Journal of Contemporary Urban Affairs

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IMPRESSUM

International Journal of Contemporary Urban Affairs (IJCUA)
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JCUA distinguishes itself by providing an international and interdisciplinary platform for the exchange of ideas and information among Architectures, urban planners, policy makers and urbanists from all disciplines to focus on seven main concern of this journal which are Housing studies, Emerging cities, urban ecology, Infra Habitation, Revitalization strategies, conflict, divided territories and overall contemporary urban issues about mentioned concerns. Submissions of empirical, comparative, theoretical research, critical review and manifestoes for the future of cities from different scholarly disciplines and methodological perspectives are encouraged.

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The journal explores a range of academic and policy concerns including, but not limited to:
- Conflict and divided territories.
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-Accept the manuscript without further revision

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An acceptance letter is sent to the author and the final manuscript is forwarded to production. Sometimes, the authors are requested to revise in accordance with reviewers' comments and submit the updated version or their manuscript to the Chief Editor. The time for review can be set to 2-8 weeks depending on the discipline and type of additional data, information or argument required. The authors are requested to make substantial revisions to their manuscripts and resubmit for a new evaluation. A rejection letter is sent to the author and the manuscript is archived. Reviewers might be informed about the decision. After review a manuscript goes to the Copy Editor who will correct the manuscript concerning the correct referencing system, confirmation with the journal style and layout. When Copy Editor finishes his/her work they send manuscripts to the Layout editor. Layout Editor is responsible for structuring the original manuscript, including figures and tables, into an article, activating necessary links and preparing the manuscript in the various formats, in our case PDF and HTML format. When Layout Editor finishes his/her job they send manuscripts to Proof Editor. Proof Editor confirms that the manuscript has gone through all the stages and can be published.

This issue has 8 articles. The editors seek to publish articles considering contemporary urban affairs in the specific field of: Housing Studies, Emerging Cities, Urban Ecology, Infra Habitation, Revitalization Strategies, Conflict, Divided Territories; they are looking forward to substantial improvement of educational processes and outcomes.

With kind regards,
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Sustainability in Historic Urban Environments: Effect of gentrification in the process of sustainable urban revitalization

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A B S T R A C T

Considering three- dimensional process of sustainability (physical- economical and social), the aim of conservation for making historic urban environment sustainable should be matched with these dimensions. Therefore, earlier conservation policies have progressed from a simple and restrictive concern with preservation to an increased concern for revitalization and enhancement. This means a physical revitalization may be short-lived and un-sustained. Within the process of revitalization, historic environments become the main locations of gentrification induced by urban revitalization which may involve social cost. Accordingly, this paper develops theoretical concepts on "sustainability in historic urban environment" with a particular emphasis on social issue in terms of gentrification. Also with the result derived from theoretical parts concludes that social changes through gentrification contribute to sustain the historic environments.
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1. Introduction

The historic urban environment provides a **tangible link with people's past** and contributes to their sense of national, local and community identity and will provide the character and uniqueness that is an important matter to a positive sense of place. Additionally, it can bring additional assessment, not only as a cultural enhancement, but also as an economic stimulus, attract inner investment, play a dynamic part in

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many industries such as tourist and helping communities to regenerate and support in the distribution of housing, community cohesion and education aims to support social development and **"sustainable economic"** of its communities (Department for Communities and Local Government, 2012; Veirier, 2008; Scottish Government, 2008). Recognizing the special needs of the historic urban environment, improvement and enabling of occasions for high-quality progress which embedded in those environments can assist to sustain the resource (Scottish Government, 2008).

Historic urban environments start with two essential qualities that implement in defining sense of belonging, social cohesion and a sense of place: a) first, the environmental capital that is meant by urban infrastructure and their **buildings b) second the "socio-cultural values".** Historic environments are stated in the urban grain, architecture, and the socio-economic organization of cities. Historic environments contain physical and immaterial cultural heritage, environmental matters, equity within and among age group (Rodwell, 2007). Historic areas and their surroundings should considered as irreplaceable universal heritage and in their totality as a coherent whole which include buildings, human activities and the spatial organization within its atmospheres. (UNESCO, 1976).

Along with the cities development and changing in socio-economic, socio-politic and socio cultural conditions, these environments fall into a kind of incompatibility between the **capability of buildings and users' needs (Doratli,** 2005). As a result, many people and activities, move out from areas in order to be close to the contemporary amenities. These problems contribute to the decrease in livability, vitality and sustainability of the **"historic urban quarters"** (Vehbi et al., 2009)

In the form of these threats, the idea is becoming prevalent that the solution to these tensions is the utilization and applicability of sustainability principles in historic urban environments (Rodwell, 2007; Strange, 1997; Pendlebury, 2009; Gunay et al., 2010). Stubbs, M. (2010) point out **'A Force for Our Future'** (DCMS/DTLR, 2001)[1] was published in which the **heritage sector was regarded as "something of a sleeping giant both in cultural and economic terms". A notion or vision was debut that heritage** was an important component of a broader sustainable agenda. Thus, many historic urban quarters rather than being destroyed and redeveloped due to impacts of de-urbanization which was often the case in the 1950s and 1960s, is now being revitalized (Tiesdell et al., 1996). Recognizing and acting upon the full range of values inherent in historic environments is a core component of the challenge (Rodwell, 2007).

In this background revitalization as a part of an **unified 'conservation process'** in the historical context which includes preservation and development (Veirier, 2008) is the best way to overcome various types of obsolescence and **make conservation activity "sustainable"** (Vehbi et al., 2009). Revitalization efforts need to operate within a sensitive context which acts as both a restriction and advantage. All urban areas undergo change, but these areas have to manage with change in their economic fortunes while changes in their physical landscapes is restricted and controlled in the interests of conservation (Tiesdell et al., 1996).

Accordingly, this paper tries to define the successful approach to apply the term sustainability in historic urban environment. Adopting sustainability as a code in management of historic quarters to ensure a balance among the requirement to keep the values of cultural heritage in historical environment, financial interests and socio-cultural needs. Secondly, this paper will focus on

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[1] "Department of Culture, Media and Sport/Department of Transport Local Government and the Regions (2001) A Force for Our Future, London, DCMS."

the social dimension of sustainability in the process of revitalization in historic quarters, which these days are the most important issue. Finally, a general conclusion will be presented to summarize all the arguments of the paper.

2. Concept of sustainability and urban revitalization in historic urban environment

The Brundtland Report provided definition of sustainable development as "a development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (World Commission, 1987). While this meaning offers a comprehensive definition of sustainable development it has also been observed as being imprecise and vague (Stubbs, 2010; Ross et al., 1995). All the same the term "sustainable development" based on the requirement of the historic context might use in different ways (Rydin, 1997). The 1999 UK approach on "sustainable development" identifies four principal goals of sustainable development which are environmental protection, social progress, cautious use of resources and keep of stable and high levels of economic performance and growth (UK Government, 1999).

While Sustainable development has been for years appertain with the environment, after 1980s, it began to be in the schema of development procedure, inasmuch as environmental approach was short tactic to the new problems of changing political and socio-economic conditions, sustainable development operated by social and economic issues as well. Accordingly securing the sustainable future of historic environment - physical, social and environmental - has become one of the core agendas of time (Rodwell, 2003; Gunay et al., 2010). From the other hand, when historic urban environments are considered in the goals of sustainability, it reveals an obligation to carry on the involvement of "cultural heritage" to present day via sensitive methods (Gunay, et al. 2010). Stubbs, (2010) notes the link among historic

environment and sustainability is a comparatively new method, originated from the policy work and research undertaken since the mid-1990s. There is no wonder that the draft of "London Plan English Heritage" made the fact that "sustainability is an integral part of the protection of the historic environment. Revitalization provides the appropriate management tool for sustaining the built environment. Historic buildings are a reservoir of embodied energy while construction of new buildings is resource depleting" (English Heritage, 2002).

The view with regard to cultural heritage issues has been changed frequently, particularly since the 1960s. The notion of "a future for the past" in 70s changed to the concept of "a past for future" in 80s and now the slogan "to make the past part of our future" has been created (Habibi, 2002).

Therefore the concept of urban conservation/ revitalization has been changed since at least the 1960s and due to this issue, historic environments become the center of change and transformation demands which in some steps have given way to unexpected, rapid transformation process in all spheres of daily life (Rodwell, 2007; Gunay et al., 2010). While the roots of sustainability with urban revitalization are different, they share common ground. Revitalization and sustainability have equivalent meanings and are often used to slow the need to manage the world's properties: a) first, to secure long-term harmony between man and nature/built environment. and b) second, to achieve incessant improvement in the environment and quality of life for humans (Rodwell, 2007).

2.1. Urban revitalization

Although definition of revitalization is common in many scholars (Tiesdell et al., 1996; Bizzarro et al, 1996; Oc et al., 2007; Doratli, 2005) the appropriate one was introduced by Veirier (2008) in a manual book based on the work of UNESCO's Urban Development program:

"Reaching a satisfactory balance between the laws of economic development, the needs and the rights of inhabitants and the value enhancement of the city as a public good. In the process of revitalization economic, heritage, socio-cultural and environmental approaches do not clash; they are complementary and long-term success is in need of linking together of these approaches".

Within the scope of social and economic revitalization in historic environment, Tiesdell et al., (1996) and Doratli (2005) determined three strategic approaches in order to secure its success for long-term:

Functional restructuring: It can arise from changes in occupation in an area by introducing new uses or activities which is replacing the former ones.

Functional diversification: A more limited restructuring that brings in new uses able to support the quarter's existing economic base.

Functional regeneration: existing uses keep on, but activate more efficiently or profitably.

In this regard, A physical revitalization is also needed because it results in an absorbing, well-kept the physical public domain.

Doratli (2005) believes that in order to determine any type of strategic approaches in an environment an analysis of the physical, economic and social structure of the historic urban environment is needed:

(i) Identifying the values of the environment.

(ii) The level of obsolescence.

(iii) The dynamics of the place.

Though, regarding the process of sustainable urban revitalization, Vehbi et al., (2009) state that "along with mentioned analysis, the level of sustainability[2] should also be determined. It means, the type and level of obsolescence, the types of values, the level of sustainability in

[2]The level of sustainability was identified through indicators of sustainability which were specific for historic urban quarters. (See Vehbi et al., 2009).

historic urban environments, and development dynamics should be determined through analysis in the natural, built and socio-economic structures of the historic urban environment before signifying the strategic approach" (Figure 1).
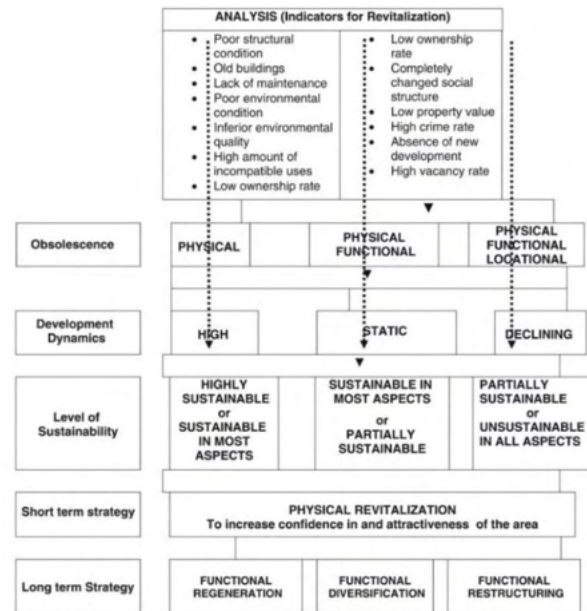
Figure 1: The most relevant strategic approach according to analysis and level of sustainability in revitalization process (Doratli, 2005; Oktay, 2009)

Much of the global debate about sustainability in historic environment has little relevance to revitalization if they are only thought of in terms of physical characteristic (Rodwell, 2007; Tiesdell et al., 1996) and in the long-run operations need to consider spatial, socio-cultural and financial responsibilities as key for sustainable strategies (Rodwell. 2007; Roald, 2000; Stubbs, 2010; Bizzarro and Nijkamp, 1996). It means only physical revitalization might be un-sustained, if the area fails to be responsive in terms of social and economic needs. It can realize that a thoughtful of environmental capacity as a whole should deliver adequate warning to enable an appropriate management and planning framework to set in place before problems

become unmaintainable (Doak and Lynch, 1998).

3. Sustainable urban revitalization through gentrification

In this part, the study aimed to extract some social issue during the process of urban revitalization and will evaluate rather than these issues are inevitable to make the historic urban environment sustain or not?

While urban revitalization has been viewed as a part of a sustainable and integrated conservation process of the cultural, architectural properties by highlighting their economic and social capacities; however, they are being pushed of their social context and turned into an expression of the economic and political interests and gained new values within the framework of personal interests. As a result of these changes, urban revitalization is pushed backwards in some cities (Gulersoy et al., 2003; Gunay, et al., 2010) and was often beset with social difficulties such as expulsion of vulnerable groups and obliteration of existing social networks (Couch, 1990; Lee, 2003) in terms of *gentrification.*

The term "*Gentrification"* was used for the first time by Glass in the 1960s to clarify a "residential replacement" in London. "*Gentrification"* has been developed based on two different theories: a) socially deteriorating classes or the use of some parts of the city by emergent social classes and b) some art-oriented at the expenditure of other economically (Longa, 2011:36). The first theory connects alteration to the people of one specific area, such as, the working-class of the central city, transforming into middle-class commercial or residential use which have been organized with an allied alteration in the built environment through investing in "fixed capital" (Zukin, 1987, p. 129; Atkinson, et al., 2005). According Tonkiss (2005) the second theory can be introduced based on technical concerns for the specific parts of the city by creative class strategies (such as people working in the fashion industry, artists, architects,

and musicians) and make it viable and revitalized like SoHo in New York. This issue considers revisited and "avant-garde" form of "Gentrification" which act as added cultural explanation of "gentrification" (Ley 1994). The phenomenon of "Gentrification" as people based movement is also shared by Florida and Mellander with his *"Creative Class".* This type of revitalization process may create a new desirability to the areas and artists may progressively substitute by upper salary. The straightforward proposal is that urban creativity which is confined to a small area can alter tasks into areas which good-looking to higher income contexts (Zukin, 2010). Overall, both group's intention is to prevent environmental deterioration.

Manzi (2010) in the book *Social Sustainability in Urban Areas* developed "facilitating gentrification" as a theme that has emerged from research into sustaining mixed-income communities. In his book, He also stated that it is problematic to find firm evidences that working-class groups are being intentionally excluded from new "mixed-income" community developments. A crucial aspect of a mixed community' agenda is the need to generate economic activity, in order that localities can become neighborhoods of choice rather than neighborhoods of last resort (Manzi, 2010). Overall, "economic segregation" signifies the most essential factor of whether mixed communities can work (Meen et al., 2005).

Keep all comments in mind, "the World Commission on Environment and Development report" (WCED, 1987) and *UNESCO* (2007) recommend that "social sustainability" look for to safeguard the environment through "economic growth" and the mitigation of poverty and improves the living conditions of all urban residents. Sustainable societies, although meet various needs of current and forthcoming occupants, are susceptible to their environment and chip in to a high quality of life. They are well planned, safe and comprehensive, built and run,

and offer equivalent opportunity and good amenities for all (ODPM, 2006).

4. Conclusion

The study revealed that, parallel with the principles of sustainable development, the responses to historic environments have led to a new approach of urban conservation which involve social and economic aspects.

The aims of revitalization in historic urban environments are common with sustainability, which first has focused on efforts to make the economic development able to provide the finance necessary to preserve and improve the quarter through regeneration of the traditional activities of the locality or a restructuring of the quarter's economic base and second social interaction within the area.

Considering the literature, historic environments are the most vulnerable parts of cities in regards to its social sustainability. Although many scholars mentioned that the process of urban revitalization may undermine the social balance through displacement of the original population/ gentrification, here it may seem as a positive concern. Despite gentrification seems to be a negative outcome of urban revitalization, in some cases it is an unavoidable procedure to have a sustainable historic urban environment. If people understand the causes and aims of gentrification, its consequence turns out to be favorable. Because without underlying societies to economic revitalization in order to support core services, infrastructure and maintain, it is extremely doubtful such societies and environment will be sustainable. This doesn't mean the historic environment should gentrify and be a place for high income people, rather means the creative class who are often young people, with low income are interested to be in the historic urban environment. Figure 2 tries to show the historic environment as an interconnected ring with the three overlapping circles and cores of sustainability.
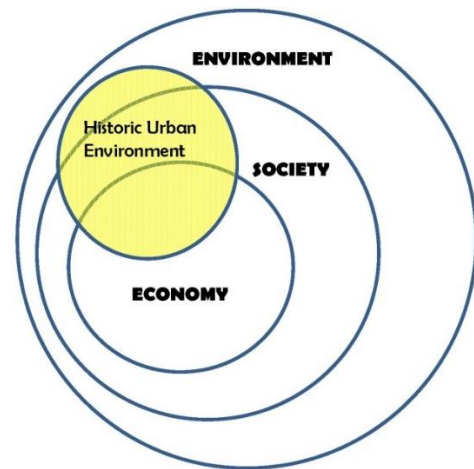
Figure 2. Location of historic environment in the overlapping Russian Doll model (Author, 2014).

Therefore, during the process of revitalization person who tends to be in the area should be aware of the environmental value and take the sensibility of the environment into consideration and make it sustain in terms of physical and economic through stability in incompatible/appropriate use and in the contextual situation.

This can be done with all communities, whether low class, middle or high, whether artists or none and they should involve in the process of urban conservation in search of a balance between economic, environmental, cultural and social constraints and governing the concept of social justice with a strategic planning. As Stubbs (2010) notes that increasing people's confidence and self-esteem is a vigorous component of "social inclusion" in such a kind of area. The broader concern for "conservation-led regeneration" is that harnessing historic buildings needs a strong idea of the needs of "local people". Overall, The following figure reveals different terms used in the process of historic urban revitalization.
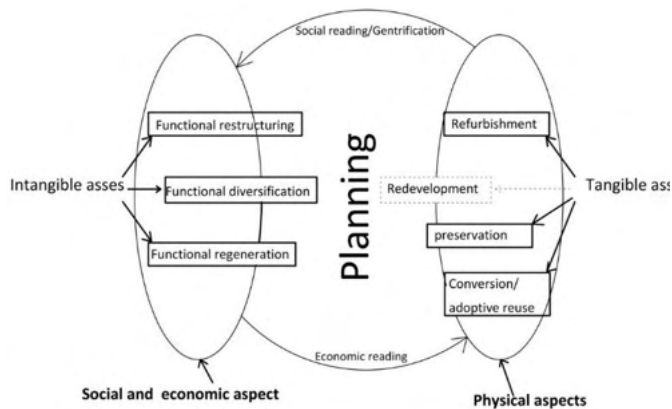
Figure 3. Classification of the different terms used in the process of historic urban revitalization considering with indicators of sustainability (Developed by Author, 2016).

Since unplanned urban growth problems threaten the life quality and sustaining of any environment, the need for planning approaches on total quality management is important. From the location of historic urban environments in figure 2 and classification of urban revitalization in figure 3 it can be understood planning interest in the historic urban environment covers statutory for preserving monumental and special structures in environmental part and non-statutory designations to bring all the communities involve with its process of revitalization in social and economic parts.

5. Acknowledgment

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The influence of Mediterranean modernist
movement of architecture in Lefkoşa:
The first and early second half of 20th century

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A B S T R A C T

The twentieth century modern architectures in Lefkosia in North Cyprus are changing especially in residential building. This change is occurs based on the client's orders or because of the dilapidated condition of the buildings. Identify the characteristics of modernist architectural movement will help in identifying these buildings and recognize the changes applied on them. The paper aims to reach the rationale understanding about the norms of modern architecture in Lefkoşa in the twentieth century. The methodology is based on analyzing the residential buildings designed by local architects and "Ahmet Vural Bahaeddin" selected as one of the famous modernist architect in the twentieth century in North Cyprus. Residential buildings from Milan and Rome in Italy, as well as Baecelina in Spain selected for analysis. The paper tries to demonstrate the presence of vernacular elements in modern architecture in Lefkoşa. Two vernacular elements were studied, i) the patio (outside and inside interrelation), and ii) the façade materials (exposed stone) as vernacular elements in "Mediterranean modernist architecture". The paper delineated the influence of the "Mediterranean modernist movement" on modern architecture in Lefkoşa in the 20th century. The findings show that there is influence by Modernist movement of architecture in other Mediterranean cities in Italy and Espain on the modern architecture in Lefkoşa. The results contribute evidence to promote our understanding regarding the modernist architecture in Lefkoşa.
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1. Introduction
"Mediterranean Modernism movement" in architecture was one of the dialects between the presumed universalism of modernist architecture and the privacies of distinct places. It considered the vernacular building traditions of the Mediterranean region as a source for modernism in architecture in this region. This notion crystallized after the discourses between north and south of Europe about the modernism in architecture in the beginning of the last century (Lejeune, and Sabatino, 2010). The differences in opinions that had developed during the 1920s between the architects of the North and the South of Europe toward the role of technology and tradition continued to define postwar production. "Mediterranean modernist movement" in architecture came out as modernist architectural philosophy in south of Europe. Vernacular architecture started to be

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discussed as a source of modernism in the "Mediterranean modernism philosophy". For example James Stirling's mentioned in his essay on *Regionalism and Modern Architecture* (1957) that: "The most visually stimulating chapters of Kidder Smith's recent book *Italy Builds* were not those on Italian Modern and Italian Renaissance, but that on the anonymous architecture of Italy"(Sabatino, 2010).

Hence, Vernacular elements considered as the primary sources of modern architecture in the southern Mediterranean. The influence of this philosophy could be observed in modern residential buildings in the first and early second half of 20th century in Lefkoşa, in North Cyprus. The designs have been held some vernacular elements in the modern buildings specially the stone facades and in the interrelation between inside and outside of the buildings (Patio). The paper tries to answer following questions; whether or not the Cypriot modernist architecture was influenced by "Mediterranean modernism philosophy" in first half of 20th century? Whether or not, other external factors affected the modernism in the architectural design of residential buildings in that period? The paper aims to define the character of modern architecture houses between first and second half of 20th century in Lefkoşa. The study tries to demonstrate the similarity between Ahmet *Vural Bahaedden's* design as North Cypriot pioneer in modern architecture and other Italian and Spanish design in the same periods. The paper hypothesize that if the "Mediterranean modernism" were influencing the architectural style in Lefkoşa after the first half of 20th century, then the introduction of vernacular elements in the residential buildings designed by 'Ahmet Vural Bahaeddin' is partially or totally result of that influence.

2. Literature review

2.1. Modernist movement of Architecture

With the end of nineteenth century and the beginning of twentieth century, because of Modern Movement in the societies of west Europe, architects started to leave past styles and began to work on a new form of architecture (Evans and Jeffery, 2005). Modernism in architecture focuses on Sullivan's saying that "form follows function", based on functional concerns. In this study the modern movements of architecture will be delineated to the first half of twentieth century. The first decade or so after the 'World War I' was a crucial and innovative time for architecture. The new movement became international after World War I, where consist the development of simple geometric figures and simple facades free from ornaments released from any historical references. Buildings were to be "machines for living," reflecting the industrial revolution age (Le Corbusier, 1931). Consequently, Modernist movement in architecture had been crystallized as real movement. The best known of this movement were, between many, Walter Gropius, Le Corbusier in France, and Mies Van der Rohe in Germany. Gropius was the founders of the 'Bauhaus' (1919-1933) were established in Dessau focused on philosophy of modernism in architecture (Magdalena, 2002).

Gropius in 'Bauhaus' wanted to show a new consideration for technique and craft in all artistic world, and asked for re-assessment for art and craft characteristic of the medieval age, before art and manufacturing had diverted away. The Bauhaus was considering rationalization in design as well (Evans, and Jeffery, 2005). After World War II, this movement became more present in plain facade of high rise buildings with curtain walls in large houses.

2.1.1. General characteristic of Modernism in Architecture

Le Corbusier, one of Modern Architecture's pioneers in 1926 pointed his five points for new Architecture. One of the points was "free plan", which focus on continuity, transparency of place. This point is one of the important points for theory of Modern Architecture. He pointed "free façade" as complementary to free plan and took in consideration interaction between interior and exterior, and their relation to nature as well. Those two points were very crucial in new idea of architecture. The other three points of new architecture, which Le Corbusier described, were: the "pilotis" which means the columns in French language, where allowing the garden to creep under the building and "the horizontal window "and "the roof garden" (Benton, 2007).
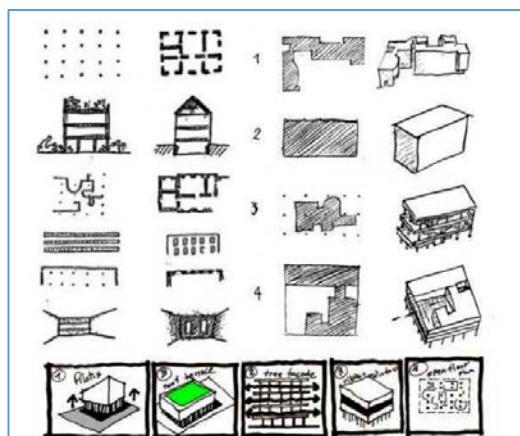
Figure 1. The five points of Le Corbusier (Monteaguda, 2013).

Generally Modern Architecture is characterized by some recognized elements as; refuse the past traditional and historical styles as a source for the architectural forms. Modern architecture is characterized by lack of ornament unless shows the functionality in the building. It focuses on the rectangular forms and horizontal and vertical lines. A Simple and smooth form in the design eliminates the excessive detail. Shapes of the buildings based on boxes, or connected boxes (Jones, 2011). Usage the modern materials, such as steel columns, and new masonry unites, by new construction systems, and emphasizing on exposed structural elements, such as beams and columns, with flat roofs. Construction of the buildings by using reinforced concrete or steel structure system. Later on the facade characterized by plain glass 'curtain walls' and 'honor façade' exposed concrete texture façade with getting rid of bearing wall in the facades became the evident of international modernist style. Stonework and bricks are unadorned, and used in rectilinear masses and planes (Monteaguda, 2013). The relationship between inside and outside of the buildings is one of the important elements in modernist architecture. That relation achieves through usage of large expanses of glasses which brings the building's site into the building, taking advantage of wide view to surrounded landscape. Consequence, large windows from floors to ceilings introducing natural light and penetrate it deep into the interior space of the buildings. Achievements of the maximum efficiency through apply a good orientation to take advantage of nature's forces to provide passive solar heating and cooling in different seasons. Hence, using the overhangs

above the windows and louvers for human thermal comfort is another character for modern architecture (Jones, 2011).

The characteristic of Modernist architecture depend on the time periods of the design, where some time emphasizes on some elements more than others. Another factor is the location and climatic zones, where the advantages of climatic characteristics affect the design.

2.2. Mediterranean area

According to Gravagnuolo, B. (2010) "When we say Mediterranean we mean above all the solar stupor that generates the panic stricken myth and the metaphysical **immobility**." Mediterranean word has come from the Latin meaning "in the middle of the land" (Medius, refers to "middle" and terra, refers to "land"). It is an almost close sea between the European, African and Asian continents as shown in the figure '2'. The total area of Mediterranean area estimated by 2.5 million km^2, it is connected to the Atlantic with only 14 km wide through '*Strait of Gibraltar- Narrow*' (Calcerano, and Cecchini, 2014).

Figure 1. Mediterranean basin Area (Calcerano and Cecchini, 2014).

Because of the diversity in geography and its extension on large area, the architecture of the Mediterranean has its own impression and own character. Several cities known as Mediterranean cities such as; '*Barcelona*' in Spain; '*Aix en Provence*' in France; '*Rome, Sicily, Palermo*' in Italy, '*Dubrovnik*' in Croatia, '*Athens and Crete*' in Greece, '*Istanbul and Antalya*' in Turkey; and '*Nicosia or Lefkoşa*' in Cyprus, etc. The diversity could be imagined in these cities. Thereby the architectural character of these cities will be diverse through their history, culture, socio-politics, tradition and religion in one side and topography and microclimatic conditions in another side. However, the similar language of architecture could be perceived (Calcerano, and Cecchini, 2014).

2.2.1. Cyprus and 'Lefkoşa'

Cyprus historically had been returns to approximately 10000 BC. In the Mediterranean Sea after Sicily and Sardinia, Cyprus is the third biggest island. Cyprus is located in a north-eastern corner of Mediterranean Sea. Cyprus was divided into north part & south part in 1974. North Cyprus area is around 3,355 km², shares a maritime border with Syria to the east, and Turkey to the north. 'Lefkoşa' or Nicosia was started to be a capital city, since 600 AD. The walled city in Lefkoşa surrounded by 8-10 meters high stone walls which were built between 1489 and 1571 by Venetian to provided safety (Mesda, 2012). Today, Lefkoşa is the government center and main business center on the island. It is the last divided capital city in the world and this division gave to it a special character

2.3. Vernacular Architecture in Mediterranean area

In the countries of Mediterranean area the sun is desirable in the winter while in the summertime sun should be blocked and the cooling and ventilation are necessary. Clustered agglomeration houses because of the natural environment of the Mediterranean climate, is a part of the landscape. Clustered settlements are defendable and climatic responded through creating shades and protection from harsh winds with green plantation cover around the buildings extended on agricultural land, (Fernandes, et al., 2014). See figure '3'.

Figure 2. 'Santorini'in Greece.

Climatic characteristics of Mediterranean area allow staying outdoors during all year; affect the organization of the houses courtyards, patio, terraces and gardens as essential elements of residential units. Vernacular or traditional house in the Mediterranean region has a summer and winter portions the upper level used in the summer and ground floor in the winter with fireplace. Kitchen is widely used in the winter, whereas the terraces and patio or outdoor spaces prepared to stay during the day in shady areas or to sleep at night (Zoranic', 2012). The use of local materials, mainly earth and stone, is one of the characters of vernacular architecture and adapted to regional climate, see figure '4'. A good U-Value (Heat transfer coefficient value) for the building materials moderate the indoor temperature 'keep inner space cool in the morning and warm in the night' (Fernandes, et al., 2014).

Vernacular architecture reflects the spirit of local people and the real response to local environment, their culture and history. It identify by the regional characteristics. In general vernacular buildings may not meet, in many cases, with today standards of life style or comfort, but could give some advises about strategies to mitigate the use of non-renewable energy.

Figure 3. Mediterranean vernacular house shows local stones in façade and patio.

2.4. Mediterranean Modernist architecture

"Mediterranean modernism of architecture" can be known as a modern architecture that adopts vernacular buildings as a resource in order to harmonize material and space with context and culture (Zoranic', 2012). During his travels through Italy, 1907, Turkey and Greece 1911, and later Spain as well as the Western Balkans, Le Corbusier showed his interest for vernacular architecture (Vidal, 2008). This was the beginning of dichotomy between North Europe and south Europe to determine the concept of modernism in architecture and appearance of Mediterranean modernist architecture. The vernacular of the southern Mediterranean started to be discussed as a source of modernism. The differences in opinions that had developed during the 1920s between the architects of the North and the South toward the role of technology and tradition continued to define postwar production (Lejeune and

Sabatino, 2010). In addition to the diversity of the Mediterranean area and its climate character and interest for classical and vernacular environment, many other events after the World War I stimulate to develop this opinion (Vidal, 2008).

Le Corbusier was more than any other modernist interested in the Mediterranean classical and vernacular environment. Le Corbusier attribute was reaction for many events. Globally because of the great economic depression in 1930s and critique of industrial

capitalism in, empower the right wing in Germany etc. in other hand finally the consequences of his loss at the 'Palais des Nations competition' in Geneva.His tendency shifted from an arts and crafts, which was clear in the first projects in "La Chauxde Fonds" and his machine oriented Modernism of the mid1920s (Plan Voisin, 1925) conveyed to a southern version. The main events were the great economic crisis and the industrial capitalism criticism in the 1930s, the rise of German rightwing parties and the rise of National Socialism that let Le Corbusier's in crisis, which made modernist arguments in the north difficult. Consequence was his loss at the *Palais des Nations* competition in Geneva. These events coincided with Le Corbusier's first meeting with 'Josep Lluis Sert' a Spanish architect in Barcelona and the other journeys to Athens as part of the fourth CIAM (International Congresses of Modern Architecture) meeting at which witnessed poor attendance of German architects (Lejeune and Sabatino, 2010).

The modernity of the North that crystallized in Germany was conceptualized around 'Industriekultur', incorporate art and industry. In Southern Europe like Italy, Spain, Greece, and Southern France as the Mediterranean region include modernity, was shaped less strict in adherence to technology. In one hand they adopted innovation, through Italian Rationalists like 'Luigi Figini and Gino Pollini, and Adalberto Libera' as Mediterranean modernists, in other hand tended to employ both new materials and building technologies and traditional ones.

2.5. Modern Residential Architecture
Residential place is a basic need since the origin of humanity. The functions and form of primitive dwellings changed to new form and functions which in modern dwelling. Human always tries to improve the quality of his dwelling and update it according to upgrading life styles standards and according his private needs.

The houses ostensibly have the elements of modernist movement in architecture which includes; absence of classical architectural adornment and elongated or large-pane windows. The horizontal surfaces and strong rectilinear geometry is generally seen in the modernist houses and architectural elements precisely rendered, typically white. Columns, beams and cantilevered parts (roof overhangs, louvers and balconies) often are seen in the buildings. Steel or reinforced concrete used in the construction. Free plan and focuses on continuity, transparency of place (Fricker, J. and Flicker, D., 2010).

Figure 5, shows 'Villa Savoye' the manifesto of modernist residential houses, which designed by 'Le Corbusier' and built (1929-1931) in 'Poissy-sur-Seine', France, (Morrissey, 2010).

Figure 4. Villa Savoye, Le Corbusier (Morrissey, 2010).

Although the concentration on the modernist architecture elements could be changed from region to other based on climate, culture and society. But generally modernist residential buildings consist of the majority of those mentioned characters.

 2.5.1 Mediterranean modernist residents simulates Patio and Local stone façade
Patio means "Inner courtyard", that space of house which use for sitting and dining or other types of outdoor home activities (Anarjani, 2013). Patio is related with a garden that is depending of the culture, protected from outside view. The patio creates a comfortable environment if adapted with perfected use of water evaporation. It incorporates the external with internal to alleviates the shiny and hot outside and conveys it to shaded and pleasant interior. In warmer climates, patios are extensions of interiors that can double the living spaces, and giving to the home penetration in

the nature around the house. (Anarjani, 2013). Despite patio is an vernacular architectural element, but it demonstrate its functionality in modern residences, and recall the traditional Mediterranean life style which used to spend part of the day in houses outdoors. Many Italian architects in the 1930s expressed their interest in the Mediterranean patio house, which used to practice with the typology of patio house according to Mediterranean tradition with new outcomes.

2.5.1.1. Villa studio for an artist designed by Luigi Figini and Gino Pollini 1933
Luigi Figini is Italian architect he born in 1903 and died in 1984. He was one of the considered Italian Rationalist. They were considered Italian Rationalist. Gino Pollini, (1903–1991) Born in Milan, in 1926 Pollini joined Gruppo 7, and from 1929 he worked with his partner Luigi Figini (Blakely, 2011)
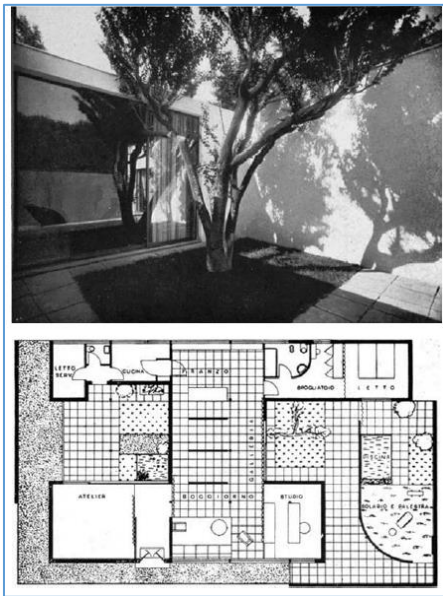
Figure 5. (Villa studio for an artist), Milan, V Triennale, 1933. Luigi Figini and Gino Pollini. (Lejeune, 2010)

They had partnership since 1926 and they were between the founders of Gruppo 7 and then members o M.I.A.R. (Italian Movement for Rational Architecture) to promote the research to renew architecture they designed and extended the Olivetti Factory, Ivrea, where Modern Movement principles applied. Moreover, they involved to design Church of the Madonna dei Poveri (1952–1954), Milan (*A Dictionary of Architecture and Landscape Architecture*).

Figini and Pollini were designing their buildings through pure geometric forms and ideal proportions, and applying aesthetic principles of rationalism. Villa studio for an artist (1933) and **"Environment with living room and terrace"** (1936) are two works of Figini & Pollini during their partnership. Villa studio for an artist designed by Luigi Figini and Gino Pollini for the Fifth Milan Triennale in 1933 was one of modern architecture showing a local, Italian declension. Figini and Pollini mixed the modern building elements and technology with traditional **elements in the patio house, see figure '6'. 'Villa Studio' design with one**-story, and flat roof, several open air courtyards applied in the building which give the opportunity to enjoy external spaces as extensions of the interiors. The design is not symmetrical, the architects gave the occupants transparency to outdoor spaces. White surfaces on the exterior elevation are **incorporate with exposed brick, see figure '7'**, (Sabatino, 2010).

Figure 6. Villa studio for an artist Facades. (Costanzo, 2015)

After three years, the Figini & Pollini designed an **"Environment with living room and terrace"** (1936), which they described dialect between the organic (vernacular) and the machine age aesthetic through the concept of the patio(Evilien, 2015). **See figure '8'.**

Figure 7. Casa Dei Giornalisti Milano "Environment with living room and terrace" by Figini & Pollini. (Costanzo, 2015).

2.5.1.2. Adalberto Libera's "Unità orizzontale" (Horizontal Unit) in the Tuscolano neighborhood in Rome 1950-1954

Adalberto Libera (1903 -1963) was born in 16th of July 1903 in Villa Lagarina (Trento).

He is a great modern architect, one of the inviters to revive the architecture in Italy (Rovereto, 2013). He was one of the announcers to the movement for modern architecture in Italy. In 1927, he joined the Gruppo 7, established in 1926 in the Politecnico di Milano by Luigi Figini, Gino Pollini, Guido Frette, Giuseppe Terragni, Sebastiano Larco, Carlo Enrico Rava, and Ubaldo Castagnoli. He was responsible in 1930s, for many public projects in Rome, like Palazzo postale all'Ostiense of 1933 (with Mario De Renzi) and the Palazzo dei Ricevimenti e dei Congressi of 1937. During the 2nd World War, he stopped his professional activity and starts to think about the new fundamental themes of architecture. He returned to Rome in 1947 and started to collaborate with Ina-casa as director of the architecture section, and started his project '*Unità di abitazione orizzontale*' ('Horizontal residential unit') at 'Tuscolano' in Rome in 1954. In March 1963, he died suddenly (Rovereto, 2013). Adalberto Libera's "Unità orizzontale" (Horizontal Unit) in the 'Tuscolano' neighborhood in Rome is an neighborhood built in the capital of Italy just after WWII. It consists of 200 houses for 800-1000 people, with three categories: the one-floor courtyard houses, the multi-storey building with accesses from balconies, and the services block. The study will concentrate on the first category which is one floor courtyard houses. The courtyard houses tissue responds to an isolation logic where the room, the patio, the house and the whole neighborhood are all inter-dependent elements through the frontage patio and the corridors or accesses ways as in vernacular architecture,

but are arranged following a geometrically controlled and repetitive pattern.

Fig 9, illustrates that the courtyard has L-Shape with interior opening system, means all the main rooms opening to the internal patios. Each four houses interlocked together and arranged in groups following vernacular concepts through cluster the houses in groups to promote the safety. In the same time the houses touching the walls of each other to promote thermal comfort in different climates, emphasize on the opening of the rooms toward the courtyard. Three of the houses facing the same interior L- Shape open space and the fourth one is opened towards outside, as shown in figure '10'. In this context the design formulating open space 'Patio' to each one of the houses. Each group of four houses is included between two 'pedestrian streets' with 2.70 m large which are irradiated from the main central open space (Fabrizi, 2014).
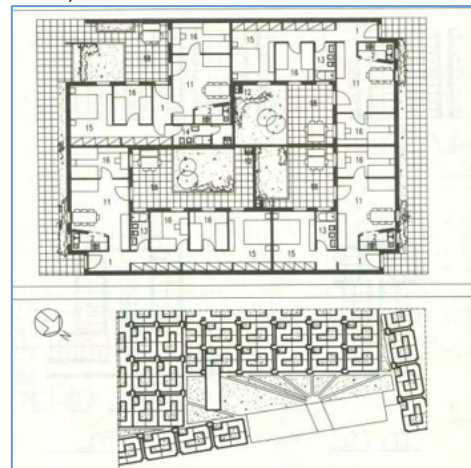
Figure 8. L- Shape patio 'Courtyard' Sources: Fabrizi, M. (2014)
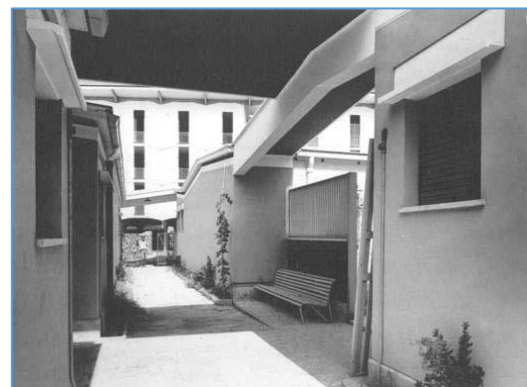
Figure 9. Opened towards outside 'Patio' toward pedestrians streets (Fabrizi, 2014).

Figure '11' shows using exposed stone in the façade by 'Adalberto Libera' as one of the

characters for "Mediterranean modernist architecture".

Figure 10.   Roma, (Horizontal Unit) in the Tuscolano neighborhood in Rome 1950-1954.

2.5.1.3. Jose Luis Sert and J. Torres Clave. House **"WeekEnd," type A, Costas de** *Garraf, Barcelona, 1935*
José Luis Sert, was a Spanish Architect, born in July 1, 1902, in Barcelona and died March 15, 1983, Barcelona (*José Luis Sert: American architect*, 2003). He worked with Le Corbusier and Pierre Jeanneret in Paris between 1929-1937, after his graduation from School of Architecture (Barcelona). The work of that period produced many projects like, weekend houses in Garraf with Torres Clavé , apartment houses in Barcelona, , and a master plan for the city of Barcelona. Later he had his own office in Barcelona, (*José Luis Sert: American architect*, 2003).   Josep Torres Clavé, (1906-1939) is an architect, designer and town planner. He studied architecture at Barcelona graduating in 1929 from the School of Architecture. He is one of the Spanish avant-garde artistic and modernist names in the 30s. In 1929 he became a founding member of GATCPAC (Group of Catalan Architects and Technicians for Architectural Progress). After one year gave rise to the establishment of the GATEPAC, to be on a state level. He worked with Sert in many projects (*Josep Torres Clavé: Barcelona, 1906 – 1939.* (n.d.). The Week End house in 'Garraf Barcelona, 1935), was One of the manifesto style of Mediterranean modernist architecture by Jose' Loius Sert with Torres Clave'. The building shows the usage of the stone in the facades, as well as presence of patio, recall the "Mediterranean vernacular architecture". See figure '12 & 13'

Figure 11. Week End house in 'Garraf Barcelona'.
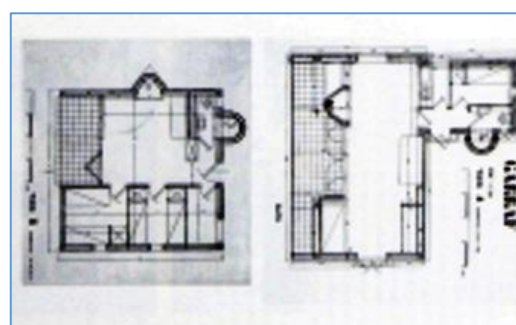
Figure 12.   Plan of Week end house Garraf-Barcelona.

2.6. Modernist architecture in Cyprus
With industrialization and the following Modernist Movement in architecture in north Europe and south Europe, the local architecture in Cyprus has also been affected. Cypriot architects in that period gave many good examples of modern architecture on the Island. Nicosia General Hospital by Polis Michaelides between (1936-1939), which faced many changes in the 1950s, represents one of the examples of the international style of modernist movement in architecture and its influences on Michaelides from his experience in the office of Le Corbusier in the years 1930-32.(Kiessel, 2014). Ahmed Vural Bahaeddin, Neoptolemos Michaelides, Abdullah Onar and Ayar Kashief are significant names of local Cypriot modernist architecture.

3. Methodology
3.1. Research Design
This paper approaches the qualitative and descriptive method, following to the theoretical part. The theoretical analysis has been developed for assessment on case study's examples. Interview carried out with one of the pioneers in Modern architecture in north Cyprus

'Ayer Kashif' who graduated from Faculty of Architecture in Turkey after four years from his colleagues 'Bahaeddin' regarding the subject. The Analysis, which has been applied, consists of three main parts:

1. Through literature review we tried to identify key information that could help in identifying the influence of Cypriot modernist architecture by Mediterranean Modernist movement in south Europe which started in the end of 20s from the last century. Theoretical analysis applied through analyzing several works done for South European Modern architects, like 'Luigi Figini and Gino Pollini, and Adalberto Libera' as in other to investigate the vernacular elements interference in their design; first is the naked stone walls and second is the patio (outside and inside interrelation), as characteristic of Mediterranean modernist architecture.

2. The presence of patio and exposed stone walls in the modernist building design in Cyprus in 50s , 60s and beginning of 70s from twentieth century, as a vernacular elements and one of the characteristic of Mediterranean modernist architecture, as elucidated in literature review. This was implemented through The Case Study's examples are two residential buildings for the north Cypriot modernist architect Ahmet Vural Bahaeddin. He was one of pioneers who adopted modernist architecture in his works in the North part of Cyprus. He is worth of special attention to focus on his works as one of the oldest 'Modernist' architects. Bahaeddin born in 1927, he graduated from Faculty of Architectural Engineering, Istanbul Technical University. He started his career between the years 1955-1993. His works were mainly private residences, except few educational buildings and office buildings, such as building of 'Turkish Lyceum' in Lefkoşa, built in 1962. In his early professional life, he was a modernist who focused on importance of function. Later, he tended to "Organic Architecture" (Celik and Erturk, 2007).

3. The interview with architect 'Kashif' consist the following question;

- Either or not he thinks that his colleague 'Bahaeddin' was affected by Mediterranean movement in architecture, which arose in south Europe in the beginning of twentieth century?

Methodology frame work has been developed by author to reach the answer about the study questions assigned in the introduction of the study, as shown in figure '14'.
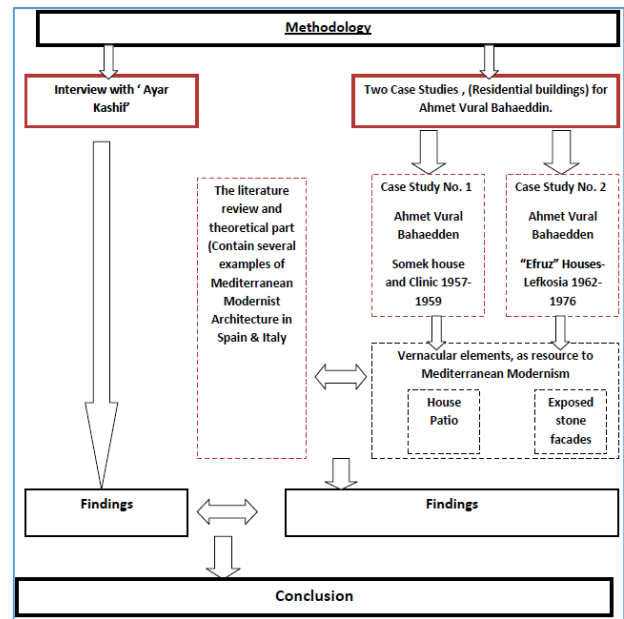
Figure 13. Methodology Framework (Developed by Author).

3.2. Case Studies

Two case studies selected in Lefkoşa to be analyzed. The case studies selected based on several considerations, which are; i) selected buildings are both residential houses, ii) both buildings have been design by Architect ' Ahmet Vural Bahaeddin', iii) the buildings classified as modernist architecture holding the characteristic of Modern architecture in the first half of twentieth century or after that by few years.

3.2.1. Efruz Houses (1962-1976)

Efruz Mass Houses or Müdüroğlu Houses are designed between, 1962-1976 at Kumsal Quarther in Lefkosia by Ahmet Vural Behaeddin. These houses are considered one of the distinctive mass housing construction in Lefkosia. The construction company was Efruz Company, one of the famous construction companies in North Cyprus. The houses designed for high income householders. Typology of the houses is two storey row houses. The total area of one house is 200 meter square; the plan of the houses consists of two stories. The ground floor has an entrance, family lounge or living room, kitchen, toilet, laundry, garage and back courtyard and forecourt. The first floor consists of three bedrooms (one of them master bedroom), bathroom with toilet and transition space corridor to other spaces on the first floor (Esentepe, 2013). See figure '15'.

Figure 14. Plan of Ground and first floor (Developed by Author).

There are three different plans for 'Efruz' Houses but all the types have courtyards (forecourt and backyard) of houses. Those backyards and forecourts can be associated to the patio in vernacular architecture, which is one of the main resources to Mediterranean modernist in architecture. See figure '16'.

Figure 15. The Patio in the Efruz houses between two rows of building and forecourts in the frontage of each house.

Figure 16. Facade of the buildings (*Esentepe, 2013*).

In other hand the façade of 'Efruz' houses is covered partially by exposed local stones, see figure '17 & 18', which is another characteristic of the Mediterranean Modernist.

Figure 17. Exposed stone facades in Efrus Houses.

Using the white color to paint the façade and envelope of the building could be also one of the vernacular characteristic in 'Bahaeddin' designs. Hence the design of these houses holds more than one character of the vernacular architecture. It approaches the "Mediterranean modernist architecture" in the first half of twentieth century in south Europe; these examples could be detected in Spain and Italy as well as other Mediterranean countries.

3.2.2. Sömek House and Clinic (1957-1959)
'Somek House' is another design for 'Ahmet Vural Bahaeddin' the first registered architect of Cyprus Chamber of Architects in TRNC. The house was built in the years (1957-1959) in Lefke (Celik, 2005). Lefke is a small town belongs to Lefkoşa, located on the northern slopes of the 'Troodos Mountains'. American company with Mining Company of Cyprus (CMC) was quite developing that place because copper deposits were discovered in 1912. They built the town theater building which exists until today, post office, municipal building, and workers' housing. The building stands as one of the early applications of modernist architecture. It formed according to the principles of modern architecture in a new housing concept, with the beginning form of modern life in North Cyprus. Sömek House, designed considering the environmental conditions, socio-cultural characteristic and the needs of modern life besides being an architectural product. The building holds (Celik, 2005).

Figure 18. Somek house exposed stone facades, Plan and Façade. (Celik, 2005)
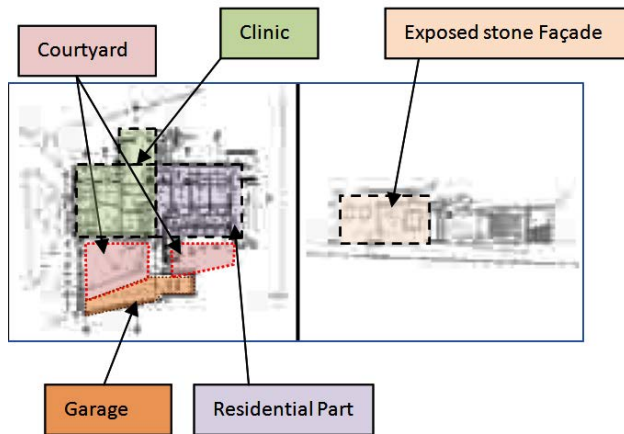
Figure 19. Details on plan and elevation (Developed by Author)

'Sömek' house and clinical spaces is located in four acres of gardens, including the farms of orange and flowers garden outside the courtyard and terraces are enriched with intense green. Clinical façade is covered with large pebbles collected from local area. The building is divided into two parts; one is clinic and other part is the house. See figure 19& 20. After passing through the courtyard, to the large garage, it will lead to into the house on the left. Central hall facing terrace and courtyard directly and it is opposite the entrance, and lounge terrace separated by glazing door. See figure 21. The building demonstrates modernist elements, such as perpendicular horizontal and vertical surfaces with big windows provided by louvers.

Figure 20. Relation between inside and outside.

Free open space and introducing inside to outside, moreover, using iron columns in the building characterize the plan of the house. It is also shows the mix with local and vernacular strategies, through transparency between inside and outside, as well as using local pebbles as exposed stone in the façade (Hera, 2010). See figure '22'. Hence once again 'Bahaeddin' demonstrate his trends to introduce the vernacular elements in his modernist works.

Figure 21. Using Iron forks in the right and exposed stone facade in the left (Hera, 2010)

3.3. Interview

During the meeting face to face with Architect 'Ayar Kashif' based on invitation from lecture of "*Advance Research in Modern Architecture*" Dr. Valentina Dona, the meeting held in Girne American University on 25th of March 2016. Architect "Ayar Kashif" who is the pioneer in establishing department of Architecture in Girne American University, since 1994 and he graduated from Turkey was one of the earliest modernist architects in North Cyprus with his colleague 'Ahmet Vural Bahaeddin'. The author asked him the following question;

- Either or not he thinks that the works of his colleague 'Bahaeddin' had something in common with the movement of architecture in other Mediterranean countries which arose in south Europe in the beginning of twentieth century?

- His answer was that " He cannot aver that 'Bahaeddin' have been influenced by the Mediterranean movement of architecture in that period, but as architects we were, and even 'Bahaeddin', respecting the client's opinion which was affecting the decision of the design deeply".

4. Discussion

Several samples of modern architecture (residential buildings) from south Europe between 1900s-1950s have been showed in the literature review. Italy and Spain were the main sources of "Mediterranean modernist movement" in architecture. Theoretical analysis applied on four buildings, three of them were in Italy designed by Italian architects like Figini & Pollini as well as Adalberto Libera. The fourth building was in Spain designed by Jose Luis Sert & Torres Clave'. The analysis focused on the simulation or existence of two main vernacular elements 'Patio and exposed stone façade' in modern design of the buildings which is concerned in this study. The results demonstrate that all the projects have the sources of vernacular architecture, three of them combined both elements ' Patio & Exposed stone facades' and only one of them has only 'patio' elements as vernacular source in the modern design (See table 1).

Table 1. Vernacular resources in Modern architecture design in south Europe (Developed by author).

No.	Name of Project	Architect Name	Date	Country	Vernacular Elements	
					House Patio	Exposed StoneFacade
1	Villa Studio for Artists	Luigi Figini & Gino Pollini	1933	Italy		
2	Environment with living room and terrace	Luigi Figini & Gino Pollini	1936	Italy		
3	Horizontal Units in Tuscolano, Rome	Adalberto Libera	1950-54	Italy		
4	Week end house (Garraf) Barcelona	Jose L. Sert & Josep Torres Clave	1935	Spain		

 The two case studies for the modernist Cypriot architect 'Ahmet Vural Bahaeddin', 'Efruz House & Somek House' have been analyzed. Both considered as modernist architecture in North Cyprus and had been designed later of the previous bu ildings in South Europe. The findings demonstrated that both of 'Bahaeddin' houses had the vernacular elements in their

design "the Patio and exposed stone facades', as shown in table 2.

Table 2. Shows the vernacular resources in Modern architecture design of 'Bahaeddin' buildings in Lefkosia developed by author.

No.	Name of Project	Architect Name	Date	Country	Vernacular Elements	
					House Patio	Exposed StoneFacade
1	Efruz Houses	Ahmet Vural Bahaeddin	1962-76	North Cyprus / Lifkosia		
2	Somek House	Ahmet Vural Bahaeddin	1957-59	North Cyprus / Lifkosia, Lefke		

Hence, the case studies as modernist architecture in North Cyprus, designed by one of the earliest modernists on the island demonstrate the similarity to Mediterranean modernist architecture characteristic. Moreover, architect 'Bahaeddin' represent one of the pioneers in the modern architecture movement in North Cyprus. Thus, his influence to Mediterranean modernist movement will influence other modernist architects to follow him. Therefore based on the findings above, the study shows that the modernist architecture in north Cyprus was influenced by the Mediterranean movement in south Europe. The opinion of 'Ayar Kashif" who was one of the modernist architects in that period, clarifies one important fact. The fact is that the architects were affected by clients opinion, hence that could be one of the reasons to let architects follow the needs of the indigenous people on the island. Indigenous people affected until today by the vernacular elements in their houses, which exposed stone facades and house Patio are part of it. That led us to think the modernist architects and 'Ahmet Vural Bahaeddin' one of them were influenced by two main factors. One of them is the "movement of Mediterranean modernism" in Mediterranean countries. They were aware about it, because they studied outside of the island and had a connection abroad. Another one is the intendancy of local people who likes to keep the vernacular elements even in their modern houses as we see until today. Those results supports hypothesis of the paper, which Hypothesize that the vernacular elements in the modern residential buildings designed by 'Ahmet Vural Bahaeddin' and modernist architecture generally is somehow affected by "Mediterranean modernism movement" in the first half of last century.

5. Conclusion

Many buildings have been built in Lefkoşa in the first and early second half of the twentieth century holding the character of modern architecture, whereas a several vernacular elements interfered in. Those buildings confuse the expert beholder to give a final judgment whether or not those buildings are holding pure modernist architecture features. The paper conducted following questions to investigate that; whether or not, the Cypriot architects were **influenced by "Mediterranean modernist philosophy" in first and early second half of the** last century? Is there other external factors affected the shape of the modernism movement in the architectural design of residential buildings in that period on the Island? To evaluate the influence of the **"Mediterranean movements in architecture"** or other factors on the modernist architecture in **Lefkoşa, the paper proposed two main paths to** study the subject: 1) investigate the effect of the vernacular elements on the Mediterranean Modernist movement in south Europe, basis on 'theoretical part' 2) and evaluate the effect of the same vernacular elements on the modern **architecture in Lefkoşa, basis on 'Case studies & Interview'.** The residential buildings of 'Bahaeddin' as pioneer modernist architect were selected as case studies to be analyzed. The results obtained based on theoretical assessment and through the interview. The main findings obtained are that there is similarity **between the "Mediterranean modernist architecture" in Mediterranean countries such** as Italy or Spain, and the Modernist architecture **in Lefkoşa. There is hidden effect of indigenous** inhabitant on the Island through applying their opinion on the architects while designing their houses. The study concluded that there is two main factors which influenced the Modernist architects to introduce vernacular elements in **Lefkoşa in first and second half of 20th century.** First is the Mediterranean modernism philosophy, which started in south Europe in the beginning of twentieth century. Second is the **effect of the authentic dwellers of Lefkoşa or** Cyprus who tend to involve the vernacular elements in their houses as aesthetic value and functional element.

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Adaptive Reuse of the Industrial Building:
A case of Energy Museum in Sanatistanbul, Turkey

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A B S T R A C T

Industrial buildings as an example of cultural heritage transforms our cultural identity from past to the present and even for the future. Unfortunately, there are lots of industrial building which lost its function by converting the place to live and identifiable place. This research will clarify the reasons of conserving of the industrial heritage and by classification of international charters which are dealing with industrial heritage will introduce conservation methods for adaptive reuse of industrial buildings. As a case study, the research will focus on Energy Museum in Istanbul. To assess the building based on reusing principals. The study concludes that Energy Museum is one of the successful examples of reuse of the building. It also concludes that less intervention in reusing a building can save the identity of the building.

1. Introduction
1.1. A History of the concept of Industrial Heritage

The idea of Industrial Heritage (IH) hosted for a first time in England in the middle of the 12th century, when several landscapes and industrial buildings were demolished (Kuhl, 2004). Then the idea of "*heritage*" traversed from the borders of the industrialized districts, by affecting from the past which is quite prominent to the present (Choay, 1992). From that time till contemporary era, there were many efforts and conferences to describe what it needs to do with conservation of industrial heritage. Considering Nizhny Tagil (NT) Charter "the industrial heritage consists of the remains of industrial culture which are of historical,

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technological, social, architectural or scientific value" (TICCIH, 2003).

According to Burley and Loures (2008) architectural heritage and landscape heritage are the center of social, cultural, unique spiritual values. In the past, there was different understanding in each generation it also derives new stimulation from it to build a capital in social contribution through the centuries (ECH, 1975). Selfslagh (2002) states that it is impossible to rebuild or renew the cultural heritage. The reason for that is no way to rebuild cultural heritages which already destroyed. Therefore, industrial heritage which is part of cultural heritage needs specific consideration to preserve by transforming its authenticity to our future generation. Cultural heritage as part of our past history, which belongs to our ancestors should be preserved. Industrial heritage which doesn't work anymore needs to preserve to get benefits from Initial capital for different purpose of social and capital activities. In this regard conservation of industrial heritage will be the best method to preserve in order to give sprite to the context.

2. Conservation of Industrial Heritage (CIH)

The idea of CIH started from 1950th century and introduced by Michael Rix (1955). Also the same discussion previously clarified in the 18th century with the concept of conservation on the architecture of the building production and equipment. In this regard, in Britain in 1973 there were first congers of CIH and also conservation of an industrial monument to evaluate and develop the historic culture and value of industrial heritage (Trinder, 1992). Consequently, the researchers from non-governmental organization established to focus on this subject. Right after Iron bridge congress (meeting) The International Committee for the Conservation of the Industrial Heritage which is known as TICCIH was founded. The international associations such as UNESCO and ICOMOS also established with the aim of conservation and specially by focusing of CIH. ICOMOS in his description of industrial heritage mentioned to social, cultural and technical values of industrial heritage considered as a complimentary part of collective memory for this

reason it's needed to preserve. The main aim of establishment of TICCIH was also to conserve industrial heritage (IH)

TICCIH was recognized in 1974 for preservation of artefacts and industrial heritage and artefacts by studying its educational, historical, scientific, and cultural values. Later, from 1970th the term IH have been used in Eastern European Countries. The term has been used in France with the title of Heritage. In Holland in the period of 1986 the collection center for international industrial was established. "The organizations regulations and the investigations were constituted in Scandinavian Countries" (Şimsek, 2006).

Considering the definition of IH in The Charter of Nizhny Tagil it refers to the conservation of objects and buildings as well as social services and production facilities (Nizhny Tagil Charter for the Industrial Heritage, 2003). In this regard, by considering intangible and tangible values in cultural heritage how to preserve and what we should preserve are the important questions which needed to be discussed. According to the Charter of Venice (1964) "It is vital that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions." In the conservation, industrial heritage the idea isn't also referring to objective adjustment and organization of places, but it also refers to idea of contribution of conservation by enhancing the sense of place.

After the introducing of the term "Sustainable development" the idea of conservation of industrial heritage developed to use the social, cultural, economical benefits of a site. Demolished cultural heritage might increase the rate of crime, it also creates lost space which people might lose social connection and vitality of space in that area. According to the above discussion, it seems that the conservation of industrial heritage is mandatory which is parallel with the aim and objectives of sustainable development. In this regard, reuse of industrial heritage might be parallel to the aim of conservation. Following paragraph will describe

the term reuse as a method for conservation of industrial heritage.

3. Adaptive Reuse as a part of conservation of Historic Buildings (HB)

Reuse of an industrial heritage in to new function will help to reduce sprawl reduction and land conservation. Turker (2013) believes that "reuse of HB will effect directly to community growth, their histories and leading to a minimal impact on the environment" (Turker, 2013). According to the literature studied in this research reusing of HB can be considered as a one of the best methods in preservation and conservation of HB in each and every context. According to Cascal (2007) after the process of reuse in HB, it will get the new sprit rather than demolishing or being left to decades.

During the process of reuse for HB to completely new function, the process of renovation will add new layers to the history of the building. But according to Bullen et al., (2006) it's necessary mention that in the process of adding new functionality or layers to the HB the initial layers as an identity and history of the building should be preserved. It will also help to HB to keep its previous identity which belongs to certain period and time. Therefore, after reusing HB the sense of historical building still needs to be filled in reused building.

Consequently, according to Shipley (2006) reuse of HB is the most inventive and remarkable action which could be given to an old decaying HB. "The conservation process should maintain the cultural significance of a HB and interferences should be combined with the whole while, retaining its integrity and character" (Hurol et al., 2015).

Intervention in reusing the building for the new unction will need different methods by considering the environmental context of HB. In this regard the new intervention and facilities to HB should adopt slightly juxtapose with the identity and character of HB. According to Orbasli (2009) if the reused functional effect the identity of the building or completely changed the identity and character of HB we can say that the reuse is not appropriated.

 Figure 1 which developed base on City of Petersburg City code (2007) reveals that reusing industrial building are appropriate with any kind of

functions without residential. Since the scale of an industrial building is bigger that residential building it will create many problems in the context which completely will change the identity of HB.

If the building or structure is located in the following districts:	The building or structure may be used for the following :
Neighborhoods, Traditional and Suburban	All uses allowed in the district plus multi-family uses and bed and breakfasts.
Corridor, Residential	All uses allowed in the district plus any allowable use in the NT-4 district
Corridor, Commercial	Any use
Centers, Traditional and Suburban	Any use
Industrial	Any non-residential use

Figure 1. Chart of Reuse (City of Petersburg, City code, 2007).

According to Armesto González (2006) in order to reuse HB it needs suitable assessment of its context and situation of it in order to introduce a method of conservation to plan for its exploitation and recuperation.

In his research Fuentes (2010) proposed a method to reuse HB. He developed his method in six successive steps. The method which he developed is universal and could be applicable to different types of HB e.g. industrial, social, and residential and etc. Figure 2 illustrates the six main steps of assessing and documenting of HB.
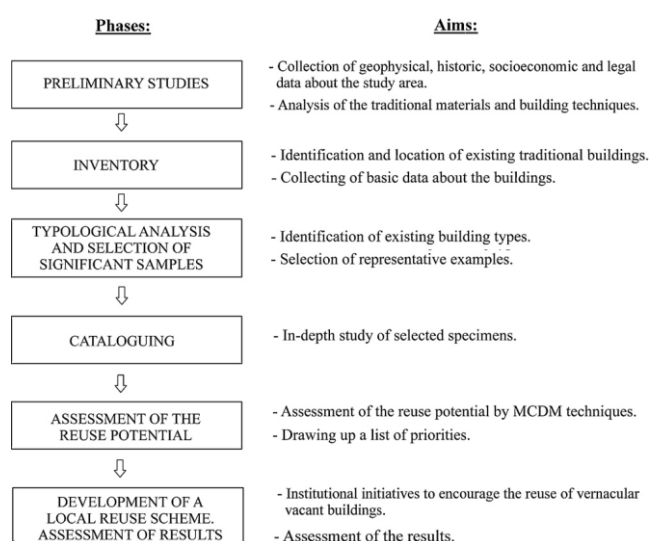
Figure 2. Process of documenting HB (Fuentes, 2010).

4. A study on international documents and charters and in the meaning of adaptive reuse

The origins of stabilising of awareness for international practice and codes for conservation starts from a conference in Athen in 1931 which organized by international museum office. The origins of Venice charter is rooted in Athens charter comes from the 2nd congress of architects and technicians of historic monument which held in Venice 1964.

International Council on Monuments and Sites is an association which works on technology, methodology, and theory of conservation of historic sites, historic areas and even historic buildings.

The idea of Venice charter taken in 1956 from International Council on Monuments and Sites (ICOMOS) is considered as one of the important charters of the conservation movement. It highlights the importance of context of the original context by documentation of any adjustment and by mentioning the importance of the new layer which add during the conservation process. Therefore, conservation in a way that to create socially useful environment in order to increase vitality of the context is the important concept in Venice charter. This charter forms the basic principles of conservation in contemporary approaches. On the official website of UNESCO all principals and roles in conservation regarding to Venice charter have been distributed.

The Florence Charter on Historic Gardens (1982) have been accepted by ICOMOS. The idea of developing a Florence Charter on Historic Gardens (FCHG) delivers the rules and principals of regeneration of historic garden and assessment of architectural building and landscape heritage.

The necessity of identifying, classifying and listing the historical gardens in order to prepare a context for philosophical guidance on conservation, maintenance and reconstruction and restoration. The principals for Florence Charter somehow following Venice Charter from the rules and principals of conservation point of view.Another charter CHTA[1] (1987) reflects comprehensive principals for protection and planning of historic urban areas.

In the 1990 there the charter for the Protection and Management of the Archaeological Heritage (CPMAH) have been established. The main aim of the charter was to consider: international cooperation, presentation, re-construction maintenance and conservation, legislation, survey in archaeological site and building and even industrial building. Consequently, in 1976 The Charter on Cultural Tourism tried to assess the negative and positive of cultural tourism on historic sites and monuments.

The Australian ICOMOS Charter known as The Burra Charter (1981) developed the rules and principals of Venice charter to be adoptable with local Australian supplies. The Burra Charter contains inclusive descriptions on rules of conservation and preservation. Place, maintenance, compatible use, adaptation, restoration and reconstruction. It also highlights the idea of cultural significance, the aesthetic of historical context, social and scientific values of the present, past and future generations. The Burra Charter is well established in Australia and is frequently used by the Australian Government in its formal capacity.

Another charter which is famous to New Zealand charter or charter for the Conservation of Places of Cultural Heritage Value prepare an opportunity to clarify the process of conservation to prepare principals to direct the conservation of historical context and buildings in New Zealand. Even the New Zealand charter follows in ides and rules of conservation from Venice Charter. The following paragraph prepares an opportunity to focus on the charters which were specially working with the idea of industrial heritage.

Considering the description and classification on conservation there are different charters which referring on conservation of IH.As Mannon (2004) Stated "As these industrial heritages are valuable and dealing specifically with buildings and artefacts of industry. There are different institutions have been emerged, working for keeping and protecting these IH."

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[1] **Charter on the Conservation of Historic Towns and Areas**

UNESCO, ICOMOS, ICCROM, TICCIH, and AIA are the institutes which are on the conservation and preservation of IH.

Table 1. Institutions Working on Conservation of Industrial Heritage (Developed by Author).

Institutions Working on Conservation of Industrial Heritage	
TICCIH 1973 The International Committee for the Conservation of the Industrial Heritage.	- An international society dedicated to the study of industrial archaeology and the protection, promotion and interpretation of the industrial heritage. - It is ICOMOS scientific committee for industrial heritage.
ICOMOS 1965 International Council on Monuments and Sites	- Works for the conservation and protection of cultural heritage places around the world. -It is a result of the Venice Charter of 1964. - ICOMOS has striven to promote the conservation ethic in all its activities and to help enhance public appreciation of humanity's material heritage in all its forms and diversity.
ICCROM An intergovernmental organization dedicated to the conservation of cultural heritage.	- ICCROM aims at improving the quality of conservation practice as well as raising awareness about the importance of preserving cultural heritage. - It is the only institution of its kind with a worldwide mandate to promote the conservation of all types of cultural heritage, both movable and immovable.
UNESCO United Nations Educational, Scientific and Cultural Organization	- The mission is to build the defences of peace in the minds of men. - The Constitution was adopted by the London Conference in November 1945.
AIA preservation and presentation of Britain's industrial heritage	- The national organization for people who share an interest in Britain's industrial past. - It brings together people who are researching, recording, preserving and presenting the great variety of this country's industrial heritage. - Industrial architecture, mineral extraction, heritage-based tourism, power technology, adaptive re-use of industrial buildings and transport history are just some of the themes being investigated by the members.

5. Museums and their contribution to development of cultural heritage

To understand and evaluate cultural identity and knowledge of our heritage museums play a significant role. ICOM[2] (2007) describes museums as "as a non-profitable, permanent institution which acquires, preserves, studies, exhibits and disseminates the intangible and tangible inheritance of manhood for regeneration study, **regeneration purposes, education".**

Therefore, to find a way to transformation of values and by defining a knowledge in behind of heritage is the main aim of establishing a museum.

There are lots of methods to gain the main aim and objectives of establishing museums such as communication and information technology organization of exhibition spaces, educational actions, research tools. Designing a museum could be in such a way to organise either in open spaces or buildings. Therefore, based on the aim and objectives of each and every museums it can be

organized and designed. Consequently, industrial building or even traditional residential building could also organize in such a way to define museums.

In designing a museum not only the mission of design important, but also it needs to consider to guaranty and consider the values and reservation techniques. Similarly, the protection of the construction should prevail above, the use of the museum with a particular aim.

In reusing a building for the museum we should also consider market value from the financial viewpoint. Therefore, aggregated value of the investment previously have been done.

Cultural heritage as a part of history which shows the culture and values of our traditional heritage needs somehow to preserve in such a way that to transform the cultural values from the past to the present and even for the future generation. In conservation of such building's reuse is the most important method. The reason for that refers to the already designed and constructed building infrastructure. Therefore, it also economically reasonable. The idea also can work in the revitalization of industrial heritage to increase the vitality and the liability of the context.

6. Case study

6.1. Golden Horn as an important industrial region of Istanbul

Until 1980s Golden Horn was vital industrial region, but after that there was some parallel process movement, such as deindustrialization and neo-liberalization the property renovation concept start to effect of the organization principals and the master plan of the city.

Golden Horn as one in the old manufacturing area was the main purpose of interfering. But nowadays the area by using new strategies, counting large and more scale private speculation.

The Golden Horn divides the European part of Istanbul into *historical peninsula or the old center and* Beyoğlu (*Pera*). (Yerliyurt and Hamamcioğlu, 2005).

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[2] The International Council of Museums

From 1960s Golden Horn involved great industrial facilities and continued the process of industrialization by enticing small-scale manufactures till 1980s.

"The decentralization of the industrial landscape that took place late in the 20th century, along the shores of the Golden Horn and the valley beyond did not come about impulsively. Starting in the 1980s, industrial amenities were obligatory to abandon the Golden Horn and relocate to the margin of the city following new planning resolutions originating from İstanbul's municipal authorities" (Yerliyurt and Hamamcioğlu, 2005).

As it is shown in figure 3 in the Golden Horn district, there are lots of industrial building which is valuable and counts as industrial heritage. Since basing on nowadays principals of urban development and master plan of Istanbul it is forbidden to build indusial manufactures in these districts therefore it's not possible to use these buildings with the same function. Therefore, they are using some methods and techniques to revitalize the districts. One of the famous districts which have been successfully revitalized is Silahtaraga power plant in the golden horn district (figure 3). The following paragraph will explain how this area revitalized.
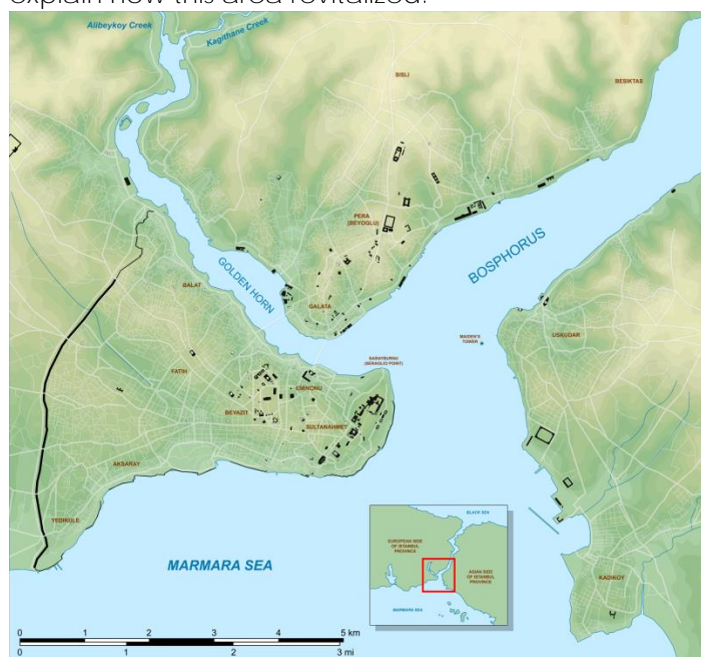
Figure 3. Golden Horn and important industrial districts (Aksoy, 2007).

6.2. Santrallstanbul as a New Way of Interpretation of the Industrial Heritage

At the end part of the golden horn from the north side there is the first power plant of the Ottoman Empire with the name of Santralistanbul (Silahtaraǧa Power Plant) which used to be the first power plant of the Ottoman Empire, which have been built in 1910 and was in operation until 1984.Santralistanbul has been fully re-functioned and conserved. Which is an art and cultural complex. Santralistanbul is containing of an energy museum, an amphitheatre, a modern art museum, concert halls and a public library which is situated within the Silahtaraǧa campus of Bilgi University, Istanbul (AKSOY, 2007). The Silahtaraǧa power plant was the first urban-scale power plant of the Ottoman Empire, founded in the Golden Horn district. It used to prepare electricity to Istanbul from 1914 until 1983.

The main reason for designing this area for producing electricity come be in the vicinity of the area to the other industrial manufactures which were in need of electricity (BRANGAR, 2004).

The choice of this site for the power plant was probably influenced as much by the need for proximity to other industrial facilities as by its
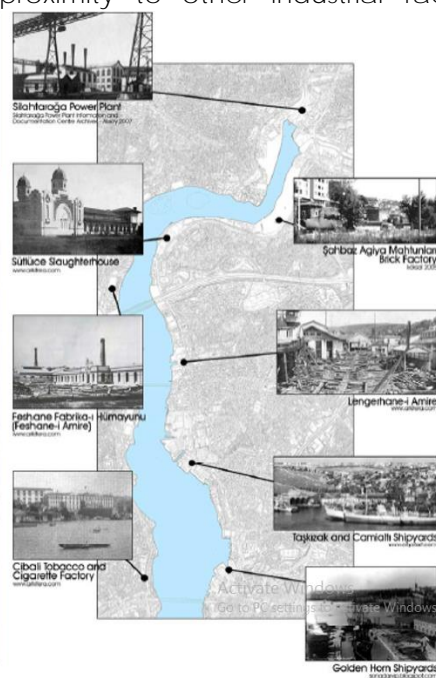
strategic location within the city walls at the heart of the busy economic life of the Golden district.

Figure 4. The place of Silahtaraga power plant in golden horn district.

Consequently, in the late 1990s the board of Preservation of Cultural and Natural Heritage listed Santralistanbul as a landmark of industrial archaeology in Istanbul. The conservation and revitalization project for Santralistanbul carry out between 2004 and 2007 by the architecture Han Tümertekin, Nevzat Sayın, and Emre Arolat**.**
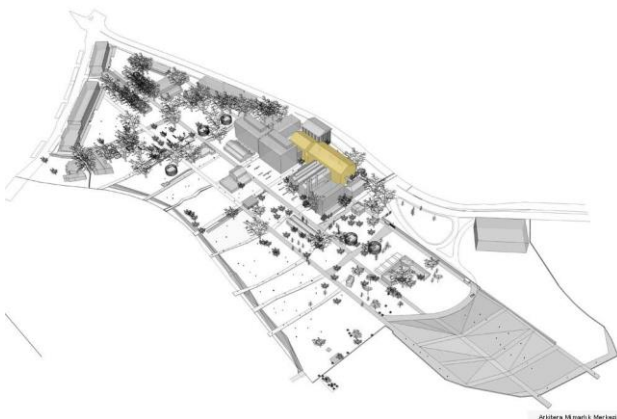
Figure 5. Santralistanbul and the position of museum of energy on it.

The main aim of revitalizing of Santralistanbul was to convert the area for a centre for encouraging production, culture and learning purposes and also preparing an international and interdisciplinary platform for culture and art. To plan entertainment, heritage tourism, and art production. The contemporary art museum (figure 6) which was built on this site has four-story building with amenities for artists, the library and the museum of energy.
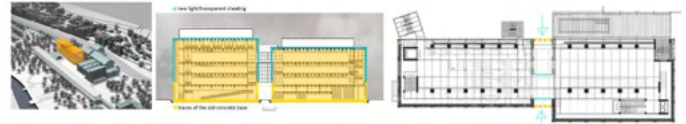
Figure 6. SabtrIstanbul and the place of contemporary art museum.

6.3. Analysis of Santralistanbul in order to reuse the Silahtaraga power plant to Energy Museum

In the Silahtarağa Power Plant area the organization between site's functional zoning which classified to the production units, storage areas, and raw material have been classified and organized with each other in a specific zoning purpose to optimize the maximum energy efficiency of the product. From the other hand, there are lots of administrative buildings around the site. Figure 7 illustrates different building around the site.
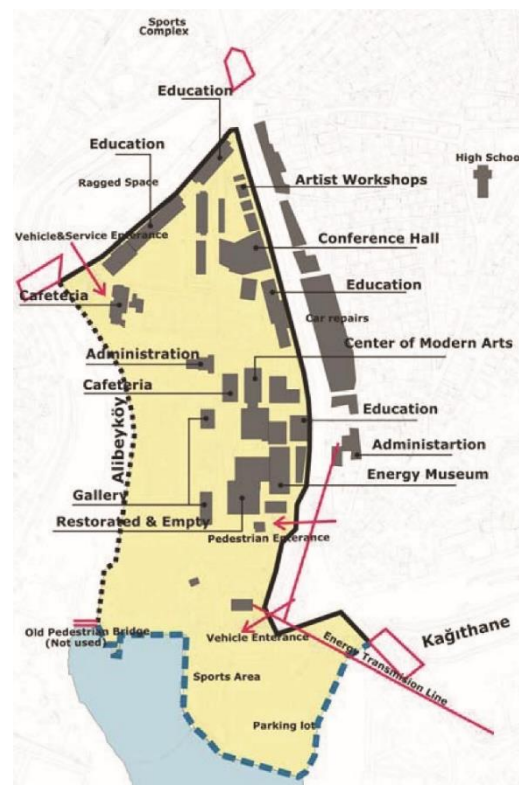
Figure 7. **Silahtarağa Power Plant, site plan as it had** evolved by 1984 (Brangar, 2004)

Figure 8 reveals the main rooms of the factors which refers boiler rooms and groups of machine in the factory which organized in east-west horizontal axes. Considering the comb-shaped" arrangement of the original 1910 plan referees the compacts and the necessity for unifying the complex in order to increase the energy efficiency of the factory.
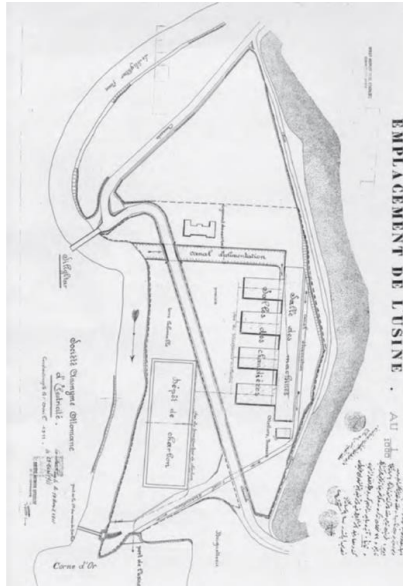
Figure 8. **Silahtarağa** Power Plant, site plan drawn in 1910.

Considering a reinforced concrete design which later converts to machine hall the other building around the complex were cast-iron construction within large openings. In the case illustrated in figure 9 the arches are in the upper level.

Figure 9. **Silahtarağa Power Plant, view of the first** machine room and administrative headquarters (Adopted from (Brangar, 2004)

All over the place until the 1920s there were colossal industrial shed grammar omnipresent everywhere.

"This grammar owed its elegance to the ability of the exterior shell to exist independently of the crude internal construction that bore the weight of the **gigantic machinery housed within"** (BRANGAR, 2004) (See figure 10).

Figure 10. **Silahtarağa** Power **Pl**ant, the main machine hall.

It also should be mentioned that the shop buildings dating from the early stages of construction were small-scale examples of this same cast-iron interior structure with a thin exterior shell language. By understanding the main function and characters **inside the site, it's time to focus on the main building** which recently converted to recent museum.

6.4. Energy Museum Architectural analysis
From the Silahtarağa Power Plant site the housing units and machine halls which were in need of structural reinforcement rehabilitated to energy museum (Brangar, 2004).

The process of regeneration of the building start with a little intervention. In this regard the two machine hall, which are next to each other designed in such a way that to convert to energy museum. The main aim of reusing the building was absorbing impressions and observation.

"Nevertheless, the boiler rooms, which revealed hazardous materials. Like asbestos as well as structural problems, could not be incorporated into the **project's museum programs. Rather, their shells** were preserved through additional structural reinforcement. While fragments of the interior were retained, and the whole structure was distorted into the **new university library" (BRANGAR, 2004).**
The existence of the boilers in the central space in an energy museum in the place which recently

converted to library is the most astonishing idea in this renovation. Thin exterior shells together with the stairways and service platforms protecting them from the elements.

Figure 11 reveals the addition of stairway and viewing in the first and second machine hall in which converted into an energy museum.

Figure 11. Energy Museum with the addition of a stairway and a viewing.
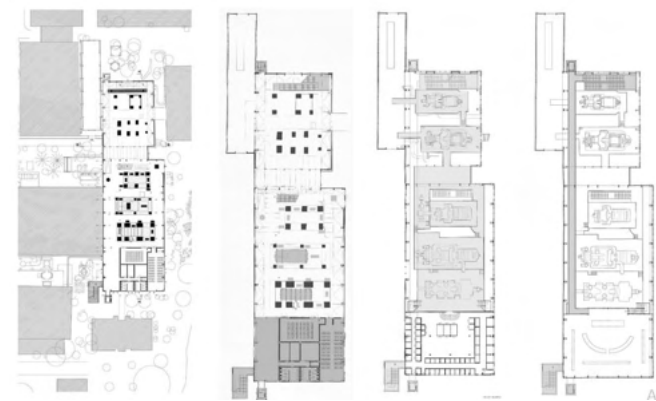
Figure 12. Plans of the Energy Museum.

The building reused by little intervention in order to save the main identity of the building. There were a few additions to the building such as escalators and designing bridges in around the upper floors to have viewed from the top part to inside the museum. The additional part illustrated in figure 13. The approaches for conservation of the building was less integration and the structure are reinforced from inside and the structure is visible from inside.
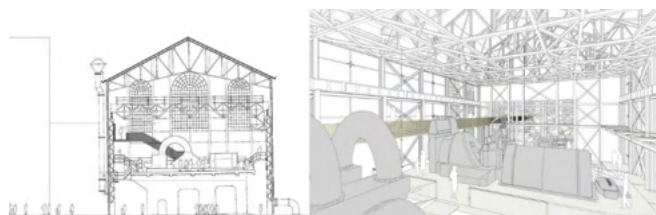
Figure 13. Less intervention and the visibility of structure from inside.

Figure 14. Less intervention and the visibility of structure from inside.

In Energy Museum it's visible to observe that the structure preserved as it was previously. Since the factory was made the machine was the priority for them for this reason the structure of the factory have been organized by considering the structure of the research.

'These current mechanical equipments are transformed into an artificial landscape and the assembly lines transformed into catwalks for people. So that way he provided a new and different platform to show the existing. And another interesting part is that the building was built in the machine scale, but with the new platforms - catwalk- it brings human scale to machine scale" (AKSOY, 2007)

According to the principles for conservation in TICCIH (2003), minimum intervention has been done in the original character of the building and has not been disturbed. Added parts include glass material, therefore the structure is visible. There is staircase as well as the ramp inside the building for access to the different floors. Not only the building has been conserved and has become the attraction centre for people, but also the urban context has been preserved according to the changes and conservation.

The following table reveals the value analysis of the energy Museum. It reveals the sensitivity in the contemporary conservation values which is respected to the main rules and objectives of Nizhny-Tagil Charter (AKSOY, 2007).

Table 3. The degree of success in reusing of energy museum Based on Nizhny-Tagil Charter (AKSOY, 2007).

Name of the successful example		Santralistanbul musuem
Charter No:	**Charter Items:**	
I	preserving functional integrity	✓
	preserving machinery or components	✓
II	Reflecting various industrial processes	✓
	examining and assessing all former uses	✓
III	Preservation in situ	✓
IV	respecting the significant materials	✓
	maintaining original patterns of circulation and activity	✓
	being compatible with the original or principal use	✓
V	psychological stability for communities	✓
VI	reversible Interventions	-
	minimal impact	-
	Documenting unavoidable changes	✓
	safely recording and storing elements that are removed	✓
VII	Avoiding reconstruction, or returning to a previous known state, except for integrity of the whole site	✓
VIII	Preserving documentary records, company archives, building plans, sample specimens of industrial products	✓

6.5. Adaptive reuse in museum of energy in Santralistanbul

Adaptive reuse is the change of functions within an old space. "Adaptive reuse of a building is the process of transforming an existing building to accommodate new uses" (Brooker and Stone, 2008). According to Douglas (2006) there might be different cause of sustainability and conservation. The energy spent and leftover on new constructs for specific purposes could be avoided through the alteration of standing building (Douglas, 2006). Santralistanbul in Turkey Istanbul is one of the best examples of adaptive reuse illustrated in the figures below.

Figure 15. Adaptive reuse in Santralistanbul previous and new building.

By looking carefully for the energy museum to the pictures before and after reuse its visible to conclude that process of reuse have been done perfectly.

7. Conclusion

Heritage as a most significant phenomena which transforms human cultural values from the past to the future needs to reserve. Industrial heritage which had a vital effect of human promotion in industrialization period needs also consider to preserve for the future generation. Since the area abandoned and the buildings are going to demolish by the time passing it needs to preserve. Lack of vitality and liability in such a space is the most important factor which increases, the method of rehabilitation in such a place. In the period of industrialization in Golden Horn lots of industrial district and buildings have been built. Santralistanbul as one of this district built with the aim of producing electricity power for the factories and even for residential houses around the Istanbul. The area has been rehabilitated by a group of architects with the purpose of educational and artistic activities. One of the important buildings which was the main focus of this research named as energy museum has been successful reuse from producing electricity to the energy museum. The method of the intervention was in such a way that to have less effect of the body and structure of the building. Therefore, the identity of the building fully preserved.

8. Acknowledgment

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The Transformation of Aesthetics in Architecture from Traditional to Modern Architecture:

A case study of the Yoruba (southwestern) region of Nigeria

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A B S T R A C T

*Aesthetics is the philosophical study of art and natural beauty and it is indicated by the feelings of pleasure or displeasure which comes from visual and aural elements and artifacts. Hence, aesthetics depends on animate or inanimate organization which can be perceived either subjectively or objectively. This aesthetic element is uniquely present in the traditional buildings and modern buildings of southwestern part of Nigeria. This study is set out to evaluate and bring into lime light the aesthetic characteristics of traditional buildings and that of the modern buildings, how one style or aesthetic element gradually prevail over or transform to another, reasons and consequences of one completely predominating another in Yoruba region of Nigeria. Moreover, this study therefore, is divided into four parts, which are: (a) overview of the history of modern and traditional Architecture of Yoruba land (b) aesthetic characteristics or indicators of traditional and modern architecture in Yoruba land, (c) the differences between the aesthetic of both style of Architecture and what is responsible for this change or transformation in their aesthetic value. The research concludes with recommendations of synchronizing both style of architecture design in getting an optimum aesthetic value, and offers a room for further research and development of a consistent and notable architectural typology for southwest Nigeria.
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1. Introduction

Architecture and indeed, the building, is referred to and thus described as an embodiment of the cultural heritage of people (Rapaport, 1969; Kalilu, 1997). Culture is dynamic, architecture as a cultural phenomenon changes as culture does. Nigeria architecture in general has been very dynamic due to the social, cultural, economic, technological advancement and political changes which has a

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significant effect on the aesthetic output of the building styles. Fortunately, an inevitable transformation occurs which negate a consistent representation of the cultural heritage of southwestern Nigeria. This transformation is that of the aesthetic elements in traditional buildings to aesthetic elements in modern building with little or no connection between both styles. Furthermore, to be able to fully point out and understand how this aesthetic transformation came about and it effects, this study therefore, will aim at gathering in depth understanding on what both styles of Architecture encompasses in the context of southwestern part Nigeria, bringing to surface the aesthetic characteristics of both styles. Moreover, this study will elaborate the aesthetic effect when both styles of architecture are synchronized in any Architectural piece to give optimum aesthetic value.

Granted, Aesthetic achievement has been the sole or chief end in any form of Architectural style. An architectural edifice must give delight and perceived beauty continuously regardless of it age. Therefore, in a significant way, the study will definitely enlighten the academic world, the design continent and the general audience on the Aesthetic movement or it transformation process from traditional architecture to modern architecture as far as the southwestern region of Nigeria is concern. The in-depth study will help address what is at stake in completely ghosting our historical heritages due to unmonitored proliferation of modernity through international influence. To practically and concisely achieve the aforementioned aims, this research focused on the architecture of southwestern part of Nigeria. A documented comparison between the traditional architecture prior to 18th century through to modern architecture in the eve of 20th century in Yoruba land. Southwestern states in which the study was carried out are: Lagos, Ibadan, Osun, Ondo and Ogun. This study closely examines the aesthetic characteristics of both residential and commercial buildings in this zone over the above stated period; determining the aesthetic perception of individual on some selected buildings.

2. Aesthetics and Architecture

Aesthetics as applied to architecture is a reference to a particular style or design element that makes any form of architectural edifice appealing and pleasant. Moreover, aesthetic is based on taste and judgment of human sensory feelings. And speaking of judgment, aesthetic judgment is greatly influenced by what the environment represent to us. In other word, the emotional associations that develop by certain design elements, attributes and order of arrangements can be a good source of aesthetic pleasure. Form, colour, materials, shape, lightings and spatial configuration all have significant meaning in aesthetic judgment. These meanings may have a historical affiliation to an individual or may represent a shared association of a cultural group. For example, a culture that uses a motif roof, wood or any other natural material through many areas of design and function can be said to appreciate or adhere to a specific aesthetic

Architecture in the context of aesthetic is the act of exhibiting concept of things that are possible through art and design, things whose form has a chosen purpose (functionality), and of doing so in other to achieve that aim, yet have aesthetics purposiveness (Edwin, 2007). In architecture, the main concerns in connection with Aesthetics as stated by vitrivius (15bc); His definition of good architecture depends on three criteria as vestas (beauty), utilitas (utility) and firmitas (firmness). Recently, these aspects of architecture were interpreted as form, function and construction.

In this regard, Vitruvius claim that the features that indicate or makes an Architectural piece to be perceived or characterized as an Aesthetic design are:

   a) Beauty (it exterior form)
   b) Functionality/utility
   c) Firmness/Construction
   d) Unity

a) Beauty

Beauty is studied as part of aesthetics. It is the property, the quality or state of being perceived as pleasurable, pleasing, and attractive to an **individual which is subjective to one's ways of** seeing and partly depend objectively on what is

been seen. Beauty in relation to form in an **Architectural context of "first" perceived** experience suggests physical external outlines that unite the entire image of an architectural piece. The word often is used to relate to a well-defined structure, the manner of display and its coordination with other elements to form either part or the whole of and image in a consistent fashion that makes aesthetic sense (Ching, 2007).

Philosopher Aquinas mentioned that the beauty is not an inexperienced one; he describes beautiful as that which satisfies when human see objects and experience it. These objects satisfy the viewer when they have the elements of beauty; such as excellence, neat, rhythm, balance, proportion and brilliance or clarity (Miller E. 2004). Therefore, the ambiguity of beauty is understood by architects who attempt to discover a method of design with the aim of making the exterior form pleasurable and a sense of adventure into the entire piece. In this study, beauty will be predominantly explained by the exterior form or envelope of a building and the transformation from traditional architecture to modern architecture in Nigeria.

b) Functionality (Utility)

The original word: "functus" means performance, occupation, role, duty, work; use, purpose, behavior, operation, activity. Function in the context of architecture is the embodiment of concept, and definition of structural interfaces among objects, hence assigning physical/informational function to elements of form (objects). A building is a product of it function if it best facilitate or represent the purpose meant for – The use of the building. The most relevant type of character in architecture is that which results from the purpose of the building or the reason why it was designed or created. The utility of an element or a piece of Architecture is an aesthetic in its own context; for the aesthetic(beauty) of a design cannot be limited to it size, shape and proportion but entails the practical meaning of it – function (Winter 2007).

c) Firmness/Construction

This denotes how well structured, solidly in place an Architectural design or idea is erected or interpreted in reality. In construction process, when walls and building elements are been built, quality workmanship plays a significant role in the resulting aesthetic value. For an Architectural design not to lose it perceived beauty or aesthetic value over time, the choice of good materials, construction techniques and durability are important.

d) Unity

All the unrelated parts of architectural features are brought into proper relation to each other so that a satisfactory composition is obtained. Unity suggests that there is harmony in the entire design. If unity prevails, all the trivial parts must be kept in their places and be made simply to assist the major units in the roles, which they are to play in the development of the structure.

In doing so, the following table illustrate the interrelation between aesthetic and its indicators in architecture.

Table 1. The direct relationship between aesthetic and architecture with aesthetic indicators. (Developed by author).

Aesthetics and Architecture			
Beauty (perceptual experience)	**Functionality**	**Firmness/ Construction**	**Unity**
Pleasurable	Performance	Structured	Harmony
Attractive	Occupation	Durability	Proportion
Satisfaction	Role	Construction techniques	Scale
Meaningful	Purpose	Purpose	Compositions
Delight	Activity	Good materials	Organization

3. Methodology

Qualitative research method was used during the course of this research; here by drawing facts from academic scholarly researches and exploratory study. Having selected southwestern part of Nigeria as the central case study, this is aimed at understanding the process of transformation in architectural aesthetic of southwestern part of Nigeria. The components of this research will be grouped in stages ranging from the collection of fact about the history of Architecture in southwestern Nigeria, the aesthetic indicators of Architectural typologies, how these indicators shifted in relation to the change in architectural

style from traditional to modern and how individual judge or perceive each style of Architecture.

4. Case Study: Southwestern zone (Yoruba) of Nigeria

The Yorubas, occupies the south-western part in the tropical rain forest of Nigeria (Fig1). A principal tribe and densely populated part of Nigeria. This land consists of Plateau of Yoruba land, the lower Niger and the western coastal lowlands.
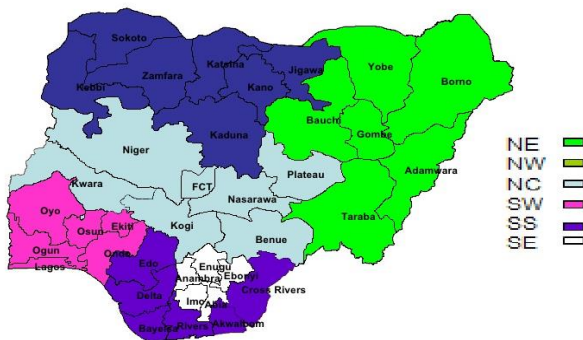
Figure 1. Map of Nigeria showing the South West Zone (Yoruba).

It's an area characterized by tropical climate with annual rainfall of about 130 to 180 cm and relatively high humidity round the year of over 60-80%. The mean temperature is usually more than 25°C. The maximum Temperatures are typically more than 30°C while minimum temperatures are between 21°-25°C. There is an environmental difference which reflects in the mode of life and the economy of the Yorubas. An average Yoruba man settles in a village or town as a farmer, a trader, an artisan or a professional. The Yoruba are one of the largest cultural groups in Africa. It is estimated that there over 40 million Yoruba world-wide. The Yoruba have been living in advanced urban kingdoms for more than 1,500 years (Mullen. N 2004). The urban population represents more than 40% of the total population of the area. They predominantly live in compounds inhabited by members of the same family and lineage. Thus, the Yoruba compound is a physical expression of the genealogy traced from the ancestor; it is usually of rectangular construction made up of bungalow and one-storied buildings enclosing a courtyard like space. However, there are two or more storied

buildings which are due to the proliferation of international style or foreign influence. They are highly industrious individual that, build dwellings that accommodate some of their indoor activities (Adedokun 2014).

5. Traditional Architecture in the Southwestern Region

Traditional architecture in Nigeria find it's root when some towns emerged as meeting points for wandering immigrants who used any favorable locations as spiritual or cultural bases for subsequent territorial expansion. As regards the Yorubas, ile Ife in osun state became spiritual impetus for the establishment of widening empires. The basic house walls and perimeter walls were often made of mud, and roofs in the towns were built of mud, grass, matting or corn stalks. Until the early twentieth century, most of the compounds as well as the Oba's palace were roofed with thatch. (Adedokun. 2013). The thatched roof was subsequently replaced by zinc and aluminum roofing sheets.

In the Yoruba zone, the people lived in compounds each of which had a large house set in a square-shaped space bounded by a high wall. Some were more than a half-acre in size and provided living space for a large family and kinsmen. There was only a single entrance (Fig 2). The interior spatial organization is usually of a divided numerous typical size rooms. The climatic condition, human physiology and geography led to the development of a high pitched or steeped thatch-roof and mud houses of the South (Awotona ,1986: 55).

6. Assessment of Aesthetics in Yoruba Traditional Architecture

- *The House form and characteristics.*

The house form ranges from single family house on one plot to large complexes with many apartments, housing different families. The Yoruba house form is a rooming house where by definition; the building is divided into separate rooms. This house form represents the more traditional lifestyle in West Africa in general and Yoruba cities of Nigeria in particular. The room is the unit of accommodation in a rooming house of Yoruba culture and it is multi-habited by extended families.

It has an open plan whereby residents live in full view of one another; however, this does not mean that they do not have some privacy. Several literatures on housing in the Third World or developing countries have concluded that housing for the urban poor in sub-Saharan Africa has been made largely possible through multi-habitation (Amole et al., 1993). Schlyter (2003) described multi-habitation as a way of coping with poverty and that by means of this concept more people benefit from urban services than was planned, and that by sharing water, toilets and roads, services become affordable for the poor in cities of developing countries.

Functionality

Yoruba's compound, as a whole is clearly functional, evident from the various lucrative activities going on in them, and how easily they connect. The compound is purposely designed to meet the various functions, according to the needs of the people.

The Yoruba traditional architectural buildings are adapted to the socio-cultural characteristics. The living areas play specialized roles, with the rooms for sleeping and storage having small fenestrations, which satisfy the climatic need in allowing for lighting and keeping the place at a normal temperature. The thickness of the wall, the material mud and the ceiling, all act as thermal control regulating the thermal conditions especially during the cold *Harmattan* season and the hot humid months. The verandah, an open-colonnaded space, allows a greater amount of light and air, which make indoor activities possible throughout most of the day and with favorable weather conditions, the courtyard is available to share part of the socializing and commercial activities (drying, weaving, carving) domestic (outdoor cooking) and recreational activities . Concept wise, there is a well-defined organization of spaces, which can be said to be a hierarchy of spaces from the sizes and arrangement of the rooms.

Functionality in term of "spatial organization", There was very little spatial distinction between personal, sacred, and communal 'zones'. The bedrooms are generally accessible to close friends. Some goats and chickens are reared in the courtyard; pens, cages and rooms may be sometimes adjacent to the main structure.

Unity

The corridor running through the inner part of the building is a unifying factor and is a well thought solution for the circulation and exchange of air within the compound and surrounding rooms (Fig.2). The spatial flow of the corridors in relation with the rooms is very well defined and harmonious. The consistency design of the roof overhang (Fig.3) above the corridors tends to reduce the rays from the sun. The hierarchical order in the spatial arrangement of the rooms in between husband, wives and children is a reinforcement of close family ties, respect for headship and represents a physical expression of genealogical order. Conceptually, a sense of unity is created by the courtyard space (Fig. 2) for ceremonial activities, during which time the members of the household come together as one in this courtyard. The central space of the courtyard literarily enhances the interaction and sense of unity of the people, which further strengthening the respect and cultural values they have for one another.
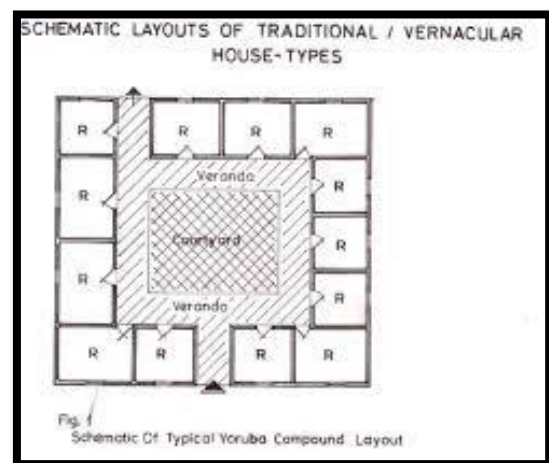
Figure 2. Sense of unity in Yoruba traditional design.

Figure 3. Entrance façade of a traditional building.

Aesthetically, in a general sense, the texture of the walls is pleasing to the eyes. The harmonics effects created by the color of the ground to the walls and the brownish thatched roof are captivating. Decorative ornamentation that emphasizes the entrance to the rooms are equally gorgeous and the highly aesthetics carved motifs on doors and roof supports is the trade mark of Yoruba's traditional architecture.

7. Modern Architecture in Nigeria

The term modern Architecture is often applied to modernist movements, which is brought about by an effort to level up the principles guiding and underlying architectural design with rapid technological advancement and the modernization of society.

The combination of three factors makes a spontaneous transformation of the Nigerian scene in the 20th century - the Muslim jihads and Yoruba civil wars, foreign influences, and a revolution in trade Nigeria. These factors prompted the modern movement such as the flat roof or clean forms became popular by the late 1930s. The first modern houses were built in Ikoyi, Lagos (southern state) even before the Second World War (Kostof, 1995). These styles of houses were of imported idea or design houses of the English countryside or prefabricated constructions with deep terrace and cantilever sometimes supported by decorative stilts. As regard the opening, they are characterized by continuous horizontal band of windows. The aesthetic in building changed mainly due to the introduction of new materials and techniques from Europe; such as Corrugated iron sheeting and cement have had perhaps the greatest effect. This style was able to satisfy the Nigerian consumer in an important way. It was basically used as a symbol of progress, civilization and smooth transformation. The buildings with asymmetrical composition, absence of moldings and large windows often in horizontal bands became a part of the architectural landscape. The foreign influence was strong because the manpower was not sufficient in Nigeria and because there were many foreign architects. The 'Oil Boom' in the late seventies had undisputable influence on developments in Nigerian architecture. At that time the competition and the race for modernity was at its climax. The building industry depended a lot on imported building materials and finishes. (Kostof, 1995).

7.1 Aesthetic Assessment of Modern Architecture in Southwestern (Yoruba) region of Nigeria

- *Shape and Form:* The building design exhibit rectangular forms, horizontal and vertical lines. Occasionally, the houses are linked boxes depending on the size and shape of the land. High horizontal massing, flat roofs, and concrete enclosed parapet walls emphasis the southwestern Nigeria buildings as a city monument and evident of modern movement. Modern homes tend to be on generous sites due to availability of more vacant land space in the southwestern region. They therefore experiment with free forms and horizontal and vertical elements or shading devices in their façade (Fig 5). High pitched roof is used in modern residential houses due to the region's high amount of rainfall; for quick run off of rain water.

- *Ornamentation and materials:* Traditional decorative moldings and ornamentations are nearly eliminated, paving way for a clean aesthetic where materials meet in simple, well-executed joints against horizontal elements for delightful effect and positive aesthetic judgment. Use of Materials such as wood, brick and stone are used in simplified ways to emphasis only a particular aspect of the building; reflecting a modern aesthetic.

Traditional use of bamboos and leafs are replaced with simple vertical board claddings, steel trusses and sections are largely used. Brick and stonework are unornamented, plainly used, and it is used in a well arranged planes and surface area.

- *Firmness/construction:* In modern commercial buildings in Lagos, there is a celebration of modern materials and mechanized systems of construction in deep foundation of buildings (pile, raft, deep strip foundation). Steel columns, long-span steel trusses and iron rod reinforcements are used in exposed and closed applications respectively, extensive use of concrete, hollow block reinforced concrete floors for long term durability, are and permit open column-free spaces.

- *Functionality*: Architecture must seek its essence in it content to which the external appearance must wholly adapt to. Relationship between interior spaces and sites is evident in modern Architecture of the south western region of Nigeria. Emphasis on open, flowing interior spaces in commercial buildings while in modern residential buildings spaces are well defined with walls for privacy and security (Fig 6) which is more paramount to individual. There are additional spaces such as: ante room gym, study, patio, guest bedroom and conveniences, and garage are visible in the design of modern houses in southwestern part of Nigeria. These Spaces tend to flow together with doors and hall ways as part of one contiguous interior space, but with obvious sand and cement block walls (Fig 7). Over all, live-in spaces tends to serves it purpose in respect to the users modern interest.

Figure 4. Senate Building at UNILAG in Lagos, built in 1962.

Figure 5. Eagle house Lagos, built in 1962.

Figure 6. Façade of modern residential building, (Ekhaese, 2011).

Figure 7. Façade of modern residential building (Ekhaese, 2011).

8. Overview of the Transformation of Traditional Architecture to Modern Architecture in Southwestern Nigeria and their Aesthetic characteristics

The documented history of traditional architecture in Yoruba land dates back prior to eighteen century, a period before the arrival of the colonialist and later, the Brazilian slaves. The local trend of creative craftsmanship and reliance on natural materials like mud/adobe, bamboo and wood characterized the buildings in southeastern states of Nigeria. Furthermore, the return of the slaves in late 80's from Brazil brought about another unique style of Brazilian architecture; popularly known as "face me i face you". It is characterized with a new form of architectural style, often bungalows or storey buildings built with mud and plastered with cement and sand, which is different from the local trend style or vernacular style. The buildings were embellished with ornamental decorations and pillars in connection with the existing local trend. Moreover, the spread of Islam from the North Africa in the eighteen century undoubtedly have a great effect on the evolution of architecture in Nigeria. The North African style applies some amateur form of geometry, evident in it dome shaped mud roof which was adopted in mosques and houses with a more elegant decorative painting in figurative patterns (Ekhaese et al. 2014). All the above mention styles of architecture can be collectively characterized as traditional Architecture for they were

chronologically visible in prior to eighteen century to the early nineteen century. And in general, they are styles that treat materials according to their nature and with self-workmanship.

Furthermore, in the late 1930's, modern movement in architecture has become popular in Nigeria. The first set of modern commercial and residential buildings appeared in Lagos, southwestern Nigeria. Those buildings were characterized by flat roofs, free plans, exposed parapets, long horizontal windows, extensive use of glass and concrete. This style was frequented by the architects of older generation trained abroad with modern design ideas. Therefore it is somehow referred to as international style; for modern architecture or contemporary Nigerian architecture is a dominated imported motifs and design ideas that have little links with the socio-cultural heritage of the country. The new West African style is another style of architecture that emanate during the era of modern architecture. It came into existence in 1960's. It is more original in its approach; for it is more suitable to the climatic condition. a style Characterized by deep over hang, exposed concrete roof gutter and high pitched roofs for quick run off rainwater. Moreover, at the eve of 19th century into 20th cnetury, in the pick of modernism, architecture in Nigeria took a modifying turn. This style is referred to as late modern style. It is in general not different from the modern movement ideas, but it was modified, for example, the large glazed and long horizontal widows was covered with a concrete shading devices to avoid breakage and the direct penetration of sun into the interior space.

In summary, as discussed above, six significant styles of architecture with an attributed aesthetic design has been practiced in Yoruba region of Nigeria prior to 18th century through 20th century. Which has been classified under traditional and modern architecture as shown below in Fig 8.

Figure 8. Showing the evolution of Architecture in Yoruba land (Developed by author).

8.1. Analysis of Traditional Architecture and Modern Architecture in Southwestern Nigeria from Aesthetic point of view

In retrospect, southwestern part of Nigeria has a lot of architectural heritage, but, for a complete analysis of these classified architectural styles, aesthetic design indicator of both styles is necessary. The table below shows the aesthetics characteristics and indicators of Traditional and Modern Architecture.

Table 2. Traditional and modern architecture and aesthetic design indicators.

Aesthetic Design indicators (Edward 2004)	Traditional Architecture	Modern Architecture
Form and shape	Restricted to solid and void shapes (Amole, 2000)	Flexible shape – High vertical and Rectangular design, Free geometry of curves.(Ogunsote, 1993)
Firmness/ construction	Shallow foundation, hand molding, and prone to wash due to high level of rainfall.(Ogunsote 2007)	Mechanized, Deep foundation and reinforcement
Interior Functionality	High permeability and open courtyard system.(Atolagbe 2012)	Internal Wall restriction in residential and free flow spatial organization in commercial buildings.
Materials	Mud, brick, Adobe, thatch roof, bamboo, wood and stones. (Adeokun 2007)	Steel, block wall, aluminum roofing sheet, concrete, glass, paint, tiles.(Adeyemi, 1999)
Unity	Consistency in form, shape, room sizes and façade	Mixed use of form, shape, colour in building
Contrast (colour, light, texture)	Natural colour and texture of the materials used, use of natural lighting through fenestrations. (Ijatuyi et'al 2012)	High contrast for emotional stimulation through varieties of colour, texture and artificial lighting. ((Ijatuyi et'al 2012)
Scale (size, magnitude)and proportion	Size is limited by the structural ability of building and openings not designed to human scale.(Umoru oke, 2012)	Desirable size and magnitude, consideration for human scale and proportionate in openings and façade. (Adekeye, 2013)
Characters/expressiveness	Free and Creative expression of ornamentation in interior and façade	Principled characteristics.

In retrospect, the both style of design and aesthetic elements and characteristics are practical and workable based on the epoch and available techniques. Nevertheless, from the above table, the aesthetic indicators distinctly show a complete transformation of traditional architecture to modern architecture with little or no unifying or connecting factor.

9. Conclusion

This paper has been able to assess the aesthetic of traditional and modern architecture in Yoruba land and how it transformed over time. It is therefore, obvious that factors like Urbanization, colluding cultural values, survivor of the colonial experience and adoption of western education made what is imported from other cultures part of what is now transferred through generations. This explains the reason of disappearance of the indigenous design of courtyard system and other aesthetic characteristics in building development, urban centers and settlement pattern in modern Yoruba land. There is very little or no nostalgic effect of the traditional style and even to the past. It may be said that the architecture is now too eager to jump into the future in the quest for modernity and neglecting the need to give consideration to the terrain, culture and climatic condition of the context and the need obviously incorporate elements that our ancestors aesthetically perfected and that worked! Granted, each style of Architecture has its own distinctive aesthetic design and values as shown from the above analysis; the both style can easily be synchronized so as not to completely forget city of the past which may eventually render the present city with no future too.

Therefore, it is necessary to emphasis the need to incorporate one into other or synchronized the both style of architecture in any architectural piece. For example, The court layout concept in traditional architecture reinforce respect for cultural values and preservation of family ties which is often destroyed completely in modern architecture design and layout system which equally lacks social interaction spaces and with its emphasis on individuality and solitude in it spatial organization; solitude destroys community spirit, encourages social disequilibrium through residential segregation. Social immoralities like crime, drug abuse, sexual, misconduct are often permeates and associated with such informal life exhibited in the urban centers where traditional life has been abandoned. The use of local materials like bamboo, mud, wood and the likes are well adaptable to context and does more so since the mud used in the wall plane is a good insulator in this relatively hot region. However there are shortfalls

and structural limitation of these materials and traditional aesthetic designs, but this can be improved upon as professional are willing to re connect with past in modern times with their design. Further research is opened on how this seemingly weak traditional aesthetic can be limitlessly used in modern architecture for optimum aesthetic value.

10. Acknowledgment

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In Pursuit of Sustainable Strategic Long-term Planning Throughout Meta-postmodernism as New Perspective of Stylistic Design

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A B S T R A C T

During the different period of architectural design, designers attempt to achieve high level of life quality for all users. Architecture and urban planner want to provide a style of design which not only achieves different function for different users with respect to their ethnicity, ability, age, sex, capability, position, and life style but also improve friendly environment throughout responsive legislation based on long-term planning. Although, the styles are considered some indicators, it is ignored the other important characteristics. Therefore, the existing styles never achieve standard level of satisfaction of different people. The goal of the research is to introduce meta-postmodern style as supplement stylistic approach. The style tries to consider all important indicators that create a strategic long-term planning for different generations. Various characteristics of new style can be applied to improve the quality of human life and provide a health, livable and sustainable planning for all users.
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1. Introduction

During the last decade, most of cities have created the common problems for nations and future generation. Ozay (2005) mentioned cities always are the heart of civilization and vitality. Designers are able to reflect civilization by considering cultural, environmental, economic, social and technological characteristics of the society. Architecture is a combination of art and science for designing building and environment and it can give proper expression to the personalities and social status of people (Able, 1997). However, according to Heynen & Henket (2002), industrial revolution invites our world to the new era that the revolution also has significant influence on the architectural trend. Modern style has arrived to design and architecture. New technology and high speed access to all sciences and knowledge are the major cause to change life perception as well as architecture design. Consequently, modern architecture was faced with controversial trend because this style had been ignored many characteristics which have deep effect

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on quality of human life. Although, there are many benefits in being adapted with the progressive modern cities and building, the trend had been provided many problems during this blind imitation. Glassy high rise building and homogenized apartments was seen everywhere in the cities regardless environmental and cultural factors of the metropolitans. According to the disadvantages of the style, architecture and urban planning understand that their design should be considered all important values. So, postmodern style tried to make integration between past and present but the style caused many disadvantages like lack of diversity and consideration future people. Architecture and urban design are more than science or art. They can be defined a language that can reflect spiritual, social, cultural and environmental characters, national identity of a specific region by symbolic meaning, and prestige of structures. Design can have deep

influence on various aspects that they contain: a) psychological, and health aspect of human; b) our natural, physical and built environment; c) social and cultural characteristic; d) cost of life; e) health and needs of future generation. Therefore, in the following context of the study have been attempted to introduce a new stylistic approach which based on long term vision in order to make sustainable future cities. The cities are designed based on strategic meta-postmodernism style to support high quality of human life for present and future people. Meanwhile, the style try to provide post nationality which is mean space and city not only sustain sense of place for their local people but also there are attractive and memorable for strange people. The graph is illustrated the structure of the study to consider the important indicator of design which have deep effect on improving the quality of life for all generation.
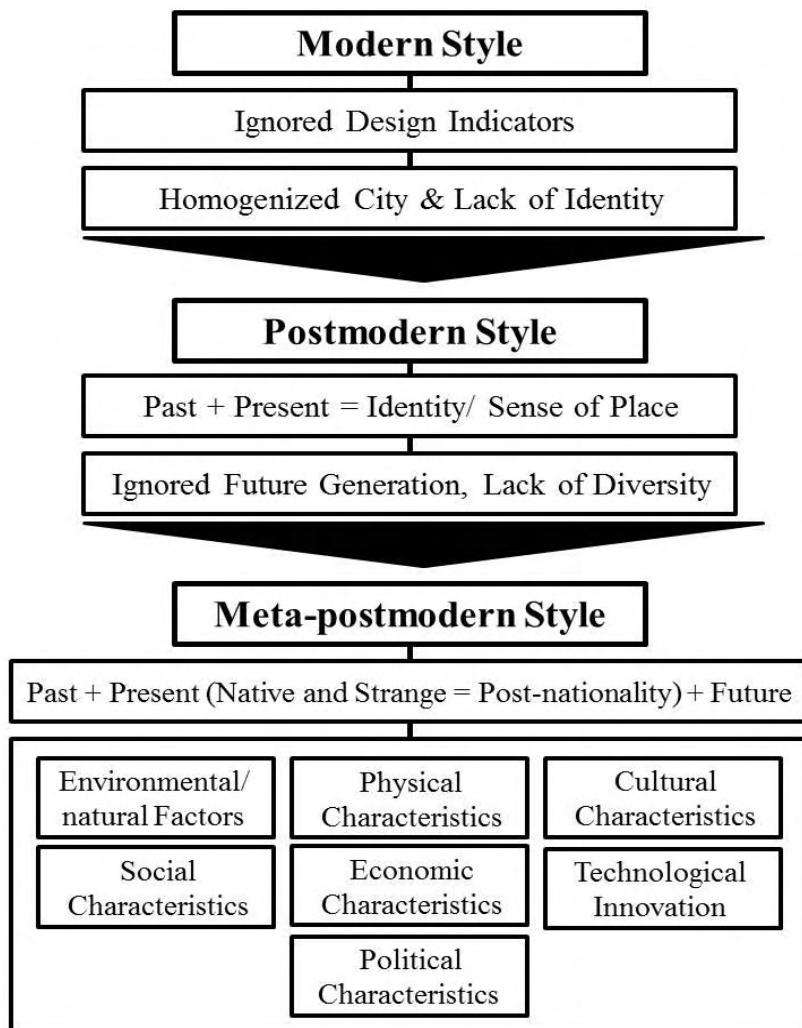
Fifure 1. Structure of the Study.

2. Modern Style

Architecture and urban planning started to give up the traditional styles and start to create further form in constructions at the beginning of 20th century with respecting to distribution Western modern architecture and from which underpinned many significant concerns in our world. After industrialization, the building was made more affordable and stronger by using new technology. The new technique created an opportunities for designer to construct wider spaces and taller building. Also, by using new technology, mass production of materials became easier and more inexpensive. In addition, the new methods increased the speed of construction process.

On the other hand, Morgan (1914) stated that the introduction of modern period organized fast urbanization and construction in cities. Therefore, more homogenized cities and continuity structure was appeared and the cultural, traditional and vernacular architecture was disappeared in designing. Because the architecture only accepted the modern style in their design and abandon the traditional styles without any consideration. It was the time to face with many disadvantages such as designer try to construct affordable building and public areas regardless considering climatic characteristic. In consequent, people should cost more but received less profits or efficient (Mokhtarshahi, 2009). Also, ignoring the climatic factors will enhance environmental pollution in long term that it is able to decrease the human health

and more compromising life of future generation. Moreover, aesthetical characteristics are other crucial parameters in architectural design but the consideration was neglected in the built environment and constructions (Schoon, 1992). It is so clear that identity plays a significant role in civic life and **individuals' culture** however cities, spaces and **building can't achieve sense of belonging for** the users (Fig.1).

Figure 2. Homogenized Building Create an Ugly City and Lack of Sense of Place for Users (URL 1).

Thus, losing sense of place leaded to decrease social participation/ communication, safety and lack of identity increased social conflict, crime and transgressions in towns. According to advantages and disadvantage of this era of architectural design has been illustrated in Table1. To sum up, designer tried to make integration between past and present so post-modernism style started to overcome the objectives of the designs.

Distribution Modern Design	
Advantage	*Disadvantage*
• Stronger and more affordable buildings • Constructed wider and taller building • Speed in construction process	• Continuity structure and homogenized cities • Disappear cultural & traditional architecture • More cost and less proficient • Polluted environment • Disappear sense of belongingness • Increase social problems and crime

Table 1. The advantage and disadvantage of Modern style.

3. Postmodern Style

As it is mentioned in previous section, city governors and architects attempt to re-survive city identity by applying post-modern style in architecture and urban forms (Harvey, 1989). Architecture understood that the structure should contain cultural and social values so they attempted to make integration between past and present. Cities should develop the

sense of place in the built environment by **applying human's c**ulture and traditional indicators. The idea of post-modernism was applying urban process and constructions to increase livability throughout traditional environment. The style wants to increase local sense of place by embedding culture and regional architecture (Harvey, 1993). However, **the style of design doesn't have long term**

vision so some important indicators are ignored such as future generation, the anticipated consequences like increase older population and some of the important human's requirements. Also, creativity and innovation gave up design through the postmodern style. Calinescu (1987) mentioned that the style is meaningless because it uses empirical knowledge. Lack of long term vision cause urban sprawl, lose wild life and agricultural ground, health communication, and social segregation in the cities. On one hand, designer focused on cultural and social activities by integrating past and present on the other hand they couldn't overcome objectives because of lack of strategic planning. In the study will be introduced a new approach to the new style in design based on make sustainable cities with making strategic harmony between past, present and future.

4. New Stylistic Approach to the Sustainable Long-term Planning
Sustainability is a global process to support an enduring future where environmental and social factors have a parallel process with economic dimensions (Newman, 2002). On the other hand sustainability is defined by the World Commission on Environment and Development (1987) that the present people can meet their own requirements without ignoring the needs of future population to meet their fundamental needs. The study carefully has improved all of the significant dimension in planning to define sustainable planning with increasing quality of life for future and current generation without compromising the sense of place for present people.
4.1 Meta-postmodernism Style
The new style tries to consider the significant characteristic of planning to create long term planning and develop greenery spaces,

legibility, complexity, diversity, visual quality, personalization, accessibility, coherence, attractiveness, affordability, safety, comfort, cleanliness, inclusivity, adaptability, availability, and vitality in our environment. The style planning wants to increase health contribution, user satisfaction, various activities, infrastructure necessities, rise of sense of belonging or individual identity, and aesthetical perception for current and future generations. Therefore, the Meta-postmodern style means after postmodernism that the new approach focuses on environmental, physical, cultural, social, economic, technological and political dimensions which are defined in the following sections.
4.1.1 environmental/natural characteristics
Topography is the initial survey to indicate the general shape of the city or land which to identify suitable planning for the land such as drainage design for flat land or comfortable planning for steep land. Topography plan provide slope analysis to make advantages for the design (Beer, Higgins, 2000). The slope of land might be steep, moderate, and flat that an appropriate design can moderate hazard factors and take opportunities from this factor. Topography has deep influence on receiving suitable sun radiation and wind to increase comfortable temperature in public and private spaces of the city. Also, it can be exploited for achieving visual and sensory characteristics by creating aesthetical and recreational places. Moreover, the character can impact on suitable access and circulation for the users by a good planning.
Table 2 shows the relationship between the advantage of topography and the dimensional of sustainability.

Topography								
Visual and Sensory (health characteristics)			Suitable sun radiation, wind and drainage design (comfortable space temperature)			Access and circulation (community)		
Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic
√	√	√	√		√		√	√

Table 2. Integration between Topography Characteristics and Dimension of Sustainability.

Considering local climate is other important consideration to achieve comfortable outdoor and indoor spaces. The utilize local climate characteristics is not a contemporary innovation. Consideration of the data back to

much many years ago that unfortunately it is ignored these days in our designing. Ignored local climate in designing has caused increase air pollution due to rise of CO_2 emission, urban heat island, and decrease energy

consumption. Our designing based on local climate could provide interior and exterior comfortable space; heating protection in different seasons and using solar energy for day lighting according to suitable orientation. The most significant factors in considering local climate are human comfort not only at outdoor spaces where is limited for air controlling also at indoor spaces for decreasing energy cost. Air movement, humidity and solar radiation are climatic factors to influence on human comfort (Beer, Higgins, 2000).
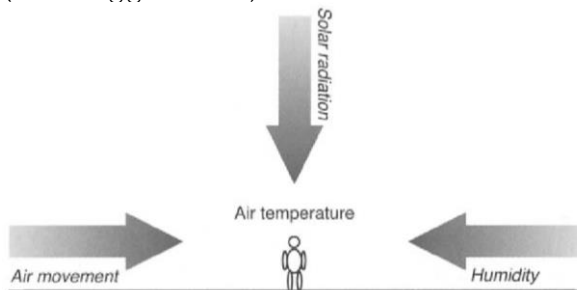
Figure 3. Climate Factors and Human Comfort (Beer, Higgins, 2000)

Suitable space or building orientation, receiving natural lighting, appropriate shading elements for cooling hot climate, decreasing air pollution are crucial factors which achieved by considering solar radiation. Air movement is measured by considering the speed of wind and prevailing wind which are important for decreasing hot temperature and air pollution. Measuring the annual rainfall can have deep effect on controlling humanity. Carful considering local climate characteristics in urban and building designing have deep influence to decrease air pollution, fuel energy consumption by achieving passive solar energy and cost of energy. Also, the data increase human comfort for outdoor activity and recreational spaces.

Local Climate											
Decrease air pollution, urban heat island			Achieving passive solar energy			Increase recreational activity in outdoor spaces			Decrease cost of energy and fuel energy consumption		
Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic
√	√	√	√	√	√		√	√	√	√	√

Table 3. Integration between Local Climate Characteristics and Dimension of Sustainability

Vegetation, relative ecological value, biodiversity and wildlife are the significant information to have deep influence on energy consumption, air quality, and provision aesthetical consideration or urban morphology (Laurie, 1979). Plants and greenery properties can decrease the effect of hot temperature and control solar glare as shading elements. The natural properties on one hand has influence on humidity by providing air movement on the other hand can be utilized to control the speed of wind. Additionally, greenery area not only can provide the Oxygen which is necessary for human life but also decrease CO_2 capacity in air which increases air quality and human health. Moreover, vegetation and biodiversity property achieve more health communities, urban vitality and aesthetical characteristics or visual quality as decorative elements in cities. It is so clear that noise pollution have deep effect

on psychological people health that the greenery belt reduce noise level in building and build environment. Table 4 shows relationship between the natural indicators like plants, biodiversity, and wildlife properties with dimension of sustainability in order to increase quality of human life and their civic life.

| Vegetation, Relative Ecological Value, Biodiversity and Wildlife | | | | | | | | | | | |
| health communities, urban vitality | | | Increase air quality and decrease sound/ air pollution | | | Energy consumption (control air movement, solar glare) | | | Visual and aesthetical consideration (urban morphology) | | |
Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic
	√	√	√	√	√	√		√		√	√

Table 4. Integration between Plants, Wildlife Properties and Dimension of Sustainability.

Soil and water quality are the other significant sources to improve plants, wildlife, ecological and biodiversity values which have deep influence on the quality of individual life. The soil information defines the bearing capacity of the site to provide suitable bed for growing different vegetation, agricultural productions, and land management practices. Conservation of water resources, greenery properties, natural habits, landscape characteristics, visual qualities will be provided by considering soil information (Courtney, Trudgill, 1984). Additionally, water quality provides fertile land for growing vegetation, shaping landscape, controlling flood. Moreover, water provides visual and aesthetical characteristics as well.

| Geology (Water, Soil) | | | | | | | | | | | |
| Increase agricultural land for providing food requirement | | | Growing the quality of vegetation, relative ecological value, biodiversity & wildlife | | | Increasing water and soil quality | | | Visual & aesthetical consideration (urban morphology) | | |
Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic	Environment	Social	Economic
√	√	√	√	√	√	√		√		√	√

Table 5. Integration between Water and Soil Quality and Dimension of Sustainability.

Additionally, the designer should consider the items that are given below:

- Interconnected streets with friendly pedestrians and cyclists, to avoid car-dependency for users;
- Suitable and enough garages and parking spaces;
- Providing seasonal strategy, lighting and furniture in sidewalks to encourage people for walking;
- Waste management and recycling bins;
- Use of recycling and renewable material;
- Utilization renewable and endless energy;
- Increase quality of parks and conservation of lands to define and connect neighborhoods and districts with highly sense of belonging

- Improve the fuel efficiency of public transportation, improved regulations due to construction environmentally friendly transportation systems.

4.1.2 Physical Characteristics

Urban and building form has impact influence on the quality of urban life that the suitable urban form will be achieved by providing strategic planning, socio-economic planning and making harmony between the built environment with local and regional environmental realities. Applied suitable form in our designing has deep effect on energy consumption and CO_2 emission. Size of city and building is other physical characteristics to

achieve the best balance of economies, measuring spatial accessibility, effect on intensity and scale of environmental elements (Atkinson, 1993). Optimum the size of building and cities influence on controlling population size, consumption level of primary resources, air pollution, decrease environmental degradation, rising human health and safety, conserving ecological factors, and urban efficiency. For example, Height of building is the other elements that the feature impacts on air quality, urban heat island, and safety. Controlling densification of build environment has high connected with different problems including infrastructure overload, overpopulation, congestion, air pollution, urban heat island, demand energy for cooling, health hazards, lack of public and green space and environmental degradation (Hardoy et al., 1990). In addition, excessive energy use and high carbon emission rates can be decreased by changing the urban structure to achieve sustainability by the restructuring of urban mobility systems and transport planning, and harmonization between the built environment and natural environment. Suitable urban structure is applied to create short journeys, easy access to environmentally and socially sustainable opportunities. Also, an appropriate **urban structure provide 'concentrated decentralization' by improving architectural** design, the use of mixed land use and intensification strategies. The consideration has deep influence on achieving energy savings, urban energy efficiency, better access to nature and green space, and social and aesthetic improvements.

4.1.3 Cultural Characteristics
According to Rapoport (1997), the way of life, human value and behaviors, culture, human activities, and religious are significant values to express identity of built environment. People come from different country can be distinguished or defined by their culture because culture have deep relationship with the individuals' **lifestyle and their behavior.** Culture firstly sustain the identity of people which bring sense of belonging for individuals, secondly culture is the fundamental element to design a place for living because it can control their behavior, thirdly, the vital role of culture is to give meaning to a place as a framework that the place becomes memorable for people (Rapoport, 1995). Unfortunately, after

globalization the fundamental factor was ignored because of increase immigration so lack of identity and sense of belonging was occurred and the consequences caused many problems in cities. Therefore, designers understand that they should make a relationship between past with the current and future especially in historical and traditional environment where totally reflect the culture and identity of the settlements. Designer should be responsible in designing the built environment towards past, current and future generations. Contextual design is a major discussion between all designers to consider the visual, spatial characteristics and the local needs in designing our surrounding. Contextual design try to represent the sense of belonging and identity of our environment for local people also it focus on contemporary design to consider the aesthetical characteristics for stranger and future population. The design identifies the historical and cultural values, scale, proportion, balance, rhythm, details, orientation and sitting location in streetscape and cityscape. Distinctiveness, visual appropriateness, and attractiveness are created through considering cultural values by contextual design.

4.1.4 Social Characteristics
When the city provides social cohesion for different people and mix use land for health communication, social characteristics will be achieved. Social justice is a process of developing a community to provide through diversity and mixed use land where people share their values and challenges in equal opportunities. In order to create livable city with health communication, the most important characteristic is provision inclusive and accessible design. Accessible/ inclusive **design attempts to support individual's** requirement regardless their alibies. Also, mixed use land try to provide a place for all users with respect to their capabilities like their incomes (diversity). The width of trails, quality of pavements for making comfortable travelling, regular maintenance, inclusive facilities, safe environment, access to adjacent surfaces with different levels, free-barrier routes, and measuring the slope of gradient ground are the most important indicators should be considered to provide a comfortable access for all users with respect of their abilities. Moreover, social justice is the fundamental

consideration for social characteristics that it will be provided throughout intensification of activities and using of mix use land. Mix use landing and densities of different activities provide diversity, flexibility and the level of urban vitality because the place can apply different use for various users with respect to their position, gender, race, income, ethnicity and lifestyle. Meanwhile, accessible, available and adequate infrastructure like transportation, parking spaces and connectivity of roads are able to improve social sustainability in the cities. Strong infrastructure promotes the level of individuals' satisfaction for participating and more communication. Moreover, settlement systems can achieve the sustainability goals throughout balanced integration of settlement systems with nature (Atkinson, 1992). For instance the system can provide easy access to green environments, the conservation of rural and agricultural land, spatial equity in infrastructure and service provision and the avoidance of the spatial displacement. Additionally, land use management control demand for residential units, improving rural land on the urban edge, and conserving green and open space (Mathey, 2000). Also density, proximity, mixed use, continuity, clustering, concentration, nuclearity, and centrality are the dimensions to manage an appropriate pattern of land use (Galster et al., 2001). The defined indicators improve social communication and inclusion in different scale for people.

4.1.5 Economic Characteristics

It is obvious that economic situation of the society has fundamental effect on designing outside and inside of built environment (Lang, 1994). Maclennan, and William (1990) mentioned that affordability is a controversial concern to give the standard level and quality to all persons with low/ middle incomes. Affordability is not creating a place with low quality however it tries to consider long time costs and standard quality level of life for all users. Architecture and urban designer have deep influence in providing affordability in different scale such as affordable housing, easy access or proximity to health center, employment, education, all services, and consideration energy cost in housing because everyone has equal right to use these necessities. Additionally, land marketing has

caused many objectives for especially low income people. However, land capacity can balance the cost differences between land values and individual income, and unsustainable urban land market could have a highly harmful effect on urban sustainability. Also, passive solar heating system, natural cooling techniques and systems for natural lighting are three categorizes of passive solar systems to create comfortable temperature and decrease life cycle of cost (LCC).

4.1.6 Technological Innovation

The issue of technological revolution has been a major concern in urban development because technology can bring advantages and disadvantages for the cities. by improving technology, the industrial factories, mass production of machines and cars, increase urbanization and urban immigration promoted by technology that the mentioned consequence invite air, water and noise pollution in the towns. on the other hand, designer try to use the revolution in positive way for example, producing recycling material with high speed; use of endless energy instead of fuel such as P.V. panels; green public transportation and building; safe environment and eco-friendly environment. Therefore, the innovation not only provides many aesthetical considerations but also achieves all dimension of sustainability.

4.1.7 Political Characteristics

Governance and political consideration is the most important part to achieve the mentioned parameters by responsive legislation, strong management, steady supervision, economic responsibility like give fund for improving the quality of building, use of effective and relative communities, promotion of creative and nonconventional solution-making. The responsive legislation should control location, heights, scale, human's requirements in different scales because as it is mentioned by Elliott (1992), the regulation can improve or decline the quality of cities and built environment for their users. Local governance, authorities and political leaders should attempt to improve visual quality, urban health and vitality by responsive and various long-term services. The following Table (Table 6) summarizes all characteristics of the meta-postmodern style and it has been mentioned to the significant points of each of indicators.

Indicators of Meta-postmodern Style	environmental/natural characteristics	• Topography; Local Climate; Vegetation, Relative Ecological Value, Biodiversity and Wildlife; Geology (Water, Soil) • Interconnected streets with friendly pedestrians and cyclists, to avoid car-dependency for users; • Suitable and enough garages and parking spaces; • Providing seasonal strategy, lighting and furniture in sidewalks to encourage people for walking; • Waste management and recycling bins; • Use of recycling and renewable material; • Utilization renewable and endless energy; • Increase quality of parks and conservation of lands to define and connect neighborhoods and districts with highly sense of belonging • Improve the fuel efficiency of public transportation, improved regulations due to construction environmentally friendly transportation systems.
	Physical Characteristics	• Urban and building form has impact influence on energy consumption and CO2 emission. • Size of building and cities influence on controlling population size, consumption level of primary resources, air pollution, decrease environmental degradation, rising human health and safety, conserving ecological factors, and urban efficiency. • Controlling densification of build environment has high connected with different problems including infrastructure overload, overpopulation, congestion, air pollution, urban heat island, demand energy for cooling, health hazards, lack of public and green space and environmental degradation • Urban structure has deep influence on achieving energy savings, urban energy efficiency, better access to nature and green space, and social and aesthetic improvements.
	Cultural Characterist	• Conservation of historical and traditional built environment • Applying contextual design to sustain sense of place/identity • Distinctiveness, visual appropriateness, and attractiveness are provided for local people as well as stranger people.
	Social Characteristics	• Accessible design for all users with respect of their abilities by considering the width of trails, quality of pavements for making comfortable travelling, regular maintenance, inclusive facilities, safe environment, access to adjacent surfaces with different levels, free-barrier routes, and measuring the slope of gradient. • Social justice is provided by mix use landing and densities of different activities provide diversity, flexibility and the level of urban vitality because the place can apply different use for various users with respect to their position, gender, race, income, ethnicity and lifestyle. • Strong infrastructure promotes the level of individuals' satisfaction for participating and more communication. • settlement systems can achieve the sustainability goals throughout balanced integration of settlement systems with nature • density, proximity, mixed use, continuity, clustering, concentration, nuclearity, and centrality are the dimensions to manage an appropriate pattern of land use
	Economic Characteristi	• Affordable housing, • Easy access or proximity to health center, employment, education, all services. • Consideration energy cost in housing • Land capacity can balance the cost differences between land values and individual income, • Passive solar heating system, natural cooling techniques and systems for natural lighting are categorizes of passive solar systems to create comfortable temperature and decrease life cycle of cost (LCC).
	Technologic al	• Producing recycling material with high speed; • Use of endless energy instead of fuel such as P.V. panels; • Green public transportation and building; • Safe environment and • Eco-friendly devices and services • Aesthetical considerations to improve urban morphology and visual quality
	Political Characteristi	• Responsive legislation • Strong management • Steady supervision • Economic responsibility like give fund for improving the quality of building • Use of effective and relative communities • Promotion of creative and nonconventional solution-making

Table 6. Indicators of Meta-Postmodernism and the Significant Points of Each Mentioned Characteristics.

5. Conclusion

Modern and postmodern styles cannot achieve individuals' satisfaction in all dimensions of human life. Although, each of styles tried to create some indicators, these styles ignored the other important characteristics. Homogenized city, building and lack of sense of belonging were the outcomes of modern architecture design. While, postmodernism try to survive sense of place, the style ignored future generation and diversity.

It is so obvious that all building and urban designers attempt to achieve the strategic sustainable planning for long-term vision. Therefore, the introduced style is considered the important indicators to achieve the high level of human life and users' satisfaction. Meta-postmodernism tries to provide a future construction with integrating past and current generations and they don't ignore the environmental characteristics. This study aims to consider the most significant indicators of meta-postmodern style as the fundamental indicators in order to sustain identity for local and future population and make attractive and memorable places for stranger people. As a result, the style improves livable city and health communication to support different generations under the use of these indicators and their important points. The considered indicators and their points have deep impact on introduced style and their importance has been considered and described. Considered indicators provide all dimensions of sustainability for different users with different characteristics. Therefore, the style improves the dimension of sustainability to achieve long-term planning. The style design is considered environmental/ natural, social, physical, economic, political, cultural and technological factors to achieve sustainable design with long-term decision-support and problem-solving for various people. Applying the indicators of meta-postmodernism not only, respects to various people with different race, position, gender, and ethnicity without compromising future requirements but also, it can provide visual quality or aesthetical considerations for present and future generations. Thus, the style improves the standard level of human life for all. This research reveals that parameters and indicators that have direct effect on urban vitality and urban guilty life for all which are the main factors for

the style. Consequently, the research introduced the style and their indictors to improve awareness and reduce limitations in existing styles of design.

6. Acknowledgment

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The Influence of Globalization on Distracting Traditional Aesthetic Values in Old Town of Erbil

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A B S T R A C T

Aesthetics as a discipline was originally part of philosophy and cosmology, primarily it was used to create a holistic picture of the world. Throughout history, subject and tasks of aesthetics as a discipline have been changing in different historical, cultural, religious and artistic discourses, nature and the beauty of objects intentionally produced by man, but doubts in division of aesthetic experiences in comparison to these variants of beauty. One of the cities where started to rebuild in North Iraq after the Saddam Hussein s regime was Erbil. This fact has evidently started to come out as a problem of urban conservation that results in the loss of architectural and social values of the historical settings. New building in a historical settlement is an urban conservation problem that forms out a methodology of analyzing and evaluating the existing built fabric with a typological study, making an interpretation of it commenting on the legal regulations and introducing new principles that are based on the synthesis of the past and today for providing historical continuity and preserving urban identity despite the continuous change. The study revealed that by using local and traditional elements in modern architecture there is a possibility to protect historical building.
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1. Introduction

In the non- western context, there always has been a dilemma between "who we are" and "who we should be". One could say "between tradition and modernity". (Puja Nanda, 1995).
Various ideas can be given about the concept of globalization and the term globalization has been restricted to economic activities but however it is a multi-faceted concept. Not only is globalization related to economic activities but also extends to incorporate other aspects such as political, socio- cultural, technology, media, culture and as well as biological aspects such climate change. This therefore has poses both opportunities and adverse effect to aesthetic values. Though the nature and magnitude of effects of globalization on aesthetic values vary whether negative or

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positive, they hinge on the prevalence or extent to which a nation has been exposed to globalization. Insights provided by Pohl (n.d) revealed that globalization is positively associated with modernization which has a strong potential to change cultural values. The change in cultural values is brought about by changes in taste and preferences as they shift towards international products. Thus aesthetics values are likely to change in favor of international products, views and life styles. Contrasting ideas were however given by Villaincourt (2007) showed that deeply rooted cultures such as the Chinese, Arabic and Islamic and their associated aesthetic values are not easily affected by globalization. This shows that there is no consensus about the impact of globalization on aesthetic values. The idea is how to explain narratives of each society through their architecture increase aesthetical value of it. This study therefore attempts to examine the influence of globalization on distracting traditional aesthetic values in relation to Erbil.

The theme of this research deals with the distinguishing and analyze of traditional and modern characteristics in some cultures in the whole globe then focused on the old town of Erbil. The aesthetic concept and practices of any cultures yesterday is a kind of critical attitude toward creating various method of designing in future. This analysis was to evaluate negative impacts on the modern architecture in relation to the local culture, religion and environment. The case study was selected areas influenced by the development of modern buildings in Erbil city, as one of the ancient cities in Middle East. The research was to know how the modernity has influence on aesthetic of traditional buildings and damage their identity in there.

The conceptual framework of this study is based on the diagram shown in figure 1. It can be noted that the effects of globalization on aesthetic values depends on whether globalization is or not compatible with tradition. Foremost, it can be noted that globalizations is as a result of events or activities which can either be spectacular or non-spectacular. Thus the adoption, implementation or importation of these spectacular activities or events results in globalization. The effects of

globalization are categorized on the basis that they are compatible or not compatible with tradition. However, irrespective of the level of compatibility, there is always social understanding and interpretation that is derived from globalization. It is the resultant outcome of social understanding and interpretation of globalization that poses effects on aesthetic values. Society then perception of the town is therefore influenced by the effects of globalization on aesthetic values. Such effects can either bring positive or negative distractions on people's perceptions. The difference between the left side and the right side of the diagram rests on the impact of globalization, that is, whether it is compatible or not compatible with tradition. The other main problem which globalization is that it can negatively distract the aesthetic value of traditional spaces when it is not compatible with traditions in the eye of spectacular. Then as the solution it can conserve aesthetic value of traditional spaces by appropriate globalization in the same time with the traditions.
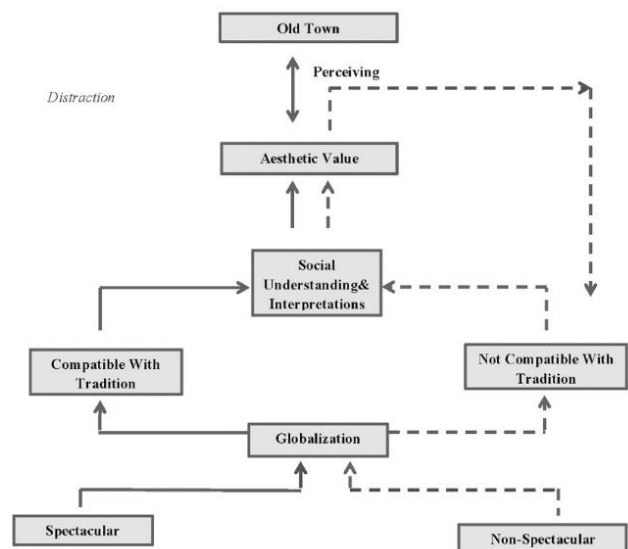

Figure 1. Conceptual Framework of Globalization Effects on Traditional Aesthetic (Developed by Author).

The main objective of the study is to examine the influence of globalization on distracting traditional aesthetic values in relation to Erbil. Other objectives of the study are;

1. To analyze the nature and extent to which globalization is influencing aesthetic values in Erbil.

2. To identify strategies that can be used to harness the benefits offered by globalization without compromising the aesthetic values in Erbil.

3. To analyze the effect of using foreign elements or another cultural methods on losing aesthetical value of historical settlements?

With regards to the above mentioned objectives the study will therefore strive to answer the following research questions;

1. What is the influence of globalization on distracting traditional aesthetic values in relation to Erbil?

2. What is the nature and extent to which globalization is influencing aesthetic values in Erbil?

3. What strategies can be used to harness the benefits offered by globalization without compromising the aesthetic values in Erbil?

4. What is the effect of using foreign elements or another cultural methods on losing aesthetical value of historical settlements?

In order to the above questions, we can argue that if various natural environments, cultural principles and moral foundations are taken into consideration in each culture then a different aesthetical value will be produced and it will give identity to each culture. Aesthetic of architecture loses its value while memory originality and traditions will not consider. Architecture is the carrier of culture. Through architecture it's possible to measure many things about a culture, such as lifestyle, artistic sensibilities and social structure.

Big explosion in modernity sometime deformed the aesthetic of architecture in some cultures. To give the identity of architecture in each culture their nature and way of life especially before industrial revolution could be take into account, then aesthetical value of their architecture will appear.

2. LITERATURE REVIEW

2.1 Traditional Architecture

Traditional architecture can be defined as a building strategy that utilizes certain cultural symbols of particular people in a given place (Marc Antonio, 2015). Traditional architecture can be decomposed into classical architecture and vernacular architecture. The value of traditional architecture lies in the fact that it is recognizable and has a greater ability to communicate substantial information especially cultural values. On the other hand, modern architecture refutes the idea of traditional architecture communicating information. Modern architecture is based on the belief that emotional responses can be stimulated without using any content and that anything that is not permanent cannot learned from previous generations or be utilised in educating future generations (Marc Antonio, 2015).

Allsopp (1977) in the book (A Modern Theory of Architecture), defined vernacular architecture as a branch of traditional architecture that promotes humble causes of the society. According to Rapoport (1969) the monument- buildings of the grand design tradition- are built to impress either the populace with the power of the patron, or the peer group of designers and cognoscenti with the cleverness of the designer and good taste of the patron. The folk tradition, on the other hand, is the direct and unself-conscious translation into physical form of a culture, its needs and values – as well as the desires, dreams, and passions of a people. It is the world view writ small, the "ideal" environment of a people expressed in buildings and settlements, with no designer, artist, or architect with an axe to grind (although to what extent the designer is really a form giver is a moot point). The folk tradition is much more closely related to the culture of the majority and life as it is really lived than is the grand design tradition, which represents the culture of the elite. The folk tradition also represents the bulk of the built environment. (Rapoport, 1969; 2)

Vernacular architecture is a generalized way of design derived from folk architecture. It may be seen as the development of the "natural" architecture of a region which is definable in terms of climate, culture and materials. Of its own nature, however, vernacular architecture is limited to that which can properly be expressed 'in the vernacular'. It can be used for spiritual, monumental and utility buildings but limits of propriety are set taste and judgment. Scale is a crucial factor. Vernacular architecture is congenial to people and sympathetic to environment. (Allsopp, 1977; 8)

2.1.1 Aesthetic of traditional architecture

The aesthetics of traditional spaces was in their own places before industrial revolution when the size of buildings were regular, in human scale and closed to each other, the buildings were more sustainable. They constructed to compatible with environment, the local and natural materials were used. Industrial revolution distracted the cities when it randomly distributed inside the big cities it damaged the identity of those cities which have rich histories and traditions then affected the aesthetic value of originality. All those have influence on theorists and scientists to rethink and redesigning new urban fabrics by refusing all old spaces and traditional objects and making new rules to control on urbanization development process that was known as modernism. This modernism had no exact solution even it damaged more the cities.

2.1.2 Traditional Aesthetic Values in Diverse Cultures

The local architectural identity of any particular society is an important life container which reflects among other its cultural values and meanings that evolve over time. Different aesthetic values are found in varied cultures around the world that have been formed by various natural environments, cultural principles and moral foundations, In the study we are going to define traditional art in diverse cultures in the globe.

In India, art and relationships between the physical and the spiritual states are manifested in many types of expression including painting, sculpture, literature, dance, Architecture and music. In India, aesthetic value has evolved through interpretation and representation of spiritual and religious iconography. (Puja Nanda, 1995)

In Chinese history, aesthetics were a more intellectual continuation with thinkers like Confucius dedicating himself to the study or art and human nature. As a result, classical Chinese art occurs largely independently of the philosophy of aesthetics and religion. In Western churches, the aspiration for heaven was often symbolized by a stretching vertical tower, and since the nearest Chinese equivalent was the pagoda, the resulting form of Saint Joseph's Cathedral would have appeared as a logical synthesis and many of their buildings have been influenced by their old paintings.

In Islamic art traditions, there is a long running debate about producing representational art. Those opposed to the artistic expression of natural forms argue that, since God created all things perfectly, human imitation is weak and offensive. As a result, most works of Islamic art are non-representational, including mosaics, mosques, and calligraphy.

In contrast with Islamic, in many western traditions creating imitations of Gods creations was viewed as homage and warship. (Paul Ford, 2009)
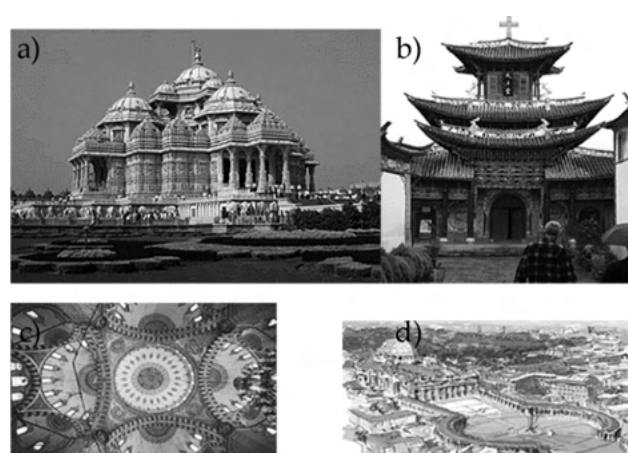
Figure 2. a) Famous Akshardham temple in Delhi, b) Cathedral of the Sacred Heart at Dali. c) Non-representational art in Islamic culture. d) St. Peter's Basilica, Vatican.

Overall, the following table reveals Aesthetic characteristics of diverse cultures in a traditional architecture. It also reveals common indicators of Islamic, chines and western architecture from aesthetic point of view.

Table 1. Aesthetic characteristics of diverse cultures in a traditional architecture (Shokrpour and Fahherian, 2015; Zhiping, n.d; Dinstict Build, n.d)

Traditional Aesthetic Indicators			
Islamic	**Chinese**	**Western**	**COMMON INDICATORS**
Symmetry	Concepts of bilateral asymmetry	Inspired by function	Symmetry
Scale	Enclosure	Imitation and Repetition	Human Scale
Frequency	Hierarchy	Baroque envelop, Fair Places	Ornaments
Proportionality	Horizontal emphasis	Face to the sun	Sustainability
Equilibrium and Similarity	Cosmology	Wood, Stone, Limestone materials	Local Materials
Centrality, Order	Regular layout	Use of ornaments	-
Contrast	Flexible structures (used wood ,Clay)	-	-

2.2 Aesthetic of Modern Architecture

Continuous technical progress in science and technology and division of work introduced new dimensions to the social life and a permanent change to the customs and traditional cultures, in parallel it is resulting from political tensions and social conflicts. Hence, the modernity is not the technological and scientific revolution; it is a game to include it in the scenery of life and daily social dimension (Afaya, 1998). Modernization theory according to Habermas is an analysis and evaluation of modern forms of social life. Habermas explains that modernity is more than a period. It indicates the social, political, cultural and psychological conditions that arise from certain historical procedures. Modernity in this sense is related to, but distinct from, the various aesthetic works and styles that fall under the label 'modernism' (Finlayson, 2005).

On the other hand the historical analysis of Habermas's point of view indicated that, modernization directs to the release of subjects from traditional roles and values and to their expanding dependence on communication and discourse to correlate actions and formulate social order (Finlayson, 2005). Modernity is an era of continuous transformation that affects all characteristics of knowledge. Modernity is not a concept but rather a statement classification. It's a story that specifies historical transformation across the range of disciplines, periods and locations (Simon, 2005). After industrial revolution large number of new countries had been established by major powers without considering the populations ethnical and cultural backgrounds. It was one of the most historical events that had changed the world's history and established a new basis for

transforming local architectural heritages for the earth's nations. But since the new boarders didn't consider the cultural and ethnical boarders of the people, the new architecture has been created by the new imposed realities.
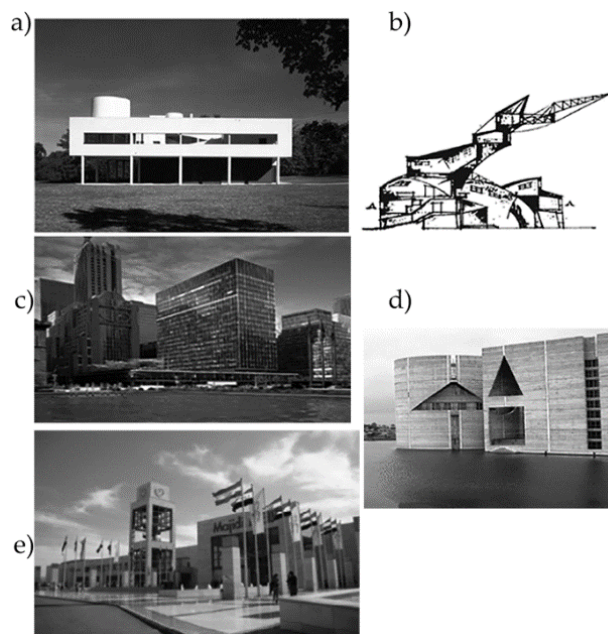
Figure 3. a) Modern Architecture, France, Le Corbusier, Villa, Savoye. b) Avant-garde in Russia, Nikolai Ladovsky . c) Lever House in New York - 1951.d) Louis Kahn National Assembly Building, Dhaka. e) Modern Commercial Building in Erbil.

2.2.1 Aesthetic in Modernity

The term 'modern architecture' has more than one meaning. It can be understood to refer to all buildings of the modern period regardless of their ideological basis, or it can be understood more specifically as an architecture conscious of its own modernity and striving for change. It is in the latter sense that it has generally been defined in histories of contemporary architecture, and the present book follows this tradition. Already in the early nineteenth century, there was wide dissatisfaction with eclecticism among architects, historians, and critics. This well documented attitude justifies a history of modern architecture concerned primarily with reformist, 'avant-garde' tendencies, rather than one that attempts to deal with the whole of architectural production as if it operated within a non-ideological, neutral field. It is in the space between the idealist utopias of the historical avant-gardes and the resistances, complexities, and

pluralities of capitalist culture. Though not attempting to be in any way encyclopedic, the narrative follows an overall chronological sequence, and tries to be, perhaps, less certain in its outcome and less triumphalist than those of most previous histories of modernism. The Modern Movement was both an act of resistance to social modernity and an enthusiastic acceptance of an open technological future. It longed for a world of territorial and social fixity, while at the same time embracing, incompatibly, an economy and technology in changing. It shared this belief in a mythical 'third way' between capitalism and communism with the Fascist movements of the 1930s, and though it would be completely wrong to brand it with the crimes of Fascism, it is surely no accident that the period of its greatest intensity happened together with the anti-democratic, totalitarian political movements that were such a dominant feature of the first half of the twentieth century. Nowadays postmodern has attempted to bring back the traditions in old town and conserve it with modernism.

2.2.2 Modern Aesthetic Value in Diverse Cultures
In west
Modern architecture started after 1920 with using steel and concrete as material and cubic simple shapes they rejected traditional neoclassical architecture especially the ornaments became the crime in modern architecture.

The diversity of artistic movements that characterized the pre-revolutionary avant-gardes in Russia, The first time modern methods of skyscraper construction were implemented presenting the historian with a bewildering array of acronyms. Support for the revolution came from all artistic factions, including the most conservative, each faction identifying with its aims. For those avant-garde artists and architects who joined the revolution, the Utopian fantasies of the period before the First World War seemed about to become a historical reality. The revolution released an explosion of creative energy, in which the paths opened up by the pre-war European avant-gardes were redirected towards the achievement of socialism.

In America the modern upheaval followed Europe, the main aesthetic elements were lightness, and transparency which using glasses were became common especially in skyscrapers. The first high-rise office building by SOM was Lever House in New York (1951). This was one of four American buildings which were the first to realize Mies van der Rohe's and Le Corbusier's pre-war visions of the glass skyscraper.

Bangladesh Where secondary spaces are grouped round a central volume, as in Byzantine and centralized Renaissance churches. (Alan Colquhoun, 2002)

The modernity in eastern countries reflects a direct influence by the Western Architecture. Modernity in Iraq as particular area in east was founded in 1921 after collapsing the Ottoman Empire. It has applied central decision making process where all town plans and development strategies had been decided by the central authorities in Baghdad. All these plans had totally ignored the local architecture of Kurdistan. The result of ignoring Kurdish architectural heritage in education and practice is the stagnation of developing a modern style of local Kurdish architecture that could support a sustainable development of the city.

The following table reveals aesthetic characteristics of diverse cultures in modern architecture. It also tried to find the common indicators of modern eastern, Russia and western area of the world.

Table 2. Aesthetic characteristics of diverse cultures in modern architecture (Shokrpour and Fahherian, 2015; Zhiping, n.d; Dinstict Build, n.d)

Modern Aesthetic Indicators			
Eastern	**Russia**	**Western**	**COMMON INDICATORS**
Symmetry	Hierarchy	Inspired by form	Symmetry
Local architecture ignored	Cosmology	Simplicity in form and design	Vertical emphasis
Imitation of Western	Steel and glass structure	Nothing to hide	Simplicity in form
Proportionality	Regular layout	Windows as design	Industrial Materials (concrete& steel)
Inspired by writings shape of Quraan	Skyscrapers	Creative open floor plans	
		Post and beam architecture	
		Recycled, Steel materials	
		No Ornaments	

3. METHODOLOGY
This study is an explorative study that involves the comparisons of traditional and modern aesthetic values. Thus the study will employ an inductive

approach that involves the use of a combination of previous studies and secondary information such as figures and pictures to reinforce obtained arguments. Theoretical and empirical gaps and findings and the developed model will therefore be used to provide answers to the research questions. Based the finding from literature review on the Modern architecture features, the following model will be used to analysis the influence of globalization on aesthetic values. As it is reveaed in following figure form and elements are the most important factors on shaping the identity of architecture.
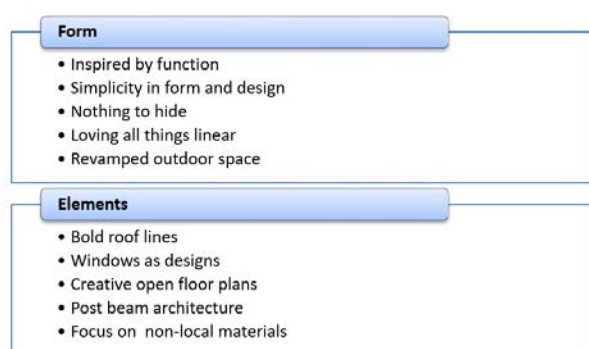
Figure 4. Modern architecture assessment model (Developed by Author).

The above features will be used to assess the extent to which traditional Erbil aesthetics values have been changed to reflect modern architectural aesthetic values, designs or architecture. Thus a close reflection or resemblance of these features entail that aesthetics values in Erbil have been significantly influenced by globalization. The decision criteria is based on the extent to which prevailing Erbil aesthetics designs are matching the above 10 features of western aesthetic characteristics.

4. Aesthetic Values In Case of Erbil
There are numerous assertions about the impacts of globalization on traditional heritages. Insights provided by Sumarni (2014) revealed that global changes have greatly disregarded historical or heritage and social values. Thus emphasis being placed on the conservation of cultural heritages is slowly declining. Meanwhile, globalization is regarded as a source of both economic growth and development but it has imposed impacts on

town planning. One of the areas under which globalization is being critiqued in Kurdistan is that most Kurdish buildings have greatly assumed western structures and designs (Bornberg, Tayfor and Jaimes, n.d). It can be noted that not only does globalization increase the prevalence of office buildings, shopping malls or holiday resorts but the rate and way in which cities have been evolving. Most building features that are now being found in modern buildings have significant contrasting features with cultural values. Despite such a change in building development, modern architectural designs and buildings are still on the verge of increasing world-wide.

Figure 5. Erbil-Tradition & Globalization View (Andrew L., 2014).

4.1 Cultural Heritage of Erbil City
The city of Erbil is characterized by traditional courtyard houses known as the Citadel which is composed of about 350 medium sized houses, 500 courtyard houses and palace like structures numbering 30 in total (Novacek and Karel, 2008). The construction of Erbil City was mainly characterized by the usage of bricks and dominated by courtyard features. The buildings' roofs were made using timber joists as shown below.

Figure 6. Wooden planked ceilings (Akram and Franco, 2016).

In addition, the plastering of houses in Erbil was also done using ''juss'' but beautiful features and colors were also used to enhance the appearance of the houses. The most essential element in traditional aesthetic of Erbil is that floral and bright colors were dominantly used for decorative purposes. The type of the roofs of Erbil houses were designed irrespective of the number of house floors though a significant number of houses has two floors as shown below in figure 7.

Figure 7. Traditional Kurdish houses were characterized by open courtyard (Akram, Ismail and Franco, 2016).

The layout of the houses was always structured in a manner that the entrance always lead to the courtyard (Akram, Ismail and Franco, 2016). On the other hand, differences were observed in terms of the distance between upper and lower floors from the courtyard. Such differences were made so as to make a space provision for putting windows. A distance of 1-1.5 separated the courtyard from both the upper and lower floors (Akram, Ismail and Franco, 2016) and this is exhibited in figure 8.

Figure 8. Raised terrace as a common feature of Erbil houses.

Traditional aesthetic values were also observed in arcaded terraces which were vast in number and were a common characteristic in most Erbil houses. The traditional element was further accompanied by materials supplied from the Mosul such a grey marble. Moreover, the building designs followed a certain design pattern. For instance, rectangular or shaped layouts were mainly used for the layout of courtyards but the geometrical structure was based on the structure of the courtyard. Traditional Erbil houses were also characterized by a lot of windows. Such windows were important for ventilation and allowing daylight into the house and this is shown below in Fig 9.

Figure 9. Several windows for ventilation and natural daylight.

Spatial planning responsibilities were thus thrusted into the hands of an 'Usta' also known as the master designer. Major limitations in traditional Erbil houses was space. This was contributed to the fact that the shape of the plot on which the houses were built also played a major role in the design structure of the building. Regular shaped plots were not suitable for building structures that had asymmetrical plans. The most notable feature of traditional Erbil houses is that they were built with an emphasis on privacy. Doors were therefore placed in a manner that contributes to the privacy of the house.

4.2 Modern Aesthetics in Erbil City

Modern Kurdish houses have changed dramatically in terms of styles and designs and are designed by Kurdish to suit their Arabic Kurds needs, tastes and preferences. Thus building structures have greatly changed from simple structured plans to more diverse facades. Such changes can be

illustrated using Figure 10. From Figure 10 it can be noted that there is a significant different in modern architectural designs that are now being developed in Erbil compared to the traditional architectural designs. Modern building designs have grown to encompass different shapes, sizes and heights. This has also been facilitated by the type of building materials that are now being used nowadays. Modern buildings are now using windows as part of the building designs compared to traditional architecture were there were used of ventilation purposes. Floor plans in modern buildings are very creative and the usage of space differs with the taste of the person though space usage is now being limited due to increase in demand and costs. Bold roof lines are now a common feature in modern architectural designs and this era of modern architecture can be known as the post beam architecture which is focusing mainly on the use of non-local materials.

Figure 10. Changes from traditional building to modern building architecture.

5. Discussion

It can be noted that there are significant differences that can be observed between traditional and modern architecture in Erbil. Foremost, it can be noted that traditional architecture was mainly based on the use of local materials while modern architecture mainly uses foreign building materials. Colors and painting were used to enhance the appearance and beauty of the building designs in traditional architecture while building designs and materials are used enhance the appearance and beauty of the building designs. Under traditional architecture,

buildings are built with a specific function in mind such as privacy while modern architecture places emphasis on beauty and attractiveness. Major limitations during traditional architecture in Erbil are space related while in modern architecture they are cost related. The vertical expansion technique in traditional architecture was used to save space while in modern architecture it was used to enhance the beauty of the building structure.

Table 4. Comparison between traditional and modern architecture in Erbil (Developed by Author).

In Term of	TRADITIONAL ARCHITECTURE	MODERN ARCHITECTURE
Form	The shape of the plot influenced the size, shape and layout of the building.	Costs is the most influential determinant of the size, shape and layout of the building.
	Buildings are built with a specific function in mind such as privacy.	Function is not usually a necessity but strong emphasis is placed on beauty or attractiveness.
Environment	Buildings were not more than 3 floors and basement were important due to hot climate.	Vertical expansion is used to save space and enhance the beauty or attractiveness of the building.
	Windows were used for ventilation.	Windows were used as part of the design process.
Materials	Traditional building materials like clay bricks.	Using foreign materials like concrete.
	Building designs were made of painting and colors to enhance the appearance of the buildings.	The appearance of the buildings is enhanced by the nature of design, such as materials used, for example, glass, alucobond etc.

Thus it can be concluded that there is a significant difference in traditional aesthetic values that has been caused by globalization in Erbil City. Traditional aesthetic values have greatly shifted from traditional heritage to reflect more of the modern features in terms of both designs and materials. Further conclusions can be drawn that modern architectural designs place much emphasis on beauty while traditional architectural designs in Erbil City placed much emphasis on function.

It can be noted that buildings in Erbil are not built to reflect functions as postulated by the modern aesthetic theory but however buildings are built in relation to the environment so as to harness the benefits posed by the environment. The structuring is however mostly significantly to avoid adverse impacts posed by weather conditions such as heat waves in summer.

Building designs in the old town of Erbil are however simple if form and design. This matches the modern **theory's view which contends that there must be** simplicity in form and design. Simplicity in building designs has however been a prevalent case in the old town of Erbil. This entails that though this feature

resembles that of modern aesthetic views, it is a strong element of traditional aesthetic designs in Erbil.

Buildings in Erbil are not developed with any emphasis to revamp outdoor space. This is because much emphasis is placed on the interior part of the building. Windows are not used as part of the designing process but are there to enhance aeration into the building. The focus is relatively high when it comes to building materials. This is because more foreign building materials are now being imported from countries such as Spain, Turkey and Italy such as glass and carbon. The floor plans in Erbil buildings are not creative as they are developed to reflect cultural tastes and preferences. Using this analysis it can therefore be noted aesthetics values have been greatly affected by globalization in the area of building materials but other areas of aesthetic values have remained unaffected by globalization because of the deep cultural and religious factors.

6. Conclusions

It can therefore be concluded that globalization has insignificantly influenced traditional aesthetics values in old town of Erbil. Also the nature and extent to which globalization is influencing aesthetic values in Erbil has grown significantly in the area of building materials. Huge amounts of building materials that are now being used in Erbil are imported and these are negatively affecting aesthetic values. Moreover, though globalization has negatively affected aesthetic values in terms of building materials and insignificantly affected other aesthetic values, there are numerous strategies that can be used to harness globalization initiatives in architectures.

As the expected solution for our problem using the following way of design could be increase the aesthetic value of modernity within conservation of traditional aspects. The modernism could be survive and in the same time the aesthetic of traditional architecture could be protected in such ancient cities by using local and traditional elements in modern architecture. This type of designs reflected in many of famous architects for example Frank Lloyd Wright is the most famous architect who designed houses strongly influenced

by the traditional architecture, This form appeared also in some works of Le Corbusier and Jeanneret in which the pitched roof and the masonry wall, outlawed in the 1920s. Yet these houses are no mere return to vernacular models; natural materials are reinterpreted in terms of Modernist aesthetics. Vernacular references are less evident in the Radiant Farm and a Village Coopératif (1934) two linked (unrealized) projects in which modern building technologies and Modernist aesthetics were applied to agriculture (Colquhoun, 2002: 137).

5. Acknowledgment

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The Scale of Public Space:

Taksim Square in Istanbul

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A B S T R A C T

This article aims at following the traces of the transformation of public sphere in Turkey through its manifestations on urban public spaces with the case study of Taksim Square. In this attempt, the article illustrates how Taksim square, as a public space, has been shaped by struggles between different ideologies, discourses, political decisions and daily activities taking place at personal, interpersonal, local, national, supranational and global scales. Through this way this article also aims at understanding how these contestations at different scales are affecting people, individually and collectively, from daily life practices to political integration. The article also discusses that our daily life practices and preferences are political decisions and our participation in public sphere occurs through those daily actions of the personal spheres. Therefore, the article suggests that a paradigm shift is needed in the design and production of the built environments that will facilitate the coexistence of multiple counter publics.

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1. Introduction

Today the role of public spaces in the exchange of ideas and creation of public opinion has started to be discussed extensively. Public spaces such as Tahrir Square in Egypt, Sintagma Square in Greece, the buffer Zone in Cyprus, or the Azadi Square in Tehran have more than what they occupy as physical spaces. Images reflecting those huge urban areas with millions of people inside are circulating all over the world through news agencies or social media, as the messengers of new social orders or new regimes. Those images help to create and sustain a feeling of strong resistance and solidarity through the representation of the materialization of political ideas with real people and real places in them. Although it is impossible to deny the importance of internet and social media in the formation of public opinion, organization of protests and demonstrations, and circulation of

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news and information, the need for the physicality of place (a public space), and the power of thousands of people interwoven together occupying that space cannot be ignored. In the end, all those images shared in digital media illustrate real people and real places (Parkinson, 2012).

These political activisms on urban spaces are becoming visible by the help of internet, and media at a global scale. They illustrate the collective resistance of certain people at certain locations, which might have global impacts at other localities. Although they do not represent the "ideal speech condition" that Habermas suggests as the rule of public sphere they are probably the utmost reflections of public opinion (Habermas, Lenox, & Lenox, 1974). And again, in contrast with Habermasian ideal of public sphere, which is related with public opinion and manifested in language, these activisms are highly visible through their existence on urban spaces (Parkinson, 2012).

As much as the spatiality of public spaces, the scale issue is also important because the physical public space is being shaped as a result of struggles between different ideologies, discourses, political decisions and daily activities taking place at personal, interpersonal, local, national, supranational and global scales. Therefore, these contestations at different scales are blurring established definitions of normative public sphere, and defining new and alternative spheres of public expression in several forms, ranging from performing daily life activities to participating in political life in passive and active ways. These alternative spheres of public expression, formed at the intersections of different scalar relations of public life create what Nancy Fraser calls "subaltern counterpublic" (Fraser, 1990).

Having the idea that public spaces constitute an indispensable part of public life, and play an important role in the formation of public opinion, this article aims at following the traces of the transformation of public sphere in Turkey through its manifestations on urban public spaces with the case study of Taksim Square in Istanbul. In this attempt, the article tries to understand the changing meanings attached to the square as a major public space, not only at urban scale but also at personal, interpersonal, national and global scales. Therefore, the article looks at the ways how the square has been formed, used, transformed and appropriated by different ideologies, discourses, political decisions and daily life activities of different groups. It also looks at the ways how political and ideological pressures are materialized at urban spaces and how these materializations are being contested through different forms of public expressions ranging from collective protests to daily life activities and preferences in the use of urban space. The article aims to understand whether or not these contestations open the way for new forms of public spheres, which might be called as multiple counter-publics with reference to Nancy Fraser, and whether or not the physicality of the urban space in terms of inscription of meanings and transformation of those meanings through appropriation of the space, has impacts on this formation of new types of public spheres.

2. CONSTRUCTING THE NATIONAL SPACE, DEFINING THE NATIONAL PUBLIC SPHERE IN TURKEY

2.1 Imagination of a Modern Nation State

The foundation of the Turkish Republic as a new nation-state in 1923 was a break from the imperial Ottoman past through a modernization project. One of the most important aspects of the nationhood was constructing a Turkish citizenship within defined boundaries (Secor, 2004). This modernization project was inspired by the Western norms, and paralleled by secularization and homogenization of the country (Kasaba, 1997). The visual representations of the period in printed publications such as journals, books and posters depicting:

> *"[u]nveiled women working next to clean-shaven men in educational and professional settings, healthy children*

and young people in school uniforms, the modern architecture of public buildings in republican Ankara and other major cities, the spectacular performances of the national theater, symphony orchestra, opera, and ballet, and proud scenes of agriculture, railroads, factories, and dams…" (Bozdoğan & Kasaba, 1999; p:5)

provides an understanding of how the modernist-nationalist project was determined to create a homogenous, national identity which is reflected in a variety of fields ranging from the outfit of citizens, to the newly emerging cultural practices, from women participating in the economic production to the modernist architecture and urban design of the nation state (Bozdoğan, 2001; Bozdoğan & Kasaba, 1999).

2.2 Constructing National Identity through Architecture

As for Alev Çınar, one of the most important priorities of the ruling elite of the new nation state was to define a national territory, in order to materialize the power and dominance of the new regime and its national ideology and create a feeling of a "unified national territory" (Çınar, 2005; p: 101). She states that "nationhood is not only about the collective imagination of a national community, but also about the imagination of national space" (Çınar, 2005; p: 99). Therefore, architecture and urban design became an important tool to convey those ideals on the physical space. One of the most important decisions implemented on the national space was the relocation of the capital from the former imperial capital Istanbul, to a small town in central Anatolia, Ankara. This move was the spatial reflection of the intention of a break with the Ottoman and Islamic heritage of the past (Bozdoğan, 2001). In order to institutionalize the reforms and make them effective in the level of everyday life, the state searched for a model that would replace Istanbul's urban and cultural heterogeneity with

a modern and homogeneous urban environment (Şengül, 2001).

Urban planning and construction works initially started in Ankara, and then spread to other Anatolian cities. New governmental buildings, schools, factories and housing complexes were built in accordance with modernist architectural style; new urban open spaces such as boulevards, parks, promenades and squares were opened and the reflections of the new regime were inscribed in them by erection of monuments and statues (Bozdoğan, 2001; Çınar, 2005). In the following years, all these urban interventions became institutionalized through the enforcement of laws and regulations such as Municipality Law (Belediye Kanunu), General Sanitation Law (Umumi Hıfzısıhha) and Construction and Roads Laws (Yapı ve Yollar Kanunu) all over the country (Tekeli, 1999).

2.3 Urban Interventions in Taksim

According to Çınar, through these interventions on the urban space, the new regime was not only constructing its power and authority in front of its constituency, but also representing itself in front of the "global gaze", so as to gain approval and validity at global scale. (Çınar, 2005). Although Ankara was the centre of modernization efforts of the young republic through urbanization and construction works, there was a need for inscribing the symbols of the new republic in Istanbul as well, since Istanbul remained its position as being focal point of the "global gaze" with its historical, cultural and economic prominence (Çınar, 2005).

Nevertheless, Istanbul was full of buildings and monuments representing the Ottoman heritage in its every corner. Sultanahmet Square was the center of the imperial Istanbul, with Hagia-Sophia, Sultanahmet Mosque, and Topkapı Palace in its close vicinity, which are all representatives of the Ottoman power. Therefore, transforming Istanbul's image from the capital of Ottoman empire into a modernist city was not an easy task to accomplish (Çınar, 2005). In order to emphasize its break with this Ottoman

past, the new republic decided to create a new center in the city, Taksim Square, far from the existing historical center and which did not carry any symbols of the Ottoman power and Islamic traditions (Baykal, 2000; Çınar, 2005). The idea was to erect a monument in this new central location, which would symbolize the power and authority of the new regime, and the national identity.

Taksim square constituted an appropriate location for the erection of this monument due to its geographical distance from Sultanahmet Square, the former Ottoman center and its proximity to non-Muslim neighborhoods of the city. Geographically, Taksim square is located on a hilltop on the European side of Istanbul, and on the northern part of historical peninsula, where the Sultanahmet Square lies. Haliç estuary (the Golden Horn) seperates these two land parts from each other. The northern part, Beyoğlu (also called Pera) was mostly populated by non-Muslims during the Ottoman period. Starting from the 16th century, the Grand Rue de Pera (today's Istiklal Street) started to emerge with the establishment of consulates of different Europen countries and the settlement of their officers and wealthy non-Muslim populations of Istanbul around this street (Kuruyazıcı, 1998).

During the 18th century, the settlement enlarged towards the plane which was used as graveyards and where today's Taksim square is located (Polvan & Yönet, 2010). The Maksem building, a water reservoir and one of the most important structures marking the square, was constructed in 1732 in order to distribute water to the neighborhoods in the close vicinity. This area started to be named as Taksim (which means division in Arabic) after the construction of this building (Kuruyazıcı, 1998). Another prominent building, Taksim Artillary Barracks was built in 1780, on the north of reservoir building; and other military buildings, Mecidiye Barracks, and Military Band Barracks, started to surround Taksim square during the 19th century.

19th century was a period when the Ottoman Empire underwent reform movements in its institutional system and this was also reflected on the urban pattern of the capital city, Istanbul (Baykal, 2000). Pera, with a concentration of non-Muslim population was a model for the urban renovation projects. Therefore, it developed with a more modern face and with western living style. The barracks buildings were also representative of the modernization efforts of the military system. Therefore, Pera was symbolizing modenization attempts of the empire.

2.4 Taksim Square as the National Symbol of the Republic

One of the most important steps transforming Taksim area into a national space was construction of a monument at its center. The Taksim Republic Monument, designed by the Italian sculptor Pietro Canonica, was erected in 1928. The base and the landscaping of the monument were designed by a Levanten architect, Guilio Mongeri. The monument depicts Atatürk and his close surrounding during the Turkish War of Independence on the one side, and after the establishment of republic on the other side. With these figures, it was signifying both the victory of National independence war and the foundation of the republic, which marks a break with the Ottoman past (Kuruyazıcı, 1998). After its establishment, the monument has been a central figure for official celebrations of the republican government, such as victory days and anniversaries.

An overall planning idea for Istanbul first emerged during the 1930s. In 1936 the French planner Henri Prost was invited by the municipality, and Prost was commisioned to prepare a master plan for the city of Istanbul. Between the years 1936-1951, Prost was in charge of planning the city (Bilsel, 2007). In 1939, after the approval of Henri Prost's plan for Istanbul, the Artillary Barracks building was demolished. Instead, a huge park (Gezi Park) "[a] classic-modernist and axial Taksim Esplanade ... propos[ing] a disciplined urbanism overlapping with the ideology of the era with its

surrounding buildings and ceremonialism" replaced the barracks (Yücel & Hatipoğlu, 2008; 319). As a result, the square lost one of the most important elements that formed its border. In addition to that, parallel to the increase in number of streets opening to it, the square started to loose its function as a square and started to look more like a crossroad (Yücel & Hatipoğlu, 2008)

Another important building contributing to the republican imagination and construction of the space is the Atatürk Cultural Center. After its first opening in 1969 with the name Istanbul Culture Palace, it was destructed by a fire, and reopened in 1978 with the name Atatürk Cultural Center (Yücel & Hatipoğlu, 2008). This center also attributes an ideological significance to the square, with the western culture that it represents.

The building's current situation reflects the results of year's long discussions regarding whether the building should be demolished or renovated. In 2005, the Ministry of Culture proposed to demolish the building and rebuild another one, claiming that the existing building cannot meet the growing needs and requires renovation. The idea of demolition brought about reactions, and as a result building was not demolished. In 2008 it was closed for renovation, and the son of the architect of the original building was commissioned to prepare a renovation project for the building. However, this project was opposed by the Culture, Arts and Tourism Worker's Union, and it was cancelled. In 2009, a new project was prepared by the same office according revisions and the renovation works started in 2012. The opening was planned for the year 2013; however in that year the renovation works have ceased (Girit, 2015; Tabanlıoğlu, 2013). As of March 2017, the building still lies in a derelict condition, and the discussions about its fate still continue.

3. TAKSIM SQUARE AS THE PLACE OF REPRESENTATION / CONTESTATION

All these interventions on the urban space, the establishment of Republican Monument, demolishing of Artillary Barracks and building of a public promenade over its location, and construction of Atatürk Cultural Center, marked the establishment of the square as a national public space, spatializing the idea of Turkish nationalism, which also determined the boundaries of the public sphere of the early republican period. As much as it has been a place for official ceremonies of the state, the square has also been a place of contestation, due to high public visibility that it provides for any political activity. This national establishment of the public sphere, and its definition of the urban space, had also affected the daily life and face to face interactions at this specific urban location.

3.1 Taksim Square Massacre on International *Worker's Day*

The most grievous occasion which Taksim Square had witnessed took place on the celebrations of May 1 in the year 1977. In the protests of workers and leftist groups 33 people were killed. Five of them were killed by fire opened from surrounding buildings. As the panicked protesters were trying to escape from the area, panzers headed towards the crowd and another 28 people died under the panzers. The case has not been solved yet, since the people in charge of these attacks have not been determined. However, many leftist organizations claimed that illegal armed forces, which had developed against leftist organizations within NATO countries and which were in preparation to the military coup d'état in 1980 in Turkey, were in charge of these assaults (Baykan & Hatuka, 2010).

After that incident, Taksim became a symbol of struggle for leftist groups and union organizations, and for a period of more than 30 years, they have fought to gain control over this square against security forces, which try to prevent the celebrations of May 1 by using gas

bombs, batons and probations. Finally, in 2010, 33 years after the Taksim Square Massacre, the governor of Istanbul allowed May 1 celebrations to take place in Taksim square (Baykan & Hatuka, 2010). In 2013, the square was once more closed to May 1 celebrations due to on-going construction work of Taksim Pedestrianization Project (Bianet, 2013), and from that year on the square is still close to May 1.

3.2 Eternal Intentness for Building a Mosque in Taksim

The Muslim conservatives, who were excluded by secular policies of the Republican government, constitute another group which gives power struggle for Taksim Square. In their point of view, Istanbul is a lost city destroyed by the modernization and westernization attempts of the secular state. For almost half a century, this group has carried the desire of building a mosque in the middle of Taksim square, but they were averted by the government or secular groups each time they attempted to build a mosque (Büyüksaraç, 2005; Şimşek, Polvan, & Yeşilşerit, 2006). This on-going controversy came to an end by the decision of administrative court in 2015, which opens the way for construction of a mosque in Taksim Square. In January 2017, the mosque project which proposes a worship space for around 1000 people, including car parks, conference and exhibition halls in the empty area just behind the Maksem building has been approved by the Istanbul number 2 District Council of Preservation of Cultural Heritage (Gökçe, 2017). The construction work has started on 17 February 2017 with an official ceremony with the participation of mayors of Istanbul Greater Municipality and Beyoğlu Municipality (Bozkurt, 2017).

3.3 Taksim Square Pedestrianization Project and the Gezi Protests

Since November 2012 there has been a frantic construction work in Taksim square as a part of the "pedestrianization project" of the square,

which includes pedestrianization of the square through directing the traffic towards under the square with huge tunnels, removing bus stops from the square and reconstructing Artillary Barracks building as a shopping mall and hotel by demolishing Gezi Park.

This project has raised a respectable amount of public debate, and even facilitated the establishment of an activist group named Solidarity for Taksim composed of civil society organizations, professional chambers and political organizations and also including a number of individual academics, architects, urban planners, students, activists, artists, journalists and writers. These individuals and groups objected the project due to its top-down application process, underlining the inappropriateness of the car underpasses; difficulties of reaching the square for pedestrians; the loss of the identity of the square and collective memory of the city. Last but not least, destruction of Gezi Park, one of the few remaining green areas of Taksim and rebuilding the Artillery Barracks building for commercial purposes constituted an important concern (Mimarist). Despite all these critics, the project has been approved by Istanbul Greater Municipality and the pedestrianization of the square is on its way towards completion (İstanbul Greater Municipality).

In addition to pedestrianization of the square, demolition of Gezi Park and reconstruction of Artillary Barracks building with new functions was a part of the project. During the construction works, there were protests and demonstrations against the project, especially focusing on protection of Gezi Park from demolition. On 27th of May 2013, the bulldozers started demolishing the trees in the park. Around 50 activists including architects, planners and artists gathered to stop this demolition and they camped in the park, however, next morning they were evacuated by police forces, their tents were torn down and burnt by the police (Mimarist). In the following few days, police attacks by tear gas and water cannons

continued. Especially with the heavy-handed police attacks on the dawns of 30th and 31st of May 2013, the protests had spread to all over Turkey, including millions of protestors marching on the streets (Atam, 2013).

As the police attacks continued, the protestors started to develop tactics to overcome those attacks. As a result of brutal violence during the last few days of May, and 1st of June, there were millions on Taksim Square, and the police was retreated from the park and the square. Protestors, including people from different backgrounds, political groups, workers' unions, civil society organizations, football team members or people who are not attached to any political ideology or group, started to establish barricades on the streets opening to Taksim and Gezi Park area using pavement stones, police shields, trash cans, burned police buses, or any available material they could find, in order to prevent police cars entering the Gezi Park and Taksim Square area. Meanwhile, Gezi park started to turn into a big commune with tents, an infirmary, food and medicine supply zone, an open library, a children's area. Everything was free in this area, and everybody was working voluntarily for others. All materials like food, medicine, books, were supplied from supporters in Istanbul, and all over the world through internet. Many activities were organized in Gezi during those days, such as meetings, yoga classes, dervish swirling, workshops with children, reading corners and piano recitals. This was a temporary autonomous zone, which was short lived physically, but still enduring mentally (Bulut, 2013; Postvirtual, 2013).

Such kind of big scale urban interventions not only change the physical appearance and functioning of the places in which they are being applied. They also inscribe new meanings to the urban space, through modifying the existing uses, social relations, and memories attached to the place. Any kind of intervention in Taksim square carries a specific meaning due to the political, historical and social significance of the square. It has been a place of representation,

struggle, contestation and spectacle throughout its history, especially since the beginning of Turkish republic. It has served as a place for constructing the national identity; establishing a spectacle for the global gaze; claiming unheard and unfulfilled demands and contesting over new forms of identities and representations. Those political actions and claims have found their spatial reflections on the square, creating a vibrant image of the square changing from a global spectacle to a national stage of ideology and power, from an urban transportation node to a place for becoming political (Akpınar & Gümüş, 2012; Baykan & Hatuka, 2010; Büyüksaraç, 2005; Yücel & Hatipoğlu, 2008).

4. CONCLUSION

Those examples illustrate that on the one side, the city, with its public spaces, is a crucial site for seeing others and being seen by others, meeting with new perspectives, voicing claims or objections and becoming political. Therefore they are sites through which public sphere, as the media, institutions, or mind sets of other people, can be accessed, and manipulated. This struggle is not only about a claim to represent different identities but a claim to existence by representation and redefinition of those identities.

On the other side, the city can also become a place of exclusion and segregation with hegemonic and normative strategies that shape the physical space. However, those exclusionary practices are disrupted through several tactics and manoeuvres of daily life practices. Public sphere and public space are being challenged, contested, re-imagined, de-constructed and re-constructed over and over again. These activities collectively construct and reveal an alternative logic of public life. Multiple counter publics, as suggested by Nancy Fraser suggests already exist at different scales (Fraser, 1990).

A new language is needed to create a common ground that allows new modes of communication and openness to other's

perspectives, so that those multiple public spheres may continue to co-exist. Therefore, the idea of public sphere should not be limited with national, international, global or urban scales, but the creative opportunities of other scales such as personal spheres, inter-personal spheres, local spheres, neighborhood spheres need to be underlined in formulating new logics of public life. So here, the main question is, what could spatial disciplines suggest for the cultivation of such a language and common ground for communication?

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Urban Cages and Domesticated Humans

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A B S T R A C T

In this article, the study assessed the domestication process of humankind within the frame of urbanization and power accumulation. Within this framework, by giving various examples from chicken farms. The study express the author's opinions on the analogy of the "liberated human beings" in cities and the "free range" chickens in farms. It has also been tried to explain how a city acts as a human farm. Cities are governed by the ones holding power similar to the farms are ruled by farmers and humans during their history of civilization have lost their right of deciding on their lives and fates against this power as the domesticated animals in farms. It is necessary to give up these cities which are models of life organizations from the Old and the Middle Ages. Models of settlements which became even more inhumane as results of modernization and neoliberalization strategies. The study revealed that With the scientific and technologic improvements and the developments of in science and humanities, it is possible to easily replace the city model of communal life with a better one -The one in which people can be more free and happy and will give more life to the earth and contribute to the aliveness within it.

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1. INTRODUCTION

The chickens in the below picture (Figure 1) demanding their rights and freedom. They want the industrial farms to be banned. They dream to derive a natural life. More precisely, this is not fully possible. Because these are birds tamed by humans from various phasianidae for approximately 6000 years (Clauer, 2017). They did not exist in a pure and untouched nature. Instead, they came into existence with the help of humans as a result of the domestication process. They lived by accompanying human societies for many years. In my opinion, rather than going back to an untouched nature, their

demands only involve freedom. Perhaps, they do not remember that kind of nature. They, just like us, may not even have any ideas about that nature. The freedom they desire is to escape from the human dominance and its accumulated power. They want to have equal rights and wills with humans in sharing their habitats with them. They claim to be able to decide for their own destiny. They reject the existence for humans and request the conditions

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that they can exist only for life. In principal, these chickens want to have a kind of freedom which actually all of us are dreaming it; a freedom **including all the "developments" we have** reached today and without going back to the pure nature.
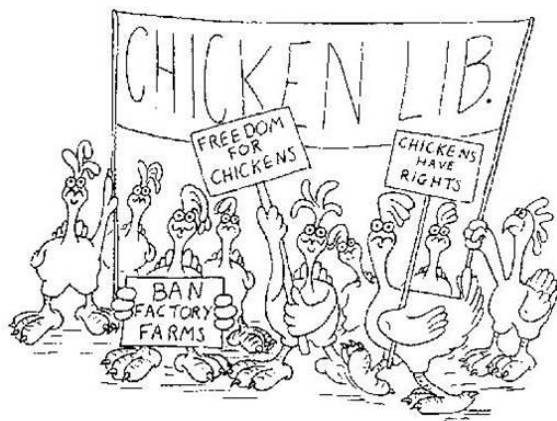

Figure1. Freedom for Chickens (United Poultry Concerns, 1999).

2. HUMAN DOMESTICATION AND CHICKEN FARMS

While writing the history of domestication, historians state that humans were tamed when domesticating animals (Mikanowski, 2016). In fact, we are now domesticated humans, so, we are not humans of nature. Just as dogs, the **human species we recognize in today's context** do not exist in nature. The living being called human is a domesticated animal species, similar to the chickens above. This domestication started as a result of agriculture and moving into the settled life. Accordingly, the food habit of humans changed and, their jaw structure and digestive system developed in a different way. More importantly, modes of their movements were changed and their mobility was decreased. As humans settled, their dreams, fears, the way they use their mind and socialize, shortly, everything related to them was transformed. In other words, they became domesticated. In time, within the settlements built by themselves in the nature they came from, they turned into farm animals. As the settlements expanded and the cities were formed, things got out of control and the management of the farm passed to a smaller

class. Autodomesticated Humans were taken captured in the urban farms they have built themselves. They lost their sovereignty on their destiny and became slaves. They were exploited. However, what is worse is, despite all, they learnt to be happy for having food to eat in the farm in which they are running day and night after the interests of the farm owners while concerning about their future. As the power accumulated and technology improved, humans became less distinguishable from chickens living in the industrial farms.

Life difficulty of the workers arising from the industrialization in England in the 19th century came with oppositions and resistances. Observing the poverty and exploitation in London and parallel to this some attempts to organize struggles against it, Marx came to the point that the workers would make a revolution and this tyranny would be destroyed. In 1848, collaboratively with Engels, they wrote a text andintroduced the reasons of this desperate situation and the ways to get over them. Assuming that no one could tolerate these conditions, they anticipated that the workers would revolt, capture the entire farm and establish a new order in which such injustices, violence and oppressions would not exist (Marx, and Engels, 1848). In fact, the workers did revolts and achieved great successes in their conflicts. However they did not change the order. In accordance with the structure of their fights which was mostly in the format of the trade union movement and concentrated in a national level, they could accomplish significant results in increasing the welfare level of workers in the so called developed countries. As a result of this one and a half century old organized conflict, the shape, format and geography of the industrial production, exploitation and war was changed. Thus, the poverty tragedy, started in England in the 19th century, is being experienced today in Asia in the worse conditions (figure 2).

Figure 2. Cage Homes, Hong Kong, Picture: by Alex Hofford (cited in: Thomas, 2009).

It is understandable that the battery hens living in the cages approximately equal to their size, desire a revolution (figure 3). However unfortunately, these chickens within the industrial farms could not make a distinction between being free range chickens walking freely within the cages and being free by means of escaping from the human oppressions and power. As their fight for freedom questioned their living conditions instead of existence of the farm, the farms continued to be in existence by changing their forms.
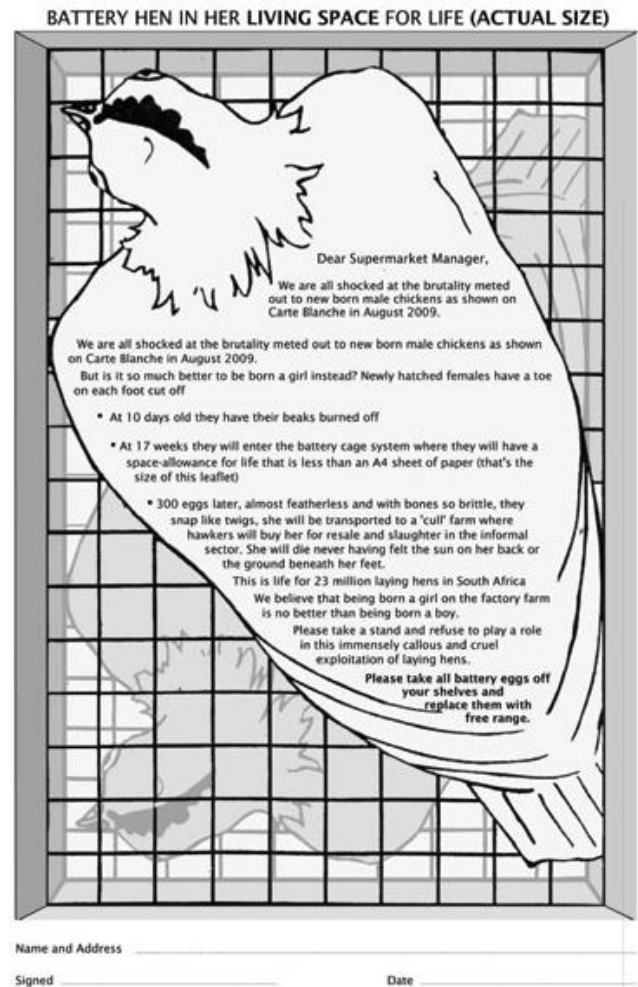

Figure 3. Dear Super Market Manager Please Take All Battery Eggs Off Your Shelves and Replace Them with Free Range (Activist Campaigns).

3. FREE RANGE CHICKEN AND URBAN DENSITY

Therefore, free range chicken movement started in terms of being able to walk within a larger area. Accordingly different kinds of farms were built based on the size of these areas. The farms today are distinguished by the density of their hens in caged areas. They are ranked with dissimilar names and codes in respect to the area each chicken is living in. Price of the chickens and eggs are determined accordingly.
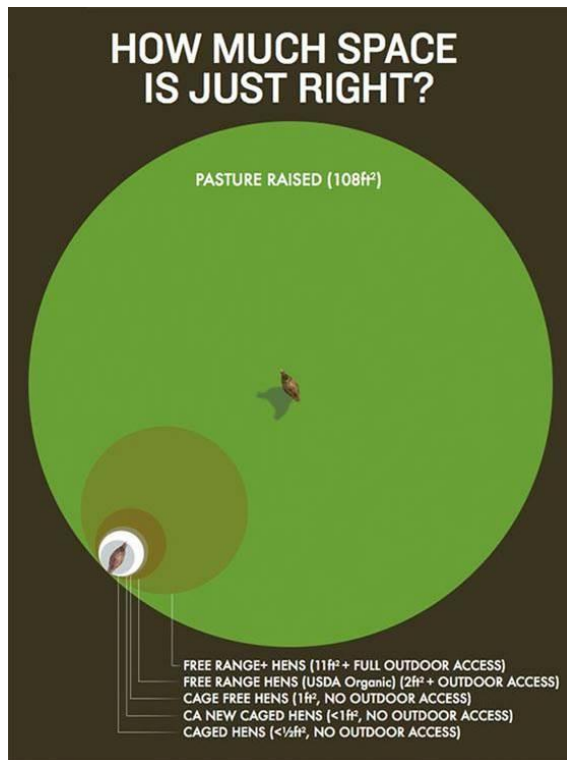
Figure 4. What Should Be the Width of the Area, Naming of the Farms According to The Living Space of Per Chicken (Barron, 2016).

As shown in the above image (Figure 4), while a caged chicken lives in an area of 465 square centimetre (approximately 15 to 30 centimetres), a cage free hen in 930 square centimetres (approximately 24 to 38 centimetres) and organic free range chicken in 1860 square centimetres (approximately 30 to 60 centimetres). In other words, 20 caged chickens, 10 cage free hens or 5 organic free range chickens fit into per square meter. According to this description, the maximum area per chickens raised by humans in farms is 10 square meter. This is 54 times bigger than the area of organic free range chicken. Even though in compare with the free range or caged chickens, these pasture raised chickens are able to walk freely within a grass and are most probably the happiest of the chickens in farms, however they are still farm chickens. As this area expands, the chickens become more likely to get over the strict forms of human hegemony. However at least an area of 60 square metres is needed for every chicken for being able to live in a natural environment,

creating a harmony with the other livings beings within that environment and providing a mutual contribution to one another (0.3 Acre, meaning 1200 square metres for 20 chickens)(Pesaturo, 2015). This number corresponds to an area in which 322 organic free range chickens or 1288 caged chickens live. For instance, considering that a jungle fowl naturally existing in nature lives in an area of approximately 10 thousand square metres, all these numbers above gain a greater meaning (Pesaturo, 2014).

When looking at the picture, it becomes more noticeable, density within a land, directly affects the quality of life. There is a major difference between the chicken in this open prison and the other caged ones. Thereby, if there was a universal declaration of chicken rights, it would be stated that all chickens have the right to live as a pasture raised chicken living within the largest area. Of course, it is a fact that the chicken placed in a cage equal to its own size is exposed to some kind of torture. Therefore, we cannot ignore the significance of the fight for improving the living standards of all chickens. However, this is not the final goal. Because all of these chickens actually subsist in a farm order that only pursue human's, or rather, farm owners' interests and they do not have their own free will. If the universal declaration of chicken rights did exist and if the rights of the chickens stated in it, were fully fulfilled, moreover, if even genuinely all chicken in the world could be really "happy chickens", they would still only be a victim as a farm product and the purpose of their existence would be to provide the continuity of the farm order.

According to studies, 1796 people fit into per square kilometre in Adana, Seyhan (Nufus.Mobi 2017a), meaning that there is an area of 556 for each person. This number is 54 square metres for Istanbul, Esenyurt (Nufus.Mobi, 2017b). This indicates that 10 people in Istanbul-Esenyurt are settled within a living space which corresponds to an area that one person live in Adana, Seyhan. In other saying, an area a person lives in Istanbul-Esenyurt is two times larger than a L-type

prison (N.A., 2005). Does being squeezed into a particular area means humans can be exposed to more dominance as in chickens? Summarily, is the real problem the city or urbanization?

4. Urbanization and Human Domestication

My colleague, Kenan Güvenç shared the below sketch with me (Figure 5). It contains a crucial answer to my above questions. It also includes a great example and metaphor on how the city domesticates human beings. Güvenç expresses that the cities created by capitalism are devices imposing a hyper-domestication upon humans and life, and transform them to the chicks under a lamp. He claims that this operation of the daylightization of everything and everywhere destroys the spatial difference of days and nights which is the sharpest division about life and domesticates spaces, times and their inhabitants.
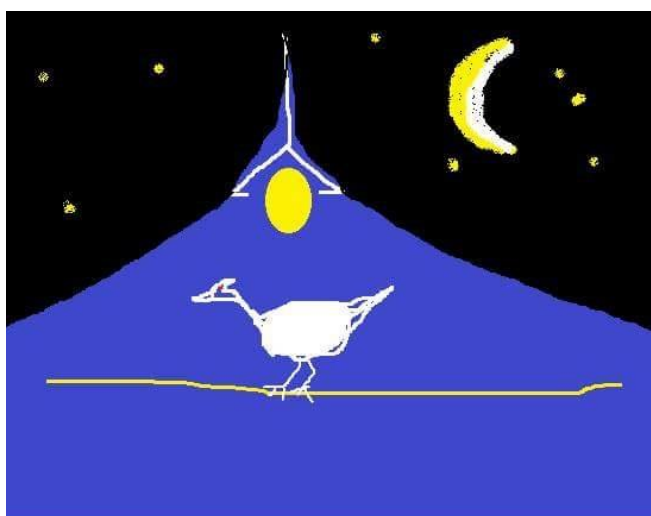

Figure 5. Sketch of Kenan Güvenç (Güvenç, 2016).

This quote gives us important clues about the city and the domesticating power of all its mechanisms. It explains the direct ratio between density and living under oppression. The existence of density in cities obligated us to various contraptions. For instance, what you are seeing in the below images (Figure 6) is a human type. As obvious, when necessary, he sprays something in everywhere; to the plants, to the chickens and to the humans. He can sprays depending on the situation, but, he is always the same type. This type is one of the favourites of the farm owners- of course, mentally. Not only the actions in these images are similar, but also the clothes, posture and the existential philosophy of them are identical.

Figures 6. The one spraying to the plants (ISHN, 2016), to the chickens (Viral FX, nd), to the humans (BBC NEWS, 2015).

This human type exists for managing the farm in order to establish an unconditional hegemony and high level authority and, a strict domination. His role in an industrial farm is to spray herbicides, pesticides, drugs, chemical fertilizers and hormones to acquire a single product extraordinarily in a maximum level. His eyes are only focused to see the product that he wants to raise. Aside from that product, he tries to kill every other living beings. He destroys the soil and microorganisms within it, all the insects and **animals within the field and, all "uninvited"** plants, without hesitation. As a result of this, today we are facing with carcinogenic, poisonous, tasteless, GMO, hormone and drug injected, and very harmful foods with no nutritional value which can be described as dangerous garbage. **Still, the "options", such as the organic presented** to us by the farms or free range chicken seen in the above examples, cannot solve the problem. The main reason of this is approaching it with

farm logic and farmer perspective. They pay no attention to protecting and strengthening the microorganism structure of soil with a blindly anthropocentric and egocentric attitude. More importantly farmers do not care about the life of millions of species which their lives are strongly tied to each other and to us, basically because humans do not eat them and or we do not have any knowledge whether they are useful or not. This urbanization model and urbanized food system do not protect our nature and world. According to the report of WWF - World Wide Fund for Nature, half of the species living in earth was extinct over the past 40 years (Carrington, 2014). Each year tens of thousands of species becomes extinct (WWF, nd).

5. DEURBANIZATION, PERMACULTURE AND RETURN TO HUNTING - GATHERING

In order to stop this, we have to replace the farm system with the farmers who only cares about their own powers and wallets with free ecocentric deurbanized settlements with communities who cares about each other and the world.. As a sample of this kind and **alternative to the frightening "sprayer" guy, we** have a nicer human figure seen in the below image (figure 9). S/he is a kind of human being protecting the earth, whole creatures, water and humans, regardless of their usefulness or benefits to human societies. This is permaculture, a science generated by David Holmgren and Bill Molison by analysing the function of forests. These two scientists proposedan alternative way of approaching to agriculture with the information produced regarding the creation of an ecosystem similar to the ones in forests in the agricultural fields (Holmgren and Mollison, 1978). Even though this science and philosophy highly based on the ethical values with a non-anthropocentric approach, however, it **introduces a radical solution for humans'** problems. Sciences as permaculture fundamentally question the tyrannies based on this egosystem and work on transformation of it.

Figure 9. Industrial Agriculture and Permaculture Difference (Mahe, 2015).

Today we are watching the rolling over of our world together with us towards a cliff. We are experiencing life in the edge of disaster. The highly dependent, urbanized, polluted, controlled and poisoned world created by many of us who only think themselves with a great ego and ignore the holistic solutions. For this very reason, by demolishing this ego and the thought of being in the centre, it is necessary to form a better and more liveable world notion based on solidarity between beings for the next generations.

Ideas similar to permaculture, which provide us the ways we can reach to the foods from the food forests, help us to organize more independent communities. In fact, the significance of permaculture is to provide us an opportunity to leave the settled and urbanized and industrial agricultured life and once again live as hunter and getherers. These self-sufficient

hunter-gatherer communities and their solidarist and communal environments can be alternatives for todays urbanized and over urbanized cities. We have to start to subtract from the cities and add more wild life to them. Destruct and deconstruct all the urbanized areas and remove them with the self-controlled, democratic, non-anthropocentric and free habitats. If we want to save the life of our children, we have to start this deurbanization as soon as possible.

As long as we live as a crowded population in the cities, we will be dependent upon the system in every situation. We will be in need of supermarkets, petrol, electric, water, communication networks and everything being managed from the centre and making us to have only the status of consumer. Therefore, the urbanization we have established, the industrial agriculture and the forms of our approaches to technology, they pave the way for us to be domesticated and exploited by the powerful ones like the farm products and to have no control over our own lives. What is more saddening is they cause all living creatures, the nature and the whole our world to be sacrificed. With today's sustainable and environment friendly technologies, our fund of ethical knowledge and the science accumulation created from social and ecological studies, we can and we should create a much more beautiful world. We have no other solution.

6. CONCLUSION

In this study the author has been tried to explain the domestication power of urbanization and its hegemonic structure. As it is revealed through the study, nowadays, we have different ways of coexistence suggested by several scientists like Murray Bookchin who approaches the ecology in tandem with the social reform. We have knowledge about community and settlement types which:

- are the places of decentralized and even distributed power,
- are fully governed by the locals,,
- can become integrated with their environment,
- protect their surrounding nature,
- contribute to its existence,
- can be independent in every sense,
- contain high ethical values,
- can improve the world and solidarity in real terms,
- became a part of much bigger network by coming together with the other similar settlements and fund worldwide solidarity and peace (Bookchin, 1996) .

The study revealed that it is need to establish settlements that can be a sustainable habitat in real terms, provide a happy life both for people living in it and all other beings there, and a system based on their contributions to each **other's lives. We have information and** technology for actualizing this; however, we do not have enough will. As a result of the comfort and lethargy arising from the foods put in front of us in our coops, many of us may still prefer to stay within the farm with the pride of having the opportunity to existing more freely in comparison with the ones in prisons or cages. Ignoring that one day it will be our turn to be sacrificed, we are most of the times busy with wasting our lives with the fake happiness of still being alive and, some of us try to put off this fact with throwing the other chickens in front of the farmers, when necessary. We have to stop this, regain consciousness and re-build our world as a habitat for all of us who are free and equal and respectful to the world and its earth, water, air and fire.

Note:

This article is developed from two public lectures of the author in 2016 and 2017:

a) Sadri, H. (2016) "City and the Rights of Domesticated Humans", in the Panel entitled: "Urban Transformation and Human Rights, Organized by the Chamber of Architects Adana Branch, the 9th of December 2016, Adana TURKEY.

b) Sadri, H. (2017) "Domesticated Human Beings and Urban Cages", Eastern Mediterranean University, the 22nd of March 2017, Famagusta CYPRUS

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