un gururla "aylaklığa övgü" sunan tasarımının kenti ve araziyi çok iyi anlayarak bir şeyleri kökten dönüştürmeye değil, güzelleştirmeye odaklanmasında yatar. Daha kaliteli bir mekânda kentsel kullanım ve alışkanlıkların sürdürülmesine imkan vermesiyle, Karşıyaka'nın katma değerini artıran, Bostanlı'ya yakışan bir proje olması kıymetlidir. Yasal düzenlemelere rağmen her fırsatta kamusal mekânların özel girişimlere pazarlandığı günümüzde kıyının değerli bir parçasını bir kafeye kiralamak yerine tamamen halkın kullanımına açmak bile başlı başına değerlidir. Para harcamadan kaliteli bir mekânda aylaklık yapabilmek kentsel hakların en güzellerindendir. ❖

NOTLAR
1. İzmirdeniz. http://www.izmirdeniz.com/Bagimsiz/Index/9?AspxAutoDetectCookieSupport=1 [Erişim: 15.08.2019]
2. İzmir Büyükşehir Belediyesi tarafından hazırlanan İzmirdeniz tanıtım kitapçığı, s.3. http://www.izmirdeniz.com/YuklenenDosyalar/Yayin/Yayin-Doc/Kıyı%20Tasarım%20Kitapçığı.pdf [Erişim: 15.08.2019]
3. "Bostanlı Yaya Köprüsü ve Gün Batımı Terası" Basın Paketi.
4. Lefebvre'in yerel yönetimlerin elinden halka danışmadan oluşturulan bir dinlenme alanını karşı-mekân olarak tanımladığını düşünmek pek mümkün değildir.
5. Russell, Bertrand, 1990, **Aylaklığa Övgü**, Cem Yayınları, İstanbul, s.7.
6. Russell, 1990, s.9.
7. "Karşıyaka'da Sahili Kirletene Ceza", Ege Telgraf, 16 Ağustos 2019. https://www.egetelgraf.com/karsiyakada-sahili-kirletene-ceza/?fbclid=IwAR2k5RFo4fPUZuUZme7wih7HQdPbhyJb8ZJJJo-KtcPW4wb5zWXVuIHc_U4 [Erişim: 15.08.2019]
8. http://mo.org.tr/ulusalsergi/index.cfm?sayfa=YC_BYK [Erişim: 15.08.2019]

12. Bostanlı Gün Batımı Terası basamaklar

13. Bostanlı Gün Batımı Terası'nda kaykay yapan gençler

14. Bostanlı Gün Batımı Terası oturma alanları

15. İzmir Büyükşehir Belediyesi'nce düzenlenen Gün Batımı Konseri

Site analysis · Theoretical context · Construction phase · Technical properties · Visual properties · Functional properties · Old works of designers · Author's evaluations · Actors of the design · Procedural information · Historical Context

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Figure 4.16. Fifth page of the Article 2

Part-1: The author starts by explaining that Karşıyaka is not exactly a part of the city of İzmir, it is more than that. The approximately eight-kilometer uninterrupted coastline stretching from Alaybey to the end of Mavişehir creates an ever-living public and green band with playgrounds, seating areas, and cafes. The busy street right behind this green band, the row of apartments that start behind it and continue parallel to each other, is lined up like a wall in Karşıyaka, and towards Bostanlı it takes on a more fragmented appearance with Emlak Bank houses and old lodging buildings. As the walker passes Mavişehir and approaches Sasalı, the urban texture dissolves completely. Since the terrain is flat, there is ideal circulation for both walking and cycling. It is a lively beach, especially on summer evenings, where anyone can grab their portable chair, drink, and crocus.

Part-2: The apartment groups built by Emlak Bank at the time are the most prominent residential structures in the texture of Bostanlı. The author sees these residential blocks, which were produced at different times, rising from two floors to twelve floors, as the 'luck' of Bostanlı in one place. Because she believes that these structures are planned together with their gardens, common green areas, playgrounds, and car parks, and they create an extremely civilized and humane urban texture. She compares Bostanlı to Mavişehir and says that it has a more beautiful urban texture than Mavişehir, which is a little further and expensive but looks better than typical American social housing. It does not even compare with the Atakent-Mavişehir line, which consists of "safe" sites, the number of which has increased in the last ten years. She appears to see the neighborhood as very valuable. She says that the neighborhood has a grocery store, appetizers, greengrocers, and even a trouser shop, and people working there know you, and they run to your service with a phone call.

Part-3: The author finds the streets beautiful, apart from the building groups that Emlak Bank built in its time. One of the most beautiful is Akbank street, according to her. She says that in time, you may be confused when you see that people call all three parallel streets Akbank street, but the real Akbank street is the one with a beautiful two-story Akbank at the entrance. The streets are tree-lined. Mimosas, magnolias, japanese medlars and bananas. Even though the names of the apartments from time to time are traces of the trees that were cut and lost during the construction of the apartment, even today, in the gardens of the apartments built until the 1990s, there are all kinds of flowers and fruit trees, as well as jasmines and roses that surround the entrance doors. Although people parking their cars make the sidewalks impassable, they are walkable streets.

Part-4: Those who know the houses in the two-storey garden, which were located here in the past, do not like the current state of the streets, she says. While this is the case, it is already clear that the human scale, green, and thus the quality urban texture will be completely lost with what is done under the name of urban transformation. Neighbouring four- or five-storey blocks are purchased and replaced by giants that devour the green and present themselves with ornate balcony railings. One thinks that all new urban interventions are bad. The author wishes some places were never touched. She says that perhaps for this very reason, in 2011, when she first heard that the Karşıyaka coast would be redesigned within the scope of the Izmir Deniz project, she was not happy with this news.

Part-5: During this period, the redesign of the coastal part of İzmir, which is used intensively and together by people from different groups, in order to "strengthen the relationship of the people of İzmir with the sea" was considered to be a waste of money and resources, especially when there were so many physical deficiencies and problems in the city's hills or historical districts, to the writer. At the meeting where the İzmirdeniz project was introduced to NGOs and professional chambers, İlhan Tekeli's speech in which he compared İzmir Bay to the stage of an amphitheatre and the city surrounding the bay and spreading towards the hills to the steps of an amphitheatre, she says that her anger increased because she explains that after this speech she considered the new situation to be creating a wider gap between poor and rich. But over time, she says her view has changed. When she saw the works that were started to be done in the impoverished historical areas of the center of Izmir, especially within the scope of the Izmir History Project, she says she calmed down and started to take care of and even appreciate these projects more closely, especially after the small-scale projects of Izmirdeniz started to be implemented.

Part-6: Bostanlı Pedestrian Bridge and Sunset Terrace, designed by Studio Evren Başbuğ (Steb) and of which the application project was prepared together with the İzmir Metropolitan Municipality Urban Design and Urban Aesthetics Branch Office are the writer's favorite and one that she uses the most. The idea of the Bostanlı Pedestrian Bridge, which was put into use in 2016, starts with the proposal of "Karşıyıyı" prepared by the Mavişehir-Karşıyaka-Alaybey design team of İzmirdeniz. The main suggestions of Karşıkıyı Karşıyaka Coastal Arrangement, which were made by İzmirdeniz project regional coordinator Mehmet Kütükçüoğlu and project manager Studio Evren Başbuğ, are created in order to "create a more qualified physical environment that will improve the existing life,

instead of transforming the coastal culture that has been formed up to now on the coastline between Mavişehir and Alaybey Shipyard". In other words, the team decided to create design interventions that would highlight the existing qualities that they believe should be strengthened, centered on the fact that the shoreline is already heavily used. In their current situation analysis, they identify three topics that they call "concepts": "transitivity," "corridors perpendicular to the coast," and "colors, sounds, textures, smells." "Corridors perpendicular to the shore", creates a design input that stands out, especially at the point where the Bostanlı Stream, where the Bostanlı Pedestrian Bridge is located, empties into the bay.

Part-7: After the proposals created within the scope of the İzmirdeniz project are included in the master plan, the projects to be developed at the strategic intervention points determined by the Izmir Metropolitan Municipality are distributed to the offices. The design of the Bostanlı Pedestrian Bridge and Sunset Terrace was given to Studio Evren Başbuğ in 2014. The author thinks that the area, which was the only place where the walking line along the coast was interrupted before the project, is perhaps the weakest point of the entire Karşıyaka coastline, and the decision to intervene here is correct. Bostanlı Pedestrian Bridge which faces Izmir behind the gulf, is the most active point on the coast, especially among the young people, she describes.

Part-8: Bostanlı Pedestrian Bridge, located over Bostanlı Stream with its steel profiles rising with a slight curve to allow boats to pass under it, gives an inviting appearance with its wooden coverings.

Part-9: From those who want to lean on the railings and watch the bay with a short pause, to pedestrians who are determined to reach the other side without waiting - not to forget the cyclists and young people with skateboards - and finally to those who want to sit and chat with its two-level seating area, this bridge serves for three different user groups. In other words, the Bostanlı Pedestrian Bridge sets out to do more than serve as a bridge, whose only purpose is to unite the two sides that we think are separated by nature with a human desire. As the bridge grants people the freedom to sit idly, it becomes a destination itself.

Part-10: People can sit, breathe, eat sunflower seeds, have a conversation, and even sleep, the author describes.

Part-11: The writer provides the words of Ahmet Öztürkmen, one of the young people who use the space, conveying his experience: "People with roller skates and skateboards are hypnotizing, I always find myself immersed in it without realizing it."

Part-12: At the endpoints of the bridge, the sitting part and the walking line are separated from each other in a certain way and end at different points.

Part-13: While the walking path of the bridge is at level with the shore where it joins after a slight curve, the concrete extensions that end the sitting part break off from the ground and continue the profile as if flying, allowing the bridge to contact the ground in the lightest way.

Part-14: Bostanlı Sunset Terrace is located perpendicular to the bridge, facing the bay and the west direction. Since the seating area of the Bostanlı Pedestrian Bridge is dominated by young people, families who cannot find a place for themselves and those who are a little older can find a place here. Although the sunset from all over the bay is enjoyable, the Sunset Terrace forms the steps of a stage where the setting sun can be seen directly in front.

Part-15: In the texts describing the project, Studio Evren Başbuğ underlines that the area where the Sunset Terrace is located is "the only area on the entire Karşıyaka coastline that stretches perpendicular to the sea".

Part-16: In this area, the diversity of usage makes itself known with the differences in architectural solutions. The author thinks perhaps the most striking architectural element of this section is the sitting area, which looks like a continuation of the Pedestrian Bridge and defines the sea shoreline. With its cracked but fluid surfaces, this seating area is not only a favourite of children and couples but also of young skateboarders. Behind this shoreline, there is a small square and behind this square, there are platforms where you can sit, rising with light steps consisting of three groups. Dividing the seating areas into three groups helps to preserve the pre-existing trees, while also helping to make the scale of the space feel smaller and therefore more human. While the sun is in the focus at sunset, on some summer nights, the floating platform becomes the focus. While the concert is given on the floating platform set up above the sea, the terrace is packed with the audience. She says that catching such concerts is one of the most enjoyable aspects of being in Bostanlı in the summer.

Part-17: The area it covers is not very big, the biggest success of this project is the big change it has created in the lives of the people of Izmir with small touches, according to the writer. The beach, which used to be used only by the residents of Karşıyaka, has turned into a gathering place that provides much more than just crossing and serves all İzmir residents. This project does justice to the definition of İzmir, which is also at the center of the İzmirdeniz project in many respects: "The name of this city, where people who love stress-free life, comfort, streets and freedom live, is İzmir. What determines this lifestyle and quality is actually the climate, the sea.

Part-18: Studio Evren Başbuğ defines the project, which they call 'praise to idleness' with reference to Bertrand Russell, as two urban armatures, positioned to give each other a vista, continue the general framework defined at the upper scale in the big picture. Considering the naturalness, freedom, unplannedness, and inclusiveness of the program they brought to the field, both are literally 'counter-space' proposals. The Pedestrian Bridge and Sunset Terrace promise original and qualified public uses and new leisure spaces by being nourished by the social, geographical and historical features of the area. These new coastal uses are in line with the 'Low Tension Lifestyle' vision for the city of İzmir at the foundation of the 'İzmirdeniz' project.

Part-19: Although this place doesn't really correspond to the "counter-space" defined by Lefebvre as Studio Evren Başbuğ claims, it is clear that the project is a special place within the city.

Part-20: Architecture student Ferya Alkan defines the space as "a wooden purgatory between nature and concrete piles". "Here, the taste of solitude and being surrounded by friends is also considered," says another architecture student, Berfin Güzel. According to him, this is "the most romantic corner of the city, which does not bother to confine itself to the same spot while it surrounds the bay," and continues: "Sometimes while sitting on the promenade, we realize that the sun is going to set and we run to the ferry. In the hustle and bustle, the day sets in the best here. There are those who say that it was designed simply and could be better, but I think that's exactly why it was easily perceived by the residents of the city and started to be used by people from all walks of life."

Part-21: It is difficult to understand how Izmir, Turkey's third largest city, will succeed in becoming a good metropolis by adopting the "Low Stress Lifestyle". Perhaps, whether they like it or not, the success of the growing townsfolk Izmir lies in its ability to reveal idleness as a metropolitan and modern value. The writer mentions Bertrand Russell, who writes in his "In Praise of Idleness" that he thinks that the world is overworked, that the belief that work is a virtue does great harm, and that what should be preached in modern industrial countries is very different from what has been preached all along. According to Russell, "in the modern world, there is great harm in believing that work is a virtue, and the way to happiness, the way to well-being is through the reduction of work in an organized order. Although an architectural project cannot achieve such a purpose, the definition of work, its spaces, and maybe architectural projects should be able to provide quality spaces for idleness today, the writer believes.

Part-22: This project has to face the problems brought about by the comfort, freedom, and love of the street by the people of Izmir early on. The fact that it has had a neglected and obsolete appearance in the three years since it was put into use in July 2016 cannot be explained only by application problems and material quality. Like many public spaces in Izmir, this place is also used poorly. The author criticises the young people of İzmir for their lack of consciousness when it comes to using the area. With cigarettes put out on the coatings, dislodged parts, and fading surfaces, the project looks as if it has been open for use for twenty-three years, not three years. It is a result of this brutality that Karşıyaka Municipality had to take a decision to impose criminal sanctions against those who polluted the beach in August 2019. An event is organized to announce this decision. Karsiyaka Mayor Dr. It is pathetic that Cemil Tugay and İzmir Metropolitan Municipality Secretary General Buğra Gökçe distributed paper bags to the citizens on the Bostanlı Pedestrian Bridge in order to prevent littering on the Karşıyaka coast and to raise awareness for a clean environment. It may be thought that this is not the problem of İzmir or Karşıyaka, but the whole of Turkey, but in any case, the rudeness of our people, who are proud of the cleanliness of their homes, in the use of public spaces is thought-provoking.

Part-23: In the jury report of Bostanlı Pedestrian Bridge and Sunset Terrace, which won the National Architecture Award in the Building/Environment (Public Space Design) category in 2018, it is stated that the Bostanlı urban development zone's coastal public area was accessed by the pedestrian bridge, and because of the successful solution of the pedestrian-

specific use in monitoring the sunset time, the project is worthy of the award. The author thinks that the main success of the project lies in the fact that Studio Evren Başbuğ's design, which proudly praises idleness, understands the city and the land very well and focuses on beautifying rather than transforming things radically. It is valuable that it is a project worthy of Bostanlı, increasing the added value of Karşıyaka by allowing the continuation of urban usage and habits in a higher-quality space. Despite the legal regulations, in today's world where public spaces are marketed to private enterprises at every opportunity, it is valuable in itself to open a valuable part of the coast for the use of the public instead of renting it to a cafe. Being able to idle in a quality place without spending money is one of the most beautiful of urban rights, she concludes.

Cause and effect: Volumetric properties of the design can be seen specifically in part-6 and starting from part-14, the author describes how the bridge is positioned and designed relating to the shore and how the design items are located and create a relationship with the users. Material is briefly mentioned in the part-8 of the article with its steel profiles and wooden coverings. Colour is not mentioned. The author mentions how the bridge creates a comfortable environment for the users and connects this to the main theoretical idea of the article of 'idling'. Functional consistency is also mentioned in part-9 and 12, she talks about it in a rather casual way. Photographs or dialogs with designers about the construction phase do not exist. However, some information on the construction is mentioned in part starting from par-12, talking about how the building is shaped and how the concrete extensions that end the sitting part break off from the ground and continue the profile, and so on. All this information is gathered with on-site observations. Photographs from multiple parts of the bridge are included in the article to demonstrate the experience. Plans and sections are also put in the article and showcase the functional flow of the design. Other visual information does not exist. The procedural context of the design is mentioned in part-6, how the design was decided to be made and how Studio Evren Başbuğ approaches it is mentioned in this part. On-site observation of the design can be seen throughout the article. Historical and architectural context of the design and how that affects the author is mentioned in the first 3 parts of the article.

Reconstruction: The theoretical structure of the critic is based around the idea of idleness and she emphasizes this aspect of the design. This can be seen in the part-18 and 19.

Following that, the author creates a logical relationship between her interpretation of design-design decisions and her own evaluation.

Biased(ness): In the last part-16, the author talks about the experience that is felt in the design at different times of the day and mentions how it feels like in the summertime. The designer's remarks on the design can be seen in the part-18, yet anything related to construction and the difference between design and construction does not exist. Frequent users' opinions are utilized in the article, part-20 gives examples of the 2 architecture student and their opinions on the design, and we can see another example in part-11. Passer-by's opinions are not mentioned, but the design is a bridge, so it can be evaluated as the users are also passers-by and considered that passer-by's opinions are also mentioned, on the other hand, reader's perspective is not included in the article. In part-6 İlhan Tekeli's words at the meeting where the İzmirdeniz project was introduced to NGOs and professional chambers are mentioned, additionally to other perspectives.

Moral Value: How the design relates to the sea and seashore is described in the article, and in part-16, design decisions that help with preserving the existing trees are mentioned. Design's effect on the people is the main concern of the article, as it was mentioned in the previous parts, and their opinions are included in the article as well. Also, the author describes her opinions of the local area and her concerns with the new interferences on the shore in the part-1, 2, and 3. Yet, her positive comments on the design from this perspective can be seen in the article. The design is created with the theoretical standpoint concerning idleness as mentioned, and the author puts emphasis on the design teams' approach from this perspective and how the design helps people with this experience.

Impact value: Building's effect on designer and field are not included in the article. But its effect on society can be seen in the whole article, how the users evaluate the building, how the design creates areas and places that create an experience for the users, and so on.

Toolness: The article starts with the author's prejudice on the design and new interventions in authentic areas overall. Yet it can be seen that the author takes notes for herself since the design was able to accomplish to create an area that does not interfere with them. Since it is a bridge and idleness is emphasised a lot, how people pollute the bridge is also mentioned in the article and the author describes her concern in this situation part-22. How the bridge

performs in terms of adapting to its context and the fact that it creates a place for idleness are also praised in the article, which can be an example for future applications just as mentioned in part-21 and 23. Thus, while outcomes for oneself, field, and society are included, outcomes for design, environment, and context do not.

4.6.3. Sample article of prescriptive criticism

The third article is "Zengin Mekânsal Kurgu ve Güçlü Tektonik: Diyarbakır Yenişehir Belediyesi" by Zeynep Ataş which was published in the 406. issue of the journal in March-April of 2019 (Ataş, 2019). This article was selected as an example of the prescriptive criticism type of articles, since it has the highest number of items provided in it. It is focused on the Diyarbakir Yenisehir Municipality located in the city of Diyarbakır, which was awarded the "Structure Division Award" in the 2018 National Architecture Awards, due to the sensitivity to the climatic conditions of the environment in which it is located, the spatial richness created horizontally and vertically with the effect of the space and mass formation of the space developed through this sensitivity, the emphasis of the structural elements in the façade character and the attitude in the material preferences, the consistent architectural appeal created in the perception of indoor-outdoor space, and in general, the quality suggestion for the established structures of public buildings. The author draws attention to the fact that contrary to the language of public buildings that "represents the administrative power", this structure pays attention to getting closer to the street scale with its transparency.

Zengin Mekânsal Kurgu ve Güçlü Tektonik: Diyarbakır Yenişehir Belediyesi

Zeynep Ataş

Diyarbakır Yenişehir Belediyesi Hizmet Binası için 2005 yılında Diyarbakır Yenişehir Belediyesi tarafından ulusal bir mimari proje yarışması açıldı. Yarışmada Uygur Mimarlık tarafından tasarlanan proje birinci seçildi. Değişen politik ve ekonomik koşulların paralelinde projenin uygulanması ancak 7 yıl sonra, 2012 yılında yeniden gündeme geldi. Uygur Mimarlık tarafından değişen arsa ve yapı program içeriği doğrultusunda yeniden tasarlanan bina 2016 yılında kullanıma açıldı. **(Resim 1)** 2018 yılında da 16. Ulusal Mimarlık Ödülleri kapsamında Yapı Dalı Ödülü'ne layık bulundu.

Öncelikli olarak projenin yarışma aşamasından uygulanmasına kadar geçen sürecin ilginç hikayesiyle başlamak anlamlı. Diyarbakır'da açılan ilk mimari proje yarışması olma özelliği taşıyan bu proje için seçilen arsa Suriçi'nin hemen çeperinde, Urfa Kapı yakınında yer alıyor. Proje müelliflerinden Semra Uygur'un belirttiğine göre proje süreci şöyle gelişiyor: 2005 yılında yarışmanın sonuçlanmasından 2012 yılına kadar projenin uygulanması yönünde herhangi bir gelişme olmuyor. 2012 yılında projenin uygulanmasının gündeme gelmesi ile özellikle de yarışmanın raportörü olan ve dönemin de Yenişehir Belediyesi İmar Müdürü Yasemin Noyan'ın katkısıyla belediye yönetimi, projenin 7 yıl içinde dönüşen yerel yönetim kurgusuyla yeniden tasarlanması için Uygur Mimarlık'a başvuruyor. Zirai Donatım Kurumu'na ait olan proje arsası o süreçte Büyükşehir Belediyesi tarafından kültür mer-

"Diyarbakır Yenişehir Belediye Hizmet Binası, Konumlandığı çevrenin iklim koşullarını gözeten hassasiyeti, bu hassasiyet üzerinden gelişen boşluğun mekân ve kütle biçimlenişindeki etkisi ile yatayda ve düşeyde yaratılan mekânsal zenginlik, cephe karakterinde yapısal elemanların vurgusu ve malzeme tercihlerindeki tavrı ile iç-dış mekân algısında oluşturulan tutarlı mimari sözü ve genel anlamda kamu yapılarının yerleşik üretilme biçimine getirdiği nitelikli önerme nedeniyle" 2018 Ulusal Mimarlık Ödülleri'nde "Yapı Dalı Ödülü"ne değer görüldü. Yazar, kamu yapılarının "idari erki temsil eden" dilinin aksine, bu yapının şeffaflığı ile sokak ölçeğine yakınlaşmayı önemsemesine dikkat çekiyor.

kezi yapılmak üzere satın alınmış durumda. Arsanın küçük bir bölümünün de Yenişehir Belediye Hizmet Binası için ayrıldığı belirtiliyor. Harita koordinatları dahi belirli olmayan arsada Uygur Mimarlık tarafından değişen ihtiyaç programı doğrultusunda yapı benzer prensiplerde yeniden tasarlanıyor. Uygulama için İller Bankası'na kredi başvurusunda bulunulduğunda, eş zamanlı olarak tasarlanan kültür merkezi projesi için de bir başvuru olduğu ve iki projenin konumları-

1. Diyarbakır Yenişehir Belediyesi Hizmet Binası

Zeynep Ataş
Dr. Öğr. Üyesi, Mardin
Artuklu Üniversitesi
Mimarlık Bölümü

Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.17. First page of the Article 3

DİYARBAKIR

Diyarbakır kenti, Türkiye'nin önemli metropollerinden ve Güneydoğu Anadolu bölgesinin de sosyal, ekonomik, politik ve kültürel merkezi konumunda. Tüm ülkede hakim olan kentleşme dinamiklerinin, aynı dönemlerde Diyarbakır kentinin günümüzdeki yerleşim karakterinin oluşmasında etken olduğu rahatlıkla söylenebilir. 1950'li yıllarda kente doğru artan göçlerin paralelinde kentin eski merkezi konumunda olan Suriçi bölgesinde ve yakın çeperinde gerçekleşen nüfusun yoğunlaşması ile Suriçi'nin ve onu çevreleyen Diyarbakır Surları'nın doğu çeperinde ortaya çıkan Bağlar bölgesinin ağırlıklı olarak gecekondulaşma ile yapılaşması söz konusu.[1] 1970'ler ve devamında özellikle 1990'larda bölgedeki köylerin boşaltılması ile gerçekleşen ikinci büyük göç dalgasıyla kent "bir yağ lekesi"ni andıran şekilde büyürken daha önceki dönemin kent merkezine bitişik gecekondu alanları, yapsatçı eliyle üretilen apartmanlarla dönüşür.[2] Bu dönüşümün sonucunda kentin eski merkezi ve ilk çeperinde son derece yoğun bir yapılaşma ortaya çıkar. Ülkenin tüm büyük kentlerinde olduğu gibi kentleşmenin kentin uzak çeperinde büyük parsellerin bulunduğu ve toplu konut yapımına uygun alanlara sıçraması ise 2000'li yıllardan itibaren gerçekleşir.

4

Diyarbakır Yenişehir Belediyesi Hizmet Binası'nın bulunduğu alan da geçtiğimiz 15 yıl içerisinde devlet ya da özel şirketler tarafından üretilen yüksek katlı, toplu konut yerleşmelerinin bulunduğu bu ikinci çeperdedir. **(Resim 2)** Proje müelliflerinden Semra Uygur, projenin halihazırda bulunduğu arsayla ilk karşılaştıklarında arsa çevresinde günümüzde yer alan toplu konut siteleri ve yapının batısında uzanan park da dahil olmak üzere yapılaşmanın olmadığını ve gelecekte uygulanacağı yönünde bilgileri olan tek şeyin yapının doğusundaki bir cami olduğunu belirtiyor. Böyle bir bilinmezlik içerisinde ve kentin eski merkezini çevreleyen surların hemen çeperinde bir arsanın bağlamında tasarlanmış belediye binası, kent çeperindeki bir alanda uygulanıyor.

5

Proje sürecindeki bu önemli değişiklik, yapı ile ilk karşılaşmada hem yapının çevresi ile kurduğu ilişkide hem de kütle kurgusunda kendisini hissettiriyor. Yapı, ülkedeki kentlerin son dönemlerdeki bir örnek yapılaşmasının bir benzerinin bağlamsızlığı içerisinde kendi bağlamını inşa etmeye çalışırken, deneyimleyen göze o tekdüzelik içerisinde farklılaşan kütle ve cephe kararları ile tutunabileceği bir referans noktası oluşturuyor.

2. Diyarbakır uydu görüntüsü üzerinde kentleşme sınırları ve proje alanının değişen konumları

3. 2000'li yıllar sonrası kentleşme karakteri içinde belediye binası

nın çakıştığı ortaya çıkıyor. Nihayetinde bu karmaşık süreç, Yenişehir Belediyesi Hizmet Binası'nın bugün bulunduğu yerde, kentin ikinci çeperinde Elazığ yolu üzerindeki alanda uygulanması ile son buluyor.

2

Bu değerlendirmede yapının kentsel ve mimari bağlamının yanı sıra özellikle mekân kurgusunun ve bu kurgunun kullanıcı deneyimini zenginleştiren malzeme kararları ile mimari ekibin arzuladığı şekilde gerçekleşebilmesini sağlayan mimar-işveren-yüklenici ilişkisinin de son derece önemli olduğu kanısındayım. Bu doğrultuda öncelikle Diyarbakır'ın kentleşme dinamiklerinden başlamak yapının kentsel bağlamını ortaya koymak ve yukarıda belirtilen sürecin etkisini kavrayabilmek açısından anlamlı olacaktır.

3

4. Yapı-çevre ilişkisi

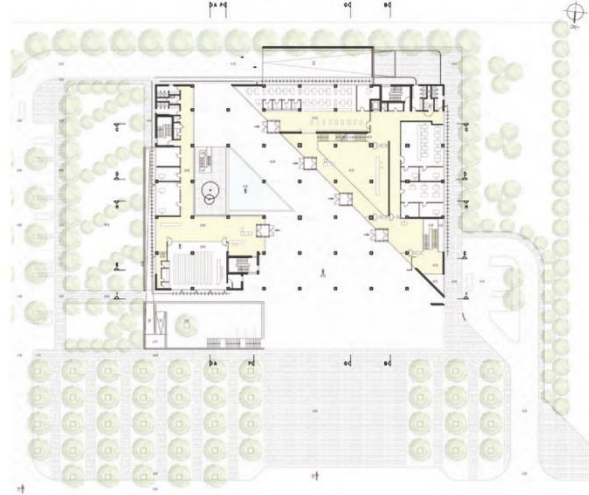|		
Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.18. Second page of the Article 3

(Resim 3, 4) Ancak Diyarbakır eski kent merkezi bağlamında son derece ideal olabilecek bir yapı ölçeğinin bu yerleşim dokusunda küçük kaldığını belirtmek gerekir. Yukarıda bahsi geçen arsa çevresindeki yapılaşma ile ilgili belirsizliklerin özellikle yapının batı yönünde uzanan park alanına yönelimi konusunda kısıtlayıcı olduğu fark ediliyor. Bu durum parktan yürüyerek yaklaşıldığında, batı yönünde karşılayıcı bir kütle oluşumu yerine yapının nötr bir cephe sergilemesi ile ortaya çıkıyor. Zemin katta girişi de vurgulayan ve projenin özgün bağlamında iki sokağı bağlamak üzere tasarlanan "geçit" boşluğu, projenin uygulandığı alanda kuzey-güney aksında yerleşiyor. Dolayısıyla yapı, uzak bir mesafeden bütüncül olarak algılanabileceği bir boşluk sağlayan batı yönündeki park alanı yerine kuzeydeki küçük bir boşluğa doğru yöneliyor. Yapıya doğru ya da batı yönünden yaya olarak yaklaşıldığında bu küçük giriş meydanına doğrudan ulaşan bir yaya yolu bulunmuyor; otoparktan, parkın çim alanlarından ya da protokol için olduğu tahmin edilen bir araç yolu üzerinden geçerek giriş meydanına ulaşılabiliyor. Yapının kendi içerisindeki mekânsal kurgusundaki başarı göz önüne alındığında, çevreyle olan ilişkisinin zayıflığı ve işlemeyen açık alan kurgusu mimari ekibin bu alanda müdahalesinin sınırlı olmuş olabileceğini düşündürüyor.

MEKÂNSAL KURGU

Yapı genel mekânsal kurgusu bağlamında kütle hareketleri, terasları, iç avlusu ve galeri boşlukları ile son derece akıcı, zengin ve her kotunda mekânın bütüncül olarak algılanmasını sağlayan bir deneyim sunuyor. **(Resim 5-9)** Zemin kotta kamusal kullanıma açık bir geçit ile doğuda çok amaçlı salon ve batıda belediye giriş holü olmak üzere iki parçaya ayrılıyor. Mimari açıklama raporunda, bölgedeki geleneksel mimari uygulamalarda yoğun olarak kullanılan eyvan tipolojisine referans verdiği belirtilen geçit ile yapı, belediye kullanıcısı olmayanların da gündelik hayatına dahil oluyor. Diyarbakır'ın sıcak ve kuru ikliminde gölge sağlarken, hakim rüzgar yönündeki yerleşimiyle de özellikle yaz aylarında bir rüzgar koridoru oluşturuyor. **(Resim 10)** Geçit aksında yer alan çökertilmiş avlu ve üst kottaki teras oluşumları da farklı kotlarla görsel ilişkiyi sağlayarak mekânsal deneyimi zenginleştiriyor. **(Resim 11)** Bu kütle hareketlerinin olumlu etkisini gerçeklemeyen tek yapı, çökertilmiş avlu kotundan geçite ulaşan yangın merdiveni. Son derece mütevazı yapı ölçeğinden oldukça ayrıksı duran bu çelik merdiven, avlunun oldukça büyük bir bölümünü kaplıyor. Tasarım aşamasında kurgulanmış olmasına rağmen, ilk gözlemde projedeki tüm kararların alınmasının ardından yönetmelikle uyumsuzluğun fark edilmesiyle son anda buraya yerleştirilmiş olduğu düşüncesini uyandırıyor.
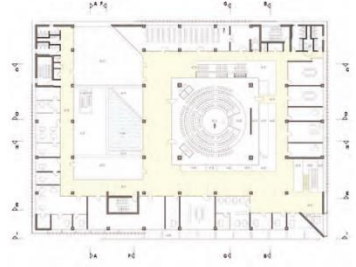
Yapının iç işleyişine bakacak olursak, genel kullanıma açık belediye birimleri zemin ve birinci katlarda toplanırken, ikinci kata başkanlık birimleri ve belediye meclisi yerleşiyor. Giriş holü, tüm üst kotlarla görsel teması sağlayacak şekilde bir iç avlu biçiminde kurgulanmış. Yapı cephelerine yerleşen birimlere ulaşan sirkülasyon elemanları –koridor ve merdivenler– bu iç avluyu çevreliyor. Açık koridorlar ve özellikle ikinci katta bu iç avlunun üzerine yerleşen belediye meclisinin çeperinde bırakılan galeri boşlukları ile tüm kotlar arasında görsel iletişim sağlanırken yapı, her kotta bütünsel olarak algılanabiliyor. Corbusier yapılarını akla getiren bir deneyim zenginliği hissediliyor. Sirkülasyon elemanlarının akılcı kurgusu ile son derece akıcı bir mekân elde edilmiş durumda. **(Resim 12)**

5. Zemin kat planı

6. 1. kat planı

7. 2. kat planı

■ Site analysis	■ Visual properties	■ Actors of the design
■ Theoretical context	■ Functional properties	■ Procedural information
■ Construction phase	■ Old works of designers	■ Historical Context
■ Technical properties	■ Author's evaluations	

Figure 4.19. Third page of the Article 3

8. AA Kesiti

9. DD Kesiti

10. Geleneksel eyvan tipolojisinden esinlenerek tasarlanan geçit

11. Üst kotta yer alan ve geçide bakan teraslar

12. Belediye binası giriş holü -iç avlu- ve sirkülasyon elemanları ile sağlanan geçirgen, akıcı mekân kurgusu

En üst kotta giriş holünün üzerinde yer alan belediye meclisi kütlesi, etrafını çevreleyen koridorlardan galeri boşlukları ile koparılmış yüzen bir cam kutu niteliğinde. Bu kopuş aynı zamanda belediye meclisi kütlesini de hafifleterek doğal ışığın alt kotlara, özellikle de giriş holüne erişimini sağlıyor. **(Resim 13, 14)** Son dönemlerde üretilen belediye hizmet binası projelerinde de sürekli gündeme gelen haliyle yerel yönetimlerde şeffaflık vurgusuna gönderme yapılan meclis kütlesi, ayırıcı cam paneller ile görsel teması kesmeyecek şekilde çevresinden izole edilmiş. Görsel teması idari şeffaflığı temsil etme konusu tartışmaya açık bir varsayım olarak kalsa da, her kullanıcının rahatlıkla doğrudan ulaşabileceği bu kotta kendisini temsil eden bireyleri görebiliyor oluşu dahi önemli bir adım olsa gerek. — 16, 17

Son olarak, bir sonraki bölümde bahsedeceğim malzeme kararlarıyla birlikte yapı, mekânsal kurgusu ve ölçeği bağlamında kamu yapılarında az rastlanan bir biçimde siyasi erkin baskın varlığını yeniden üreten "görkemli" bir ölçek yerine kullanıcıyı ürkütmeyen insan ölçeğinde, mütevazı bir algı yaratırken, yerel yönetimlerin halka hizmet önceliğini de vurguluyor. — 18

YAPISAL İLKELER VE MALZEME KARARLARI

Yapının mekânsal oluşumundaki geçirgenlik ve şeffaflık kurgusu hem taşıyıcılar hem de birimler arasındaki ayırıcı elemanlar ile yapısal anlamda da devam ediyor. Yapıya girildiği anda kendini hissettiren brüt beton strüktürel elemanlar ile ham haliyle kullanılan ayırıcı duvar elemanları yapının tektonik varlığını ortaya koyuyor. Yapı, betonarmeden çelik taşıyıcı elemanlara, beton tuğladan ahşap ızgara asma tavana kadar kullanılan tüm malzemenin ham haliyle kendi gerçekliğini sergilediği bir platforma dönüşmüş. **(Resim 15)** — 19

Yapının taşıyıcı sistemi betonarme karkas olarak tasarlanmış. Betonarme plak döşeme çözümünden ortaya çıkan yüksek kirişler hem iç giriş avluyu çevreleyen koridor cephelerinde hem de yapının giriş cephesinde vurgulanarak yapının tektonik algısını güçlendirmekte. **(Resim 16)** Birimler arasındaki duvarların yapımında beton tuğla kullanılmış. Kapatıcı katman olarak sıva uygulaması yapılmayan duvar yüzeylerinde beton tuğlanın kendi dokusu ve örüntüsü görünür kılınıyor. Benzer biçimde koridorlar ile birimleri ayıran duvarlar çelik taşıyıcılar ile göz seviyesinde mdf veya lamine ahşap paneller, üst kısımlarda ise cepheden alınan ışığı koridorlara taşımak üzere cam paneller kullanılarak tasarlanmış. Çelik taşıyıcı elemanların ve ahşap panellerin sabitlenme detaylarının görünür olması da yine yapının genel tektonik bağlamını destekliyor. **(Resim 17)** — 20

Tüm bu bağlam içerisinde kendine yer bulamayan iki uygulama, koridorların giriş holüne bakan cephesinde kullanılan cam korkuluk-paslanmaz çelik boru profil küpeşteler ile açık alandaki döşemeleri kapatan beyaz asma tavan uygulaması. Kullanılan diğer tüm malzemenin kendini hamlığını ortaya koyuşundaki cesur tavır ile geçit üzerindeki döşeme alt yüzeylerinde kullanılan asma tavan örtüşmezken, küpeştelerin parlaklığı diğer çelik duvar taşıyıcılarının korozyonla ifade bulan eskimesini dahi gösteren çıplaklığıyla çelişiyor. — 21

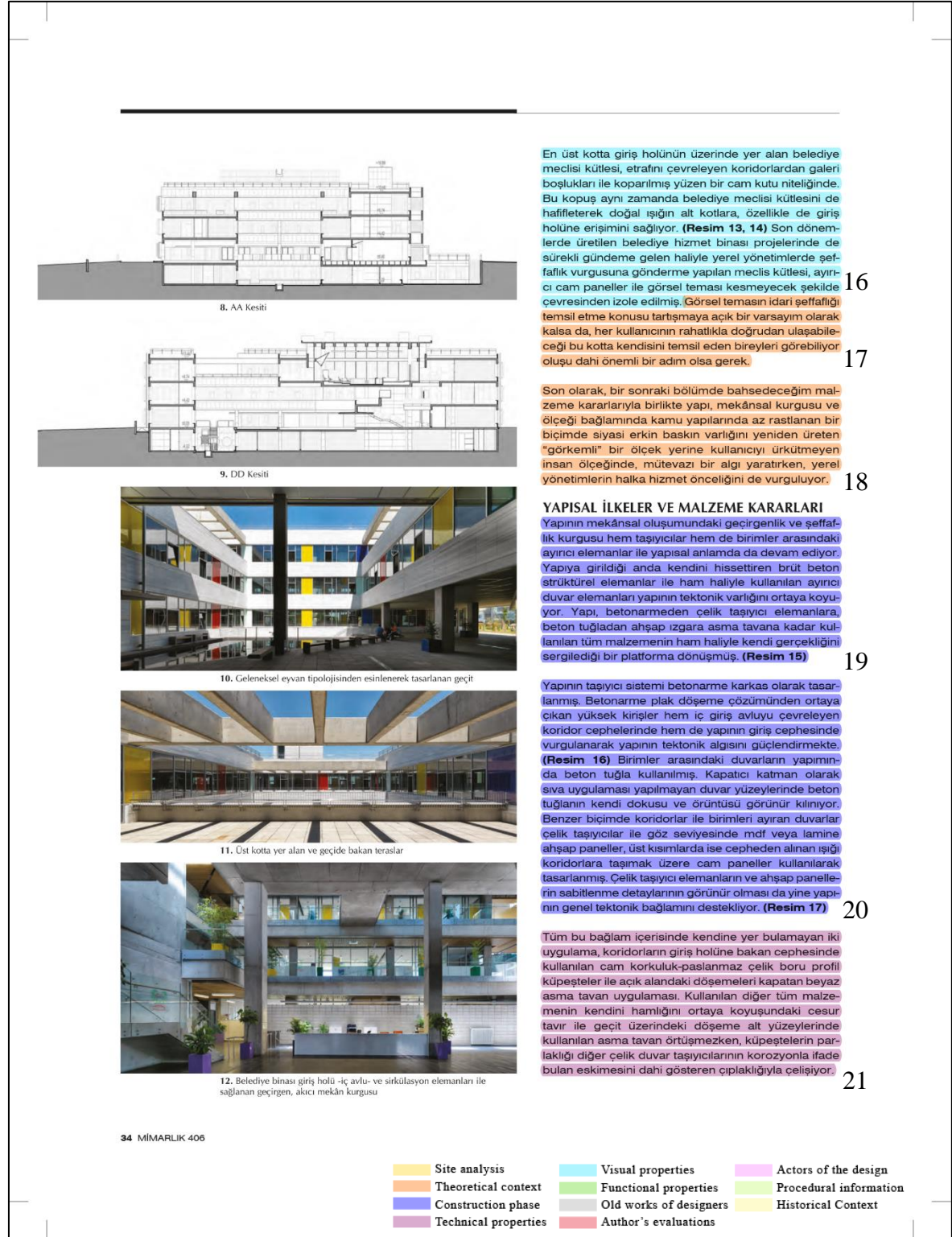|		
Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.20. Fourth page of the Article 3

Zeminlerde döşeme kaplaması olarak Diyarbakır'ın yerel bazalt taşı kullanılmış. Malzeme, koyu rengi ve mat dokusuyla yapının sakin, brüt ve ham malzeme seçimi ile örtüşüyor. Göze çarpan tek renkli elemanlar birimlerin kapıları. Bu dinginlik içerisinde olumlu bir etki yaratıyorlar. Ancak geçite bakan iç cephelerde kullanılan renkli geçirgen paneller için aynı durumun söz konusu olduğunu söylemek mümkün değil. Yeterince kuvvetli bir kütle oluşumu ve mekân kurgusuna sahip olan yapının kurduğu bağlamı zayıflatacak, böyle eklemelere ihtiyacı olmadığı kanısındayım. Ek olarak, belki mimarlık ortamında benzer uygulamalardan kaynaklı genel algı doğrultusunda, mimari ekibin diğer bir projesinde de görüldüğü gibi okul yapılarında sıklıkla kullanılan renkli cephe paneli uygulaması, bu yapının da ilk karşılaşmada bir okul yapısı olabileceği yanılgısını yaratıyor.

Genel bağlam içerisinde önemsiz kalan bu birkaç nokta dışında yapının malzeme seçimi ve yapı elemanlarının tasarımı konusunda ortaya konulan kararlı, brütal tavrın son derece olumlu olduğunu belirtmek isterim. Yapının tasarımındaki kütle, ölçek kararları ve mekân kurgusu ile malzemenin doğasını tüm çıplaklığıyla ortaya koyan tasarım kararları büyük bir tutarlılıkla birbirini besliyor.

DOĞAL İKLİMLENDİRME VE AYDINLATMA

Sıcak ve kuru bir iklim bölgesinde tasarlanan yapı, kütle kararları ve kullanılan cephe elemanları doğrultusunda kendi mikro klimasını oluşturuyor. Daha önce belirtildiği gibi zemin katta, hakim rüzgar yönünde tasarlanan geçit, gölgelik alanlar yaratırken, aynı zamanda bir rüzgar koridoru oluşturup ortamın serinlemesine yardımcı oluyor. Yine bu geçit üzerinde tasarlanan sığ havuz ortamın mikro klimasının sağlanmasında ufak da olsa bir rol oynuyor.
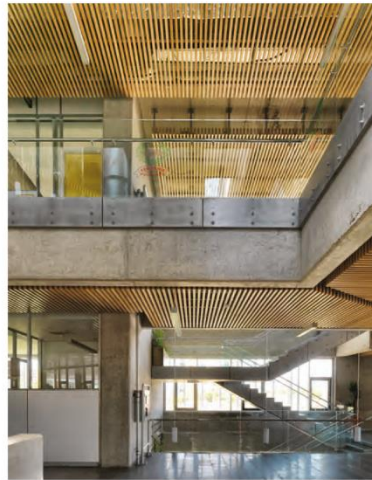
15. Malzeme seçiminde ve yapı elemanları tasarımda sergilenen brütal tavır

13. En üst kotta yer alan belediye meclisi kütlesi ve koridor ilişkisi

14. Belediye Meclisi, yüzen cam kutu

Yapı cephelerinde kullanılan çekiçlenmiş Marmara mermeri güneş ışığını yansıtarak ortamın ısısının korunmasına yardımcı olurken, güney, doğu ve batı cephelerinde kullanılan düşey güneş kırıcılar benzer biçimde doğal iklimlendirme desteği sağlıyor. **(Resim 18)**

Brüt beton yüzeylerin ağırlıklı olarak kullanıldığı yapı, ışık yansıtıcı açık renkli yüzeylerin olmamasına karşın özellikle üst kotlarda gerçekleşen kütle hareketleri beraberinde oluşturulan galeri boşlukları ve ayırıcı duvarlarda cam kullanımı ile doğal ışıktan yüksek oranda faydalanıyor. Bu doğrultuda yapı içinde dolaşırken brüt beton kullanımı ile birlikte doğal olarak ortaya çıkabilecek karanlık mekân hissi de oluşmuyor. Yapının ürettiği mekân deneyimi bu boşluklardan iç mekâna, özellikle de giriş holüne sızan ve günün farklı saatlerinde değişen güneş ışığı ile birlikte dönüşüyor ve zenginleşiyor. **(Resim 19)**

MİMAR-İŞVEREN-YÜKLENİCİ İLİŞKİSİ

Son olarak, yapının bu mekânsal zenginlikte, tüm ince detaylarındaki hassasiyetler korunarak üretilebilmesinde büyük rol oynadığı ilk bakışta okunan ve mimari ekip tarafından da onaylanan mimar-işveren-yüklenici ilişkisindeki uyumdan bahsetmek gerekli. Herhangi bir yapının mimarı tarafından öngörülen mimari niteliklerinden ödün verilmeden uygulanmasının zorluğunu, mimarlık pratiği içerisinde bir süre bulunan herkes deneyimlemiştir. Uygulama aşamasında ortaya çıkabilen ekonomik kısıtlar, iletişim kopukluğu ya da güç dengesindeki bozulmalar yapının tasarlandığı şekilde uygulanmamasına ya da mimarın kontrolünde olmayan malzeme ve detay değişikliklerine neden olabilir. Bu yapı özelinde, yapının genel kütlesi ya da yapı elemanları tasarımı haricinde, uygulanmamasının yapının bütün mimari niteliğinden fazla eksiltmeyeceği ancak uygulandığı için mekân zen-

Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.21. Fifth page of the Article 3

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16. Giriş cephesinde brüt beton kirişlerin vurgulanması ile sağlanan tektonik algı

17. Birimleri ayıran duvarlar

19. Giriş holüne galeri boşluklarından sızan gün ışığı

18. Cephede çekiçlenmiş Marmara mermeri uygulaması ve güneş kırıcı paneller

20. İç mekânda denizlik uygulaması

ginliğini artıran pencere önü geniş denizlik / oturma yüzeyleri gibi bazı detaylar fark ediliyor. **(Resim 20)** Semra Uygur'un da üzerine basarak belirttiği gibi bu durum projenin tasarım aşamasından uygulanmasına kadar tüm ekibin profesyonel ve diyaloğa açık tavrının ürünü. En başında "kamunun yarışma ile proje elde etmesi, üzerinden 7 yıl geçtikten sonra, projenin uygulanması için yeniden yarışmayı kazanan proje müelliflerine başvurulması" bu tavrın ilk göstergesi. Uygur, bu süreçte İmar Şube Müdürü Yasemin Noyan'ın rolünü özellikle vurguluyor. Uygulama aşamasında çalıştıkları şantiye şefinin ılımlı tavrı, mimari ekibin 1 yıl boyunca kontrolörlük yapması ve projenin uygulanma sürecinde gösterilen karşılıklı hassasiyet projenin tasarım kararlarından ödün verilmeden uygulanmasını sağlayan en önemli etkenler.

BİTİŞ

Belediye hizmet binaları özellikle son yıllarda sıklıkla açılan mimari proje yarışmaları ile mimarlık camiasının gündeminde. Kamu yapılarının artan oranda yarışma süreciyle elde edilmeleri iş alma süreçlerini "yerel" bağlantılardan izole etmesi, olabildiğince şeffaflaştırması ve daha katılımcı bir mimarlık ortamı oluşturması bağlamında oldukça önemli. Belediye hizmet binalarının iç işleyişinde programı oluşturan birimlerin birbiriyle ve kullanıcıyla ilişkisinin her yapı programında olduğu kadar düşünülerek kurgulanması gerektiği aşikar. Ancak idari hiyerarşinin kentin sakinlerine en yakın, dolayısıyla en erişilebilir katmanında bulunduklarından olsa gerek yerel yönetimleri temsil eden, barındıran bu yapıların isimlerinde de yerini aldığı gibi "hizmet" yani erişilebilirlik, dokunulabilirlik vurguları önemli hale geliyor. Bu doğrultuda tasarımda gündelik hayatın parçası haline gelen, herkese açık iç veya dış kamusal alanlar yaratırken kullanıcı üzerinde ölçeğiyle ya da malzemesiyle üstünlük kurmaya çalışmayan mimari kurgular oluşturmak önemli hale geliyor. Deneyim anlamında zengin mimari niteliklerinin ve işleyen mekânsal kurgusunun yanı sıra, Diyarbakır gibi güvenlik önlemleri son derece yüksek düzeyde olan bir kentte, mimar tarafından gündelik yaşamı içine alan bir kamu yapısı tasarlamak, işveren tarafından ise tasarımına olanak sağlamak başlı başına önemli bir adım. Uygur Mimarlık tarafından tasarlanan Diyarbakır Yenişehir Belediyesi Hizmet Binası insan ölçeğine ve deneyime duyarlı ama aynı zamanda kendi tektonik varlığını da son derece kararlı bir biçimde ortaya koyan mimari nitelikleri ve tasarım aşamasından uygulamasına süregiden profesyonel ekip çalışması ile "ideal" bir mimari üretim sürecinin versiyonlarından birini gerçekliyor. ❖

NOTLAR
1. Atlı, Mehmet, 2014, **Hepsi Diyarbakır Herkesin Bildiği Kimsenin Bilmediği,** İletişim Yayınları, İstanbul.
2. Atlı, 2014. Tekeli, İlhan, 2009, "Türkiye'de Küçük Sermayenin Spekülatif Kentinden Büyük Sermayenin Spekülatif Kentine Bir Geçiş mi Yaşanıyor?", **Kentsel Arsa, Altyapı ve Kentsel Hizmetler,** Tarih Vakfı Yurt Yayınları, İstanbul, s.88.

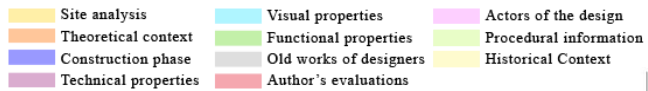|		
Site analysis	Visual properties	Actors of the design
Theoretical context	Functional properties	Procedural information
Construction phase	Old works of designers	Historical Context
Technical properties	Author's evaluations	

Figure 4.22. Sixth page of the Article 3

Part-1: This part starts with an explanation of the building. A national architectural project competition was opened by Diyarbakır Yenişehir Municipality in 2005 for Diyarbakır Yenişehir Municipality Service Building. The project designed by Uygur Architecture was selected as the winner of the competition. In parallel with the changing political and economic conditions, the implementation of the project came to the fore again only 7 years later, in 2012. The building, which was redesigned by Uygur Architecture in line with the changed plot and building program content, was put into use in 2016.

Part-2: The author goes deep into detail about the procedural context of the project. The land chosen for this project, which is the first architectural project competition opened in Diyarbakır, is located on the periphery of Suriçi, near the Urfa Gate. According to one of the project authors, Semra Uygur, the project progresses as follows: From the conclusion of the competition in 2005 until 2012, there is no development in the implementation of the project. With the implementation of the project on the agenda in 2012, especially with the contribution of Yasemin Noyan, who was the rapporteur of the competition and at the time, Yenişehir Municipality Zoning Director, the municipal administration applied to Uygur Architecture for the redesign of the project with the local administration structure transformed within 7 years.

Part-3: The writer says that she believes that besides the urban and architectural context of the building, especially the spatial setup and the material decisions that enrich the user experience of this setup, and the architect-employer-contractor relationship, which enables the architectural team to realize it as desired is important. In this direction, she thinks it would be meaningful to start with the urbanization dynamics of Diyarbakır, to reveal the urban context of the building, and to understand the effect of the above-mentioned process.

Part-4: This part describes the urbanization process of Diyarbakır in detail. The author says that Diyarbakir is one of the important metropolises of Turkey and the social, economic, political, and cultural center of the Southeastern Anatolia region. It can easily be said that the urbanization dynamics that dominate the whole country were a factor in the formation of the present-day settlement character of the city of Diyarbakır at the same time. In parallel with the increasing immigration towards the city in the 1950s, the concentration of the population in the Suriçi region, which is the old center of the city, and its close periphery, and the Bağlar region, which emerged on the eastern wall of Suriçi and the Diyarbakır Walls

surrounding it, is predominantly squattered. In the 1970s and later, especially in the 1990s, with the second great migration wave that took place with the evacuation of the villages in the region, the city grew in a way that resembles an "oil stain", while the shantytown areas adjacent to the city center of the previous period were transformed into apartments produced by builders. As a result of this transformation, an extremely dense settlement emerges in the old center and first periphery of the city. As in all the big cities of the country, the spread of urbanization to areas suitable for mass housing construction with large parcels in the far periphery of the city took place since the 2000s.

Part-5: The area where Diyarbakır Yenişehir Municipality Service Building is located is in this second periphery, where there are high-rise mass housing settlements built by the state or private companies in the past 15 years. Semra Uygur, one of the project authors, states that when they first encountered the land where the project is currently located, there is no construction around the plot, including the mass housing estates and the park extending to the west of the building, and that the only thing that has information that it will be implemented in the future is a mosque in the east of the building.

Part-6: The important change, one that the writer mentions in the previous part, in the project process makes itself felt both in the relationship that the building establishes with its surroundings and in the mass construction at the first encounter with the building. While the building tries to construct its own context within the contextlessness similar to the recent exemplary construction of the cities in the country, it creates a reference point to which the person experiencing it can hold on with the differing mass and facade decisions in that uniformity. However, it should be noted that the scale of a building that would be ideal in the context of Diyarbakır's old city centre remains small in this settlement pattern. It is noticed that the uncertainties regarding the construction around the aforementioned plot are restrictive, especially regarding the orientation of the building to the parking area extending in the west direction.

Part-7: This situation emerges when the building exhibits a neutral facade instead of a welcoming mass formation in the west direction when approached on foot from the park. Emphasizing the entrance on the ground floor and designed to connect the two streets in the original context of the project, the "passage" space is located on the north-south axis in the area where the project is implemented. Therefore, the structure is oriented towards a small

space to the north, instead of the parking lot to the west, which provides a space where it can be perceived holistically from a distance.

Part-8: When approaching the building on foot from the east or west, there is no direct pedestrian path to this small entrance square; The entrance square can be reached by passing through the parking lot, the grass areas of the park, or a vehicle road that is presumed to be for the protocol.

Part-9: Considering the success in the spatial setup of the building itself, the weak relationship with the environment and the inoperative open space setup suggests that the intervention of the architectural team in this area may have been limited.

Part-10: With its mass movements, terraces, inner courtyard, and gallery spaces in the context of its general spatial setup, the building offers an extremely fluid, rich experience that allows the space to be perceived holistically at every level.

Part-11: It is divided into two parts: the multi-purpose hall in the east and the municipal entrance hall in the west, with a passage open to public use at the ground level. In the architectural report, it is stated that the passage references the iwan typology, which is used extensively in traditional architectural practices in the region, and the building is included in the daily life of those who are not municipal users.

Part-12: While providing shade in the hot and dry climate of Diyarbakır, it also creates a wind corridor with its location in the prevailing wind direction, especially in summer.

Part-13: The collapsed courtyard on the axis of the passage and the terrace formations on the upper level also enrich the spatial experience by providing a visual relationship with different levels. The only structure that does not realize the positive effect of these mass movements is the fire escape that reaches the passage from the collapsed courtyard level. Quite detached from the very modest scale of the building, this steel staircase occupies a sizable portion of the courtyard.

Part-14: Although it was designed during the design phase, the author thinks that it is as if it was placed here at the last moment after all the decisions in the project were taken and the non-compliance with the regulation was noticed in the first observation.

Part-15: In the inner functionality of the building, municipal units open to general use are gathered on the ground and first floors, while the presidential units and the city council are located on the second floor. The entrance hall is designed in the form of an inner courtyard to provide visual contact with all the upper levels. The circulation elements that reach the units placed on the building facades - the corridor and the stairs - surround this inner courtyard. While visual communication is provided between all levels with open corridors and the gallery spaces left on the periphery of the city council, which is located in this inner courtyard, especially on the second floor, the building can be perceived as a holistic one in every level. A richness of experience is felt, which brings Corbusier structures to the author's mind. With the rational setup of the circulation elements, an extremely fluid space has been achieved, she believes.

Part-16: In this part, the author talks about the transparency concept of the building. The city council mass, located above the entrance hall at the top level, is a floating glass box torn from the surrounding corridors by gallery spaces. This break also lightens the city council mass, allowing natural light to reach the lower levels, especially the entrance hall. The assembly mass, which refers to the emphasis on transparency in local governments, as it is constantly on the agenda in the municipal service building projects produced recently, is isolated from its surroundings in a way that does not interrupt visual contact with separating glass panels.

Part-17: Although the issue of visual contact's representation of administrative transparency remains a controversial assumption, the fact that every user can see the individuals who represent them at this level that they can easily reach directly must be an important step.

Part-18: Finally, together with the material decisions that the author will mention in the next section, the building creates a modest perception on a human scale that does not frighten the user, instead of a "magnificent" scale that reproduces the dominant presence of political power, which is rarely seen in public buildings in terms of its spatial setup and scale, while emphasizing the priority of local governments to serve the public.

Part-19: The permeability and transparency fiction in the spatial formation of the building continues in the structural sense with both the structural and the separating elements between the units. The exposed concrete structural elements that make themselves felt as soon as you enter the building and the separator wall elements used in their raw form reveal the tectonic existence of the building. The building has turned into a platform where all the materials used, from reinforced concrete to steel load-bearing elements, from concrete bricks to wooden grid suspended ceilings, display their own reality in their raw form.

Part-20: The structural system of the building is designed as a reinforced concrete carcass. High beams emerging from the reinforced concrete slab flooring solution are emphasized both on the corridor facades surrounding the inner entrance courtyard and on the entrance facade of the building, strengthening the tectonic perception of the building. Concrete brick was used in the construction of the walls between the units. On the wall surfaces where the plaster is not applied as a covering layer, the texture and pattern of the concrete brick are made visible. Similarly, the walls separating the corridors and the units are designed using steel carriers and mdf or laminated wood panels at eye level, and glass panels on the upper parts to carry the light received from the facade to the corridors. The visibility of the fixing details of the steel bearing elements and wooden panels also supports the general tectonic context of the building.

Part-21: Two applications that cannot find their place in this context are the glass balustrade-stainless steel pipe profile railings used on the facade of the corridors facing the entrance hall and the white suspended ceiling application that covers the floors in the open area. While the bold attitude in revealing the rawness of all the other materials used does not match the suspended ceiling used on the underfloor surfaces on the passage, the shine of the handrails contradicts the bareness of the other steel wall carriers, which even shows the aging expressed by corrosion.

Part-22: Diyarbakir's local basalt stone was used as a floor covering on the floors. The material, with its dark color and matte texture, coincides with the calm, gross exposed, and raw material selection of the building. The standout monochrome elements are the doors of the units. They create a positive effect in this calmness. However, it is not possible to say that the same is true for the coloured permeable panels used on the interior facades facing the passage according to the writer.

Part-23: The author believes that the building, which has a strong enough mass formation and space setup, does not need such additions that will weaken the context it establishes. In addition, perhaps in line with the general perception stemming from similar practices in the architectural environment, as seen in another project of the architectural team, the colourful facade panel application, which is frequently used in school buildings, creates the illusion that this building may be a school structure at first encounter.

Part-24: Apart from these few points that are unimportant in the general context that author mentions, she states that the determined, brutal attitude about the material selection of the building and the design of the building elements is extremely positive. The mass, scale decisions, and space set up in the design of the building and the design decisions that reveal the nature of the material in its entirety nourish each other with great consistency.

Part-25: The building, designed in a hot and dry climate zone, creates its own microclimate in line with the mass decisions and the facade elements used. As mentioned before, the passage designed on the ground floor in the direction of the prevailing wind creates shaded areas, while at the same time creating a wind corridor and helping to cool the environment. Again, the shallow pool designed in this passage plays a small role in providing the microclimate of the environment.

Part-26: While the hammered Marmara marble used on the building facades helps to preserve the heat of the environment by reflecting the sunlight, it also provides natural air conditioning support like the vertical sunshades used on the south, east and west facades.

Part-27: Despite the absence of light-reflecting light-colored surfaces, the building, in which exposed concrete surfaces are predominantly used, makes high use of natural light, especially with the use of glass in the separating walls and gallery spaces created with the mass movements in the upper elevations. In this direction, there is no sense of dark space that can naturally arise with the use of exposed concrete while walking around the building. The space experience produced by the building is transformed and enriched by the sunlight that seeps into the interior, especially the entrance hall, through these spaces and changes at different times of the day.

Part-28: In this part, the author goes deep into the relationship between the actors of the design. She says that it is necessary to mention the harmony in the architect-employer-contractor relationship, which is read at first glance and approved by the architectural team, which plays a major role in the creation of the building in this spatial richness while preserving the sensitivities in all its fine details. Everyone who has been in architectural practice for a while has experienced the difficulty of implementing any building without compromising the architectural qualities envisaged by the architect. Economic constraints, lack of communication, or deterioration in the balance of power that may arise during the implementation phase may cause the building not to be implemented as designed or cause material and detail changes that are not under the control of the architect. In this particular building, apart from the general mass of the building or the design of the building elements, some details such as large windowsills / sitting surfaces in front of the window, which will not detract from the whole architectural quality of the building, but increase the richness of the space as it is implemented, are noticed. As Semra Uygur emphatically stated, this situation is the product of the professional and open-minded attitude of the whole team from the design phase to the implementation of the project. The first indication of this attitude is that the public obtained a project through a competition at the very beginning, and after 7 years, the project authors who won the competition were again applied for the implementation of the project. Uygur especially emphasizes the role of Chief Of Planning Department Yasemin Noyan in this process. The moderate attitude of the site supervisor they worked with during the implementation phase, the supervision of the architectural team for 1 year and the mutual sensitivity shown during the implementation of the project are the most important factors that ensure the implementation of the project without compromising the design decisions.

Part-29: Municipal service buildings are on the agenda of the architectural community, especially with the architectural project competitions that have been opened frequently in recent years.

Part-30: The fact that public buildings are increasingly acquired through competition is very important in terms of isolating recruitment processes from "local" connections, making them as transparent as possible and creating a more participatory architectural environment. It is obvious that the relationship between the units that make up the program in the internal functioning of the municipal service buildings and the user should be designed with the same

thought as in any building program. However, since they are in the closest and therefore the most accessible layer of the administrative hierarchy to the residents of the city, the emphasis on "service", that is, accessibility and tangibility, becomes important, as it takes place in the names of these structures that represent and house the local governments. In this direction, it becomes important to create architectural fictions that do not try to dominate the user with their scale or material, while creating interior or exterior public spaces that become a part of daily life in design. In addition to its rich architectural qualities in terms of experience and its functioning spatial setup, it is an important step in itself to design a public structure that includes daily life by the architect and to allow its design by the employer in a city like Diyarbakır where security measures are at an extremely high level. Diyarbakır Yenişehir Municipality Service Building, designed by Uygur Architecture, realizes one of the versions of an "ideal" architectural production process with its architectural qualities that are sensitive to human scale and experience, but also reveal its own tectonic existence in a very determined way, and professional teamwork from the design stage to its implementation.

Cause and effect: Volumetric properties of the design can be seen specifically in part-6 and starting from part-14, the author describes how the bridge is positioned and designed relating to the shore and how the design items are located and create a relationship with the users. Material is briefly mentioned in the part-8 of the article with its steel profiles and wooden coverings. Colour is not mentioned. The author mentions how the bridge creates a comfortable environment for the users and connects this to the main theoretical idea of the article of 'idling'. Functional consistency is also mentioned in part-9 and 12, she talks about it in a rather casual way. Photographs or dialogs with designers about the construction phase do not exist. However, some information on the construction is mentioned in part starting from par-12, talking about how the building is shaped and how the concrete extensions that end the sitting part break off from the ground and continue the profile, and so on. All this information is gathered with on-site observations. Photographs from multiple parts of the bridge are included in the article to demonstrate the experience. Plans and sections are also put in the article and showcase the functional flow of the design. Other visual information does not exist. The procedural context of the design is mentioned in part-6, how the design was decided to be made, and how Studio Evren Başbuğ approaches it are mentioned in this part. On-site observation of the design can be seen throughout the article. Historical and architectural context of the design and how that affects the author is mentioned in the first 3 parts of the article.

Reconstruction: The theoretical structure of the critic is based around the idea of idleness and she emphasizes this aspect of the design. This can be seen in the part-18 and 19. Following that, the author creates a logical relationship between her interpretation of design-design decision and her own evaluation.

Biased(ness): In the last part of part-16, the author talks about the experience that is felt in the design at different times of the day and mentions how it feels like in the summertime. The designer's remarks on the design can be seen in the part-18, yet anything related to construction and the difference between design and construction does not exist. Frequent users' opinions are utilized in the article, part-20 gives examples of the 2 architecture student and their opinions on the design, and we can see another example in part-11. Passer-by's opinions are not mentioned, but the design is a bridge, so it can be evaluated as the users are also passers-by and considered that passer-by's opinions are also mentioned, on the other hand, reader's perspective is not included in the article. In part-6 İlhan Tekeli's words at the meeting where the İzmirdeniz project was introduced to NGOs and professional chambers are mentioned, additionally to other perspectives.

Moral Value: How the design relates to the sea and seashore is described in the article, and in part-16, design decisions that help with preserving the existing trees are mentioned. Design's effect on the people is the main concern of the article, as it was mentioned in the previous parts, and their opinions are included in the article as well. Also, the author describes her opinions of the local area and her concerns with the new interferences on the shore in the part-1, 2, and 3. Yet, her positive comments on the design from this perspective can be seen in the article. The design is created with the theoretical standpoint concerning idleness as mentioned, and the author puts emphasis on the design teams' approach from this perspective and how the design helps people with this experience.

Impact value: Building's effect on designer and field are not included in the article. But its effect on society can be seen in the whole article, how the users evaluate the building, how the design creates areas and places that create an experience for the users, and so on.

Toolness: The article starts with the author's prejudice on the design and new interventions in authentic areas overall. Yet it can be seen that the author takes notes for herself since the design was able to accomplish to create an area that does not interfere with them. Since it is

a bridge and idleness is emphasised a lot, how people pollute the bridge is also mentioned in the article and the author describes her concern in this situation part-22. How the bridge performs in terms of adapting to its context and the fact that it creates a place for idleness are also praised in the article, which can be an example for future applications just as mentioned in part-21 and 23.

Cause and effect: The building's visual characteristics are described starting with the part-7 where author describes the orientation of the building and how relationship between the places are designed. We can see the mass relationship in the part-16 as well, as author mentions the city council mass which she describes as a floating glass box that is torn by the surrounding corridors. Material usage is described in detailed in part-19 and 20, which start with the headline 'Structural Principles and Materials Decisions'. In the part-23, author mentions how colour effects the perception of the building and in part-27 how the colour decisions effect the air climatization as well. Physical comfort of the building is mentioned in the part-25 and 26, which start with the title 'Natural Air Conditioning and Lighting'. From part-11 to part-15, functional properties of the building are explained in detail. Photographs on the fourth page of the article give information on the construction. While there is no mention on conversation with the designers, information on construction phase and on-site observation are visible in the parts between 19 and 22. Photographs from the building, plan and section drawing of the design are included and give ideas to readers, but there are no other visual data. Procedural context of the design and how it was come to be made is mentioned in the first and second part of the article. On-site observations are the ones that nurture the comments of the articles and historical context of Diyarbakır and the building is mentioned in the part-4. And finally in part-5, architectural context is mentioned and how the historical perimeter of the city exists is explained.

Reconstruction: This article does not include a theoretical structure, but we can see that author describes representation of administrative transparency as an important medium for the municipality buildings. The article is able to create the relationship between design design decisions and the authors opinions.

Biased(ness): While there is no mention of the author visiting the building in different times of the year, she appears to be visited it in day and night and for a period of time, which can especially be seen in the part-27, with her comments on the light in different times of the

day. Designer's remarks on the design, construction and difference between them are mentioned in the article, which can be seen in the part-1 and 2, which are also commented on in the part-28. Yet, frequent user's, passer-by's and reader's opinions are not included.

Moral value: How the building uses the natural aspects are mentioned in the article, yet how it deals with the on-site natural context that does not affect the climate is not mentioned. Building's relationship with people is also mentioned, especially since the building is a municipality building and transparency is important for the author and the design, and how design deals with this situation is emphasised in the article, which is also the moral standpoint of the design. Building's relationship with its surroundings is also mentioned, which the author criticises in the parts-7, 8 and 9.

Impact value: Buildings effect on designers and society are not mentioned, which can be interrelated to the lack of user's opinions since it is a building for public-government relationship. Yet, the transparency of the building is praised by the author and it is an example for this type of buildings.

Toolness: There are no outcomes for oneself or context. However, author mentions outcomes for the design in the part-6 and part-23. Outcomes for the field is emphasised on the relationship between architect-employer-contractor, starting with the part-28, and she says that she believes that the architect-employer-contractor relationship, which enables the architectural team to realize the building as desired is important in the part-3. Outcomes for environment is included in the parts that are titled Structural Principles and Materials Decisions', as the building deals with hot climate of the building with natural climatization and put emphasis on using passive solutions.Finally the design emphasises the transparency and author says that it is an important step in itself to design a public structure that includes daily life by the architect and to allow its design by the employer in a city like Diyarbakır where security measures are at an extremely high level, where she emphasises the outcomes for society in the part-30.

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5. FINDINGS AND CONCLUSION

The method was applied on 32 different articles that were published in March-April issues between 2017-2022. Since there was no article in 2018, it is possible to see the difference between the years better. In this part, all the outcomes that were obtained from the research will be shown. After that, conclusions that are made with the outcomes will be discussed. Finally, suggestions for future works similar to this thesis will be reflected.

5.1. Quantitative Findings and Their Meaning

Below are all the inferences that were obtained using the methodology of the thesis.

Chart 5.1. Results of the item 'Critic's visual relation with the building'
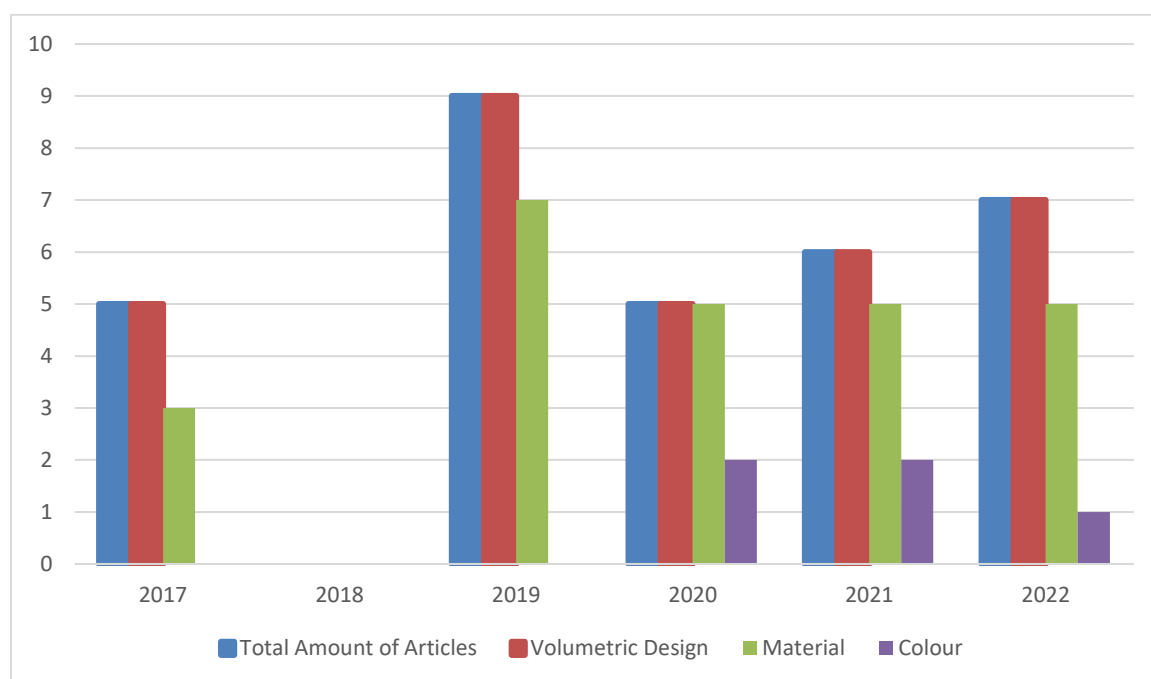
All the articles have shown concern about the volumetric design and behaviour of the subject building. This is expected, as the first and the most visual characteristic we perceive from a building is its physical existence. Also from a theoretical standpoint, the place-space relation is widely used to determine the performance of the building. Yet, when it comes to material and colour, the same concern was reduced. Although the material is an important part of the physical performance and visual characteristics of the building, it is possible to see it is not fully cherished. It is also important to suggest that nowadays problems

concerning the climate and their effects on architecture are heavily related to materials and how these materials are produced. Colour is also an important aspect of the image of the building, and it is referred to fewer than material, which are correlated with each other. Although not as effective as material, colour also helps with climate control, and certainly has an impact on how the building and city are seen. For example, In Laçin Karaöz's article, she says that light-coloured curtains were used as a divider in some places to reduce the effects of the sun, softening sharp and transparent interior (Karaöz, 2020). Again, presumably, it is not as impactful as the materials and other aspects of the design, yet Karaöz describes colours practical effect in her article.

Chart 5.2. Results of the item 'Critic's experience in the building'
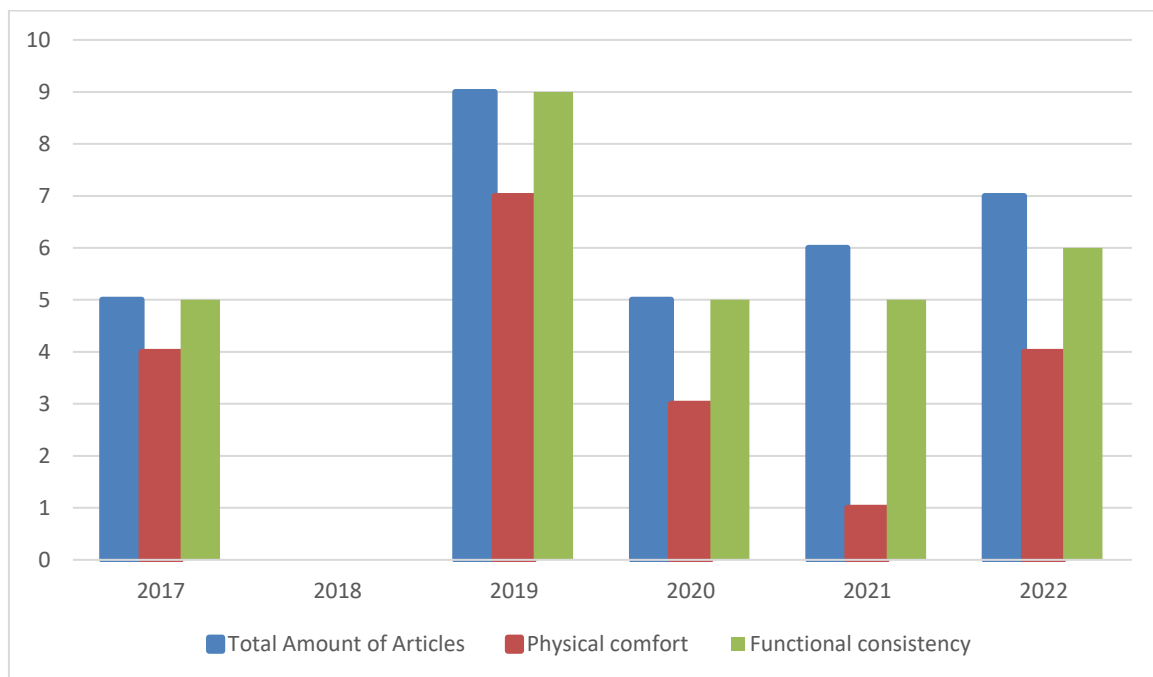
When a critic criticises a building, the experience inside the building and the experience of the frequent users are important aspects of the life inside it. We can see that physical comfort is not mentioned as much compared to this importance. This can be interpreted as critics do not pay attention to long-use and short-use physical performances of the buildings they criticise, which can show itself in the following parts, especially the lack that frequent users' and passers-by's opinions can be understood as an indication of this. This thesis has been focusing on architecture and architects' purpose and their services for society, explaining the possible alienation of architecture from the people it is practiced for, yet considering previous inferences, it can be said that on the physical level, there is a lack of

information in the articles. In her article, Pınar Gökbayrak talks about the new TAC-SEV campus and says, while the needs of educational institutions are changing very rapidly, the rapid movement of the technological infrastructure should make way for flexible design of spaces to quickly adapt to new expectations and gives example from the design that tries to handle this situation. She also mentions the sunshades that were used to receive controlled light on the transparent façades on the western façade, which helps with the light and heat control. (Gökbayrak, 2017). Considering this article and similar ones, it is possible to see that physical comfort has a wide impact on design, façade design, functional setup, and so on. With that being said, the decrease is seen specifically after the year 2020, which might be correlated to the pandemic that occurred in this year, and critics might not have found the chance to experience the buildings for a long time or communicate with the users. Functional consistency, however, is in all the articles, and it is possible to say that with volumetric design, functional consistency is the 'compulsory' information for the critics. Architectural understanding of the real-life practice can be seen in this inference, when a critic evaluates a building, volumetry, and function of the building appear as two main components that define 'architecture' and 'building'.

Chart 5.3. Results of the item 'Critic's information on the construction phase'
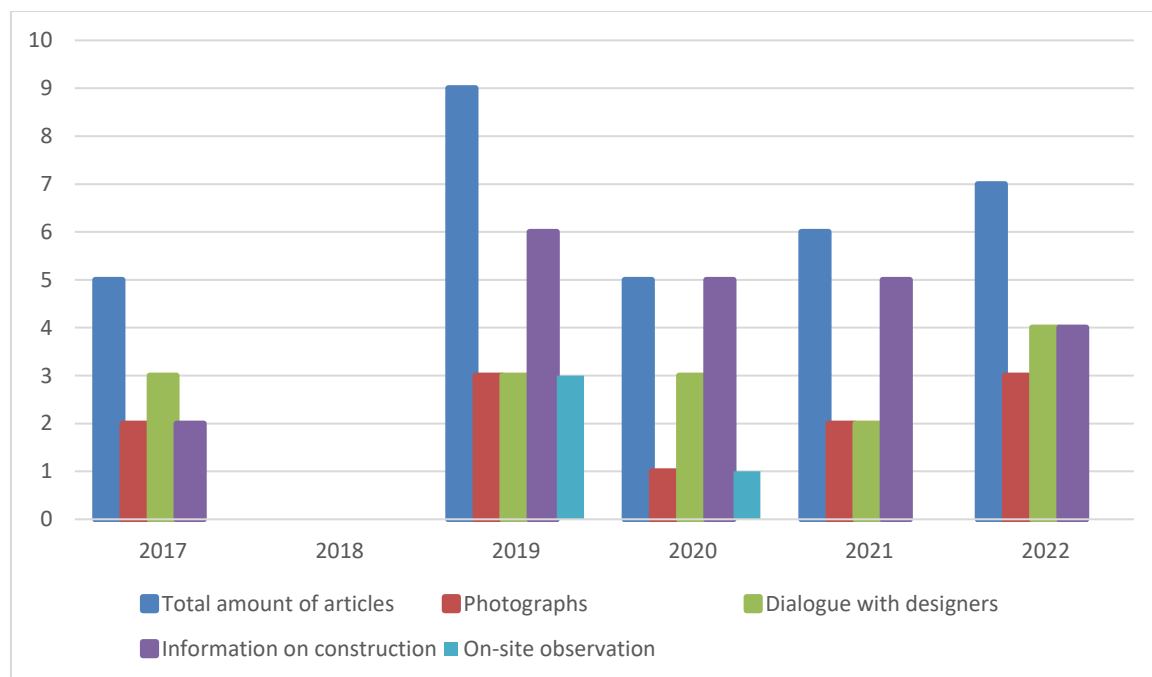

The construction phase is important, as it can provide us with important data on design and construction problems and solutions in the real world. While photographs of the

construction phase are not common -and it is expected to be not common since it is not very likely to take photographs of a building we come across before they are constructed- it has the potential to be useful to see how design and construction dealt with the problems they faced. It can also be a useful resource for teachers and students, especially in departments concerned with construction. It can give opportunity for students to interpret solutions for themselves. There are not many articles that include photographs about the construction phase, but the articles that include them benefit them. A good example is Meltem Uçar's article about the adaptive reuse project Boğaziçi University Göztepe Excavation Research Centre. The photographs 6 and 7 demonstrate how the old mass inside the old building was reconstructed, and we can see the design teams' sensibility in reconstructing the historical context. Also, before and after photographs of the wooden truss carriers shows the different perception of the same elements in different architectural contexts (Uçar, 2019).

Information from designers is the main source of data on the construction. This information can be found through different kinds of resources. The most knowledgeable ones are expected to come from one-on-one conversations with the designers, but for the times that it is not possible to do so, designers' interviews, articles, reports, etc. can be useful to obtain information. As seen on the chart, while in the years 2020 and 2021, the years when the pandemic was at its peak, information on the construction is highly credited. On the other hand, other years appear to not benefit from this information as much. It is important to mention that the critiques are mainly aimed at the buildings that are built and documented in the previous years. It would be harder to find information on buildings that are constructed between 2020-2022 because of the pandemic, but as mentioned, articles focus on the earlier buildings. On-site observation is the item with the smallest number of inputs as seen above.

Chart 5.4. Results of the item 'Critic's information on project drawings'
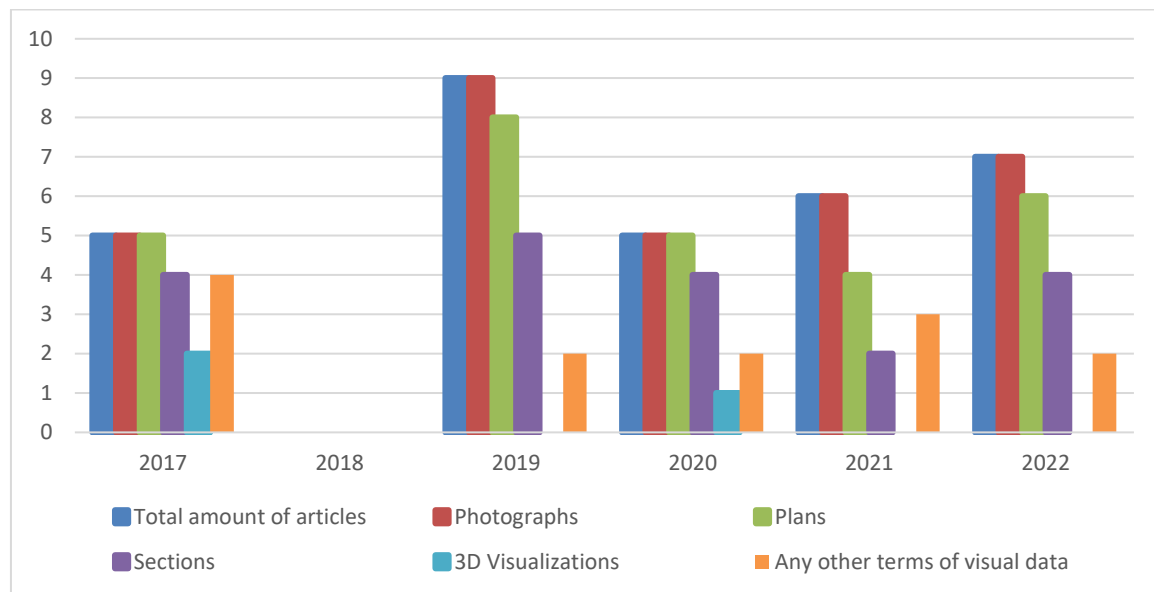
For the visual documents of the building's case, photographs are the main materials. All the articles have photographs of the subject building, even if they do not provide any other useful visual resources. While it is natural to use photographs of the building as the main visual resource, sections, and plans play an important role in comprehending the building in detail. It can help the reader, and even the critic, with understanding the schema of the building from a more holistic standpoint. They can also be used to lessen the photographs' possible manipulation of space. After photographs, plans are the most common item on the chart. Almost all the articles use and showcase them, which can also be associated with 'volumetric design' and 'functional consistency' items, which were the most common ones in their own charts. Is it possible to say that our architectural culture is heavily dependent on these aspects?

3D renders and other terms of visual data are the fewest items that are used, which makes sense in its own way since they are materials from the design stage of the building and they might have lost their relationship with the constructed building, yet they could provide some procedural data on the design. They are included in this methodology to include every actor and every aspect of the design process, and they can provide alteration throughout the process or interpretation of the intentions behind the design. In her article, Funda Uz provides 3d visuals of the design, to show what she thinks the purpose of the design team was. She says that the building has been designed to respond to the classroom, studio,

laboratory, and similar volumes required by the education function and the offices that will ensure their functionality, and adds that it is imagined that it will transform into a structure that builds its own model over spatiality, instead of the formatted, outdated models in education. Thus, while 3d visuals are used to examine the building in detail, it also provides procedural information and makes comments on the education model (Uz, 2017). As we move towards a technological and digital future, 3D visualizations of the design can be expected to be more valuable, and lack of them in our critiques can mean we have not internalized this situation well enough yet.

Chart 5.5. Results of the item 'Critic's observation on the context'
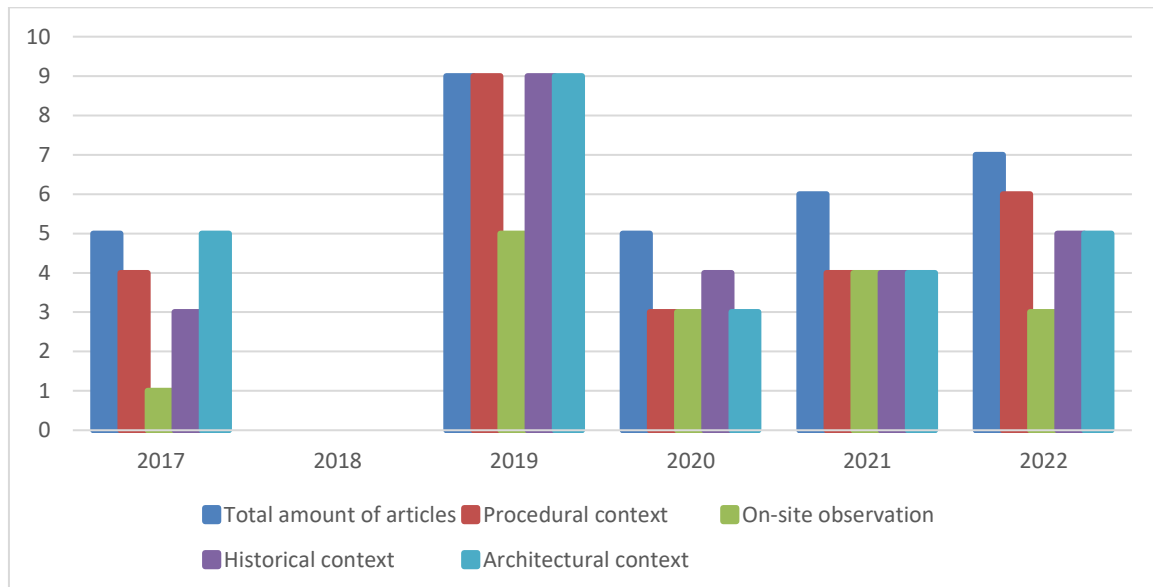

Process of the design is relatively available in the articles. From this thesis standpoint, it is important to include the process of design and construction as much as possible, to create a fair and just criticism. While evaluating the articles, it is seen that the item 'on-site observation' is not always clear and easy to detect. Certain ones are shown on the chart, but whether it is important or not to specifically express that the critic made on-site observations is debatable.

The historical context of the area is an important piece of information for the designs. Correlated to critics' approaches and concerns, historical context can be seen in these specific articles, while some do not include them, which can be because of the area.

Architectural context is related to one of the main problems concerning the alienation of architecture and how architecture is used in today's capitalist world. A design that lacks attention to architectural context has a serious possibility to cut the ties between the design and its habitat. A critic that does not pay attention to it also amplifies the problem. In the last three years, a decrease in this topic is concerning, since it might be showing how architecture is used as a 'store window' of political and ideological powers.

Chart 5.6. Results of the tool 'Reconstruction'
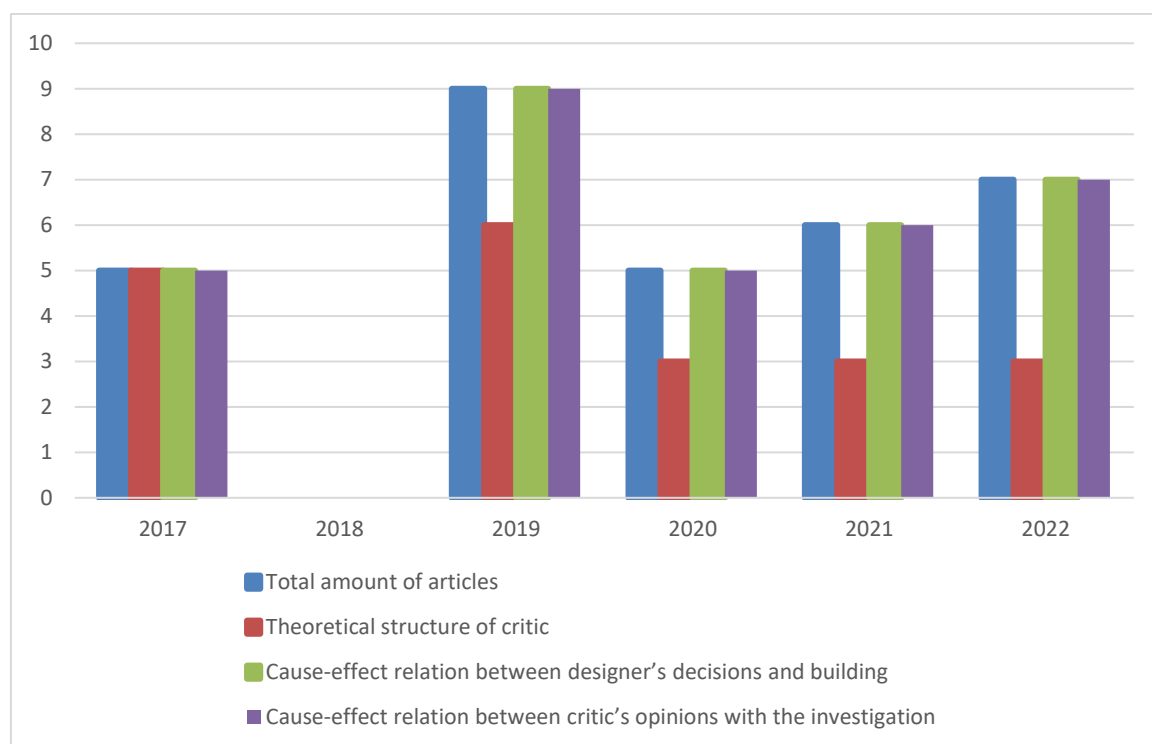
This section is the most overall defined part. Since this journal is one of the most reputable ones in the country, it is not expected to find an article that lacks cause-effect relation consistency. Yet, there are articles without the theoretical structure of the critic, which is worth mentioning. Explaining the theoretical standpoint of the critic is important to keep the communication between readers and writer intact. Compared to other items, it is somewhat concerning to see the lack of interest in explaining the theoretical background of the article by the critics.

Chart 5.7. Results of the item 'Critics perspective'
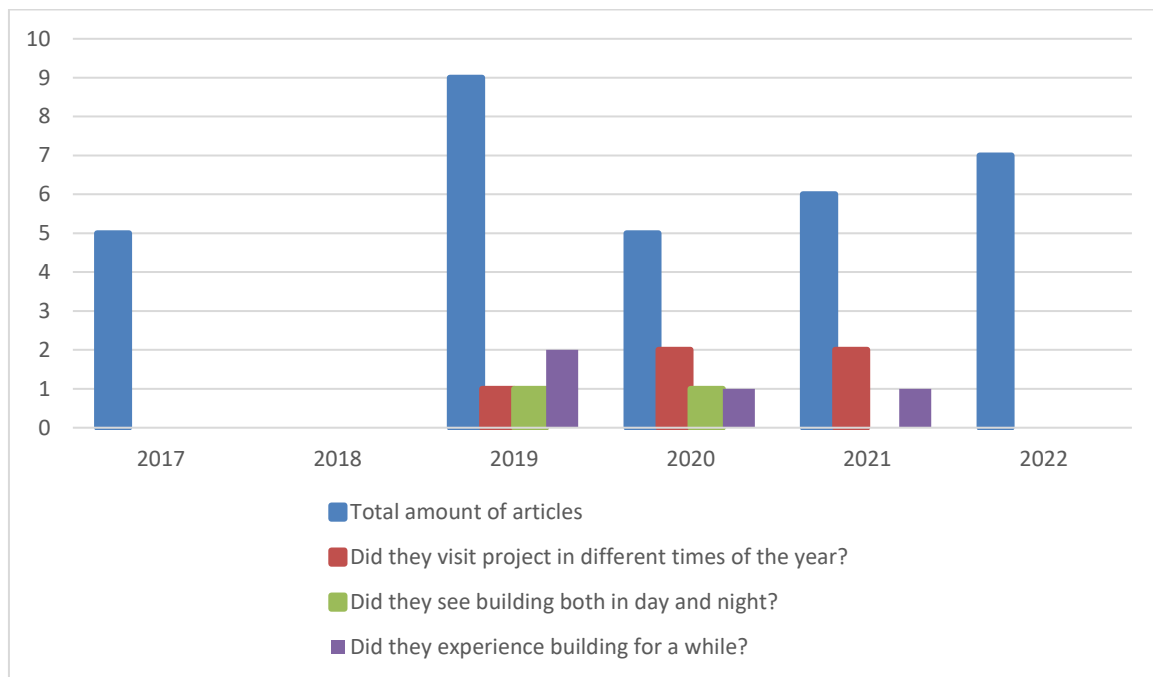
Critics generally appear to be visiting the building. However, the time they do it and the amount of time they spend on it varies. Whether they experienced the building first-hand or not, it is possible to assume that the critics might have experienced the building at different times of the year, at different times of the day, and for long periods of time. However, if they do, how they evaluate the building is expected to change. İpek Yürekli's article can be considered a good example of the importance of experiencing the building for a long duration and at different times. She was able to experience the building in different circumstances, and she was able to communicate with different parties of the design, like employees and tourists (Yükreli, 2021). Lack of information on physical comfort can be correlated with this part; if a critic does not observe the building in both summer and winter, how can they understand how the building's precautions towards climactic problems? If they do not observe how the sunlight enters the building at different times of the year and different times of the day, how can they be sure that their comments on the natural factors are correct? This approach might be considered to be exaggerative, yet this thesis's main concern is to show as many perspectives as possible. It can be seen that all these items increased towards the year 2022, which is something to pay attention to.

Chart 5.8. Results of the item 'Designer's perspective'
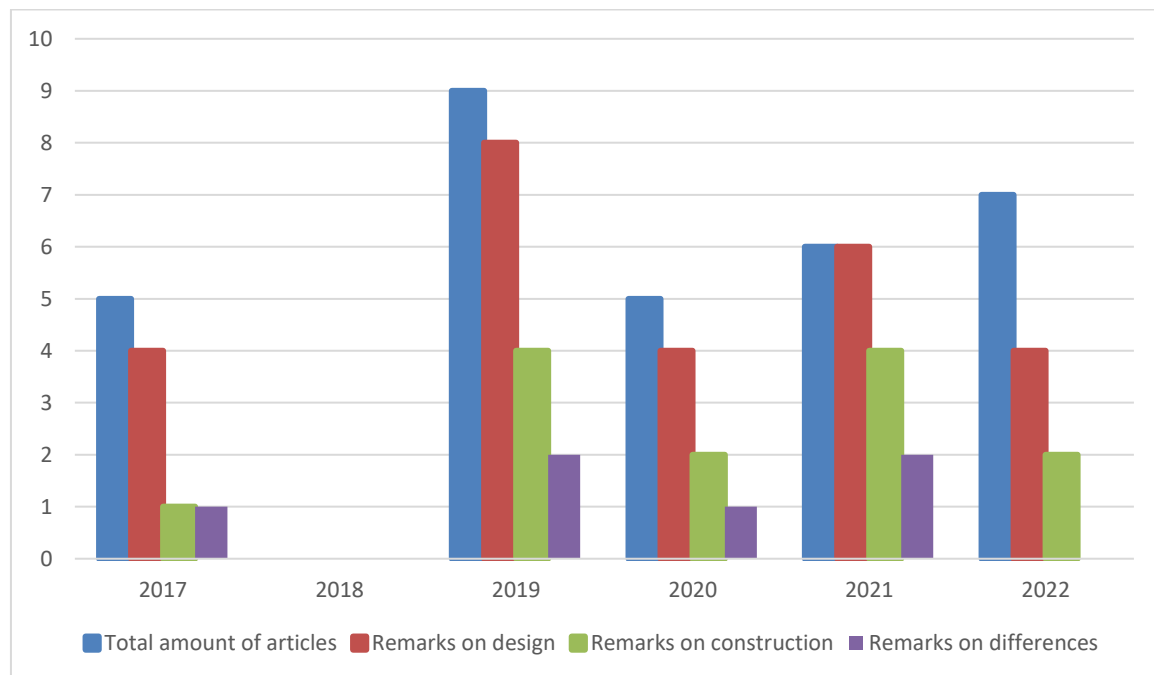
"Fair" approach to buildings involves including multiple sides of the story of architecture. The designer's side of the process is probably the most important one, and it is shown in the fact that this side is the most common in the articles. However, the things that are mentioned in the articles tend to be leading toward the article's agenda. It is not the case for all the articles, but it is important to keep in mind that the data provided by the critics might be taken as the critic pleases.

To be fair towards architects it is important to understand the design and construction phases, and of course differences between them. Architects generally face problems with technical and administrative obstacles and mentioning the difference between design and construction can provide the reader with the real reason behind the possible issues of the design. Also, it can show how the design team corrected themselves or adapted to new circumstances. Articles that mention the differences provide this information well.

Chart 5.9. Results of the item 'User's perspective'
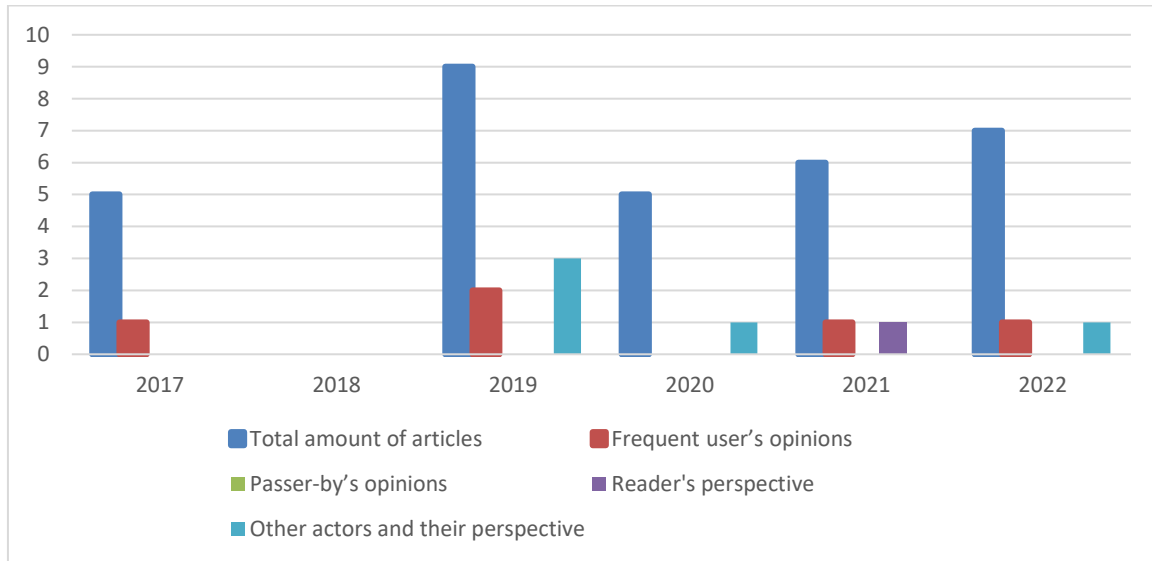
The most dramatic deficiency is shown in this part. While contemporary criticism leans towards user-oriented investigations, articles pay little attention to users' and other people's opinions. Passers-by's opinions are non-existing over the years. Buildings are not used by everyone that creates a dialogue with it. From this point of view, passers-by's opinions could be useful, but none of the articles used them. Frequent users are easier to detect, but it is also included in the articles poorly. In her article, Deniz Güner, while talking about Kayseri Chamber of Commerce Service Building, explains that the defect of the design is the low comfort performance. To prove this, it is said that climatic and acoustic problems, especially in the open office environment on the ground floor, are frequently mentioned by the users of the building, and references to an oral interview with the users are mentioned (Güner, 2019).

Readers' perspective is only shown in one of the articles. The methodology of this thesis tries to find the deeper meanings behind the articles, and the same was expected from the critics. It might be considered meddling but trying to find the endpoints of being fair towards all the aspects of the criticism process can provide us with deeper meanings. These articles lack this investigating apprehension. The only example in the year 2021 is again from İpek Yürekli, in her article about Trojan Museum. Describing possible subjective effects of her own mind can help the reader with seeing more than it is written in the article. While it is not that detailed, compared to other articles, Yürekli's approach appears to provide more possibilities to interiorize the article better for the readers.

Other actors can be the competition jury, advisors, workers, etc. The possible effect on the reader and inquiry on it appears too little.

Chart 5.10. Results of the tool 'Moral Value'
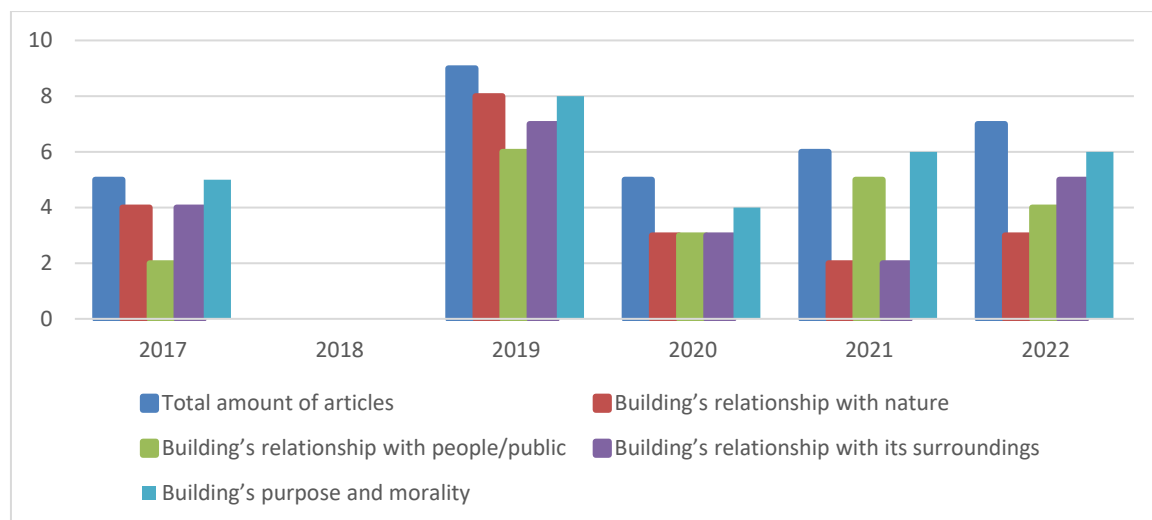
From the morality standpoint, critics show a tendency toward the moral values of the building and the ethical subjects they present. Nature and people's situations while the most common ones, there is a contradiction in the fact that users' opinions were almost non existing in the previous parts. Without the knowledge from people, making statements about building's relationship with people can be interpreted as suspicious at the least. Building's relationship with its surroundings does not have a consistent difference throughout the years, so it can be said that the types of criticism that critics use to change this item.

Chart 5.11. Results of the tool 'Impact Value'
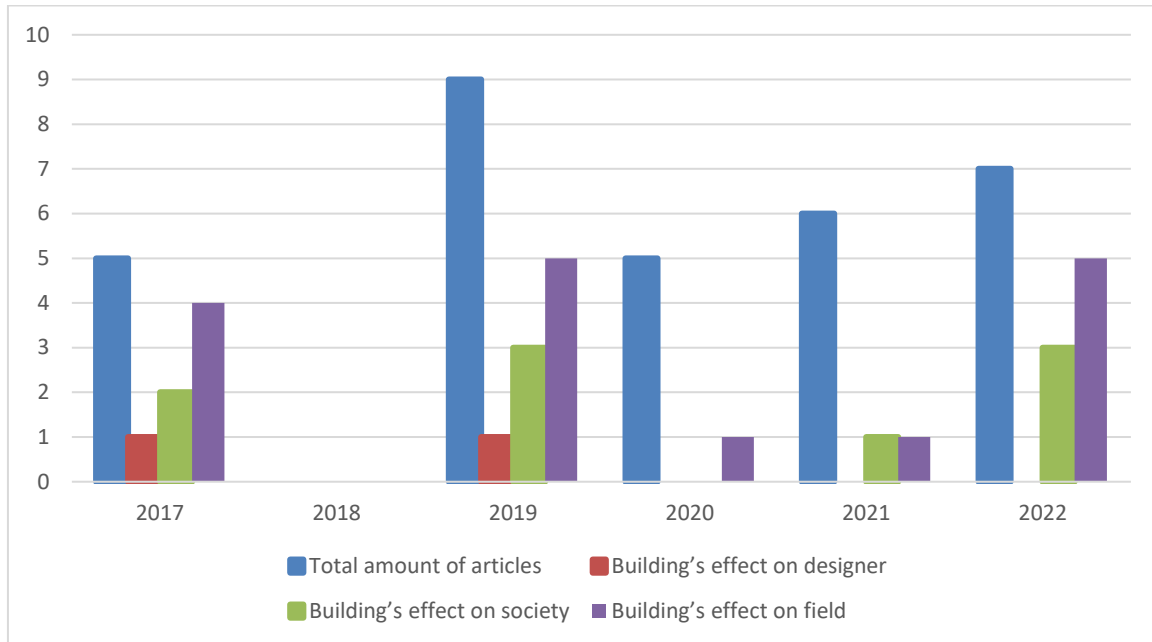
All the buildings are impactful, awardees or similar kinds of important buildings, which is why we can see the effect on the field is very dominant compared to other values. However, even that item is small compared to the total amount of articles. Building's effect on society is related to topics discussed in the previous charts. Commenting on the effects on society requires communication with people and experiencing the building as one of the people, not as a critic. Thesis concern can be seen here as critics still look down upon the architecture and its sociological effects. This might have to do with the egos of the individual critics or not, but the alienation of architects and the gap between architecture and the practical reality of life can be seen here. Building's effect on the designer is also mentioned very few in the articles. Esin Boyacıoğlu talks about two design teams, FREA and SCRA, combining their powers to design KHO Laboratory Centre. She says that uniting the minds with the idea of "Unity is strength" and producing important and qualified results in terms of overcoming individuality with collective production is a very important factor for both parties of the design. Effect on the designer, as seen in the Boyacıoğlu's article, can vary, however providing information on this topic has the possibility to create different areas to interpret and talk about architecture.(Boyacıoğlu, 2019). Building's effect on the field also can be interpreted very differently and provide different outcomes. In her article, Şebnem Yücel talks about Bostanlı Pedestrian Bridge and Sunset Terrace and how it was designed to create a place for idleness. She says in today's world where public spaces are

marketed to private enterprises at every opportunity, it is valuable to open a valuable part of the coast to the use of the public instead of renting it to a cafe. Being able to idle in a quality place without spending money is one of the most beautiful urban rights, according to her. With these words, we can see that design has the possibility to affect how architects, designers, and government employees approach the idea of public spaces (Yücel, 2019). With that being said, interpreting what is said here to be affecting the field is debatable, since it is depended on the author's input.

Chart 5.12. Results of the tool 'Toolness'
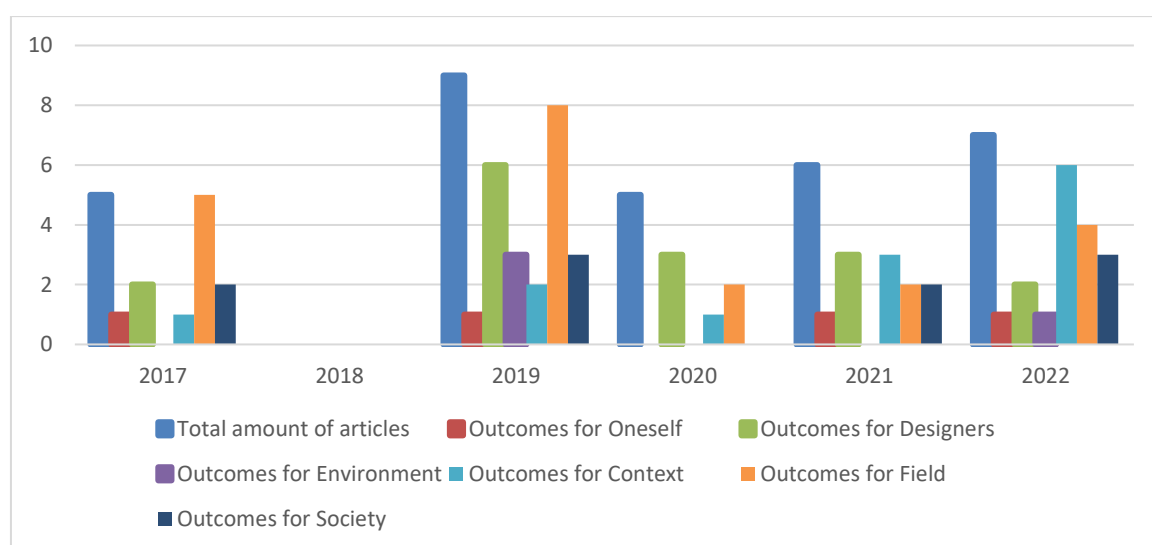
Outcomes for the design are naturally the most found outcome out of them all. However, there is a trend toward outcomes for context, which might indicate a tendency towards a more ethical approach to architecture. However, compared to the number of articles there are, it can be said that while critics criticise the buildings, they do not make finalization on their criticisms as much, which, as mentioned in the previous parts, is the main purpose of the whole criticism process. Some of the examples of these specific items are shown below

Deniz Güner talks about Şişhane Park and says that the most critical point that needed to think about and decided on is that we will develop creative tactics to maintain the culture of coming together, change the culture and life cycle, enable us to ask innovative questions about the city in our own projects. From these words, we can interpret that the author tries to subtract ideas for the field, as well as herself since things that are mentioned here are the

result of the questioning of oneself. Outcomes for the field are correlated with outcomes for oneself in this manner (Güner, 2017).

In his article about Lucien Arkas Art Gallery, Burkay Pasin talks about the possible improvements that could have changed things he negatively criticises, and possible outcomes for the design's relationship with its surroundings and context. The inviting stairs, designed to reach the main exhibition hall in the project, are now dysfunctional as the main entrance has been moved to the basement level. According to him, this problem could have been solved with a ramp that was parallel to the building and added to the stairs and terraces at different levels, in which the level difference on the land was handled intelligently. He adds that another missed opportunity regarding a spreading approach to the building is the grey stone-paved path that leads from the long garden to the east of the site to the symmetry axis of the building, which does not reach anywhere at the end of the garden. Over time, this road may become a part of a cultural route that reaches the land from the centre and enriches the phenomenal perception with the movement of the body, to the extent that the surrounding settlements and natural landscape allow (Pasin, 2022). The difference that including these items in the article, compared to the articles that do not, makes is now the article has something more than just observation. It becomes a tool that is used to evaluate and make a comment to improve the design and context of the building. The whole interpretation of 'criticism' of this thesis is expected in this part, as it is the original reason why we criticise.

5.2. Qualitative Findings and Meaning Of Numeric Findings

When all the numerical findings from the previous part are gathered and evaluated, the following outcomes were found.

Criticism articles of the Mimarlık Journal in the last five years, while performing well in terms of consistency in creating a relationship between causes and effects, tend to lack the current problematics that the international architectural field is focused on. Consequently, ethical concerns are not relatively common, which is expected to be the main topic since the criticism is shown to evolve in that direction.

It can be seen that the articles that mention the material usage are dominant, yet colour is not the case as much as the material, which shows a lack of one of the physical characteristics of the buildings, and colour is also effective on climate control. Combined with providing less-than-expected information on the building's relationship with nature and outcomes for the environment, ethical concerns about the environment and climate crisis are concerning. The physical comfort of the buildings is another aspect that is neglected compared to its counterparts.

Building's effect on the designer item is mentioned in one article in 2017 and another one in 2019. This can be interpreted as the lack of continuousness in our critical culture. Frozen in the time the article was written, the aftermath of the building for the designers cannot be followed that well, just like it is for the people and environment.

The consequences of all these can be seen in the Toolness part. Only 4 articles are concerned with outcomes for the environment, which is expected since the necessary data from the related items are not sufficient. 10 articles are concerned with outcomes for society and 13 articles with the outcomes for context. It is expected since the articles have relatively small knowledge of what people think, what designers wanted, and the aftermath of the building. While outcomes for designers are in 16 articles, it might still be not enough, since the whole process of criticism is found to be meaningful because of the outcomes. Compared to the last two years, 2022 appears to have more articles concerned with the Toolness part of the articles. However, the literature survey and methodology of this thesis suggest that the outcomes for all sides of the criticism are expected to be more extensive.

Data from all the parties of the design is demonstrated to be useful in terms of fairness, yet articles are not sufficient in terms of this either, which raises the problem of credibility of criticism works overall.

As mentioned in the previous part, volumetric design and photographs are the items that can be found in every article. Yet information about the construction phase is not enough compared to these two, which can be interpreted as the higher percentage of the articles do not pay attention to, or do not mention, buildings' past and phases it goes through. While most of the articles talk about procedural context, the lack of mentioned items can raise the problem of inconsistency.

• The gap between architects, users, and critics is still there and there is no indication that it is getting smaller, which might show that as architects and critics, we are still talking with our own words and contemplating our own worlds. That might be the reason why the architecture is in conversations about the danger of losing itself to other parties as mentioned in the previous chapters.

Building's relationship with its environment and architectural context is very valuable information. It helps with identifying the design and how it integrates itself with its surroundings. While in the years 2017 and 2019 all the articles mention this context, in the last three years there are ones that lack this relation. Without data from these parts, building's relationship with its surroundings and the building's relationship with people/public are not supported well. Thus, building's impact on society is harder to demonstrate, which can be seen in the Impact Value part.

In the last three years, the theoretical structure of the critic item is in a decreasing trend. Considering this journal is available for all the people like layperson, architectural students, and architects who are not experts on the theoretical side of architecture, this decrease in the theoretical structure of critics can bring confusion to people reading the articles. Without this explanation, the gap that this thesis has been mentioning is condemned to widen. The same problem is also a result of the outcomes of the critic's perspective item, very few of the articles mention that the critic has visited the building at different times of the day and year or for a while, which can lead the author to see the building from a smaller perspective and misevaluate the building, the climactic performance of the building is a good example for the possible information that could be wrongly evaluated.

The gap between architects and non-architects can turn into an architects-critics gap, and critics can start to lose their fairness, without talking with many actors of the design and their different perspectives of the whole process. In the designer's perspective part, at least the 'designer's remarks on the design' item is expected to be in all the articles, yet there are 24 articles out of 32 that mention this information. Furthermore, 'remarks on construction' and 'remarks on differences' are fewer than that, thus the fairness value of critics becomes questionable. This questionability becomes bigger in the user's perspective part and frequent user's opinions item, which was mentioned in only 5 of the articles. Are critics aware of the aftermath of the designs they criticise? Do the frequent users have no word to

say about the building they are experiencing daily? Without it, how can a building prove itself to be practically useful and accepted? These questions remain unanswered. 'Other actors' item is in the same position as well, and while 'readers opinions' is mentioned in 1 article in total, 'passer-by's opinions' item is nowhere to be found. Together with the facts that 'the building's relationship with its surrounding' item is found in 21 articles, and 'building's effect on society item' is found in 9 of the articles, it is concerning to think that the relationship between building-society-surroundings-people is mentioned much more without the information mentioned.

5.3. Conclusion and Suggestions For Future Works

As is seen in the outcomes, the concerns of the thesis are clearly shown in the final results. This thesis' investigation started with a question as simple as, 'What does it mean to be moral?'. The reason why this question was asked was to determine the basic cumulative knowledge we have on this topic and integrate it into architectural practice. Through a detailed investigation, it was seen that the philosophy and architectural theory have been leaning towards a much more ethical approach to design and construction. After finding this out, all the gathered information was used to create a methodology to determine how well architectural criticism functions against these concerns. In order to see the effects of these contemporary concerns, the Mimarlık Journal from Turkey was used as the main case study. After applying the methodology of the thesis, it was seen that, while architectural criticism articles of Mimarlık tends to have a more ethical point of view on architecture, they still relatively lack important elements about the public and its relationship with architects and architecture. The disconnection between architects and non-architects shows itself at different levels of the case study and it is an important outcome of this work.

The main purpose of the thesis was to demonstrate the current problems that the architectural profession is facing. These problems are the results of multiple factors, yet the massive effect of architects' and critics' approach to the profession that is distanced and independent from the public, current problems of the world, other actors of the designing process, and even the essence of design and criticism show themselves. It is important to focus on what really matters for architecture, architects, critics, and people, in order to avoid getting lost in the relatively trivial problems or issues that are not serving the betterment of society.

As it is shown in the previous parts, the gap between non-architects and architecture is not just about users' opinions and so on. Current approaches to criticism are shown to go further and include the non-architects in the design process as well. In the future, as architecture becomes more for people in a more just manner, it can be predicted that non-architects and users will play an important role in the design process and in the aftermath of the design, as the designs will become more fluid and customizable to fit different situations. Also, as it is explained in the Toolness tool, criticism is an instrument to not only evaluate but help with the betterment of the design. Thus, criticism is expected to work not only for the past and present but also for the future as well. A criticism that is frozen in time and place, which only makes itself useful in explaining the positive and negative parts of the design does not complete itself, the same goes for the designs as well. Thus, critics should be thinking and evaluating in a processual and continuous manner to keep improving designs and themselves.

Ethical concerns about the current state of the world have a huge impact on the current architectural criticism of the world. Designers are expected to pay attention to climactic data of the area to minimize the negative effects of the building on the environment, and critics use their observations to include this information in their criticisms. Similarly, design's effects on society economically and sociologically are also questioned. Today, criticism is used to oppose the idea of architecture turning into a complete instrument for the oppression or a 'display' of the capital. Consequently, architecture is expected to create areas for people and experiences to make people feel free. These types of concerns are not common enough in the subject articles, yet it is fair to expect future articles to be leaning toward more ethical concerns.

As for the critics, the importance of fairness is openly shown in the thesis. It is easy to overlook the main purpose of criticism when it is done in great numbers. Yet, sometimes taking a step back and reinterpreting the very basic meaning of criticism can help critics freshen their approach and turn their evaluations towards a more meaningful way. For fairness of criticism, it was also seen that investigating the different states of the building and providing information from different parties of the design in different stages are also very valuable.

The outcomes of the case study show that, while they are valuable works from important critics, criticism works of Mimarlık Journal tend to lack some of the important input and data of criticism. While it is important for critics and designers to examine themselves and update their knowledge and understanding, this situation is not only about these two parties. As a journal that is written to be the architectural journal with the highest circulation in Turkey on its website, it is expected from the journal management to expect criticism works that are concerned with the issues that are demonstrated in the thesis. The evaluation process of the articles can include more elements that can lead critics to focus on the important aspects of the world. These kinds of mediums with a huge influence are responsible for what is written in them, and they can be utilized to combat the current problems that architecture is facing. This can also help with decreasing the alienation of architecture that is mentioned in the previous parts, since if such a journal can turn into something that is used to draw attention to the problems of the profession and today's world, people would be able to accept the profession and architects easier, compared to a medium that only speaks with its own jargon and about its own exclusive topics. Mimarlık Journal is suitable for this since the language of the articles is generally understandable for people who are not architects as well, this advantage can be utilized in this manner.

The thesis started as following the philosophical and theoretical progress of ethics and morals and opinions of the major personalities of history. However, it was mainly centred around western philosophers and designers, and it can be a fruitful investigation to focus on eastern philosophies and theories, and even Turkey's own philosophical journey.

The methodology created in the article appears as a useful tool to question oneself, for both architects and critics. Nonetheless, the chart only shows whether the items that are mentioned are existing in the articles or not. The intensity of these items is also important and can help with classifying the articles in terms of their interests and concerns. Further advancement of this methodology can be about increasing the precision of the technique by providing an improvement in the evaluation process.

The thesis created a methodology to determine a way to evaluate criticism articles in Mimarlık Journal in the last five years since this thesis was written. However, it can also be interpreted as a control chart with which architects can go over their design from an ethical

standpoint. It is expected to be helpful for every 'SELF' who is in pursuit of the betterment of people, and who is questioning the truth for every work they do.

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ATTACHMENTS

Attachment. 1. Article x items matrix.

The matrix cross-tabulates articles (organized by year: 2017, 2019, 2020, 2021, 2022) against evaluation items. The leftmost data column gives the "Total Number Of Checks For Each Item."

Category	Item	Total Number Of Checks For Each Item
Critic's visual relation with the building	Volumetric design	32
	Material	24
	Colour	7
Critic's experience in the building	Physical comfort	19
	Functional consistency	30
Critic's information on the construction phase	Photographs	11
	Dialogue with designers	14
	Information on construction	21
	On-site observation	4
Critic's information on project drawings	Photographs	32
	Plans	28
	Sections	19
	3D visualizations	4
	Any other terms of visual data	13
Critic's observation on the context	Procedural context	25
	On-site observation	17
	Historical context	25
	Architectural context	27
RECONSTRUCTION	Theoretical structure of critic	20
	Cause-effect relation between designer's decisions and building	31
	Cause-effect relation between critic's opinions with the investigation	32
Critic's perspective	Did they visit project in different times of the year?	5
	Did they see building both in day and night?	4
	Did they experience building for a period of time?	
Designer's perspective	Remarks on design	26
	Remarks on construction	13
	Remarks on differences	6
User's perspective	Frequent user's opinions	0
	Passer-by's opinions	0
	Reader's perspective	1
	Other actors and their perspective	5
MORAL VALUE	Building's relationship with nature	19
	Building's relationship with people/public	20
	Building's relationship with its surroundings	22
	Building's purpose and morality	29
IMPACT VALUE	Building's effect on designer	2
	Building's effect on society	9
	Building's effect on field	16
TOOLNESS	Outcomes for Oneself	5
	Outcomes for Design	15
	Outcomes for Environment	4
	Outcomes for Context	13
	Outcomes for Field	23
	Outcomes for Society	10

GAZİ GELECEKTİR...