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The Impact of Globalisation on Architecture and Architectural Ethics

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Abstract

The development of globalisation, both economically and financially, has promoted the flow of both information and people. Globalisation is also seen as an outcome of communication technology and the development of the Internet and this is subsequently encouraging international interdependence and the compression of time and space. This thesis is devoted to answering the question: in what way does the impact of globalisation affect the role of architecture, and how should it be interpreted ethically? It argues that the ethical evaluation of the role of architecture should be linked to architecture's natural ethical ability to form a relationship with a culture.

Nevertheless, in modernity, cultural identity is closely linked to national identity and because both are by nature unstable, the result is the formation of unstable relationships and the creation of dilemmas for the ethical role of architecture. There are four important trajectories that affect the ability of architecture to form a relationship with a national-cultural identity and its formation process; those trajectories are: the physical nature of the region, materials and methods of construction, belief system(s), and memory.

Under the impact of social and cultural diversity, technology, industry, and forgetfulness, all four trajectories are challenged and severely undermined. Because of the increase in information flow, advancements in communication technology and greater mobility of goods and people, the global culture is advancing its version of homogenisation. Challenges, on the other hand, are constantly being presented through the need for change and the dynamic nature of modern nations. These are exhibited in two processes: *innovation/stabilisation and innovation/transformation, and also in the two dynamics of: interpretation/reinterpretation and differentiation/integration.*

Today, iconic type of architecture and celebrity architects lead the innovation/transformation process, and the 'ordinary' practice of architecture leads the innovation/stabilisation process using the differentiation/integration dynamic. Architectural theory, on the other hand, advances the use of the interpretation/reinterpretation dynamic in architecture, which helps to destabilise meaning in architectural language that, when transformed to real world architecture, can result in alienating the physical horizons of cities and thus in the alienation of people.

To the spirits of my Mother and my Father

Preface

As an Iraqi, I lived through three wars, fourteen years of international sanctions and two years of US occupation. In the first war, though it continued for eight years (1980-1988) killing thousands of Iraqis, the social infrastructure came out only slightly harmed; however, all the important services were better. During the second war of 1991, most of the social and engineering infrastructures were crushed. The situation was worsened by the 14 years of international sanctions. It was not long before the Iraqi people had to face the US invasion of 2003.

Such extraordinary pressure had the deepest effect on the Iraqi value system. Architects were no exception. In universities private tutoring became a norm for young graduates and a few others from the older generation though such practices are illegal and considered immoral. If legal action was to be taken, the person committing such action would have at least lost his/her job.

As an architect and a member of the faculty in the University of Mosul and then the University of Baghdad, I tried to be impartial and evaluate the changes within my profession. At that time, I thought that the changes were local and linked to our local circumstances, which, in many ways, is true. Yet, after some research, I found that such problems in architecture are much more complex than any impact stemming from local change, and that some of the changes that Iraqis have witnessed are being felt worldwide. Hence, in the year 1999-2001, a master thesis under my supervision investigated the impact of globalisation on architecture, and came to the conclusion that consumerism is affecting architecture immensely. Still, this result was not sufficient. I needed to investigate the problem further and in connection to ethics and hence it became the subject of this thesis.

My interest was shared by Dr. Mike Linzey whom I shall always remember for his efforts to get me the necessary acceptance to study here at the University of Auckland. I most certainly would have had great difficulty in finishing this work without Professor John Hunt's understanding of my need for the kind of supervision that required special understanding and knowledge to support the process of this research that was unpredictable in many ways. This special supervision has been provided by my supervisor, Dr. Ross Jenner, through his patience, wide knowledge and much trust in my ability to manage things within the given time frame.

I am most thankful to the Graduate Studies Centre and in particular to Philip Beniston for his professional support without which finishing such a project at the University of Auckland would have been impossible. My deepest thanks to the University of Auckland for giving me this opportunity and the University of Baghdad for giving me an official leave to finish my studies, and I am most thankful and appreciative of my family for their support in all manner of ways, which cannot be expressed in words.

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Introduction

Introduction

The most vigorous phase of development leading towards globalisation is thought to have started after WWII. Globalisation's earlier development has been argued by some historians to have started as early as 1492 when Christopher Columbus discovered the new continent.¹ In the era since WWII, globalisation has been driven by trade negotiation rounds. Originally these came under the auspices of what has come to be known as GATT (General Agreement on Tariffs and Trade) and this has led to a series of agreements to remove restrictions on trade. Globalisation in general, but mostly in its economical manifestation, refers to the process of increasing the interdependence of nations and their financial and economical structures. This process has accelerated as technological progress in transportation and communication has advanced.

In general, globalisation has been identified as having a number of trends, these include; greater international mobility of commodities, finance, and people, and an increase in information flow. Developments in technology, organisations, legal systems and infrastructures have allowed and encouraged such mobility, which in turn has motivated greater international cultural exchange and diversity. As a result, a new global cultural worldview has emerged that is promising to change the form of communities and the meaning of the sovereignty of nations and to provide greater economic opportunity for all.

Montserrat Guibernau, a professor at the University of London, cites three groups. First, the *hyperglobalisers* who perceive globalisation as an economic phenomenon that operates against national borders thus eroding national sovereignty. Second, the *sceptical* theorists who reject the idea of global integration and argue that, "we are witnessing an intensification of international economic activity led by three major financial trading blocs; Europe, Asia-Pacific and North America..."² Hence, they argue that the nation-state will play a key role in international economic activity, and will

1. For brief explanation of this earlier history see appendix 1.

2. Montserrat Guibernau, "Globalization and the Nation-State," in *Understanding Nationalism* ed. Montserrat Guibernau and John Hutchinson (Cambridge, UK: Polity; Malden, MA Blackwell, 2001), p. 245.

stay central to social life. Third, the *transformationalists*, who consider that globalisation is an unprecedented phenomenon that is responsible for the rapid changes occurring in the arenas of politics, economics, culture and technology. *Transformationalists* insist on the capacity of globalisation to recast traditional patterns of inclusion and exclusion.³

To overcome the socio-cultural problems that have emerged from the diversity advanced by today's greater flows of immigration and cultural exchange, the pro-globalisation lobby promotes multiculturalism and accommodating homogenisation of a hybrid nature through the promotion of western values of modernity.⁴ This hybridity is sometimes seen as eroding local cultures, national borders and sovereignty. The pro-globalisation lobby argues that globalisation brings about increased opportunities for almost everyone, and that increased competition makes agents of production more efficient. The two most prominent pro-globalisation organisations are the World Trade Organisation which currently has 153 members, and the World Economic Forum which is a private powerful networking forum for many of the world's business and government leaders.

On the other hand, the anti-globalisation group argues that certain resources-deprived people are currently incapable of functioning, principally because globalisation allows an unethical domination by powerful individuals, companies and institutions. Important anti-globalisation organisations include environmental groups, international aid organisations and the organisations and trade unions of developing nations. However, given the complexity of related issues, it is increasingly evident that the boundary between pro-globalisation and anti-globalisation cannot be clearly delineated.

In any case, the world increasingly shares problems and challenges that defy traditional borders, most notably through economic issues, information flow, people's mobility, communication technology, and climate change. More recently, the anti-globalisation movement has been transformed into a pro-globalisation movement seeking forms of global social organisation that will change the economic agenda of

3. *Ibid.*, pp. 242-248

4. Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, Minn: University of Minnesota Press, 1997).

globalisation to one that is environmental and humane. In general, the discussion of globalisation has moved to a discussion on the alternative forms of globalisation, rather than on accepting or rejecting it.⁵

Globalisation is still seen by some as threatening the sovereignty of nations and individuals. But, it can be seen as a legitimate and inevitable development of modernity itself and the economic and political institutions that stem from modernity. However, with the most recent economic crisis still on the horizon, the nation-state has proved its necessity and therefore radical utopian globalisation is not about to happen any time in the near future. On the other hand, such a wide spectrum of thoughts creates a confused and sometimes chaotic picture of the possible form of global culture promised by globalisation, which should also complicate its impact on nations and their related culture(s). In her article “Urbanization in the Global Era”, Elizabeth Jelin wrote:

Since Babylon the cities became a symbol of the correlation of culture, language on one side and chaos, variation on the other. In general it signified change and achievements. Globalisation like any other phenomena will have significant impact on our cities and their urban life, but exactly what kind of changes?⁶

In all cases, globalisation has become a major concern for nations around the world in a number of areas such as; economy and finance, technological advancement and the electronic revolution, politics and international relations, energy and resources, climate and environment, cities and urbanisation and, food and poverty. The results of globalisation have caused a rapid expansion in information flow, the mobility of people, and goods and services. This dramatic change is affecting people’s habits, the way in which they live, and the degree of modernity in the various regions of the world. As a consequence, nations are beginning to realise that they should work together to overcome global problems.

The result of these developments is a *global modernity* (a term employed in this thesis), since modernity in the last century has occurred to different degrees within different cultures. Global modernity means here, the extension of modernity on a global level but with some guidance from the nation-state. This term differs from Arjun Appadurai’s term ‘modernity at large’, by which he means that modernity will

5. For a more recent discussion of such alternatives see, Paul Hirst, Graham Thompson, and Simon Bromley, *Globalization in Question* (Cambridge, UK: Polity Press, 2009), pp. 1-23.

6. UNESCO. "World Culture Report." 105-24. Paris: UN, 1998.

be everywhere with little or no guidance from the state.⁷ In comparison, internationalism (the closest term to globalisation) is born of nations collaborating to strengthen their responses on issues of shared interest. So, in internationalism, both the role of the state and the importance of nations are greater, while globalisation in its utopian outlook eliminates the nation-state.

Globalisation and architecture in literature

The topic of globalisation in relation to architecture is evolving and inchoate. Apart from a number of articles there are two main books on the subject, which are *The State of Architecture at the Beginning of the 21st Century* (2003) edited by Bernard Tschumi and Irene Cheng, and *Architecture, Ethics and Globalization* edited by Graham Owen, which was published while this thesis was in its final stages.

The first book presented “a range of views from sixty of the world’s leading architectural designers, historians, theorists, and critics who gathered for a conference at Columbia University on March 28th-29th, 2003”.⁸ At this conference, almost all participants answered the question posed by the conference concerning the impact of globalisation and its related technologies on architecture and the urban built form, with reference to their area choice whether global or local, and/or in view of their individual area of interest.

Kenneth Frampton⁹, Robert A.M. Stern¹⁰ and Odile Decq¹¹ were very much in favour of what is particular and *local*. However, Michael Sorkin saw the possibility of using the destruction of the ‘bad neighbourhoods’ in Baghdad to design new ‘good neighbourhoods’ to construct the ‘good city’. He states four ‘goals’ for the idea of

7. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, Minn: University of Minnesota Press, 1997).

8. Bernard Tschumi, and Irene Cheng, eds., *The State of Architecture at the Beginning of the 21st Century*. (New York: The Monacelli Press, 2003). Because of the conference timing, many participants referred to the invasion of Iraq as an important event that needed to be reviewed from their chosen point of view.

9. Kenneth Frampton, "Brief Reflections on the Predicament of Urbanism," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 13.

10. Robert A. M. Stern, "Urbanism Is About Human Life," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 20-21.

11. Odile Decq, "Architecture and Pleasure," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 54-55.

‘good cities’: “[t]he first of these is sustainability ... the second is access ... the third is defence of privacy ... and finally that the...valuable living cultural and physical ecologies must be preserved.”¹² Later however, in 2004, he warns of the homogenising impact of globalisation and its attack on the role of the profession in the production of local architecture as a ‘style of authenticity’.¹³

Peter Eisenman, on the other hand, worried about the *blurred boundaries of the real and the virtual*¹⁴ which electronic technology has helped create and its consequences to architecture: “[b]eing there has always been the domain of architecture ... Today, the assumed truth of this metaphysics of presence is seen as a historical fiction, thus contributing to the metaphoric disaster that architecture faces.”¹⁵ Joan Ockman was also pessimistic, and predicted the end of criticism in view of the dramatic changes brought by globalisation: “[t]ogether, all these developments suggest an antithetical or antagonistic relationship between globalization and criticism.”¹⁶ Ockman pointed to the marketing strategy of mixing up of the local and the global in the media, in the name of globalising what is local or localising what is global.

Karl Chu¹⁷, Saskia Sassen¹⁸ and others predicted more specific issues and changes under the impact of the advanced electronic technology and genetic science. Colin Fournier welcomed globalisation as injecting new alien things into what is local to revitalise cities.¹⁹ Enrique Norten voiced questions that surround the use of the term ‘globalisation’ in conjunction with architects and buildings.²⁰ Terence Riley discussed

12. Michael Sorkin, "The Avant-Garde in Time of War," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 22-23, p. 22.

13. Susanna Sirefman and Michael Sorkin, eds. *Whereabouts: New Architecture with Local Identities* (New York: The Monacelli Press 2004), p. 19.

14. In reference to the invasion of Iraq that was carried life on TV.

15. Peter Eisenman, "The Affects of Disaster," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 60-61, p. 60.

16. Joan Ockman, "Criticism in the Age of Globalization," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 78-79, p. 78.

17. Karl Chu, "Commentary," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press 2003), 62.

18. Saskia Sassen, "Globalization and an Architecture of Unsettling," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 82-83.

19. Colin Fournier, "a Friendly Alien: The Graz Kunsthaus," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 84-85.

20. Enrique Norten, "Questioning Global Architecture," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 86-87.

the meaning of globalisation.²¹ Gwendolyn Wright posed the very important question concerning the effect of change in the language of architecture on peoples' lives.²² This question is part of what this thesis is answering:

We should experiment more fully with the idea that architecture has multiple effects, intended and unexpected, global and local ... architects must instead ask how our language — verbal and visual, collective and personal — represents and challenges our values, affects actual practices, and obscures inactions or inattention.²³

The second book entitled *Architecture, Ethics and Globalisation* (2009) is very close in title to this thesis, but the approach and content are very different. Most of the writers started with the specific professional responsibilities that are associated with global architects and schools, such as the MIT architecture department,²⁴ and delivered their interpretation of what may be the problem of ethics and architecture in the global age. However, in most cases the targets were Rem Koolhaas and Peter Eisenman,²⁵ who were presented as being either unreliable or unethical. In the first discussion presented in the book, Garry Stevens gives a general criticism of how architects see themselves. He says that “architects in general are a lot less important than they think they are.”²⁶ Geoffrey G. Harpham gives the following ethical evaluation of Eisenman:

A number of years ago, I heard Peter Eisenman give a talk where he expressed the greatest satisfaction at the fact that people working in an office building of his in Japan had actually broken their ankles trying to negotiate the slightly angled, uneven-height stairs: “they will never again take stairs for granted.” All these were images of the architect as amoral, narcissistic, bullying, anti-social, self-aggrandizing wizards.²⁷

The issues that were raised in this book are important and some of them will be discussed in the thesis, not as individual cases but as a part of a pattern, such as the role of the elites and the impact of architecture on the social-political environment.²⁸

The change in the nature of the relationship between the client and the architect is

21. Terence Riley, "The Global and the Local," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 88-89.

22. The rest of the participants' views fell in the range of positions that we have described or came close to them.

23. Gwendolyn Wright, "Speaking of Globalization and Criticism," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003) 90, p. 90.

24. Graham Owen, ed., *Architecture, Ethics and Globalization* (London; New York: Routledge, 2009), pp. 50-68.

25. *Ibid.*, pp 1-49.

26. *Ibid.*, p. 60.

27. Geoffrey Galt Harpham, "Architecture and Ethics: 16 Points," in *Architecture, Ethics and Globalization*, ed. Graham Owen (London; New York: Routledge, 2009), 33-39, p. 33.

28. Graham Owen, ed., *Architecture, Ethics and Globalization* (London; New York: Routledge, 2009), pp. 40-49, pp. 105-111.

discussed as part of the change due to the impact of globalisation; this was discussed by Michael Davis²⁹ and because the intention of the book is mostly directed towards architecture as a profession in practice and in education, Katerina R. Ray and Kazys Varnelis elaborated on this aspect of change.³⁰ The term 'multiculturalism' and its problematic nature are discussed by Michael Zimmerman, with reference to the United States, a matter that the thesis is considering albeit only as part of a pattern that current societies have adopted.³¹

Other books have discussed globalisation but were mainly concerned with the phenomenon of *global cities* and were in relation to global culture. Of those, Anthony D. King's book, *Spaces of global cultures: Architecture Urbanism Identity* (2003) is best known. He rightly argues that "[u]nderstanding of globality and global culture are never static. What we think of as globalization changes from day to day according to different developments; political, technological, economic."³² This view was missed by the Colombia conference.³³ Charles Jencks has also contributed to the discussion of the subject. He argues in his article "The New Paradigm in Architecture" (2003), that plurality of styles is significant to the call for pluralism in global culture, which represents a shift in worldview:

This is the shift in worldview that sees nature and culture as growing out of the narrative of the universe ... In a global culture of conflict this narrative provides a possible direction and iconography that transcends national and sectarian interests.³⁴

He then goes on to identify the new formal language of architecture in various countries, but mostly in line with what he has already identified in his book, *The architecture of the jumping universe: a polemic: how complexity science is changing*

29. Michael Davis, "Has Globalism Made Architecture's Professional Ethics Obsolete?," in *Architecture, Ethics and Globalization*, ed. Graham Owen (London; New York: Routledge, 2009), 121-32.

30. Katerina Ruedi Ray, "We Three (My Echo, My Shadow and Me): Ethics and Professional Formation in Architectural Education," in *Architecture, Ethics and Globalization*, ed. Graham Owen (London; New York: Routledge, 2009), 133-47. Kazys Varnelis, "Ethics after the Avant-Garde: The Critical, the Post-Critical, and Beyond." in *Architecture, Ethics and Globalization*, ed. Graham Owen (London, New York: Routledge, 2009), 148-57.

31. Michael E. Zimmerman, "Globalization, Multiculturalism, and Architectural Ethics," in *Architecture, Ethics and Globalization*, ed. Graham Owen (London; New York: Routledge, 2009), 158-70.

Much of the book has been devoted to discussions, among the editors, of the issues raised in their papers.

32. Anthony D. King, *Spaces of Global Cultures: Architecture, Urbanism, Identity*, (London ; New York: Routledge, 2004), p. 224.

33. Though, after learning of US invasion of Iraq, while the book was in its final drafts, King wrote "I am increasingly aware that the discourse on 'globalization,' dominant in recent years, is now being increasingly overlaid by the consciousness of a new imperialism." *Ibid.*, p. 224.

34. Charles Jencks, "The New Paradigm in Architecture," *Architectural review* 213, no. 1272 (2003): 72-77.

architecture and culture (1995).³⁵ However, he shows greater pessimism in the introduction of his book bearing the same title: *The New Paradigm in Architecture* (2002). In this introduction he strongly relates changes in architecture to the cultural shift and change in worldview asserting that ‘[a]rchitecture without a public content and spiritual direction loses its way.’”

If there is a new paradigm, or way of thinking in any field such as architecture, then it obviously stems from a larger cultural shift, a change in worldview, in religion, perhaps politics and certainly science. The Gothic, Renaissance and Modern periods all showed these larger transformations in perspective. By these standards there is today more of a slide than a jump.

On the one hand, there is a deterioration of previous cultural formations. Christianity and Modernism, the two reigning worldviews that were supposedly celebrated at the Millennium are both, if architecture is any measure, just hanging on... Architecture without a public content and spiritual direction loses its way.

On the other hand, in sciences and in architecture itself a new way of thinking has indeed started.³⁶

What is important about these views is that Jencks, who is the authority on postmodernism in architecture, admits that architecture is developing mainly in terms of *style and form, and in accordance with the a new global technological and scientific culture.*

In her book *Enduring Innocence: Global Architecture and Its Political Masquerades* (2005), Keller Easterling adds that global architecture is mainly concerned with new types of architecture such as resorts, information technology campuses, retail chains, golf courses, ports, and other hybrid spaces that exist outside normal constituencies and jurisdictions.³⁷ Alexander Tzonis, Liane Lefaivre and Bruno Stagno explain in their book, *Tropical architecture: critical regionalism in the age of globalization* (2001), that regionalism stands with the local as opposed to globalism, which promotes universal values, and that *critical regionalism* looks for specific elements from the region.³⁸ Liane Lefaivre’s and Alexander Tzonis’s other book, *Critical regionalism:*

35. Charles Jencks, *The Architecture of the Jumping Universe: A Polemic: How Complexity Science Is Changing Architecture and Culture* (London: Academy, 1995).

36. Charles Jencks, *The New Paradigm in Architecture: The Language of Post-Modernism* (New Haven; London: Yale University Press, 2002), p. 1.

37. Keller Easterling, *Enduring Innocence: Global Architecture and Its Political Masquerades* (Cambridge, Mass.: MIT Press, 2005).

38. Alexander Tzonis, Liane Lefaivre, and Bruno Stagno, *Tropical Architecture: Critical Regionalism in the Age of Globalization* (Chichester ; New York: Wiley-Academy, 2001).

architecture and identity in a globalised world (2003), clarifies further their understanding of regionalism.³⁹

Luigi Mollo's and Gabriele Tagliaventi's book, *Architecture in the age of globalization* (2003), argues for local and regionally oriented architecture reminding the reader of the many complicated issues that are involved which need to be considered seriously at this time.⁴⁰ Hans Ibelings, *Supermodernism, Architecture in the Age of Globalization*, written in 1998, expresses the views that architecture has become very *subjective* and reflects the personal worldview.⁴¹ Leslie Sklair's article, "Iconic Architecture and Capitalist Globalization" (2004), cites one definite impact on architecture and that is *the formation of a new global iconic architecture*.⁴²

The above terms and issues that have been stressed show to what extent the subjects that relate to the impact of globalisation are fragmented. However, the main issues that were raised will be discussed in this thesis through *a structure that will provide an interpretation of the continuous importance of those issues at least for the foreseeable future*. The issues raised above can be summarised as in the following: *globalisation changes, the local versus the global, the importance of authenticity, good versus bad neighbourhoods, blurred boundaries of the real and the virtual, new global iconic architecture, global architecture, changes in architecture's language, plurality of styles, and the call for pluralism and technology at both local and the regional levels*.

Defining the problem

Architecture, as the single most important element of the built form in urban areas, has an important role in determining the kind of changes that globalisation will promote. Hence, it is a matter of urgency that architecture's relation to this important phenomenon and the resulting culture be investigated. The investigation, which is the subject of this thesis, should answer the complex question: *Where and how is globalisation impacting on architecture's role, and how should it be interpreted*

39. Liane Lefavre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World* (Munich; London Prestel, 2003).

40. Gabriele Tagliaventi and Luigi Mollo, eds. *Architecture in the Age of Globalization* (Quaderni Di a & C International; 2. Firenze: Alinea, 2003).

41. Hans Ibelings, *Supermodernism: Architecture in the Age of Globalization* (Rotterdam: NAI, 1998).

42. Leslie Sklair, "Iconic Architecture and Capitalist Globalization," (paper presented at the conference on Architecture and Identity, Berlin, December 6-9. 2004).

ethically? In his article, “Will Forces of Globalization Overwhelm Traditional Local Architecture?”, Roger K. Lewis identifies the problem as a battle between the forces that want to safeguard tradition and the forces that promote invention and globalism.⁴³

Architecture by its nature cannot be absolutely autonomous. Hence, the answer to the question of this thesis should consider architecture’s ability to build relationships with, or be part of, other fields such as culture, society and technology. Even those who assert architecture’s autonomy will not deny, at the very least, its relation to its own history,⁴⁴ through which architecture is engaged with all the possible symbols that that history may have evoked, at least in architectural form.⁴⁵

Given this argument and the fact that symbolism of forms is engaged in a deeper sense with people’s memories and the identity formation process, one can say that architecture is not discrete from the way people live, even if it is treated as being so by architects. Neil Leach states: “[a]rchitecture is not the autonomous art it is often held out to be. Buildings are designed and constructed within a complex web of social and political concern.”⁴⁶ Leach introduces George Bataille’s beliefs about architecture and quotes him: “In addition to being a manifestation of social values, architecture may condition social behaviour. Not only is architecture ‘the expression of the very soul of societies’, but it also has ‘the authority to command and prohibit’.”⁴⁷

Due to its interdisciplinary nature, the study of the impact of globalisation on architecture and architectural ethics and the means through which that impact is processed is a complicated task. Its assessment requires not only the investigation of the three subjects included in the title, but also of other closely related subjects such as philosophy, history, politics, cultural and national studies, as well as studies of modernity and postmodernity.

Architecture, as the main concern of the thesis, can be argued to cover a wide spectrum of activities; yet the most obvious of these are three central issues: urban built form,

43. Roger K. Lewis, "Will Forces of Globalization Overwhelm Traditional Local Architecture?" *Washington Post* 2002.

44. Peter Eisenman, "Autonomous Architecture," *Harvard Architectural Review* winter (1984). See also, Michael Hays, "Critical Architecture: Between Form and Culture," *Perspecta: The Yale Architectural Journal* 21 (1984): 15-29.

45. Aldo Rossi, *The Architecture of the City* (Cambridge, Mass.: MIT Press, 1982).

46. Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (London: Routledge, 1997), p. xiv.

47. *Ibid.*, p. 20. The quotation of Bataille is taken from his article on Architecture, which is printed next in the book, p. 21.

practices, and the individual building. Furthermore, the built form is a result of architectural practice, which includes construction technology and materials, and further to that the dilemmas and changes of built form stem from the assumptions accepted in practice. Hence, the architecture of built form, which is an essential part of local culture and its identity, is the result of assumptions of the design of individual buildings made by architects or clients in accordance with their worldview.

Globalisation itself promotes *technology* or, as some will say, technology has promoted globalisation. Either way, technology is an important element of this impact, since it has played an important role in transforming architecture throughout its history. As such, architecture is very much linked to technological and industrial development. However, the developments in construction technology and the industrial materials used for construction can benefit other kinds of study which, traditionally, do not fall into the discourse of architecture, such as the design of bridges, aeroplanes, yachts and ships.

So, it is difficult to assume that today's technology in itself can be problematic for architecture's role in the change brought by the impact of globalisation, unless that technology is used without much consideration of the ethical implications for architecture and its practice. Therefore, *the ethical problem with regard to technology* is again linked to design assumptions made by architects, or the architectural theory which initiated such use or application, and to the ethical references of the architect or architectural institutions.

One might suggest that, in order to limit the *geographical* area of assessment, the thesis should consider bigger cities or look at the smaller cities of 'developing' or 'developed' countries. Yet, built form itself is not a straightforward term or a clear cut indicator, and it is difficult to geographically isolate the impact of globalisation from the impact of other phenomena, because globalisation assumes universality. For these reasons, the thesis does not indicate any geographical limits for the investigation of the problem.

However, it is clear that there are *two important issues* that should be considered in this study. The first is the effect of change to people's way of living brought about by globalisation and the second issue is that of the effect of individual buildings of which

the iconic building is the most notable and represents the most effective panoramic element of the city and its built form.

Principally, on an *ethical level*, architecture is ethical because it is for and about people, and because it is about construction. However, should one then ask if, and when, architecture could be considered to be unethical and when is an architect operating in an unethical way? Is Albert Speer's architecture unethical? Is it possible for an 'unethical' architect to design a beautiful building? Should the Pyramids and Eiffel tower be considered as unethical architecture? Are the sky-scrappers ethical and representative of the time of globalisation, as some architects would like to believe?

On the other hand, some ethical problems have arisen with the rise of globalisation itself and, hence, one has been encouraged to look into their impact on architecture and its ethics as a way of approaching the problem. Climate change and food shortages, combined with the instability of many regions around the world, are important examples of such ethical dilemmas. The majority of such problems are however seen through the conflict between the global and the rich or powerful, who together seek change to establish the new global agenda, and the local, or the poor, or the ordinary people, who would prefer to defend and protect their local culture and ordinary life and, hence, protect their identity and stability. Michael Hardt and Antonio Negri have argued, in their book *Empire* (2000), that globalisation has concentrated power and wealth in the hands of the few.⁴⁸ However, would not choosing such a starting point put the thesis into a biased position? At the same time neglect of these issues will raise ethical problems.

Considering the ethics of architecture through ethical philosophy will eventually lead to two things: the first is that the *two main concerns of ethics are the individual and society*, and the second is that each of the normative ethical philosophies can be used and applied in architecture from different points of view, *all of which are legitimate for their own reasons*. However, in order to establish the necessary ethical ground for architecture and for the thesis, it is most important that the thesis should investigate *the ontological grounds of ethics in architecture*.

48. Michael Hardt and Antonio Negri, *Empire* (Cambridge, Mass.: Harvard University Press, 2000).

The important issue, at this point, is that all ethical philosophies share the concern of delivering the ‘good’ for the individual and for society and for the way in which people conduct their lives. Even when the action results in bad consequences for the person, it is almost impossible to assume that that was his/her motive. Colin Rowe and Fred Koetter state, “[f]or the architect, of course, the ethical content of the good society has, maybe, always been something which building was to make evident. Indeed it has, probably, always been his primary reference...”⁴⁹

Thus, the assumptions involved in the above arguments, and those used for the thesis, are that ethics is about the goodness and happiness of oneself and in relation to others, and that any culture or socio-political system is concerned with the way people live, and is one that promotes and/or advertises goodness and happiness for the people. So to start with, global and local cultures are ontologically ethical. As such, the thesis will not moderate between global or local forces on this level. Based on this result, the point of emphasis for the thesis shifts to the change that is promoting and brought by the impact of globalisation and the agents that promote either global or local cultures.

The main subject of the thesis can, thus, be defined as being concerned with the change and its ethical interpretation, that is promoting and brought by the impact of globalisation as seen in the conflict within the role of architecture between the global and the national-local where it has resulted, or promised to result, in dramatic changes in the physical urban horizon. Other related questions that are being asked are:

- To what extent do *changing social habits* and customs change architects’ ideals and values with respect to their practice in architecture?
- How is it possible to explain the problem of the need for social and cultural *stability* against the imminent change that globalisation promotes?

The period of investigation is the contemporary, but cannot be limited to a particular time span for any or all nations. Still, some very specific questions are also of concern to the thesis. These are:

- How close is the study of the impact of globalisation to regionalism in architecture?
- How is the impact of globalisation compared with the impact of colonisation?

49. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass.: MIT press, 1978), p. 87.

Rationale

Architecture schools teach a history of architecture that focuses on studying architecture through the ages but only in reference to *iconic* examples.⁵⁰ Seldom have those studies referred to humble buildings belonging to ordinary people. However, in possibly a few instances they have alluded to them when referring to continuous phenomena in a settlement's layouts, or in specialised studies that look for architecture that still survives within a specific tradition. In modern times, those 'ordinary' examples are not thought of as remarkable enough to be considered as important architecture; they are not considered aesthetically unique. Andrew Ballantyne discussed the question: "[h]ow buildings become great", and argued for the importance of *iconic architecture* in a sense of culturally important buildings in studying modern architecture:

So, if we are trying to put together a picture of Anglo-Saxon architecture ... we would not dream of ignoring a surviving house ... if we are trying to write a history of modern architecture then we have exactly the opposite problem. There is too much of it to be able to mention everything, and almost everything in fact has to be left out. In a large modern city the largest modern buildings are likely to be commercial — office blocks, shopping malls, multi-story car parks, and so on. These buildings tend to be edited out of the picture presented in an architectural history, because the buildings do not seem to be culturally significant.⁵¹

However, it is not feasible to show the impact of globalisation by choosing particular examples, because each instance has its own dilemmas, and because globalisation is still evolving in form and magnitude, as has been explained earlier and as the recent economical crisis has shown. Thus, the thesis searches for patterns that can give a unity and continuity to the aforementioned issues raised by leading architects, that show the mechanisms of change brought by globalisation and the mediators and agents that are supporting it and helping to change the social and cultural systems.

On the other hand, specific examples have their own specific conditions, and all obvious or published examples are paradigms at least on the local-particular level. In addition, all examples and interpretations are closely linked to the ideals, ideologies, beliefs, outlooks and possibly the emotional and psychological factors of, the architect,

50. We will call celebrated or *influential, innovative, and famous buildings* 'Iconic' for a better understanding within the contemporary architectural language, taking into consideration that Iconic building can be so on the *local, regional or global* level.

51. Andrew Ballantyne, *Architecture: A Very Short Introduction* (Oxford: Oxford University Press, 2002), p. 85.

the client, the critics and the interpreter. So, any argument that uses an example will have to deal with this complex background, which is beyond the subject of the thesis.

Thus, this research is not conducted through architectural examples; rather it concentrates more on the underlying structures that promote the change in theories and practices that are responsible for generating the new global culture and that are promoted by architecture. So, any particular example mentioned in the thesis is used as a reference to the type of buildings or architecture it represents.

Furthermore, to assume that a phenomenon is new and at the same time that it has an impact is to presuppose three things: firstly, that the new phenomenon is in *relationship to existing ones*. Secondly, that it is *rooted in the past* because the formation of a relationship needs time, which globalisation shows clearly as we have explained earlier.⁵² Thirdly, that it has the potential to *continue into the future* with the possibility of having a lasting effect. Thus, to understand the way in which globalisation relates to architecture and its ethics or has an impact on them, one should understand how it came to relate to present culture(s) or to evolve in them.

However, architecture and its iconic important examples are witnesses to the cultural shifts.⁵³ Those changes happened without, at any point, totally excluding the existing *worldview*, or closing the possibilities for the development of a different worldview.⁵⁴ Hence, if this study is divided into *modernity and postmodernity*, in order to build the argument that will give an interpretation of the impact of globalisation, *artificial barriers will be created* that cannot be applied without missing possible deeper linkages or patterns. In addition, postmodernity itself is deeply rooted in the culture of modernity, not to mention that the period where postmodernity was effective is the same period when globalisation was vividly evolving. This view is supported by

52. On the other hand, the identification of globalisation's central issues will help illuminate the diachronic analysis of its most recent history and give some causal origins. For a historical account that supports these claims see appendix 1.

53. The pre-modern examples of iconic architecture are primarily religious buildings and castles. A shift occurred during the renaissance period when villas appeared frequently. City planning in its modern form developed during the nineteenth century when urbanisation was growing fast due to the increase in population and migration from rural areas. Factories, transportation routes, stores, shopping centres and international fairs became the new architectural examples of modern progress. At a later time, the shift was made toward an architecture that celebrates the ordinary dwelling unit. In the late twentieth century an additional shift was made towards financial and corporate buildings, sports buildings, airports, shopping centres, exhibitions and museums.

54. The divine law contradicts natural law in many ways, yet both continue to influence people's life and worldview. Today, human law exists along with natural law and divine law, and the western social view is open to any version that proves its necessity such as capitalism, which has become very important.

Gerard Delanty, a professor of sociology at the University of Liverpool, who considers deconstruction as a postmodern project that has been completed:

Three conclusions ... The first ... continuation of it [religion] in a higher order of reflexivity ... The second ... post-modernity is also a continuation of the modern project, which must be seen as one of radical scepticism, the penetration of scepticism into the identity of the self ... The third is that the *deconstructive project* of post-modernity is now complete.⁵⁵

On the other hand, architecture is the physical manifestation of human activities, but because it needs to be constructed, it represents a frozen moment of conception in time. Accordingly, it is never complete since it freezes conceived patterns of human activity that encompass past and present worldviews which transcends also the future. This latter nature is revealed in the many examples of architectural building that are rehabilitated to accommodate new or different activities. The continuous modern process of accommodating and/or completing the pre-stated functions of a building has driven some architects to invent architecture that is open for ‘many’ activities or ‘any’ activity. The examples range from multi-purpose places to the follies of Parc-de-la-Villette.

Conversely there are also others that have changed in form over a period of time but serve one type of activity. Most houses undergo such changes after surviving long enough as dwellings. Other examples are public libraries, university complexes, industrial compounds and recreational centres. In fact, buildings that do not display sufficient *adaptability* and *flexibility* to accommodate *changes* are demolished. Hence, one should expect change to be a permanent phenomenon of the architecture of the modern built form.

This nature of architecture has complicated the discussion of any particular example, and ordinarily will need pages of discussion to explain. Thus, it will be assumed that quotations from literature written by architects, researchers, and critics in architecture will give enough support to the interpretation employed in the thesis, not to mention that these texts themselves are supported by examples in accordance with their own outlook, ideology and context. In conclusion the thesis depends on the following *premises*:

⁵⁵ Gerard Delanty, *Modernity and Postmodernity: Knowledge, Power and the Self* (London: Sage, 2000), p. 5. (Author's emphasis)

- Architecture has the ability to extend its limits and accept change, which means that it has the ability to escape for some time its finitude.
- Ethics is about the good and happiness of oneself and in relation to others. Culture is about the way in which people live that promotes and advertises goodness and happiness. So to start with, global and local cultures are ontologically ethical.
- Modernity in general has a dialectical and contradictory nature.
- Pioneers of architecture have an influential role to play in the process of re/interpreting culture and creating a worldview.
- Globally, architecture has fallen under the impact of consumerism.⁵⁶
- Differentiation between modernity and postmodernity or globalisation is unnecessary in the understanding of the changes that architecture is going through or that it promises to bring about on the social and cultural levels.
- The impact of globalisation is resulting in a ‘global modernity’ that is differentiated to different degrees within different nations. The term global modernity refers here to the extension of modernity on a global level but with some guidance from the nation-state. It uses the same structures and institutions as those of existing nations but develops horizontally seeking a sovereignty of its own. As such, and after enough time, it may result in undermining the existence and sovereignty of the modern form of government: the nation-state.
- The dynamics of the impact of globalisation are linked to the dynamics of modern society as a nation-state, since without such dynamics, no modern society will accept or be able to adjust to new changes and that cannot be the case for any living nation.

The *proposition* of the thesis is:

Currently, global types of architecture including iconic architecture are helping to foster a ‘global modernity’ that seeks global homogenisation and can result in alienation of the locals because of the rootedness of identity formation process in existing cultures. As such, architecture is helping to create a cultural vacuum and thus helping to reshape a new social reality that promotes global culture.

56. Hussam J. H. Al-Noaman, "Architecture and Globalization," (Master's thesis, University of Baghdad, 2001).

Methodology

It will be difficult to attempt a cause-effect analysis, or a phenomenological approach in the study of the impact of a phenomenon like globalisation, because globalisation has neither a specific program nor a fixed agenda or form, neither is the extent of its impact known, at least in the case of architecture. On the other hand, architecture through architects, clients and users continues to adjust itself to the world in progress, and architects, critics and historians provide the necessary feedback in such an adjustment through continuous interpretation and reinterpretation.

Right from the conception of a program, architecture presents itself as an interpretive and mediated discourse. Interpretation in architecture continues to dominate the process of design and construction after which a new level of interpretation starts with the users. In modern times critics' interpretations have had an enormous impact on the success and failure of architects. Moreover, people interpret in order to understand. And, *a successful interpretation is that which gives sound insight and new understanding that is inevitably linked to cultural beliefs and values*. As such, there can be more than one genuine interpretation either generated by many interpreters or even by the same interpreter, but *consistency within the same text* is required to make it comprehensible, where the ultimate aim is unity and integration with the world.

Thus, *worldview* becomes the beginning and the end for people's continuous re-interpretation. In Hölderlin's words: "[i]t often appears to us as if the world was everything and we were nothing, but it also often seems as if we were everything and the world was nothing."⁵⁷ The continuous re-adjustment of the 'I' and the 'world' constructs the individual's inner reflections, worldview and belief-system. Accordingly, it is only natural and logical to assume that the worldview is the necessary ground for any reflections or interpretation, which at this time should reflect modernity and globalisation.

Therefore, a re-interpretation of the role and relationships of architecture is necessarily an interpretation of current literature, which should include the emergence of globalisation and its impact on architecture and its role, and since *there is an overwhelming amount of literature interpreting modern and postmodern architecture*

57. Dieter Freundlieb, *Dieter Henrich and Contemporary Philosophy: The Return to Subjectivity* (Burlington, VT: Ashgate, 2003), p. 79.

without any reference to globalisation in the same period when globalisation was there and effective. Yet, the question that arises before finalising such a decision is: would interpretation as a methodology does justice to ethics in architecture?

According to Johannes Albrecht, a professor at the University of Illinois, “[i]t evidently has been assumed that the more farfetched, ambiguous and unclear an interpretation is, the more interesting it is.”⁵⁸ Such a case is never meant for a thesis. Hence, the thesis assumes that the use of the terms within the text will have enough transparency, where no additional discussion of those terms will be required and thus deconstruction of language will be avoided. In addition, using the technique of deconstruction would divert the stream of ideas from constructing the argument that is sought by the text in relation to the real world (architecture, people and other issues) to an argument about the text.

The avoidance of the deconstruction is also due to its relation (or opposition) to structuralism and the ideology that language is a central condition of culture, if not the source of it. This principle clearly contradicts the belief of interpretation that *there is a concrete real world*, a case that Jacques Derrida questions:

Difference is older than the ontological difference or truth of being. In this age it can be called the play of traces. It is a trace that no longer belongs to the horizon of Being but one whose sense of Being is borne and bound by this play ... there is no support to be found and no depth to be had for this bottomless chess board where being is set in play.⁵⁹

As such, Derrida is denying the existence of the ontological conditions of any ethical links to architecture, or even to an ontological being of architecture, which contradicts the premise of this thesis that architecture can escape its finitude, though, architecture accepts change but not as being set in play because it is bounded by the real world. Paul Ricoeur, on the other hand, argues that the text with all its signifying approach is written and should be read *in reference to a reality* beyond the internal structure of the text. In comparing the two positions, Clive R. Knights, a professor of architecture at Portland state University, explains that interpretation argues for the reality of the world whereas deconstruction argues for the reality of the text, and that this difference has

58. Johannes Albrecht, "Against the Interpretation of Architecture." *Journal of Architectural Education* 55, no. 3 (2002): 194-196.

59. Clive R. Knights, "The Fragility of Structure, the Weight of Interpretation: Some Anomalies in the Life and Opinions of Eisenman and Derrida," in *Intersections: Architectural Histories and Critical Theories*, ed. Iain Borden and Jane Rendell (London; New York: Routledge, 2000), p. 78.

been challenged by the difference which Ricoeur had insisted upon, that interpretation moves from the text to the object of the interpretation, which for Derrida is only possible as movement within the text:

The extensions of the hermeneutic critique of structuralism ... is founded on a one primary disagreement, that is, the problem of the distinction between the reality of a world and the reality of a text — a distinction which ... Ricoeur will insist that ... ‘to understand a text is to follow its movement from sense to reference, from what it says to what it talks about,’ ... However, Derrida will insist that the movement of a text is in fact solely from sense to another sense, and as such does not talk about anything.⁶⁰

However, is it not true that Derrida himself uses the text and in some cases, architecture, in reference to his deconstruction that, for him, was actualised in the text or the architecture? So, in a sense he is making a short cut that bypasses the text and architecture, which represents the real world, to another meaning of the text, which he is deconstructing when he says (in the above quoted passage) that in a text we only distinguish one sense from another.⁶¹ Knights quotes Ricoeur and explains that language itself is not an agent of transparency,

... discourse, as the general motivation for language, is a genuine and deliberate attempt ‘to say something about something,’ ... Hermeneutics insists that the idea of language as the agent of transparency is erroneous given the transcendent condition of human being-in-the world.⁶²

What is critical about interpretation is that it may create a virtual reality instead of representing the real world.⁶³ Such a possibility has been mentioned by Sontag and others.⁶⁴ This will be possible if the discussion is limited to *the language and terms* used to interpret any subject-object relationship within one discipline. On the other hand, interpretation depends *on the author’s choice of the elements* that need to be considered in accordance with the subject investigated.⁶⁵

60. *Ibid.*, p. 79. For the quotation of Paul Ricoeur see: Paul Ricoeur, *The Model of the Text: Meaningful Action Considered as Text*, trans. John B. Thompson (Cambridge, UK; New York; Paris: Cambridge University Press; Editions de la Maison des sciences de l’homme, 1981), p. 218.

61. Christopher Norris says that Derrida’s opponents argued “that deconstruction is just an update of idealist metaphysics in ‘textual’ guise”. Then he explains that Derrida, in an interview (1981), deplored “the widespread misunderstanding that reads in his work ‘a declaration that there is nothing beyond language, that we are imprisoned in language ... and other stupidities of that sort’.” Christopher Norris, *Derrida*, (Cambridge, Mass: Harvard University, 1987), p. 144.

62. Clive R. Knights, "The Fragility of Structure, the Weight of Interpretation: Some Anomalies in the Life and Opinions of Eisenman and Derrida," in *Intersections: Architectural Histories and Critical Theories*, ed. Iain Borden and Jane Rendell (London; New York: Routledge, 2000), p. 80.

63. Arto Haapala and Ossi Naukkarinen, eds. *Interpretation and Its Boundaries* (FIN, Helsinki: Helsinki University Press and the Contributors, 1999), p. 127.

64. Susan Sontag, *Against Interpretation, and Other Essays* (New York: Delta, 1981), pp. 3-14.

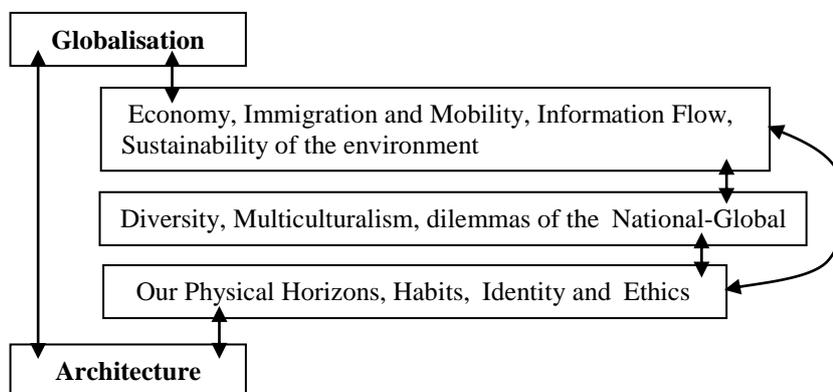
65. Joseph Margolis and Tom Rockmore, eds. *The Philosophy of Interpretation* (Malden Ma, Oxford GB: Blackwell, 2000).

In this thesis, the interpretation of architecture will always be in reference to the ethics of architecture and the impact of one or more trends of globalisation as facets of today's real and changing world. So, the interdisciplinary approach should help avoid create any virtual world, because the relationship amongst those disciplines in the real world is more complex than the relationship of any one of them with the real world, which should make it difficult for any discussion to slip into virtual reality. This method should speak to the authenticity of the thesis and the originality of the subject.

The structure of the thesis

People think and act in the course of perceiving themselves in the world. So, what is out there in literature is a personal or particular or universal worldview, which represents not only personal engagement with the world, but also the particular engagement with the world in its universality. Consequently, the rational path of argument for the starting point of the thesis is a loop, which the following diagram explains partially:

Figure 1
The loop that affects the initial rational path of thesis argument



However, the construction of the thesis inevitably starts from certain conceptual framework which needs to be laid out from an architectural point of view. Hence, the **First Part** deals with **Ethics of Architecture**. The *Introduction* explains that there is little evidence of any writing devoted to the overlapping problems of ethics and aesthetics in architecture, which continue to confuse the subject of ethics of architecture. The review of literature shows that the assumption of the thesis that, “ethics is about the good and happiness of oneself and that of others” is evident from

the overall stand of writers. The thesis concludes that a search for an ontological ground of ethics is needed to answer the question: what is the embedded ethics of architecture?

The thesis then discusses *Sources of the confusion of modern ethics and aesthetics*. This section gives a synopsis and interpretation of some famous normative ethical schools and their link to architecture, and discusses the sources of the confusion between ethics and aesthetics. The thesis concludes that the confusion of modern sources of ethics and aesthetics in general, and in architecture in particular, is related to the ‘turning inward’ towards the exploration of the inner self, and that the possible endless divisibility of personal experience has rendered the association of aesthetics with ethics both inevitable and blurred. This conclusion asserts even further the need for setting an ontological ethical ground of architecture.

The second section of this part is: *The ontological ethical ground of architecture*. The section investigates the question: “what makes the ethical difference in ‘architectural’ building?” and concludes that architecture’s ontological ethical ground inhabits its ability to *form a relationship with a culture*. However, in modernity, culture is closely linked to the modern political form: the nation-state. Accordingly, ethical architecture is involved in a relationship with the community, the individual, and shows a role in conveying change that helps strengthen the processes involved.

The **Second Part** of the thesis deals with **National identity, architecture and globalisation**. The *Introduction* begins the subject by listing a few important phenomena that assert the continuous importance of the nation-state despite some arguments that predicted its disappearance due to the impact of globalisation. It also gives evidence of the continuous importance of the relationship between architecture and nationalism as a modern phenomenon, which involves the important role of modernity.

The first section is titled: *Nation-culture relationship and architecture*. It defines national identity and introduces the subject to architects. It also gives a brief historical background for the development of the nation-state and nationalism. In order to establish the ethical link of architecture to cultural-national relationship according to the finding of the previous part, the thesis discusses the modern link between nationalism and culture. It concludes that nationalism coexists with other loyalties or

affiliations, and that its complex and compound nature creates *uneasy grounds for identity formation process*.

It then discusses the trajectories of influence between architecture and nationalism and refers to the effect of colonisation. These include: the physical nature of the region, traditional materials and methods of construction, belief systems, and memory. The section concludes that the complex and compound nature of national identity stands on uneasy grounds that revolve around dynamic relationships that create dilemmas for architecture's ethical role. Through social and cultural diversity, technology, industry, and forgetfulness, all four trajectories are challenged, and severely undermined. Architecture, on the other hand, has not dealt with the tense relationships and frames of reference which are likely to arise when such dynamism is considered. Because of the above, the next section is devoted to the discussion of the dynamics of the modern national activities.

The second section is: *Architecture and modern social dynamics*. It discusses in detail the model of modern social dynamics put by Piotr Sztompka, a professor of theoretical sociology at the Jagiellonian University, as explained and elaborated by Gerard Delanty and Patrick O'Mahony. Then, it applies the dynamics and processes that are found in the model as tools of interpretation to architectural development in the last fifty years with reference to national-cultural relationship. The section includes several diagrams to explain the model.

In this section, the thesis concludes that global modernity *is always in contest with local cultures and national identities*, and argues that architecture's effectiveness, as part of cultural field, and its role in provoking change, can be traced in two processes: *innovation/stabilisation* and *innovation/transformation*, and in the two dynamics, *interpretation/reinterpretation*, and *differentiation/integration*. It explains that iconic type of architecture and celebrity architects lead the innovation-transformation process, and the 'ordinary' practice of architecture lead innovation-stabilisation process using differentiation/integration dynamic.

The third section in the second part is: *Architecture, the national and globalisation*. Here, the impact of homogenisation, call for difference, pluralism, and fragmentation effects of national-cultural relationship are discussed. Through flow of information, advancement in communication technology, mobility of goods and people, global

culture promises a new social stratification. Because of its ontological ethical requirement architecture has to respond to these dilemmas, and this role puts it in a paradoxical position. For it either assumes the role of conflict with the existing community and its tradition(s) (that includes the ordinary) or it chooses the role of enforcing a new cultural worldview, which inherently means provoking destabilisation of the existing worldviews and horizons, and helping advance pluralism and fragmentation. The role of celebrity architects is important and can dismantle the nation-culture relationship, if innovation-transformation is adopted closely, and thus they can reshape social reality and destabilise the current cultural-social-national grounds that have long supported architecture. As a result architecture becomes a message of global culture rather than being a cultural element of stability for the local.

The **Third Part** focuses on **Instruments and agents of change** of architecture, and the problem of alienation as a possible outcome. In the *Introduction / Architecture crossing boundaries*, the more recent views in architecture of leading architects are presented to examine the overall trend of their expectations and of the issues raised that are linked to architecture's problematic nature and role in conveying change.

The first section, *Postmodernity's hyper-theory and the confusion of meaning*, discusses the support of postmodern theory for the continuous change in architectural form and language. It argues that, as such, it has slipped into a hyper-theory state at the time when the real itself is threatened by 'the virtual'. Postmodern interpretations and reinterpretations of architecture have not only replaced the truth but they have become the reality that is projected to other architects and architectural students. This state has destabilised meaning in architectural language, which is an important part of the built form. The section argues that the destabilisation of meaning creates inconsistency within cultural and social contexts, which promotes destabilisation of the physical horizon.

The second section is titled *Global architecture and alienation*. The section argues that some cities today are competing to construct more iconic architecture for the sake of attracting tourism and more foreign investment. This means that it is not the community that was present in the agenda of such architecture but the global image and/or commercial agenda. In this sense architecture has partially withdrawn from its ethical role that requires forming a relationship with the community to probably play

this role indirectly. The section discusses this subject through contemplating the issues of, alienation, authenticity and virtual reality.

The third section is titled, *Sovereign architecture / the enigma of power in the age of globalisation*. It answers the questions: how iconic architecture is born? When is it considered ethical or a source of destabilisation? And what role does iconic architecture play in the emergence of the new global architecture and in what way? It argues that when iconic architecture, presents itself as a state of exception it becomes sovereign architecture. Due to its initiation by powerful subjective necessity, it helps change cultural identity of its setting in accordance with the vision of the individuals who initiated this necessity. The role of sovereign architecture is more of a destabilising force to traditional cultures and their related national identity. Thus, it can be ethical in that it provokes change, but when it destroys the current traditional physical horizon, it plays an unethical role.

The **Conclusion** recaps the argument of the thesis in the three parts, and asserts that in global culture as it stands today, there is no permanent relationship that can be established and, hence, the life of the *multi-cultural-community* will be as an in-between, where *identity becomes thought*. This in-between is a turbulent moment for the self, because it is a moment of transition and coming to be. In this state, time, rather than place, becomes the accommodating dimension. However, what is critical for architecture is that the celebration of (relative) time in architecture is a *celebration of mortality* which is the opposite of what past architecture has celebrated: *immortality*.

In this environment, architecture is becoming a commodity, driven by technology and a commercial appetite for success that is immersed in fashion. As such, architecture is assisting globalisation to bring about cultural ‘change’ that promotes global culture based on global form of homogenisation. This type of architecture has left the masses of people at a distance, where it is impossible for the majority to consider it as part of their intimate stable horizons. And, if *contesting identities* moves faster than the pace needed for normalising certain innovations, alienation will be the norm. Then it will not matter whether architecture refers to global or national-local culture. The important point is that architecture should be an element of balance in time of change to maintain innovation and stability in such a way that will secure the intimate horizons for individuals and communities.

Part I
Ethics of architecture

Ethics of architecture

Introduction

Since the writings of John Ruskin, who considered truth to be one of the pillars of good and beautiful architecture, and the Gothic revival of early nineteenth century that was defended by A.W. Pugin for moral reasons based on religion, architecture has lent itself as a means towards the achievement of ethical and social reform. However, there have been scholars such as Geoffrey Scott who, in 1914, denied the importance of such a link in his book, *The Architecture of Humanism, a Study in the History of Taste*, and who argued instead for the importance of the *aesthetics* of architecture.¹ But, as Maurice Lagueux explains, Scott's interpretation did not imply a rejection of *ethics*:

Scott's appeal to aesthetic values did not imply a rejection of ethical considerations in architecture. Rather, he concludes his chapter on the ethical fallacy by strongly emphasizing the close relation between ethical and aesthetic values: 'There is, in fact, a true, not a false analogy between ethical and aesthetic values: the correspondence between them may even amount to an identity.'²

In the first half of twentieth century, masters of the Modern Movement presented themselves as reformers. Their rejection of traditional and historical styles of architecture was not only a matter of taste, but also was due to their commitment to an architecture that could provide a *social utopia* and a healthy built environment in which *ordinary life* could flourish. What supported this commitment were the problems of *rapid urbanisation* and the growth of European cities due to rapid industrial expansion with little or no attention paid to the quality of residential areas and the dwelling unit.

Other major developments stemmed from the outcome of *two world wars*, which, due to the mounting of ethically related circumstances, put extra pressure on planners and architects to adhere more closely to *ethical principles and to have a social agenda*. In

1. Geoffrey Scott, *The Architecture of Humanism, a Study in the History of Taste* (New York: W.W. Norton & Company Inc., 1914/1999), chapter five. See also, Nigel Taylor, "Ethical Arguments About the Aesthetics of Architecture," in *Ethics and the Built Environment*, ed. Warwick Fox, (London; New York: Routledge, 2000), 193.

2. Maurice Lagueux, "Ethics Versus Aesthetics in Architecture," *The Philosophical Forum* 35, no. 2 (2004): 117-33, p. 129. For Scott's quotation see: Geoffrey Scott, *The Architecture of Humanism, a Study in the History of Taste* (New York; London: W.W. Norton & Company Inc., 1914/1999), p. 125.

*Space, Time and Architecture, the Growth of New Tradition*³ Siegfried Giedion, chooses the title, “Demand for Morality in Architecture” for part IV of the publication although he discusses the work of the first generation of modern-rational architecture, praising their attention to innovative techniques and use of materials as being *honest to the spirit of the age*.

So, in general, *architecture* in this period, both as a profession and as a theory, was very much *morally motivated, yet in a very close association with aesthetics*. However, while a number of ethical references in the writings of the pioneers of modern architecture can be found, there was little writing devoted to the *overlapping problems* of ethics and aesthetics, probably because the Modern Movement in architecture was absorbed in functionalism and rationalism.

Contemporary views on ethics and architecture

With the rise of architectural theory and postmodernity in the second half of twentieth century, architects were drawn more towards the aesthetics of architecture. However, in this period, two important books were published on the subject of architecture and ethics. The first was *Morality and Architecture: The Development of a Theme in Architectural History and Theory from the Gothic Revival to the Modern Movement* (1977)⁴ by David Watkin, republished in 2001 under the title of *Morality and Architecture, Revisited*.⁵ The book had developed from a lecture given by him in 1968. In this book Watkin’s argument was to *deny that morality is linked to architecture*. He used aggressive language in his criticism of modern architects whose architecture, according to Watkin, destroys the traditional patterns of urban life that represent the strength of the human condition. Thus, in this sense, their action is unethical and contradicts their ethical thesis:

Enemies of the traditional pattern of urban life such as Ledoux, Corbusier and Frank Lloyd Wright, desire the destruction of the city precisely because it is the most poignant and tangible demonstration of the frailties and strengths of the human condition.⁶

...

3. Siegfried Giedion, *Space Time and Architecture, the Growth of New Tradition* (Cambridge Mass.: Harvard University Press, 1980).

4. David Watkin, *Morality and Architecture: The Development of a Theme in Architectural History and Theory from the Gothic Revival to the Modern Movement* (Oxford: Clarendon Press, 1977).

5. David Watkin, *Morality and Architecture Revisited*. Revised ed. (Chicago, IL: University of Chicago Press, 2001).

6. *Ibid.*, p. xxix.

Here is a confusion between art and ethics akin to that of Pugin who believed that only a good man, i.e. a Catholic, could produce good [i.e. Gothic] architecture. This brings me to the final aspect of what I objected to about the ethical or religious aspect of the defence of modernism: the claim that it is essentially truthful.⁷

So, he rightly points to *the confusion between ethics and aesthetics in the practice of modern architects*, though it is not only Pugin's problem, but also the problem of modernity and postmodernity including Watkin's criticism which defends the aesthetics of the traditional pattern, but his argument goes through ethical premise that such a pattern represents the strength of the human condition.

The second book is *The Ethical Function of Architecture*, by Karsten Harries, published in 1997.⁸ It also came about as the result of an earlier essay published in 1975 and two articles written in 1985, in addition to a series of lectures given at the Yale School of Architecture. By developing the important argument that *contemporary architecture's main task is to interpret a way of life valid for the time*, Karsten Harries asserts that architecture should serve "a common ethos," and that architecture can only continue to live if it serves the community, but that its ethical function is inevitably political too. Harries criticises the aesthetic approach and is of the view that architecture can still play as important a role it used to when it was associated with the architecture of the church, which once had a central role in the life of (western) society. Neighbourhoods and cities, he argues, require such centres if they are to be experienced as coherent entities.

The ethical function of architecture is inevitably also a public function. Sacred and public architecture provides the community with a center or centers. Individuals gain their sense of place in a history, in a community, by relating their dwelling to that center.⁹

Expanding on suggestions made by Heidegger, Harries believes that the relationship between a building and its ability to provide dwelling is its ethical condition. For Harries, architecture's ethical role is linked to its role in consolidating the *unity of the community* and its materialisation in the form of its members' feeling of *belonging*.

This loss of place invites perhaps dangerous dreams of architecture strong enough to return us to what has been lost, strong enough to allow us to understand ourselves once more as members of genuine community. The problem of architecture and the problem of community cannot finally be divorced.¹⁰

7. *Ibid.*, p. xxx.

8. Karsten Harries, *The Ethical Function of Architecture* (Cambridge, Mass: MIT Press, 1997).

9. *Ibid.*, p. 287.

10. *Ibid.*, p. 12.

In the last decade a small number of other books have been written on the topic of professional ethics of architecture, most of which have been directed towards either the *applied ethics* of architecture in general or, in particular, to *environmental ethical concerns*. Again, not all of them have clearly separated ethics from aesthetics. One of these books is, *Ethics and the Practice of Architecture* (2000), by Barry Wasserman, Patrick Sullivan, and Gregory Palermo. This is an important book in the applied ethics of architecture. Their argument starts with the premise that ethics are embedded in architecture's most important factors: *the architect, the process of design and the building*, and that the study of ethics is, "a study of thought, language, reasoning processes and judgment that informs the choices people make in their daily lives which affect their own well-being, that of others, and our host plant."¹¹ For them, as a prerequisite, the purpose of the building that initiates the process of building and designing has to be ethical.

Wasserman, et al., argue that the virtuous architect should be *good at designing* a building to ensure that the final result will be *good (aesthetics included) for the built environment, the people and, the client*, and that the architectural quest should be for the well-being of humankind.

Architecture — in all of its manifestations from design and decision processes, to theoretical studies, education, and built works — as a discipline, is a collection of practices that is inherently ethical: directed to the well-being of humankind.¹²

Tom Spector investigates design ethics in his book *The Ethical Architect: The Dilemma of Contemporary Practice* (2001), at a time when he thinks that architecture as a profession is weakened due to the lack of dominant design ethics. As a principle he rejects any possibility of reducing the architect's role to a technical one. The architect, he says, is an 'uneasy professional'¹³, for s/he is always in a continuous *search for the reduction of conflict* between human and professional values. In this model the architect accepts the uneasiness and dilemmas as part of the profession and, hence, the role of the architect will assume the role of mediator. As such, s/he "sets the stage for looking elsewhere for renewing architecture's moral mission."¹⁴

11. Barry L. Wasserman, Patrick Sullivan, and Gregory Palermo, *Ethics and the Practice of Architecture* (New York: Wiley, 2000), p. 23.

12. *Ibid.*, p. 8.

13. Tom Spector, *The Ethical Architect the Dilemma of Contemporary Practice* (New York: Princeton Architectural Press, 2001), p. 8.

14. *Ibid.*, p. 31.

Spector explores the ethical practice of architecture by first exploring Vitruvius¹⁵ three most durable themes in architecture: *Utilitas*,¹⁶ *Venustas*, *Firmitas*, and uses actual cases in arguing his position. To clarify this complex issue with regard to practicing architects, Spector identifies two types of architect: the *diminished architect*, who acts mainly as a representative for the client or acts as an expert consultant, and the *expanded architect* who takes an extended role as portrayed in Christopher Alexander's model¹⁷ as a leader, an artist, one who assumes legal responsibility, who controls the flow of money, is a designer, assumes a moral role, and is a worshipper of the construction process.¹⁸

Warwick Fox edited *Ethics and the Built Environment* (2000).¹⁹ The book is mainly devoted to arguing for the importance of the role of architecture in changing the environment whether built or natural, and that the *ethics of architecture is mainly concerned with the relation of architecture to the environment*. Fox suggests that much of the literature that has been written about environmental ethics or traditional ethics does not include the *built environment* in its considerations. He gives a few examples that support his claim of which Watkin's *Morality and Architecture* and Harries' *The Ethical Function of Architecture* are examples.²⁰

On the other hand, Fox does not omit to emphasise the role of the *individual architect* who is involved in the decision-making process and, thus, emphasises *virtue ethics* in addition to assuming the importance of normative ethics that are linked to what people ought to hold as principles and accordingly act upon.²¹ Furthermore, he does not claim

15. Ingrid D. Rowland, trans., *Vitruvius: Ten Books on Architecture* (Cambridge, UK; New York, US: Cambridge University Press, 1999).

16. In discussing the importance of *Utilitas*, Spector associates it with rationality and as being parallel to utilitarian moral philosophy, which aims at maximizing the good.

17. Alexander, Christopher. "Perspectives: Manifesto 1991." *Progressive Architecture*, no. July (1991): 108-12.

18. Tom Spector, *The Ethical Architect the Dilemma of Contemporary Practice* (New York: Princeton Architectural Press, 2001), p. 16-17.

19. Warwick Fox, ed., *Ethics and the Built Environment* (London; New York: Routledge, 2000).

20. He listed another four papers which linked the built environment to the environmental ethics that were published in the years 1986-2000, and Victor Papanek's book, *The Green Imperative: Ecology and Ethics in Design and architecture*, which was published in 1995.

21. Warwick Fox proposes "the method of responsive cohesion" or, as it is known, "The method of reflective equilibrium" that is promoted by John Rawls (1972). Fox explains this method: "The adjectival term responsive... suggests that the way in which we should strive to reach a state in which theory and personal evaluations cohere or 'cling together' is through a process in which each side is responsive to, or answers to, the challenges thrown up by the other side." See Warwick Fox, "Towards an Ethics (or at Least a Value Theory) of the Built Environment," in *Ethics and the Built Environment*, ed. Warwick Fox (London; New York: Routledge, 2000), 207-21, p. 212.

that the papers presented in the book have given a single clear approach of how to deal with the subject.²²

The book's main thesis runs through a wide range of issues, from the *sustainability* and the ecological footprint of cities to the ethical impact of a particular project on the community and the principles and issues of green building and global warming.²³ In the book, Saul Fisher argues against a *code of ethics* for architectural practice, because it promotes authority at the expense of individual responsibility.²⁴ He argues that the architect deals with ethics in practice through his/her responsibilities, his/her or others' rights, and through the utility of the building.²⁵

The dilemma of the confusion between ethics and aesthetics in architecture appears in Nigel Taylor's paper, "Ethical Arguments about the Aesthetics of Architecture", from the same book edited by Fox.²⁶ He starts by discussing the writings of Ruskin and Pugin as being the most obvious examples of how ethics can interfere with aesthetics and moves on to Geoffrey Scott's argument which undermines some of the Ruskin and Pugin claims. Taylor also refers to Scott's words, which assert the precedence of the moral value in case of 'great art': "... in the last resort, great art will be distinguished from that which is merely aesthetically clever by a nobility that, in the final analysis, is moral; or, rather, the nobility in life which we call 'moral' is itself aesthetic..."²⁷

Taylor distinguishes the criticism of a building because of its use citing the examples of a prison, torture chamber, or hospital, from the criticism of aesthetic content or form, and argues that some of the objectionable uses of buildings affect public perception of the aesthetics of a building. He examines three *recurrent ethical themes*, which, according to him, have been widely deployed over the last 150 years. The first is the importance of *honesty to architecture*, whether it is structural, surface, or

22. Fox ends the book with a conclusion that describes the various categories of ethics that were implicit in the papers and the questions that they raise and endeavour to answer, which for him should provide a stimulus for further studies.

23. In its second part it discusses social and architectural inclusions from an ecological aspect. Part three discusses the need for a coherent and systematic framework for a discussion of value-related issues in the analysis of buildings.

24. Saul Fisher, "How to Think About the Ethics of Architecture," in *Ethics and the Built Environment*, ed. Warwick Fox (London, New York: Routledge, 2000), 170-82.

25. In chapter five of his book, Paul-Alan Johnson attempts to present the problematic relation between normative ethics and Meta-ethics logical consideration, and architectural practice. Paul-Alan Johnson, *The Theory of Architecture: Concepts, Themes & Practices*. (New York: Van Nostrand Reinhold, 1994), 191-229.

26. Nigel Taylor, "Ethical Arguments About the Aesthetics of Architecture," in *Ethics and the Built Environment*, ed. Warwick Fox (London; New York: Routledge, 2000), 193-205.

27 *Ibid.*, p. 193.

operative. Taylor *argues against such use, because of the difficulty of its deployment and because, on occasion, deceits are used in design for aesthetic purposes.* In support of his argument, he quotes Scott saying:

I am probably not persuaded into believing that the false window of a Renaissance front is a real one, and the more familiar I am with Renaissance architecture, the less likely am I to believe it; but neither do I wish to believe it, nor does it matter to me if, by chance, I am persuaded. I want the window for the sake of the balance which it can give to the design.²⁸

The second is *superiority* of architecture styles that relate to nature. Taylor dismisses this proposition as ethically unsustainable, because, he argues, the relation to natural forms is more of an aesthetical consideration. The third theme is concerned with the importance of expressing *the spirit of the age*, which means expressing and using a distinctive technology and culture at any given period. Taylor dismisses this, claiming that such a proposition is difficult both conceptually and empirically and that the pace of change, especially in the West (Europe and North America) over the last 150 years, makes it difficult to identify, “what is most characteristic of a particular age or culture.”²⁹

Taylor’s argument does not seem to hold good, for it is sufficient to compare cities at the beginning of nineteenth century with the same cities at the beginning of twentieth century in order to see the differences in life style, technology, and culture, especially those which are linked to the impact of the car and new forms of transportation or communication. Furthermore, the new inventions in weaponry that have made possible vast waves of western colonisation cannot be considered to be the technology of pre-modern times. Yet, Taylor correctly points to the fact that *architecture*, unlike art, is *necessarily a public art* where *the confusion of ethics and aesthetics* has been founded:

Consequently, any lack of care given to design ... is also, in effect, a lack of care shown to the public who have to live with it. Therefore, our aesthetic criticism is not solely aesthetic, but also, at the same time, moral; it is an ethical criticism of the aesthetic content of the building.³⁰

Such views recall Roger Scruton’s position, published in 1979 in his book, *The Aesthetics of Architecture*, where he “draws attention to the ‘deep, a priori, connection

28. Geoffrey Scott, *The Architecture of Humanism, a Study in the History of Taste* (New York: W.W. Norton & Company Inc., 1014/1999), p. 118.

29. Nigel Taylor, "Ethical Arguments About the Aesthetics of Architecture," in *Ethics and the Built Environment*, ed. Warwick Fox (London; New York: Routledge, 2000), 193-205, p. 200.

30. *Ibid.*, p. 202.

between moral and aesthetic understanding.”³¹ The *Philosophical Forum* (2004) devoted a volume to the discussion of ethics and architecture. Maurice Lagueux’s paper, “Ethics versus Aesthetics in Architecture”³², is concerned with the problem of ethics in architecture in general. It concludes that the close association of *ethics and aesthetics* and their possible *conflict within architecture* is a *modern phenomenon*:

It is not until the development of a philosophical aesthetics at the end of eighteenth century that the question concerning the possibility of conflict between these two dimensions would come to occupy a central place in the agenda of architectural theoreticians.³³

Lagueux argues that ethical problems encountered in architecture are internal to the practice of architecture and that ethics cannot, as Karsten Harries had argued, be dissociated from aesthetics: “[d]espite Harries’s objections against aesthetics, solving ethical problems in architecture is not separable from solving aesthetical problems.”³⁴

Craig Delancey writing in, “Architecture Can Save the World: Building and Environmental Ethics”³⁵ argues that despite the fact that architecture is often criticised in ethical terms, the criteria and traditional *ethical theories* used in such evaluations are generally *indecisive* and fail to provide practical help. He says:

This situation is partly a consequence of the simple fact that there is no clear way in which traditional ethical theories would seem to apply to architecture... On any reasonable ethical theory, an architect should not accept commissions for torture chambers, should not design prisons for political prisoners, and so on.³⁶

Hence, he suggests the inclusion of *environmental ethics* to help build criteria for ethical theory of architecture. According to him, the connection between environmental ethics and architecture is the *clearest connection in the history of global civilisation*.³⁷ Michael J. Ostwald’s paper “Freedom of Form: Ethics and Aesthetics in Digital Architecture”³⁸ is concerned with recent digital architecture — most of which is never built — and the extent to which ethical considerations have

31. Maurice Lagueux, "Ethics Versus Aesthetics in Architecture," *Philosophical Forum* 35, no. 2 (2004): 117-133. See also, Roger Scruton, *The Aesthetics of Architecture* (Chatham, GB: W & J Mackay, 1979), p. 252.

32. Maurice Lagueux, "Ethics Versus Aesthetics in Architecture," *Philosophical Forum* 35, no. 2 (2004): 117-33.

33. *Ibid.*, p. 124.

34. *Ibid.*, p. 130.

35. Craig Delancey, "Architecture Can Save the World: Building and Environmental Ethics," *Philosophical Forum* 35, no. 2 (2004): 147-159.

36. *Ibid.*, pp. 148-149.

37. *Ibid.*, p. 159.

38. Michael J. Ostwald, "Freedom of Form: Ethics and Aesthetics in Digital Architecture," *Philosophical Forum* 35, no. 2 (2004): 201-220.

shaped the aesthetic character of this form of architectural representation. He says: “[t]he paper concludes that the jarring character of digital architecture is explained, at least in part, as a result of an absence of consideration of both what is good (for people and the environment) and what is just (in the eyes of the community).”³⁹

His premise is that architecture is a reflection of the attitudes and values of the designer; hence, it can be criticised from an ethical, as well as an aesthetic, perspective. It is in this sense that Ostwald suggests that “aesthetic and the ethical are intertwined” and related to their *political, cultural and social context*, and that the *viewer* should be ignored in such evaluation.⁴⁰ In his view, neither has the promotion of aesthetics led to ethical acceptance nor has a project that is ethically admirable led to a beautiful project.⁴¹

Furthermore, he argues that ethical problems are present in the virtual environments, which *digital architecture* tends to ignore and permits itself to engage solely in the aesthetics of architecture that will have a *critical impact on the real world*. In his opinion, digital architecture is an extension of paper architecture but expressed in different representational media and, hence, such extra freedom should be balanced by increased responsibility: “[u]ltimately digital architecture must develop and sustain a serious connection to the real world, and to wider community values, if it is to have any meaning.”⁴²

Michael P. Levine, Kristine Miller and William Taylor introduce the subject for, *The Philosophical Forum* (2004),⁴³ and argue that *architecture and design are themselves forms of ethical investigation*. The writers criticise Warwick Fox’s assertion that the ethics of architecture are linked to environmental ethics, because of the latter’s broad implications and because of his narrowing of the interface between architecture and the environment. They emphasise the role of ethics in architecture and the interdependence of architecture and the political, economic, social and technical settings which, again, asserts the close association of ethics and aesthetics:

39. *Ibid.*, p. 204.

40. *Ibid.*, p. 202.

41. To suggest a solution, Ostwald employs the position known as ‘ethicism,’ which considers the ethical attitude that is manifested in the work of art and its effect on its aesthetics. For more information about this idea see his paper.

42. Michael J. Ostwald, “Freedom of Form: Ethics and Aesthetics in Digital Architecture,” *Philosophical Forum* 35, no. 2 (2004): 201-220, p. 219.

43. Michael P. Levine, Kristine Miller, and William Taylor. “Introduction to Ethics of Architecture,” *Philosophical Forum* 35, no. 2 (2004): 103-115.

Design practice is affected, and in some cases determined, by the shifting political, economic, social, and technical settings in which practitioners find themselves. Architecture and design evolve and change in part because these settings—social, political, and economic—change as well... Architecture and design mediate between people and their environment. It is not just aesthetics, but ethics, too, that informs and is involved in such mediation.⁴⁴

Levine et al., suggest that the study of ethics in architecture will help to bring about a deeper reading of architectural consequences on society, because both architecture and ethics are in search of the good and the right. Finally, they ask important ethical questions of architecture: “[c]an there be a just architecture in an unjust society? How will self-deception, cowardice, or weakness manifest themselves architecturally speaking?”⁴⁵

From an "Ethics and Architecture" conference held in 2002, one article has direct relevance: "Constructing Ethics and the Ethics of Construction: John Ruskin and the Humanity of the Builder" by John Matteson. In his essay, John Matteson refers to Ruskin as the person who did not accept the shift of architectural ethics to market values, and as being a matter of the relationship between producer and consumer, nor did he accept architecture as an activity related to commerce, and who blamed cultural changes for corrupting architecture:

[A]fter /The Stones of Venice/, and the essay “The Nature of Gothic” ... he re-invented himself as a critic of society, dedicated above all to exposing the excesses of materialism and exploitation. That the alienation of the architectural worker served as the point at which this transition occurred was no accident, for it shows Ruskin’s realization that the values of a society are inseparable from the art it produces. Architecture was becoming corrupt, he believed, through no fault of its own. It was inevitably responding to the culture that produced it. And since architecture is the most inescapable of visual arts, it is the most ubiquitous artistic barometer of cultural malaise.⁴⁶

Architecture and its Ethical Dilemmas (2005),⁴⁷ edited by Nicholas Ray, examines the changing role of architects and the particular *professional dilemmas* they face. In the second part⁴⁸ applied architectural ethics is discussed. Michael Latham argues for a partnership that empowers the client to overcome the blurred edges of his/her

44. *Ibid.*, p. 106.

45. *Ibid.*, p. 112.

46. John Matteson, "Constructing Ethics and the Ethics of Construction: John Ruskin and the Humanity of the Builder," (paper presented at a conference on *ethics and architecture*, New York: Cross Currents, 2002).

47. Nicholas Ray, ed., *Architecture and its Ethical Dilemmas* (London; New York: Taylor & Francis, 2005).

48. Within the first part, Andrew Saint and Nicholas Ray give a historical background that investigates changing issues in architectural practice and its ethical implications.

relationship to the architect,⁴⁹ while Richard McCormac presents architectural ethical dilemma as being the tension between its *cultural role* and its obligation to *commerce*.⁵⁰

Giles Oliver emphasises team work⁵¹, and Sjoerd Soeters stresses the importance of having the right attitude, which he defines as *humility*.⁵² In part three, *accountability* is discussed. Onora O'Neill discusses the dilemmas of *trust, transparency and accountability*.⁵³ Tom Spector argues that the codes of the British Architects' Registration Board and Royal Institute of British Architects, as well as the American Institute of Architects, are both anodyne and self-protective.⁵⁴ Jane Collier comes close to Harries's position, but suggests that future direction and purpose revolves around the need to embrace sustainability.⁵⁵

The fourth part of the book covers the dilemmas in relation to *personal and public ethos*. Andrew Ballantyne argues that "our patterns of behaviour have an architecture, which goes by the name of ethics. Our habits of mind, and our habits in deeds, generate our world."⁵⁶ Richard Hill discusses the relativity of luxury in reference to ethics.⁵⁷ In part five, which is devoted to the issues of ethics and aesthetics, Neil Leach supports Harries's argument and call for less aesthetics and more ethics, but argues that sustainability in architecture is the new paradigm that engages with a complex range of issues.⁵⁸ Julian Roberts discusses the *emotional* side of aesthetics in architecture which, for him, "represents reflection, but not transposition into 'culture'"

49. Michael Latham, "Architecture and its ethical dilemmas," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 39-48.

50. Richard McCormac, "Architecture, art and accountability," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 49-54, p. 50.

51. Giles Oliver, "Responsive practice," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 55-68.

52. Sjoerd Soeters, "On being a humble architect," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 69-73, p. 69.

53. Onora O'Neill, "Accountability, Trust and Professional Practice: The End of Professionalism?," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 77-88, p. 81.

54. Tom Spector, "Codes of Ethics and Coercion," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 101-11.

55. Jane Collier, "Moral Imagination and the Practice of Architecture," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 89-100.

56. Andrew Ballantyne, "Hearth and Horizon," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 115-22, p. 122.

57. Richard Hill, "Architecture, Luxury and Ethics," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 123-31.

58. Neil Leach, "Less Aesthetics, More Ethics," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 135-42, p. 141.

or ‘science’.” For Roberts, “the elements of architectural response are intuitive, sensual and individual.”⁵⁹

Conclusion

The first important point that almost *all writers share is that they all have the goodness of society, the individual and architecture in mind, and almost all writers relate ethics in architecture to the social, cultural and technological context, and some would add, to the economic and environmental context, but none of them deny completely the link between ethics and aesthetics. Thus, the assumption of the thesis — ethics is about the good for and happiness of oneself and in relation to others — has been supported either partially or completely by literature.*

For example when Watkin defends the traditional patterns of urban life as representing the strength of human condition, he is in a sense choosing to defend the happiness, and goodness of the community over defending the virtue of the architect who wants to act according to his/her own ethics. Wasserman et al. argue through the importance of the virtuous architect and goodness of the built environment, the people, and the client. Tom Spector, by using the term ‘uneasy professional’, refers to the uneasy balance that the architect should seek between human and professional values. Fox values both virtue ethics and normative ethics that represent the principles and values of the people. And, by asserting that architecture is a public art, Nigel Taylor is asserting the importance of ethics in relation to the community. Ostwald calls on digital architecture to maintain a serious connection to the outside real world, and rejects the notion that readings of aesthetic issues should be removed from their political, cultural, and social contexts.

Thus, in their ethical consideration, all writers whose texts were reviewed made reference to the personal effect of both architect and client, and the public need that is established by communities, environment and tradition. Ostwald summarises these stands in saying that architecture reflects the attitudes and values of the designer and that ethics is linked to what is good (for people and environment) and what is just in the eyes of the community. However, individual ethical responsibility was discussed in the literature in relation to team work, humility, client, transparency, trust, and

59. Julian Roberts, "Architecture, Morality and Taste," in *Architecture and Its Ethical Dilemmas*, ed. Nicholas Ray (London, New York: Taylor & Francis, 2005), 143-54, p. 153.

accountability, whereas, the public side was discussed in relation to culture, codes of ethics, sustainability, patterns of behaviour, commerce, and luxury.

The above has been summarised in the assumption of the thesis given in the introduction: ethics is about the good for and happiness of oneself and that of others, because, goodness and happiness are the motives for any action by all individuals. However, 'goodness and happiness' are not the direct elements of the interpretations with regard to the impact of globalisation on architecture and its role and ethical responsibilities, but will be only the frame of the ethical reference.

The second point is that the reviewed literature deals with the subject of the ethics of architecture on *three basic levels: theory, professional practice and built form*. These three levels are interrelated despite their obvious differences, yet each is governed by its own history, current practice, and the effects of change. However, the important point is concerned with the difficulty of trying to find or define practical and ethical means for aesthetical consideration or practical aesthetical means for ethical consideration. As such, applied ethics will not help in establishing a common ground for the discussion of ethics as related to the subject of the thesis. This complex modern frame of reference for architecture confuses ethics and aesthetics in architecture.

Given all the above attempts, it is clear that none of the normative ethics can be employed without creating serious dilemmas, which proves Delancey's assertion that the traditional ethical theories are indecisive. Hence, an investigation of the ethical ground of architecture is needed, according to which the ethical interpretation will be conducted in this thesis. However, nowhere in the literature has, *the confusion or the link between ethics or aesthetics* been explained. Because such an explanation is an important prerequisite for the choice of an ethical ground of architecture, it is hence the subject of the next section.

The following diagram approximates the position of some of the authors (whose literatures were reviewed) with regard to their position on ethics and aesthetics:

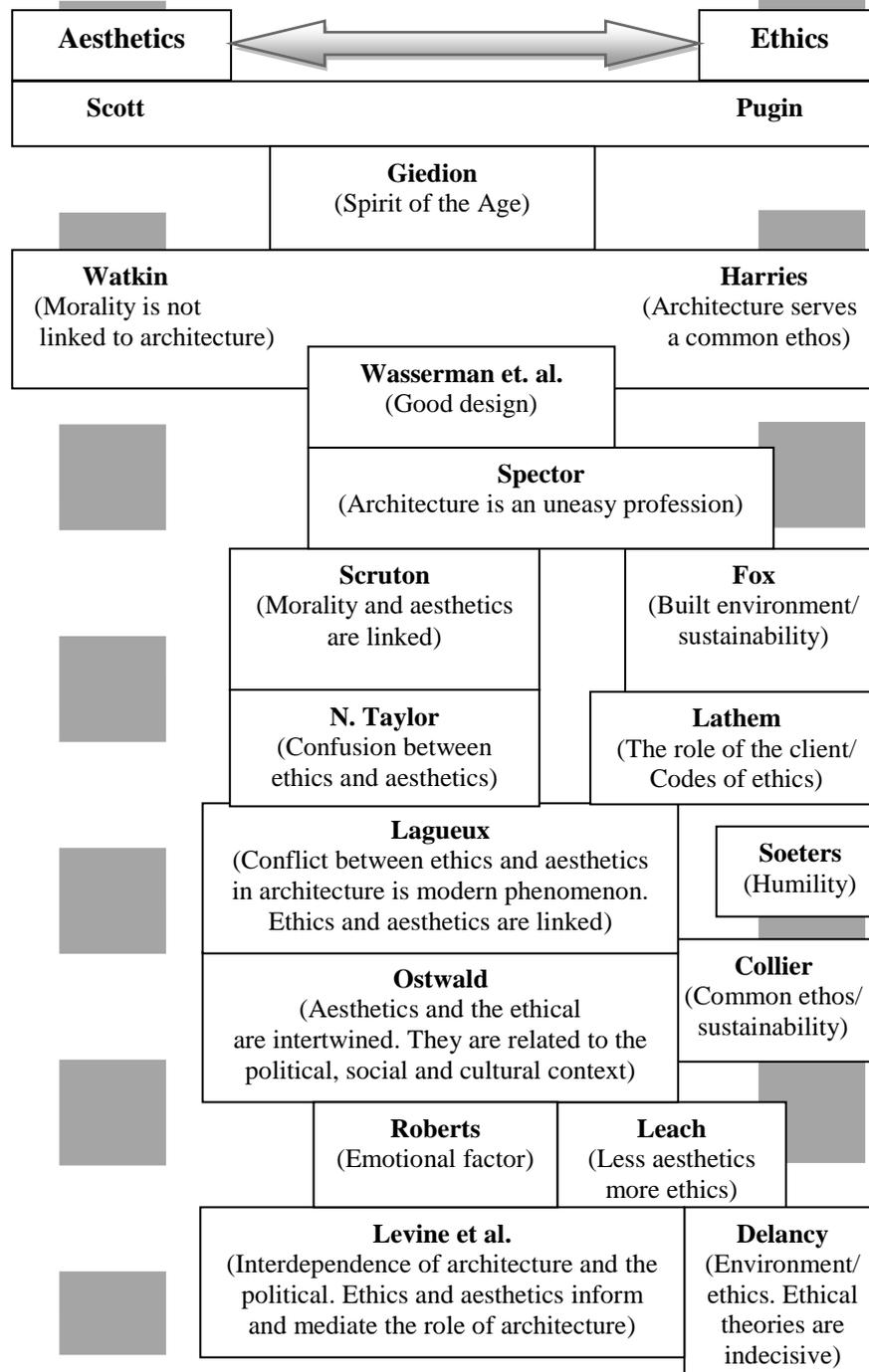


Figure 2
Approximate positions on the relation between ethics and aesthetics

Sources of the confusion of modern ethics and aesthetics

Introduction/turning inward

In general, in pre-modern times religion played a central role in setting the moral grounds for western society, and the person was seen as guided by the creator of the cosmic order. However, according to Charles Taylor, under the influence of the philosophy of St. Augustine, such beliefs started to change. Augustine (354-430) advocated that the believer comes to know God through his/her own belief and inner senses without the need for the intervention of another person such as a pastor. Thus, for Augustine there was no need for a hierarchy of order between God and the individual. As such, the path was open for the person to assert him/herself through a direct relationship with God. According to this view, the individual needed to turn *inward* to investigate and contemplate the kind of relationship that s/he had with God, the cosmic order and nature.⁶⁰

Consequently, it was important with this crucial turn to question the legitimacy of the newly claimed *power* of the individual by questioning the truth of the existence of the self. Descartes (1596-1650) *cogito* was that long awaited proof. He not only argued for the existence of the self but also asserted its own rational capacity independent from the outside real world; thus evolved the start of a long path of investigation into the nature of the self and its relationship to the outside real world.

And so it was that the long standing western *divide between the subject and the object*, which was clear in the philosophies of Plato and Aristotle continued, but now it emerges strongly within the self,⁶¹ especially since not all philosophers agree on the *nature of the self*. Philosophers who came after Descartes either emphasised the importance of the self and its goodness as in Leibniz's views, or being sceptical about its nature as in Locke's and Hume's, or not seeing any concrete ground that could help save the related ethics, as in Hobbes (1588-1679) who believed that the good and the

60. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Mass.: Harvard University Press, 1989), p. 136.

61. *Ibid.*, p. 136.

bad are subjective and relative, and that what motivates humans are their desires and appetites. For Thomas Hobbes human nature was essentially anti-social.⁶²

In his book *A Treatise of Human Nature* written in 1738, Hume (1711-1776) notes that "I never can catch myself at any time without a perception, and never can observe anything but the perception."⁶³ So, the self for him is a pack of sensory perceptions without a single perception of itself. Kant (1724-1804) believed that the 'I' requires some form of sensory intuition to make knowledge of external objects possible, and that the non-empirical 'I' cannot even become an object of individual's 'inner sense'. So, the individual is aware of the 'I' as a substance in a purely intellectual way, knowing nothing of its predicates.⁶⁴ While Rousseau (1712-1778) explains that the self is that which ensures the link between the subject and its predicate in a judgment that is variable. He also believed that man is, by nature, good, and that the social institutions have corrupted him.⁶⁵

For Hölderlin (1770-1843), "the Absolute cannot be associated with the self or self-consciousness because the self is always differentiated within itself in a way that goes against the idea of the Absolute ... [and that] the Absolute [is] pure being."⁶⁶ However, Hegel (1770-1831), was the idealistic philosopher who made the giant attempt that aimed at unifying not only the subject and the object, but also affirmed the simple being's progression of coming to consciousness and concrete knowledge of itself in the form of the absolute. Thus, Hegel presented one of the most important meta-narratives of modernity.⁶⁷ Marx (1818-1883) afterwards took a leap towards the material world. His philosophy was deeply immersed in social context and he believed that human nature is the product of social circumstances.

62. Sharon A. Lloyd, and Susanne Sreedhar, "Hobbes's Moral and Political Philosophy," Stanford University, <http://plato.stanford.edu/entries/hobbes-moral/> (accessed January 16, 2009).

63. David Hume, *A Treatise of Human Nature: Being an Attempt to Introduce the Experimental Method of Reasoning into Moral Subjects* (Place Published: Kitchener, Ont.: Batoche, 1999), (book I, IV, sec VI) p. 177, <http://site.ebrary.com.ezproxy.auckland.ac.nz/lib/auckland/docDetail.action?docID=2001973> (accessed May 6, 2009)

64. Dieter Freundlieb, *Dieter Henrich and Contemporary Philosophy: The Return to Subjectivity* (Burlington, VT: Ashgate, 2003), p. 20.

65. For more information see: Christopher Morris, ed., *Critical Essays on Hobbes, Locke, and Rousseau, the Social Contract Theorists* (Lanham, Maryland, USA: Rowman & Littlefield Publishers, Inc., 1999).

66. Dieter Freundlieb, *Dieter Henrich and Contemporary Philosophy: The Return to Subjectivity* (Burlington, VT: Ashgate, 2003), pp. 20-21.

67. The differences between the English and the German schools of philosophy continue to make their mark. Bertrand Russell (1872-1970) adopted memory as the criterion for identity formation and agreed with Hume that no substantial self is possible to observe, while Dieter Henrich (1927-) believes that the being is the "Ground" within and without consciousness.

With these developments two most important schools of modern thought were developing. The first was the Enlightenment, which expounded the belief that man's rationality is his path to true knowledge of nature and the order of the real world. The other was Romanticism, which emphasised the capacity of the individual for clear judgment and for the revelation of the truth or the absolute. With Romanticism and Enlightenment, the person was honoured with a clear and direct relationship to the truth, because of his/her assuming control of an objectified universe through either instrumental reason or intuition.⁶⁸ This new form of honour is translated into the ethic of *dignity*, while honour, the older form, was associated with aristocratic status that entailed certain duties and was given only to nobility and which is not so much a function of moral or ethical excellence, as it is a consequence of power. The new dignity or *integrity* of the individual (any individual) is *universal* and emphasises the universal equality.

The debate over the separation or unification of the subject and the object and the importance of the nature of the self has continued to affect western philosophy in general and the philosophy of ethics, in particular, where the relationship with God is most critical in such divide, for God as a consequence is neither completely outside nor completely inside. Therefore, the individual cannot approach him by merely looking inward.⁶⁹

The ethical problem

The separation of the subject and object has complicated the newly claimed sovereignty of the individual and consequently the assigned integrity which was claimed in the first place because the individual was presented as the source through which the truth of the real world can be revealed, and that s/he can form a direct relationship to God. Philosophers have attempted to answer the ethical problem created by this turning inward, and attempted to build a set of ethics that can relate to or replace previous worldview (created by the domination of the church) and is also in support of the new, modern, community and modern beliefs. Two such important schools of thought, which are still effective in most modern institutions are, the

68. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Mass.: Harvard University Press, 1989).

69. *Ibid.*, and see: Mark Gelernter, *Sources of Architectural Form: A Critical History of Western Design Theory* (Manchester, New York: Manchester University Press, Martin's Press, 1995).

Utilitarianism of Jeremy Bentham and John Stuart Mill, and the Categorical Imperative or Deontology of Kant.

The Utilitarianism of Jeremy Bentham (1748-1832) defended the argument that "the fundamental pursuit is happiness, and the criterion of the value of deeds is their utility in leading to the greatest happiness of the greatest number."⁷⁰ This argument gives a greater role to the community, however, not to all the people but, to the majority, and destabilises even further the trust in the individual and his/her choice. The Consequentialist theory is closely linked to utilitarianism and argues that any action will be determined by its consequences for the community, which was not an acceptable argument for the autonomous individual, given that reason decides in accordance to its unity and self-understanding. Another version of Utilitarianism is the social contract, which was advanced by Hobbes, Locke, Rousseau and the, more contemporary, Rawls. It promotes "arriving at shared, communal, and minimal limitations of personal liberties so that all may prosper according to their individual interests."⁷¹ One should mention here that almost all modern constitutions and laws are formed based on this philosophy.

Kant's Deontology is summarised by Wasserman et al.: "[d]oing things from universal and proper principles and which is duty and obligation based."⁷² Kant has argued that "[t]here is... only a single categorical imperative and it is this: act only in accordance with that maxim through which you can at the same time will that it become a universal law."⁷³ Thus, the ethical project is taken away from the personal preference and experience to the common domain, which can create a doubt in human nature, and in individual freedom of choice. This doubt is fed by the fact that a person needs an outside through which s/he can act. So it is an argument for the importance of being with others and for others. As such, it is not supportive of the sovereignty of the individual neither it is supportive of any claim of autonomy.

In more recent developments in the twentieth century, Aristotle's virtue ethics, centred on the ethics of the individual was revived with the work of G.E.M. Anscombe (1919-2001) in her work *Modern Moral Philosophy* (1958). The consideration of virtue

70. Albert Edwin Avey, *Handbook in the History of Philosophy* (New York, USA: Barnes & Noble, Inc., 1961), p. 193.

71. Barry L. Wasserman, Patrick Sullivan, and Gregory Palermo, *Ethics and the Practice of Architecture* (New York: Wiley, 2000), p. 28.

72. *Ibid.*, p. 28.

73. Paul Guyer, ed., *Kant's Groundwork of the Metaphysics of Morals, Critical Essays* (Lanham, Maryland, USA: Rowman & Littlefield Publishers, Inc., 1998), p. xxxii.

ethics has since gained some ground, and has been defended by some philosophers such as Philippa Foot (1920-), Alasdair MacIntyre (1929-) and Rosalind Hursthouse. Aristotle's virtue ethics are centred on the individual as a citizen because, for him, a person cannot be complete without living in a community. So, he is in a sense trying to strive for a balance between the role of the individual and that of the community, as represented by the state which, according to the ethics of Aristotle, is responsible for the creation of virtuous citizens.

This has been explained in the two works of Aristotle, the first, "The Nicomachean Ethics", addresses the virtues/excellences in the person as a citizen and, the second, "The Politics", which addresses the proper form of government to ensure virtuous (and thus complete) citizens.⁷⁴ Aristotle's code of ethics was ignored for a long time due to the domination of religious ethics. Wasserman et al., define virtue ethics as: "[d]oing things that promote personal excellence of mind and well-being, thereby promoting the general well-being of a community of people."⁷⁵ However, this 'personal excellence' is still the responsibility of the community that should, itself, be moral in the first place in order to ensure the necessary environment for the promotion of personal excellence and well-being of its members.

Consequences for the modern outlook/ the individual and the community

The consequences of the adoption of these philosophical perspectives was the ceding of ethical authority, besides other forms of power, to modern governments and institutions, which had been initially associated with the church or the king as the custodian of the church. So, the nation-state and its institutions emerged as the defender of free citizens and the beholder of the social contract that promoted the modern social life which accommodated the newly claimed freedom of the individual. For example, Charles Taylor explains that modern life has shown a tolerance for divorce and the decline of parental power, especially over the choice of partner.⁷⁶

On the other hand, the independence of the individual has been reflected in the demand for more privacy, a factor that was previously not of importance in densely

74. Aristotle, *The Nicomachean Ethics*, trans. David Ross; rev. by J. O. Urmsion (Oxford: Oxford University Press, 1980, 1984).

75. Barry L. Wasserman, Patrick Sullivan, and Gregory Palermo, *Ethics and the Practice of Architecture* (New York: Wiley, 2000), p. 28.

76. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Mass.: Harvard University Press, 1989), p. 290.

occupied ordinary houses. However, the family kept its role as a haven for the individual in face of the increasingly alien and dangerous outside world that was forming under the pressure of industrialisation and the great waves of urbanisation.⁷⁷ Taylor explains the *complex and important consequences* of such a step in the formation of individuals' identities and to their *commitment to the good* through their will:

But to understand my true self is to love it, and so with intelligence comes will, and with self-knowledge, self-love.⁷⁸

...

From this, the idea can grow that moral perfection requires a personal adhesion to the good, a full commitment of the will.⁷⁹

The design of individual houses, on the other hand, moved gradually towards fulfilling the need for adequate sanitation, which included among other things, sunny rooms, good ventilation, and the protection of privacy for family members, exhibited in provision of separate bedrooms. Such privacy is needed now for a person to reflect on him/herself to understand his/her nature and on his/her relationships to God and the outside real world. Levine et al., explain this important relationship of the built environment to the identity of the modern individual and his/her ethics:

The built environment is a material and ideational membrane between our inner and outer selves. It impacts on *self-identity*, *autonomy*, and underlies aspects of *personal character*, *integrity* and *social responsibility*—all concepts readily recognized within philosophical discourse... Through the “care of the self” one protects, encloses, surrounds, and creates *one's ethical interiority*.⁸⁰

The built environment closely affects the identity formation process of the individual that is the source and the hub of his/her ethical interiority. Thus, one can argue that the *architecture of the built environment, if it cares to be part of this effective membrane, should not claim autonomy outside such role.*

77. Modern town planning was gradually forming in the nineteenth century, along with several modern laws and regulations due to the drastic changes that most important industrialised cities of Europe had witnessed. The two main causes for this change were migration from rural areas and the natural rate of increase in population due to improvement in health services. New road systems were constructed mostly cutting through traditional and older areas. The most obvious example of such measures was taken by Baron Haussmann in the second half of nineteenth century, starting from 1867., when he demolished most of the narrow streets in the old parts of Paris only to replace them with boulevards with the purpose of giving an advantage to the army in the control of such areas in case of disturbance. He also built a new water supply, a gigantic system of sewers, new bridges, the opera house, and other public buildings. Leonardo Benevolo, *History of modern architecture* (Cambridge, Mass, MIT Press,1971), pp. 61-95.

78. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Mass.: Harvard University Press, 1989), p. 136.

79. *Ibid.*, p. 137.

80. Michael P. Levine, Kristine Miller, and William Taylor, "Introduction to Ethics of Architecture," *Philosophical Forum* 35, no. 2 (2004): 103-15, pp. 106-107. (Author's emphasis)

An adherence to the good was expected from the individual, because of the trust given to his/her inner nature and reason as being important paths towards revealing the nature and order of the outside real world. Such trust demanded that the person should be true to him/herself and, hence, *authenticity* has become an important modern theme by which a person is judged. It demonstrates a self understanding and unity of reason, which are important if one's knowledge is meant to be trusted. Otherwise, the person will manifest fragments of the self and an arbitrariness of judgment that does not support any comprehensible conclusion. Tersman explains the importance of consistency to ethical claims:

[I]n moral reasoning, as in reasoning concerning matters of fact, we seek consistency. We tend to criticize a person whose moral opinions we find to be inconsistent, and when inconsistency is exposed among our own moral views, we are inclined to revise them in such a way that the inconsistency is eliminated.⁸¹

This inner reflection, Taylor argues, has been motivated by the individual capacity for *empathy and benevolence*, and that "living according to reason and nature demands that we rise to the viewpoint of the whole and concern ourselves for the general happiness."⁸² Again, here, Taylor emphasise the importance of being concerned with the general happiness.

Nevertheless, a new form of stratification found its way into modern egalitarian society, as exemplified in the creation of a new class of elites with a bourgeois outlook who held the power of knowledge, had the use of inventions, the control on means of production, and was also the driving force behind the development of the newly emerging modern culture. Their active interpretation of how progress could be achieved had a decisive impact on the development of the modern world as it stands today. The class of elites was trusted as a group of creative individuals.

The consequences to the relationship between ethics and aesthetics

The theory of art itself moved away from classical imitation towards expressionism that salutes *the creativity of the artist*. Through expressionism, the work of art is seen as an expression of the creator, and the viewer is given an important and creative role as the interpreter of that work. And, as has been explained earlier, the turning inward

81. Folke Tersman, "Non-Cognitivism and Inconsistency," *Stockholm University southern Journal of Philosophy* 33 (1995): 361-71.

82. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Mass.: Harvard University Press, 1989), p. 281.

of the individual towards the exploration of the inner self and the expectation that the path to personal knowledge of the truth and the good comes from within, has made the association of aesthetics with ethics both inevitable and blurred, for two reasons. The first is the sentimentality of the individual; the second is the unity of the self and its rationality, through which the individual needs to defend his/her worldview that is accommodating of other complicated issues such as justice, interest, integrity, and equality. Charles Taylor explains this problematic modern link between ethics and aesthetics:

We usually think it is easy to distinguish ethical and aesthetics objects or issues. But when it is a matter of sentiments; and when, moreover, the ethical ones are redefined in a way which abandons the traditional virtues of temperance, justice, and beneficence, then the lines seems difficult to draw.⁸³

George Dickie places the problem of the link between ethics and aesthetics in the domain of selfishness and the desire to possess: “[s]ince Shaftesbury’s time it has been a staple of aesthetic theory that selfish or interested desires, of which the desire for possession is the paradigm, are destructive of aesthetic appreciation.”⁸⁴ Preference, which was added by Hume to the elements that decide the taste of the individual, has complicated this problem even further, because it allows several variations of the *taste* due to age and temperament and, thus, a new line of theorising was opened in the form of the theory of taste.

Kant has contributed to closing the gap between ethics and aesthetics by relating aesthetics to *pleasure*, a reference well known and used today in ethics. Dickie summarises Kant’s theory of beauty in one sentence: “[a] judgment of beauty is a disinterested, universal, and necessary judgment concerning the pleasure, which everyone ought to derive from the experience of form.”⁸⁵ So, for Kant, beauty is linked to formal relationships of the work of art, which do not include what he calls the ‘agreeable’ characters such as colour.

Consequently, *the importance and beauty of the work of art* has shifted to the experience of *the viewer* because it is a matter of judgment and pleasure of the individual. Friedrich Schiller’s *On the Aesthetic Education of Man* (1794-5), *links beauty to the unity of feelings and thought* as Alex Scott explains:

83. *Ibid.*, pp. 373-374.

84. George Dickie, *Aesthetics; an Introduction* (Indianapolis: Pegasus, 1977), p. 14.

85. *Ibid.*, p. 27.

Schiller asserts that beauty is an aesthetic unity of thought and feeling, of contemplation and sensation, of reason and intuition, of activity and passivity, of form and matter. The attainment of this unity enables human nature to be realised and fulfilled. Beauty (or aesthetic unity) may lead to truth (or logical unity). However, when truth is perceived, feeling may follow thought, or thought may follow feeling. When beauty is perceived, thought is unified with feeling.⁸⁶

Schiller was a leading philosopher of Romanticism which promoted the belief in the creative individual. In addition, the work of art and its beauty are considered only in relation to the person, who, not so long ago, was guided by the creator.

Ethics and aesthetics between unity and fragmentation

Charles Taylor visualises the artist as a race-car driver with some knowledge of car wiring, and the philosopher as being like the mechanic in the pit with a hazy knowledge of the same. However, the architect's role is much more complicated than that of the artist. What s/he sets on the ground stays there for generations, and what is in flux can be frozen in architecture, and in reality there are no clearly differentiated moments that can help define the good to lead architects through their self-assertion and its ethical interiority. Every idea in architecture is prone to argument and counter argument; however, in most cases the influential ideas are those which come from leading, or star, or celebrity, architects who are successful in the profession.

The critical point that represents the modern *confusion of ethics and aesthetics* is the turning towards the experience and judgment of the individual, which led to *fragmentation of meaning*, as Taylor explains: "[t]he turn inward may take us beyond the self as usually understood, to a fragmentation of experience which calls our ordinary notions of identity into question ... or beyond that to a new kind of unity."⁸⁷ Subsequently, the flow of experience of the person became at the same time the centre of gravity, which is no centre in the first place, but a series of juxtapositioned moments that sometimes *does not support the unity required by reason*. This character of personal experience has had its impact on the built environment. Colin Rowe and Fred Koetter have argued in their book, *Collage City*, for the legitimacy and practicability of this approach, given the impossibility of a utopian city and the danger

86. Alex Scott, "Schiller's Letters on Aesthetic Education." Angelfire, 2002. <http://www.angelfire.com/md2/timewarp/schiller.html> (accessed April 27, 2008). See also, Friedrich Schiller, *On the Aesthetic Education of Man, in a Series of Letters* (Oxford: Clarendon, 1967), p.189.

87. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Mass.: Harvard University Press, 1989), p. 462.

of its call for changelessness, though it could still be supported as poetics rather than politics by the collage approach.⁸⁸

As such, there was no problem with replacing self unity (nineteenth century narratives) as oneness with a postmodern *juxtaposition of fragments* that had been accumulated by the variety of experience. In postmodernity, philosophy abandoned the modern project of unifying the subject and the object and became immersed more and more in the variation of the fragmentation of experience. The problem with such a shift is that *human experience can be contradictory. Therefore, the juxtaposition cannot always be carried out peacefully with equal attention to all fragments.*

Earlier, Nietzsche (1844-1900), feeling the pressure of the changing world that has lost any possible source of its universal perspective, announced the death of God.⁸⁹ As such, he was also announcing the death of the ‘ordinary man’ where no ethics or aesthetics are possible. Schopenhauer (1788-1860), too, was pessimistic and thought that it is the ‘Will’ that guides individuals and that death is the only good that the individual should expect from life.⁹⁰ Heidegger (1889-1976) expressed similar belief when he argued that living authentically in the form of self-realisation is not possible. For him, death is the only authentic experience that any individual can have, yet it cannot be penetrated.⁹¹

Thus *life*, as seen through these developments, *is threatened by emptiness* and the importance of understanding the real outside world has been degraded to a mere alternative, and the truth has become divided into several possibilities. Hence, was Gilles Deleuze defence of the ‘nomad thought’ that moves freely in exteriority, and does not dwell on a concrete interiority that can put in order some identity.⁹² This end was expressed in Lyotard’s postmodern denial of the usefulness of modern meta-narratives (justice, equality, Christian belief, Descartes’ Cogito, etcetera) for the society of the postmodern world.⁹³

88. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass.: MIT press, 1978), p. 149.

89. Friedrich Wilhelm Nietzsche, *The Gay Science: With a Prelude in German Rhymes and an Appendix of Songs*, trans. Josefine Nauckhoff (New York: Cambridge University Press, 2001).

90. Arthur Schopenhauer, *The Will to Live: Selected Writings* (New York: Unger, 1962).

91. Martin Heidegger, *Being and Time; a Translation of Sein Und Zeit* (Place Published: Albany State; University of New York Press, 1996), pp. 234-235.

92. Gilles Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London: Athlone Press, 1988, 1987), p. xii.

93. Jean Francois Lyotard, *The Postmodern Explained to Children: Correspondence 1982-1985* (Sydney: Power Publications, 1992).

Impact on architecture

In practice, art and architecture in the twentieth century were captured in the confusion of ethics and aesthetics. Dadaism is probably a clear example, yet it was not the only one. The Modern Movement in architecture shifted its attention to the individual house and dwelling unit with the clear social and ethical message that praises not only the 'ordinary' life, but also the importance of the achievement of the age. Hence, one could say that if the temple was the architectural project of the classical, the church of the Gothic, and the Villa of the Baroque, the everyday modern house or dwelling unit of the 'ordinary' family or individual occupied the attention of the Modern Movement in architecture. Coming closer towards the end of twentieth century in postmodernity, public buildings and private projects have become the symbols of a national achievement on the global level.

In the face of modern ethical problems, *Deconstruction* was introduced as a methodology that argues against *European logocentrism*.⁹⁴ Deconstruction in architecture in the 1980's promoted formal language that supports this argument. Afterwards, architecture changed its direction towards what could demonstrate more unity. Such an architecture was promoted in what is known today as *folding* or smooth architecture,⁹⁵ which argues for *continuity* as exhibited in themes such as '*mixed salad*' or '*smooth mixture*',⁹⁶ intended to retrieve some of much needed unity not only

94. According to the Blackwell Dictionary of Western Philosophy, "Logocentrism is the target of Derrida's deconstruction. In his view, philosophy should be concerned with the condition of the possibility of *logos*, rather than viewing *logos* as the condition of the possibility of truth." "Logocentrism." in *The Blackwell Dictionary of Western Philosophy*, edited by Nicholas Bunnin and Jiyuan Yu (Wiley-Blackwell, 2004). <http://www.blackwellreference.com/subscriber/tocnode?> (Accessed July 4, 2010)

Derrida himself says: "I shall call logocentrism: the metaphysics of phonetic writing (for example, of alphabet) which was fundamentally—for enigmatic yet essential reasons that are inaccessible to a simple historical relativism—nothing but the most original and powerful ethnocentrism, in the process of imposing itself upon the world, controlling in one and the same order: 1. The concept of writing... 2. The history of (the only) metaphysics...which has ... always assigned the origin of the truth in general to the Logos... 3. The concept of science or the scientificity of science...that has always been a philosophical concept, even if the practice of science has constantly challenged its imperialism of the logos..." Jacques Derrida, *Of Grammatology*, Trans., Gayatri Chakravorty Spivak (Baltimore, Maryland: The John Hopkins University Press, 1997), p.3.

95. In *The Fold* (1992), Gilles Deleuze argues for a formal model of expression, where "the world is an infinite series of curvatures or inflections ... The world is the infinite curve that touches at an infinity points an infinity of curves, the curve with a unique variable, the convergent series of all series." For him, humans can only see and live part of such moments, as those other moments are hidden from human senses. Folding techniques were used in architecture to hide the differences that fragmented the project, which was intentional in the case of deconstructivism. Thus, a new architecture emerged with continuous surfaces, which recalled the Modern Movement's defence of the importance of unity. See, Gilles Deleuze, *The Fold: Leibniz and the Baroque* (Minneapolis, Minnesota: University of Minnesota press, 1993), p. 26.

96. Greg Lynn introduces the idea of smooth space; that is neither homogenous nor heterogeneous: "Smooth mixtures are made up of disparate elements which maintain their integrity while being blended within a continuous field of other free elements." Greg Lynn, "Architectural Curvilinearity: The Folded, the Pliant and the Supple," *Architectural Design (A.D.)* 63, no. 3-4 (1993): 8-15.

in architecture but also in the social system and consequently in the physical horizon through architecture.⁹⁷

Those approaches have extended the mixing up of ethics and aesthetics as did postmodernity in its earlier period, when it criticised the aesthetical dullness of the similarity of modern cities that was destroying *cultural identity*, which is both an ethical and aesthetical argument. The period (1980s) showed an increase of the projects committed to the pioneers, such as Eisenman, Graves, Stern and others, which is evidence of their success in promoting the aesthetics of the new architecture using ethically and culturally motivated arguments.⁹⁸ Such a development went hand in hand with the fragmentation that was advocated on the social and national level and which witnessed the great fragmentation of the Soviet Union and Yugoslavia.

The main problem with this line of development is that the human horizon and frame of reference promoted by architecture have become fractured due to the many *theories and arguments* that are in effect, which means that a stable vision or outlook of the outside real world not only for the community, but also for the individual, will be an impossibility.⁹⁹

Conclusion

Today's modern *individual* has to provide his/her own sense of security with the help of the community in the form of the modern social contract: the constitution, where the needed inner reflection is motivated by the individual capacity for *empathy and benevolence*. This demanded that the person should be true to him/herself and, hence, *authenticity* has become an important modern theme. As a result also, the modern government has gained an ethical authority (besides other forms of power), which in

97. Digital architecture that is emerging as a universal approach to architecture is testing those ideas, but with multi-digital coding that can process complex information. It claims that its formalism is inclusive of complex issues and information that are derived from reality and processed digitally to generate complex forms of architecture. See: Neil Leach, "Digital Cities," *Architectural Design (A.D.)* 79, no. 4 (2009): 6-13.

98. Diane Ghirardo differentiates between two postmodern architectures. One which is stylistic that is exhibited in the work of Graves, Stern and Portoghesi. The other is theoretical but attempts to influence practice, and is led by the writing of Tafuri, and then Eisenman. Diane Ghirardo, "Past or Post Modern in Architectural Fashion," *Journal of Architectural Education* 39, no. 4 (1986): 2-6.

99. All ethical claims of globalisation are built on the promises of successful economy and better distribution of wealth and, hence, better living standards for all. To date the results have proved to be the opposite of this. In fact, the pressures of economy and unequal distribution of wealth and access to advanced technology have left the ordinary middle class individual lost in the management of his/her daily life, while the increasing numbers of poor people are left to the care of international or national institutions and organisations.

pre-modern times, was associated with religion. The built environment creates the hub through which the individual interact with the outside real world. Hence, the architecture of this environment should play the necessary ethical role to make the interaction possible.

However, this has been *challenged* in the age of globalisation under the impact of the information flows, mobility, immigration and the emergence of network societies. Ethics, today, is more, than ever before, mixed up with aesthetics as *economy* and *technology* advocate once again the possibility of a unified physical horizon for people of all nations where religion, philosophy, and art have all failed.

In the face of this confusion and the possible endless divisibility of personal experience, if architecture is to be preserved as a necessary discourse that relates to the secure horizon of both the community and the individual and, given the historical roots of ethical-aesthetical confusion in the changing human and environmental context that is embedded in modernity, it is imperative that the necessary grounds of what matters to ethical role of architecture be established, in order to protect the creation of human horizon. Such an initiative has to come from the nature of architecture itself in relation to the community and the individual as the most important vehicles of human social life. On the other hand, the ontological ethical ground should have the capacity to transcend modern and complex ethics-aesthetics relationship.

The ontological ethical ground of architecture¹⁰⁰

Introduction

Most scholars (whose writings we have reviewed in the previous sections) emphasise that ethics is embedded in architecture due to its role in the construction of the built environment. So, its ethical role can be understood through understanding its nature that sets the grounds for its embedded ethics as, without such grounds, architecture cannot claim its ethical nature. All architects design, but the important question here is: What makes the ethical difference in the output seen as ‘architectural’ building? The complex relations of architecture indicate that other fields should be included in considering its embodiment of ethics. Yet, the most critical and *direct impacts* (represented by the arrows in the following diagram) come from society, economy, politics, technology, and change (falling within the bubble) as explained in the diagram below:

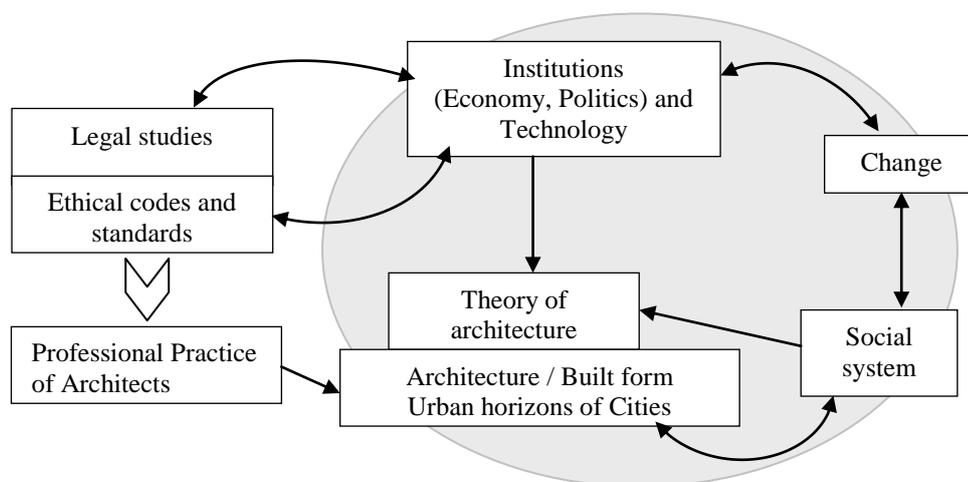


Figure 3
Complex relations and impact on architecture

While the parts in the diagram (outside the bubble) that are concerned with professional ethical codes and legal studies will form an important level in the transference of influences to architecture from other important domains, yet their impact will be indirect, as far as the nature of architecture and its theory are

100. The basic material and arguments of this section were presented on behalf of the author under the title “Ontological Ethics of Architecture” at the Third International Applied Ethics Symposium, held by the Centre for applied Ethics and philosophy (CAEP), Graduate School of letters, Hokkaido University, in Sapporo, Japan, 21-23 Nov. 2008.

concerned, because these codes are monitored by the social and cultural institutions. The discussion of the relationship between ethics and architecture, as being built into the practice of architects and into the definition of the profession according to its ethical and codes of practice, is very important.

On the other hand, the ethics of practice in architecture is not the same as the question of the nature of the ethics of architecture. The ethics of architectural practice are concerned with the ethical assumptions of the ethical codes of practice, or with the evaluation of the ethical practice of architects according to particular codes. However, even the professional codes fall under the impact of the confusion between ethics and aesthetics, especially in periods of cultural transition.¹⁰¹

One might also ask: should the architect, who does not refer to the code of ethics in each professional step s/he takes, be considered to be an unethical architect? Or his or her work considered as unethical?¹⁰² The obvious answer will be emphasising the impracticality of such attempts. In addition, such codes are checked by the body governing the profession and the general legal body governing the society; thus, when considering the nature of change that a phenomenon like globalisation and the new information and the technological age may bring to architecture, codes of ethics do not present a source of a direct ethical concern.

Moreover, such codes are not identical in all cultures, not only for architecture, but also for all professions, and architectural practice today is not the same as it was a thousand years ago or even a hundred years ago. In the past there were no codes of ethics written for the practice of architecture, or for whatever was then considered as architecture, aside from the general law used to govern the community.¹⁰³ One then may argue that this is not an issue, because the search should be conducted into the

101. Simon Longstaff, "Clarifying the Profession's Principles of Behavior," *Architecture Australia* 88, no. 6 (1999): 88-92.

102. The reference here is to the professional codes of ethics, which may, for example, link architecture ethics to sustainable design of buildings.

103. The first such law was written by Hammurabi the King of Babylon in 1780 BC:

²²⁹. If a builder builds a house for someone, and does not construct it properly, and the house which he built falls in and kills its owner, then that builder shall be put to death.

²³⁰. If it kills the son of the owner, the son of that builder shall be put to death.

²³¹. If it kills a slave of the owner, then he shall pay slave for slave to the owner of the house.

²³². If it ruins goods, he shall make compensation for all that has been ruined, and inasmuch as he did not properly construct this house which he built and it collapsed, he shall re-erect the house from his own means.

²³³. If a builder builds a house for someone, even though he has not yet completed it; if then the walls seem toppling, the builder must make the walls solid from his own means.

See: L. W. King, "The Code of Hammurabi," Lillian Goldman Law Library, Yale University, <http://avalon.law.yale.edu/ancient/hamframe.asp> (accessed August 23, 2009).

ethics of architecture as it is in today's practice. Such an assumption will fall short of understanding the nature of those architectural ethics, which should have been present in all architecture throughout its history and in various cultures.

Architecture, as an important cultural element, cannot stand as a mere receiver of change coming from outside its domain (economy, political and social systems, and technology) particularly if such change threatens to replace the present culture. However, if changes over time are possible in the codes of ethics then one can ask the questions: Who will deliver the necessary judgment to make the change? On what basis is the judgment delivered? And when is change inevitable?

In excluding the codes of professional ethics as the possible grounds for an ethical link to architecture or exploring architecture's ethical nature, there are two possibilities left: the first is the search into the virtues of the architect as the one who makes the ethical judgment, which puts the nature of architecture and its practice at the mercy of the individual architect;¹⁰⁴ the second, that there is something unique about the nature of architecture that sets the initial ground for ethically based architecture. However, due to the sources of the confusion between ethics and aesthetics, the individual cannot be the source of the ontological ethical ground of architecture, which means that it is the nature of architecture that should be investigated.

The grounds of the ethical nature of architecture

It is difficult to answer this question by consulting the importance of architecture as a profession or ethics to people's well being, because for practical reasons, as much as society needs ethics, it also needs other professions. In addition, one can assume that good intentions are inherent in the nature of any profession that is 'legalised' by society, and that they all aim at the common good one way or another. Therefore, it is plausible to say that ethics is embedded in the nature of any profession, and that this

104. In his 1991 manifesto, Christopher Alexander argued for the increase and widening of the responsibilities of the architect to include construction. (Christopher Alexander, "Perspectives: Manifesto 1991," *Progressive Architecture*, no. July (1991): 108-12.)

Such manifestos promised the ideal architectural practice and left out all other different roles that the architect plays such as: teaching, researching, or consultation; that is not possible, neither is it practical. In addition, if such an ideal architect is the solution, then how will society be able to monitor his or her work? Furthermore, why would there be a need for the codes of ethics? Also, in any age or culture, it is possible to find architecture that is not designed by architects, as in vernacular and traditional architecture, but it is difficult to find practising architects without architecture which entails the priority of architecture to architects.

nature is what makes the difference between the various professions and, hence, their practice and codes of ethics. Such a nature is established by answering the question: Why does society need the profession? That is to say, it is a teleological investigation or a matter of establishing an end for the profession and not of searching for a beginning, means, or essential components, as in the theory of Vitruvius.

For Wasserman et al., “[b]ing good at designing [Buildings],” is the departure point for architecture special ethics,¹⁰⁵ though they acknowledge that the majority of architects do not work in designing buildings.¹⁰⁶ However, is it not the case that such an answer is also good for other very closely aligned professions such as, civil engineering? On the other hand, being good at practising any profession is a virtue. What is more important is that processes (as in reference to design) cannot provide a reference point for what is ethical, because they are meant to deal with a sequence of steps that lead to a product or an action. In addition, to make the reference to the ‘good’ will lead to a circular argument that does not explain the ethical character expected from the goodness of architecture.

All architects design, but the important question here is: What makes the ethical difference in the output seen as ‘architectural’ building? Spector refers to Vitruvius’ assertion “that all architecture must be built with due reference to durability, convenience, and beauty, in Latin, *firmitas*, *utilitas*, and *venustas*.”¹⁰⁷ He argues that these components are at the heart of architecture and create the source of conflict and contradiction where ethics are revealed through the architect’s judgment. It is true that those components are important for the understanding of the nature of architecture; however, they are not its cause nor are they its end. In addition, such reference will divert the attention from architecture to other terms that have other types of ontological and practical problems.

For the sake of this discussion, let us consider the possibility that durability can clarify the nature of architectural ethics at some point. In its simplest meaning durability reflects the necessity of a building to be durable, though the time length, and under what circumstances such durability is required, is not obvious. As is well known, there are many examples which have been built to last hundreds, if not thousands, of years,

105. Barry L. Wasserman, Patrick Sullivan, and Gregory Palermo, *Ethics and the Practice of Architecture* (New York: Wiley, 2000), p. 3.

106. *Ibid.*, p. 5.

107. Tom Spector, *The Ethical Architect the Dilemma of Contemporary Practice* (New York: Princeton Architectural Press, 2001).

while most examples are designed to last less than hundred years. In fact, there are temporary camps, which have been built to last five or so years, because of the nature of the project. Would that make such buildings less ethical?

Such a dilemma of durability is also apparent in the impact of earthquakes, tsunamis, terrorist attacks and the devastating impact of war and explosions. So, should all buildings be considered as durable shelters against all odds? Is that possible? One might answer that durability is in reference to the time span as it is set by the requirement of the project that will become architecture, in which case one will be referred back to the problems of ethics in architectural practice. In addition, when designing a building in an active seismic area, durability is judged according to the codes of that particular state or province. Spector accepts such problems as being situational:

Resolving conflicts in values is situational; the professional is dedicated to making each situation turn out for the good. Therefore, the situation, not the method, takes precedence.¹⁰⁸

...

The durability and performance of a building is always more dependent upon empirical research for its methods and ends than are its utility and aesthetic merit. Empirical inquiry will eventually take seismic design out of the realm of the ethical and place it in the realm of technique.¹⁰⁹

Considering these practical objections or answers, durability becomes a scale that belongs to the particular project and is set by the client for the building or the employed methods and materials of construction.

Moving on in the argument to the probability that the ethical grounds of architecture are embedded in the process of design and its results, one will be faced with the ‘black box’ theory, which emphasises the capacity of the gifted individual who can produce a design that cannot be decided by following any logical methodology, whether in design of architecture, or in any other design or creative process. These unexplained grounds, to which the term ‘black box’ refers, cannot therefore be used for any further explanations.

However, at a certain point in time, the theory was challenged by the ‘open box’ theory, which supports the possibility of applying a methodology that can accommodate the many alternatives of the different design steps suggested by the

108. *Ibid.*, p. 147.

109. *Ibid.*, p. 156.

architect and the methodology and, in the end, to reach the most rational choice of all possible alternatives. Needless to say such a suggestion was not able to prove its own premise in excluding the many decisions needed to be taken by the designers involved that referred back to their creativity.¹¹⁰

On the other hand, if the results of design problems among architects of the same age or, who fall in the same theoretical categorisation, are compared, differing results will be found that are difficult to explain in scientific rational terms.¹¹¹ One may argue that the international style is one such a case. It is true that the designs were very similar for the project of Weissenhof Estate in Stuttgart, Germany (1927), and from there, after a few years, the international style was interpreted in aesthetic and stylistic terms and was declared as the rational style of the age by Henry Russell Hitchcock and Philip Johnson.¹¹² However, the results were similar, not identical, as in mathematical solutions.

So, the design process is unstable in nature, which means that it cannot provide a ground against which, or through which, an ethical ground can be established. What makes it even more complex is that such instability cannot be resolved unless the role of the architect's creativity is included, since neither investigation into the program nor the application of some calculated steps can help to solve the problem.

In fact, every time an attempt is made to define architecture in reference to something other than itself in order to establish a prerequisite for architectural ethics, the ethical problem shifts further away from the nature of architecture. This appeal of architecture for an 'other' than itself is due to *its dialectical nature* towards being other than itself and its flexibility for assuming *the constant and the changing*, which complicates the question of its ethical nature even further. Such nature is what makes architecture vulnerable to changes initiated from other domains such as globalisation of an

110. Today, these methods are more successful in urban design and planning because they need the vast capacity of computers to calculate the impact of climate change and carbon emission in cities, to determine the mass of the built form of an area that can operate within the limits of permitted carbon emission. Still, without the intervention of the architect, technology is far from being able to decide the final architecture that is needed.

111. The Modern Movement asserted the importance of rationality in architecture and design to bring the products closer to industrial production, hence, one of its many achievements was standardisation. Even a postmodernist like Venturi, beside his assertion of the importance of symbolism and architectural language, resorted to rationality in approaching his designs, but he was less dependent on it than some of the pioneers of Modern Movement.

112. It was this project that led Henry-Russell Hitchcock and Philip Johnson to use the term 'International Style' in the title of their joint book *International Style: Architecture since 1922*, after organising the Exhibition of the at the Museum of Modern Art in New York City in 1932. Henry Russell Hitchcock, Philip Johnson, *The International Style: Architecture since 1922* (New York, US: Norton, 1932).

economical, environmental or, technological nature, which gives additional importance to the search for its ethical ground. Therefore, the physical analysis of architecture will only lead to more variations rather than to reconciliation.

The metaphysical nature of architecture

To establish the ethical ground for architecture one need not necessarily look into the physical world since its physical nature cannot provide such a ground. So, the alternative is to analyse it as a phenomenon that does not start in the physical world, even though at a certain stage it has to be realised. Architecture's relation to metaphysics comes from many visible phenomena, because looking into architecture's metaphysical nature will mean close reference to its physical nature.¹¹³

For how is it possible to explain architectural conceptual thinking that can be theoretically linked to philosophy, or any other discourse, while architecture is, in the final analysis, is visible in an object? And how is it possible to explain the feeling that one's inner space is extended into the outer space through the physical, transparent, nature of a glass wall? Or, to explain the disappearance or partial disappearance of the mass of a building to one's perception into its own reflection of its urban context?

Science might explain such phenomena as being illusions, but it is difficult to leave the explanation(s) of those kinds of phenomena at the doorstep of illusion, because by doing so, the unity of the real world will be controlled by virtual reality, though architects sometimes have deliberately exploited such illusions. On the other hand, to rely on science or technology is also to assume that human ability is limited to what science can explain and technology provides, while the history of science itself proves that it cannot ensure long lasting correct answers.¹¹⁴

Metaphysics, as a field of investigation that tries to go beyond the physical world, is the path that is left for the exploration of the nature of architecture that can transcend its ethical ground. Using Dieter Henrich's conditions of metaphysics¹¹⁵ architecture becomes immersed in metaphysics in *two ways*: firstly, it presupposes a certain

113. As the word metaphysical indicates.

114. Thomas S. Kuhn, *The Structure of Scientific Revolutions* (Chicago, IL.: University of Chicago Press, 1996).

115. Dieter Henrich, "What Is Metaphysics-What Is Modernity? Twelve Theses against Jurgen Habermas." in *Habermas: A Critical Reader*, ed. Peter Dews (Oxford, UK; Malden, Mass., USA: Blackwell 1999), 291-319.

determining knowledge that is concerned with the basic constitution of a building, which cannot be derived from any single building or method of construction. In fact most 'iconic'¹¹⁶ buildings challenge traditional and existing models and types.

The Eiffel Tower was never meant to operate in the traditional sense of functional architecture. Also, the walls of Norman Foster's Gherkin become the ceiling with no attempt by the designer to distinguish the two. Both examples are architecture, but so are the traditional house and the follies of Tschumi's Parc De La Villette in Paris. So, if it is not enough to say that they all have a structure, then in what way are they all buildings in the first place and then architecture in the second? The answer is in the presupposed knowledge of architecture that gives it its metaphysical nature.

Secondly, architecture presupposes moral grounds, a factor which is not necessarily connected to norms. In the modern practice of architecture, the use of the new advanced engineering services and construction technology was advocated on the moral grounds that assert that architecture should have morality. In postmodernity, ethics was used to critique the impact of the use of International Style on the modern built form and, hence, on cultural differences. In addition, the client's requirements stand ethically as a necessary frame of reference. This is beside the fact that all architecture aims at construction.

Hence, architecture has a metaphysical nature, which will give us a possibility to investigate its ontological ethical ground on this level that should be good for all architecture.

Architecture's ontological ethics

Starting from the well known general premise that architecture is included in its 'closest other,' which is hopefully self explanatory at least for the purpose of this investigation: *a building*. And that *architecture is not a mere building but something more*. Not all buildings have the identity of architecture, yet all architecture has the identity of a building.¹¹⁷ So, it is at the heart of architecture that it should show

116. 'Iconic' here stands for celebrated, influential, innovative and famous buildings, but taking into consideration that iconic building can be local, regional or global.

117. It is about what Bruce Allsopp refers to when he says: "[t]his is architecture — significant building." See Bruce Allsopp, *A Modern Theory of Architecture*, (London, UK., Boston, USA.: Routledge & K. Paul, 1977), p. 2.

The nature of such significance cannot be understood on its own merits. Architecture needs to respond to real projects, which are exhibited in the form of client's idea or suggestion. Of course architects

considerable difference from a mere building and add the needed uniqueness to that building. Such difference from a mere building, which should be reflected in architectural components and parameters, will, and should, bring about a recognised identity to become architecture.¹¹⁸

On the other hand, a difference for its own sake is not enough in order for a building to become architecture. It has to be for the sake of bringing the created architectural identity into a form of being that is not only different from a building, but different as architecture; otherwise it will be identical to another. So the difference is *mediated and essential* (ontological) at the same time. This mediation needs the ‘other’ from which the particular architecture of a building is different and only different in relation to it. As such, the difference comes from a relation that should be active enough to make such difference possible. So, the element of *negativity and exteriority* that ensures the dynamism of this nature of architecture is at the heart of architecture, in which ‘the link’ with the ‘other’ as being different from it continues to unveil the nature of the newly created architecture,¹¹⁹ and reflects the *force of change* that is present in the nature of architecture.

This ‘other’ is part of *the built environment in context*, which represents the ‘many’, and that is part of the element of exteriority in the nature of difference, and of the ‘other’. Being ‘one’¹²⁰ of many of the same kind is at the most basic level affirming

sometimes become their own clients but that does not diminish the important role of the client in the formation process of architecture. The nature of such significance cannot be understood on its own merits.

118. There are buildings, such as a shed or a mere sheltering structure, that are made for some function, but it is difficult to consider them as architecture. On the other hand, in case a historical building, the function that dwells in the building might change or even vanishes while its architecture stays alive. In the case of identical architecture, it might be tempting for two identical buildings to be considered as functioning in the same way, but that does not equate the copy with the original in terms of their relation to the nature of architecture, because the first is architecture, and the other is an identical copy. Such a case asserts the uniqueness of the architecture of the first building, which was the cause for it to be copied in the first place.

However, if we take Heidegger’s assumption, then we should judge architectural buildings according to their ability to let the occupant, or the function, dwell. In which case, we might find people or functions that are more flexible for accommodation and dwelling in the copy, while the original is still being explored by its inhabitants. Frank Lloyd Wright’s Falling Water is an example, though the writer is not aware of possible existing copies. Hence, we still need to answer the question: what is the nature of the created difference that leads to the creation of an identity for a building that is architecture, and how is it related to its embedded ethics?

119. Citing Wittgenstein, St. John Wilson argues: “Architecture immortalises and glorifies something. Hence there can be no architecture where there is nothing to glorify.’ This pronouncement by Ludwig Wittgenstein is a hard saying: it hinges ... upon a dubious distinction between ‘architecture and building’”. See, Colin St. John Wilson, *Architectural Reflections: Studies in the Philosophy and Practice of Architecture*, (Oxford; Boston: Butterworth Architecture, 1992), p. 183.

120. The ‘one’ is here seen as ‘self related-otherness’; the ‘otherness’ is the many. (The researcher has attended lectures given by Prof. Henrich at Harvard University where he employed this term in explaining the structure of the development of being in Hegel’s science of logic.) Dieter Henrich, “Lectures on Hegel Philosophy,” (Cambridge, Mass.: Harvard, 1982).

the *communal life through which architecture can become something that can relate to others*, for there is no need to assume an identity for the single building if all buildings are in one and the same architecture, or if it is standing outside any context. Aristotle embraces this idea in saying: “though it is worthy to attain the end merely for one man, it is finer and more godlike to attain it for a nation or for city-state.”¹²¹ Georges Bataille expresses the same views: “[a]rchitecture is the expression of the very being of societies; just as human physiognomy is the expression of the being of individuals.”¹²² Delanty explains a similar idea: “[i]n power, in identity, in community, in social movements, lifestyles and consumption, in science, in nature and gender, the question of culture has become central.”¹²³

Hence, the role of architecture does not stop at that one architecture but continues to *establish the built environment necessary for a stable relation with the community (as in identity) that can result in the formation of cultural differences and identities empowered with the dynamic of change*.¹²⁴ Vitruvius and others have referred to the most simple and most universal that can be shared by all architecture, but such references do not explain the particularity and dynamism of the built form which is dependent on the particularity and dynamism of architecture. Therefore, this relationship entails the theory that architecture’s *ontological ethical ground is embedded in the ability of a building (called architecture) to form a dynamic relationship with the particular culture*, otherwise architecture will either act against, or overlook the concerned community and its way of living, which means to stand outside any culture. This act, in case of architecture, cannot be ethical.

One can also deduce the same result starting from three particular premises. The first is that, ontologically, cultures are known through their identities. The second is that

121. Aristotle, *The Nicomachean Ethics*, trans. David Ross; rev. by J. O. Urmson (Oxford: Oxford University Press, 1980, 1984), p. 2.

122. Michael Richardson, ed. *Georges Bataille, Essential Writings*, (Thousand Oaks, Calif., US: Sage Publications Ltd., 1998), p. 37.

123. Gerard Delanty, *Modernity and Postmodernity: Knowledge, Power and the Self* (London: Sage, 2000), p. 166.

124. Changes to the built form are perceived objectively in the first instance as relating to the most universal and basic change in understanding architecture, such as the change in its formal or functional or structural qualities, but in the second instance will be perceived as a particular necessity that enhance culture’s vitality. On the other hand, not all architecture can be established as related to the particular built form. Some examples stand as unique and different in and for themselves, but that is only to assert their individuality with a reference to the culture of context. Most ‘*iconic buildings*’ are good examples of such uniqueness unless cultural activities establish them as necessary change in its call for uniqueness, and hence, proceed to accommodate their individuality in its quest for *change necessary to its life and endurance*.

cultures develop through people's search for more happiness and goodness to better their life. The third premise is that architecture is an important cultural element.

So, if architecture wants to advance people's search for happiness and goodness, it should share the concern for *secured identity formation process*, part of which is the *feeling of belonging and security*. As without such a process the individual will be denied the need for stability through which his/her inner sense can hold to the ethical condition. As such, architecture should have the ability to form a relationship with the cultural context to secure the formation of an unconfused and recognised physical horizon that is necessary to frame the outlook that harbours the identity formation process. Contrary to this, the alternative is a chaotic built environment, which does not relate to any recognisable culture, or identity formation process. This alternative act will be an *act of violence*.

A counter argument may use the example of architecture that is born out of the impact of colonisation, which one may think does not form a relationship towards the colonised culture, though it remains as part of its cultural heritage. Colonisation, in its nature, seeks to extend the culture of the coloniser to the culture of the colonised. Hence, architecture in this case is helping to build a new particular culture that has its origins in the two cultures of conflict. And, people who use these buildings develop a feeling of belonging and security with those buildings, while they are of different nationalities (the coloniser and the colonised). One should note here that their identity formation process would take a different path when compared with the possibility of such a development had the colonisation not occurred. So, the new architecture, which develops only after some time, mixes the impact of the two cultures in one way or another and secures the identity formation process for those who belong to the new culture and use the new buildings.

Another counter argument may be that architecture is partly about imitation, in which case it cannot be considered immoral for architecture not to dwell on difference. The answer will be that, imitation does not happen before establishing the difference; otherwise all buildings will be identical. The same is true in case of culture. However, if culture seeks sameness with the 'Other', then architecture should help form such relationship to reach this goal, but this will be possible by enhancing this 'Other' culture and its identity through imitation. So whether it is imitation or difference,

architecture should have the ability to engage in the formation of the dynamic relationship with the culture of context.

To conclude, one can say that *the ontological ethical ground of architecture is embedded in its ability to form a dynamic relationship with the particular culture, and to all individuals involved. Such relationship should be dynamic in that it is receptive to change and have the capacity to transcend cultural identity.* Thus, it is only logical to assume that any architecture that has a different nature should not be considered ethical. For example the architecture of any prison cannot fulfil all these ethical grounds, in that it cannot engage dynamically with the culture in context if the context is the national, or transcends the cultural aspiration of a community, especially that its users, in most of the time, cannot feel secure or belong to the place.

Another example is the Eiffel Tower, which was built in relation to its exhibition, but it was not built in relation to the existing cultural context as perceived by the dwellers of Paris, though Eiffel may have thought of epitomising technological advancement of France's industrialisation, that is still building the evolving culture. Nevertheless, many Parisians considered it unethical. It was only afterwards that the community decided to let it be as part of its cultural identity. So, the relationship was extended by the community to the tower. Though at this point, the question concerning the ontological ethical ground in architecture has been answered, however, it is necessary to say something about the ethical grounds that are involved in the subjective judgments of architects.

Ethical judgment in architecture

All the processes of identity formation of any architecture are comprehended *objectively* through the universal and particular requirements of program/purpose/brief of the project and *subjectively* through the judgment of the architect and the client. So, it is in *the nature of architecture* that it assumes both the *objective* that it attempted to build as architecture in relation to the community and its culture, and the subjective in the form of the judgment of the architect or the client, or the viewer and the user.

The complexity of this relationship cannot be explained as Spector suggested, according to ‘thin’ or ‘thick’ values,¹²⁵ in discussing *Venustas*, where the most confusion, and sometimes conflict, between ethics and aesthetics appears. This model (thin-thick) is trying to say that ethical problems in architecture would be better examined on the individual level, which Spector does in his book. This claim sets aside the overall responsibility of the architectural community and architecture as a profession that cares of the happiness of the community. He strongly asserts that all movements in art and architecture are focussed on the creation of *styles*, which should be an expression of the *community’s identity* to give it a *sense of belonging*. Hence, Spector comes close to Harries’ view.

In fact the community will not engage in a relationship with architecture if it is not happy about it or feels that it is participating positively to its collective identity formation process. So, if the architecture of a building is considered ‘alien’ by the community, it will stay as such until change delivers its final verdict. And, the architecture that aims to change the nature of architecture’s cultural identity is taking a responsibility towards the universal and not the individual. This new cultural identity is either culturally or collectively required and the architect has visualised earlier the necessary future cultural change. However, if this new architecture is an individual decision that comes without the proposition for a kind of needed cultural change, it will not only be unethical and arrogant, but also deceptive.

In any case, for architecture to be fathomed by its community, it has to have consistency in its proposition with certain societal outlook or collective worldview. In this regard, ethics is used to defend the need for *consistency in the nature of architecture* and to establish itself as different from other professions, such as interior design, sculpture, arts in general, civil engineering, and so forth. It also is used as a defence for preserving the *consistency of culture* itself to achieve and preserve social and national stability.

125. Spector says: “‘Thin’ moral concepts tend to ‘thin out’ ethical thinking in two ways. First, they isolate the evaluative component of moral thinking from the factual by employing words like ‘good,’ ‘bad,’ ‘right,’ ‘wrong,’ ‘ought,’ – words that express a broad, universal evaluation ... These concepts ‘seem to express a union of fact and value.’ The second way in which thin concepts thin out ethical thinking is to try and reduce it to one ultimate concept, whether it be human happiness ... good will, or some other ultimate good. ‘Thick’ concepts, on the other hand, do not depend upon claims of universality... they are not mutually exclusive in the way that good and bad are, nor are they redundant in the way that are good and right.” Tom Spector, *The Ethical Architect the Dilemma of Contemporary Practice* (New York: Princeton Architectural Press, 2001), pp. 118-119.

So, it is not a matter of choosing between global or local culture for their own sake, but it is a matter of a necessary cultural identity that not only helps the community live a stable and consistent life, but can also accommodate the necessary differences to enhance its vitality. However, it is possible that a dramatic change is required to construct a new identity that aspires to the existing community where no decisive cultural identity existed before. In such a case architecture would be involved in the construction of a new national or cultural identity, as in the case of Chicago after the massive fire of 1871 and, at the present, in Dubai or Singapore or Astana.

Any alteration in existing architectural styles or forms of practice, if not approved by society, can easily be eliminated as a failure unless the alteration is supported by more powerful elements of change. But, as much as difference brings change, forces of change demand alteration and such alteration can impinge upon the nature of professional practice or the learning process, or it can alter the parameters affecting the production of architecture, although not to the extent of changing its established nature, which has been affirmed over centuries of its history: alternatively a new term for a different discourse should be used.

When architects are engaged in excessive differences, or imitate each other with the least difference, it can be argued that such architecture is unethical in the Aristotelian sense, for what is required is the right amount of difference in the right place. Architecture which preaches excessive difference might bring excitement and pleasure but not necessarily rightness, because of the need for consistency and stability. The right amount of difference establishes a limit without which architecture becomes unbalanced and incomprehensible. Needless to say, this limit comes also from the culture in context as an established horizon for the individuals and the community.

Subsequently, architecture that deals with the logical for the sake of complete objectivity without dynamic engagement with the subjective and the particular culture cannot be ethical architecture, because it ignores human nature and its important role in establishing the relationship with architecture, of which no one theory has yet claimed complete understanding.¹²⁶

Therefore, in as much as architects, in order to form the identity of a building, have to recognise the nature of architecture and all its components and still search for the

126. This objectivity seems to be defended by the new trends in architecture of which digital architecture that depends on processing available information is an example.

difference, where ethics becomes very much related to their individual judgment and to the decision making process, they also have to consider architecture as a form of social contract between the client, the society and, the profession. It is also true that sometimes inconsistencies within the nature of architecture become evident in what is widely seen as part of the practice of architecture. Tersman excuses this dilemma this way:

Time shortage, limited recourses of brain circuitry, and so forth, may make it unreasonable for a person to try to eliminate all inconsistencies in her system, especially if she has reason to believe that these inconsistencies will not in any serious way prevent her from achieving other aims (i.e., other than the double aim of believing truths and not believing falsehoods).¹²⁷

Conclusion

In summary, architecture's ontological ethical ground inhabits its ability to *form a relationship to the many* of a particular community in such a way that together they will form a cultural identity. So, what is needed to form this relationship is the right amount of difference in the right place and at the right time. Without this balance the expectation of architecture's ability to form a relationship will be threatened. Thus, a limit needs to be established without which architecture would become unbalanced and incomprehensible.¹²⁸

On the other hand, *change* has a great impact on worldviews whether it is the individual worldview of the architect or the client or the collective worldview of the community. It is within the nature of architecture that it can exhibit the ability to change. The two who can make such change possible are the *architect and the client*.

When studying the impact of any phenomenon on architecture and its ethics it is, therefore, imperative that the impact be investigated because of architecture's relationship to others. The relationship that has been emphasised here is architecture's relationship with *the community* and its *collective identity* in the form of one or more cultures or worldviews. This relationship includes architecture's relationship with the members of the public as they perceive it and as it acts upon them, and architecture's relationship with the process of *self-realisation and identity formation of modern*

¹²⁷ Folke Tersman, "Non-Cognitivism and Inconsistency," *Stockholm University Southern Journal of Philosophy* 33 (1995): 361-71.

¹²⁸ Germany's expressionism and Paolo Soleri's mega structures for future cities are two such examples.

individual. This is to say that architecture has its own *power of communication* that can shape as much as it is shaped.

However, since the investigation is concerned with a contemporary phenomenon then communities and their worldviews cannot be considered without their modern political form: the *nation-state*. Alan Colquhoun stresses the fact that nation-states are the modern power that promotes culture. He says:

One of the intentions of a regionalist approach is the preservation of 'difference.' But difference, which used to be insured by the co-existence of water-tight and autonomous regions of culture, now depends largely on two other phenomena: individualism and the nation-state ... In a sense, the nation-state is the 'modern' region – a region in which culture is co-extensive with political power.¹²⁹

Therefore, it will be necessary to investigate next, the role of architecture through the modern dynamics of the structure of a nation and its institutions, with regard to its culture and socio-political systems.

129. Alan Colquhoun, "The Concept of Regionalism," in *Postcolonial Space(S)*, ed. Gulsum Bayder Nalbantoglu and Wong Chong Thai (New York: Princeton Architectural Press, 1997), p. 20.

Part II
National identity, architecture and globalisation

National identity, architecture and globalisation

Introduction

With the advent of the twenty first century the re-emergence of national and cultural identities were sparked off for a number of reasons, but probably the most notable were the declared, 'war on terror', and the fast growing economies of two important cultures in the East; China and India.¹ At the same time cultural and national identities, on a global scale, seem to have been moving away from rootedness towards a greater degree of synchrony and homogeneity due to the impact of globalisation.

Charles Jencks recalls the meeting of forty-eight intellectuals in the summer of 1989 to discuss the question "exactly what period do we inhabit? More simply put, who are we? Is there still such a thing as national identity?" He continues to comment: "[o]ur period might be seen in terms of more powerful forces that shape it politics, social movements, or economics."² He perceives globalisation as weakening the sovereignty and boundaries of a nation and, hence, weakening national identity through nation's need for *greater mobility of finance, trade, people, and information*. The threat to nationalism is seen as well to be coming from the related processes of industrialisation, population growth, urbanisation and immigration.

However, with the rise and progress of globalisation and globally related issues — *environment, poverty, gender and ethnicity, national identity is attracting more attention in today's politics*. Being committed to the accommodation of uniqueness and the 'call for difference' of cultural identity, nationalism is seen as the salvation of nations against *the homogenising³ effect of globalisation and its demand for mobility*.

1. In the last French presidential election, Nicolas Sarkozy pledged to affirm the national identity of France and to strengthen the sense of belonging among the immigrants and minorities. Gordon Brown, in his first speech after becoming the new prime minister of Britain, asserted the importance of British national identity. In the United States, the sense of nationalism was highly emphasised after the Sept. 11th attacks and the following invasion of Afghanistan, but in particular it was promoted and used dramatically during the invasion of Iraq. Such status given to nationalism in three very important western countries is evidence of the renewed interest in nationalism in the west after its retreat since WWII when nationalism was associated with Nazi Germany. Whereas, nationalism in the rest of the world has never left public interest in decades due to the challenge it faces from the west and from the forces of colonisation.

2. Charles Jencks, *What Is Post-Modernism?* (London: Academy Editions, 1996), p. 11.

3. Globalisation dwells on pluralism, but it seeks homogenisation because of its strong link to market and economy and mass customisation.

As such, national identity promises protection, security, cultural belonging, and self-preservation for members of the state. On the economic level, nation-state is seen as an important organising power.⁴

Yet, the idea of pre-emptive strikes that the US has adopted and its consideration of the security of Middle Eastern oil as part of the US national interest are examples of the new meaning given to a nation's sovereignty, being in accordance with its scale of power. As a result, boundaries and limits are constantly witnessing redefinition. According to Guibernau, "[i]n the foreseeable future, sovereignty will be much less the defining characteristic of the state's structure or mode of action"⁵ due to the emergence of global capitalism. This for her, and for many others, marks a new period in history.

With the help of the *Internet, communication technology and transportation*, globalisation is also seen as *compressing time and space*, encouraging interdependence and global integration, re-ordering the relations of regional power and contesting *the real and the virtual, the global and the local and the external and the internal*.⁶ Yet, these phenomena and the emergence of vast trans-national companies and current power structures have undermined the power and unity of the nation-state to the extent that some observers have started to think that nations and nationalism are transitory phenomena.

The attacks on the *World Trade Centre*, as an important architectural symbol of the US economy, and the consequent architectural competition for the rebuilding of the towers stand as witnesses to the importance of the role of architecture. For a long time the construction of *Olympic cities* has been seen as a mark of international recognition of the progress achieved by the host city and, consequently, the host nation.

The paradoxical relationship between the past and present states of cultures led Colin Rowe and Fred Koetter to conclude that there are only two alternatives for architects' ethical choice: *tradition and utopia*.⁷ A position that contradicts Karl Popper's condemnation of utopia, and his defence of open society as a social and political

4. Hirst, et al., argue that nation-state will continue to be effective but will take another role in the hierarchy of global power structure. See, Paul Hirst, Graham Thompson and Simon Bromley, *Globalization in Question* (Cambridge, UK: Polity Press, 2009), p 239.

5. Montserrat Guibernau, "Globalization and the Nation-State" in *Understanding Nationalism* ed. Montserrat Guibernau and John Hutchinson, (Cambridge, UK: Polity; Malden, MA Blackwell, 2001), 242-268, p. 252.

6. For a discussion on alternatives globalisation see, Paul Hirst, Graham Thompson and Simon Bromley, *Globalization in Question* (Cambridge, UK: Polity Press, 2009), pp. 1-23.

7. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass: MIT press, 1978).

system that, with the use of rational *social engineering*, can adjust itself and progress through the correction of its mistakes.⁸ In defence of their position, Rowe and Koetter ask the question, “[h]ow is it that, if enlightened traditionalism may be distinguished from blind traditionalism, the concept of utopia cannot be comparably articulated?”⁹ This paradox is still part of the theoretical frame of reference in forming architectural concepts of design.

The problematic link between *nationalism and globalisation* presupposes a problematic link between *nationalism and modernity*, because modernity has long been seen as the universal and rational development of a global dimension, and because globalisation is rooted in global history.¹⁰ Some thinkers promote the idea that “cosmopolitanism was driven by the process of globalisation that hastened the emergence of modernity and consisted of a belief in universal values.”¹¹

To clarify these dimensions this part presents in the *first section* a review of *nation-culture relationship*, and concludes that national-cultural identity is complex and compound and that the nation-state is a dynamic phenomenon a case that was overlooked by architectural scholars in relation to the interpretation of progress and/or changes in architecture and its relationship to culture. It also explains architecture relationship to nationalism and culture through four trajectories and the contemporary challenges to this relationship.

The *second section* investigates the *processes and dynamics* of cultural and national activities that are helping to reshape the present, in favour of change and, at this time, globalisation. It concludes that the two important dynamics and processes that are affecting the national-cultural activities are affecting architecture’s relationship to nationalism and culture, and that global modernity *is in contest with local cultures and national identities* through architecture.

Based on this interpretation the *third section* details the relationship between architecture, the national and globalisation. It argues that the impact of mobility and immigration can be seen through the impact of homogenisation, call for difference, pluralism, and fragmentation effects on national-cultural relationship, and that under

8. Mark Amadeus Notturmo, *On Popper* (Singapore; London: Wadsworth, 2003).

9. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass: MIT press, 1978), p. 124.

10. See appendix 1.

11. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 33.

the impact of globalisation, these important factors are promising a new social stratification for global culture. Because of its ontological ethical ground, architecture has to respond to these paradoxical phenomena. Under the destabilising pressure of this role, and through the role of global architects and global iconic architecture, the section concludes that architecture is increasingly becoming a message of global culture rather than being cultural element of stability for the local as was the case with historical architectural styles.

Nation-culture relationship and architecture

Defining national identity

Identities are a reference to *how one distinguishes and defines oneself*. National identity is a reference to *common belonging* that includes *common accomplishments*. National identity and nationalism have *different meanings in different countries* because of their complicated and *uneasy link to culture*, which is in itself as complex as the question of national identity and nationalism. Part of the complexity is in their definition and in the assumption that a culture or a nation is a continuous phenomenon in which the assertion of identity and the need for categorisation is most important. Hence, the question posed by Jonathan Hearn, from the University of Edinburgh: “In what sense is the culture of France in 1539, 1789, and 1968 ‘the same’? Wherein, exactly, does the continuity lie? What symbols and values do we focus on to convey that continuity?”¹²

In general, theories of nationalism inform each other, yet sometimes with profound differences, especially in their emphasis on the connection with modernity and culture of nations. The modernist tends to see the nation as modern phenomenon linked to the formation of the modern state, warfare, bureaucracy and the role of political elites and their strategies; it can be divided into other social groups; it possesses certain resource(s) and is communication-based. The perennialist who opposes the views of the modernist, regards nations as persistent and recurrent phenomena in all epochs and continents. Perennialism defines the nation as: a cultural community, rooted, immemorial, organic, seamless, possessing certain qualities, popular and ancestrally-based, and that the nation is an ethno-cultural community that is rooted in place and time and has an historic homeland.¹³ As such, it has homogenous ties in blood.

12. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 205.

13. For detailed discussion of the definitions and terms used to summarise these theories see: Anthony D. Smith, "Nations and History," in *Understanding Nationalism* ed. Montserrat Guibernau and John Hutchinson, (Cambridge, UK: Polity; Malden, MA Blackwell, 2001), pp 9-31. For example, Smith defines ethnic community as “a named unit of population with common ancestry myths and shared historical memories, elements of shared culture, a link with a historic territory, and some measure of solidarity, at least among the elites.” And defines the modern nation-state as “a named human population sharing a historic territory, common myths and historical memories, a mass, public culture, a common economy and common legal rights and duties for all members, differs in several vital respects from pre-modern collective cultural communities.” *Ibid.*, p. 19.

Anthony D. Smith¹⁴ invented a third approach, the primordialist, who views the nation as a variant of ethnicity, and argues that many modern nations have evolved out of pre-modern ethnic formation. He regards nations as intrinsic to human nature and, hence, the primordialist is both naturalist and essentialist, while the perennialist is empirical and historical. The theoretical lines that divide the modernist from the perennialist are not clear cut.¹⁵ However, the fact remains that *the nation-state is linked to culture, religion, and language, which makes it an enduring phenomenon that is rooted in the pre-modern world.*

Historical background

Hearn explains that the Renaissance (fourteenth to sixteenth century) led to the establishment of national churches and that the war that erupted between the Protestants and Catholics ending in the treaty of 1648 established many European countries. “It established France, the United Netherlands (newly independent from Spain) and, for a time, Sweden, as major European powers.”¹⁶ The next period witnessed the formation of: Corsica (1755, 1793), South-East Russia (1773), Ireland (1798), Serbia (1804), Spain (1808), and Spanish America (1810).¹⁷ In the period after the imperial rule of Napoleon there was the unification of Germany (1815-1871), and the unification of Italy (1848-1861).

These geopolitical changes gradually built up “pressure on the Austro-Hungarian Empire (1867-1918) and the Ottoman Empire (1400-1923),” which led to WWI and the consequent colonisation of the nations that were under their rule. However, in the period between WWII and 1977, a great wave of nationalist struggle emerged, which ended in the independence of large number of the colonised countries. The recent disintegration of the Soviet Union (1989-1993) formed the newest wave of national

14. Anthony D. Smith is one of most important contemporary scholars of nationalism. He is Editor-in-Chief of the scholarly journal *Nations and Nationalism* (Cambridge University Press) and is the author of many books on the subject including his classic *The Ethnic Origins of Nations*.

15. Montserrat Guibernau, "Globalization and the Nation-State" in *Understanding Nationalism* ed. Montserrat Guibernau and John Hutchinson, (Cambridge, UK: Polity; Malden, MA Blackwell, 2001), 242-268, pp. 242-248.

16. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp. 13-14.

17. *Ibid.*, p. 15.

independence.¹⁸ More recently, in seventeenth of February 2008, Kosovo declared its controversial independence as the newest nation-state.

According to Smith, “nationalism is a modern movement and ideology, which emerged in the latter half of the eighteenth century in Western Europe and America.”¹⁹ It is often seen as a development originating from the French Revolution (1789) to the end of WWII (1945). *Most modern states have advocated the ethical principles of the French Revolution: liberty, equality, and fraternity.* Republicanism, constitutionalism, democracy and the natural rights and sovereignty of ‘the people’ were adopted as the modern political and social systems. As an example, Rousseau equates nationalism with the principles of the French Revolution: “[e]very true republican has drunk in love of country, that is to say love of law of liberty, along with his mother’s milk. This love is his whole existence [1772].”²⁰

Nation-culture relationship in review

For Max Weber (1864-1920)²¹, nationalism is emotional, and belongs to the sphere of values because of its link to a specific sentiment of solidarity. He says: “[a] nation is a community of sentiment which would adequately manifest itself in a state of its own.”²² In support of this emotional link are Romantic thinkers. Horace B. Davis explains the difference between the Enlightenment²³ and Romanticism views on nationalism, which:

...was by and large rational rather than emotional,’ and the other ‘based on culture and tradition,’ developed by German romantic writers such as Herder and Fichte, which asserted that the nation was a natural community and therefore ‘something sacred, eternal, organic, carrying a deeper justification than the works of men.’²⁴

18. *Ibid.*, pp. 16-18.

19. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York: Routledge, 1998), p. 1.

20. Umut Özkirimli, ed., *Nationalism and Its Futures* (New York: Palgrave Macmillan, 2003), p. 133.

21. Arguably the foremost social theorist of the twentieth century, Max Weber is also known as a principal architect of modern social science along with Karl Marx and Emil Durkheim.

22. Hans Henrich Gerth and C. Wright Mills, ed., *From Max Weber: Essays in Sociology* (New York: Oxford University Press, 1958), p. 176.

23. It was developed during mid 18th C, and its key figures are Francis Bacon, Rene’ Descartes, John Locke, Isaac Newton, Voltaire and Immanuel Kant. Romanticism was developed between late 18th C and early 19th C. It tended to combine philosophy and art and was focused on the reform of the soul through art. Its key figures are Jean Jacques Rousseau, Johann Gottfried Herder and Johann Wolfgang von Goethe.

24. Quoted in, Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?* (London, UK; Totowa, N.J: Zed Books for the United Nations University, 1986), p. 18.

The English conservative thinker Roger Scruton²⁵ supports the emotional link and argues that it has an ethical dimension, hence it should be protected. So for him in Bhikhu Parekh's words:

The integrity of the nation is the highest moral and political principle and must be preserved at all cost. The nation's myths and values should not be too closely scrutinized and subjected to "corrosive criticism." Its culture and way of life should also be similarly protected.²⁶

He views national identity as being of central importance in nurturing the identity of the individual that links him/her to other members of the same community. His views in summary are that the nation: has a territorial basis; shares a common language; "shares a common culture or way of life, including customs, social practices, moral values, modes of relating to oneself and to other, rituals, festivals, myths, and so on"²⁷; its members "are united by ties of blood, intermarriage and kinship, and share a common descent"²⁸, and they share "a common history, including common collective experiences and memories of struggles, triumphs, defeats, joys, and sorrows"²⁹; its members "have a strong sense of collective belonging" in the form of homogenous 'we'.³⁰ Scruton also emphasises the *role of religion* in case of Europe and in particular those fine differences that distinguish Catholics from Protestants.³¹

Benedict Anderson, a professor of international studies at Cornell University, uses the characterisation '*imagined communities*' to describe the modern nation-state. In his book *Imagined Communities*, he identifies the aim of the book as providing "more satisfactory interpretation of the 'anomaly' of nationalism."³² Anderson differentiates between classical communities that have been formed around language and religion and the new modern imagined communities.³³ While David Miller, a fellow at Oxford

25. Well known English writer and philosopher.

26. Bhikhu Parekh, "The Incoherence of Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 295-326, p. 299.

27. *Ibid.*, p. 297.

28. *Ibid.*, p. 297.

29. *Ibid.*, p. 297.

30. *Ibid.*, p. 296.

31. Roger Scruton, "The First Person Plural," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 279-294, p. 285.

32. Benedict R. O'G. Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London; New York: Verso, 2006), p. 4. He explains that imagination should be used as a social practice not individual's contemplation.

33. *Ibid.*, pp. 13, 16. However, Anderson admits that literature of nationalism has developed hugely since the republication of his book in 1991 (the first edition printed in 1983) and that in his second edition, he could not meet the demands of these vast changes, but that he still can see his preoccupation on the margins of this literature and that it has still not been superseded. (*Ibid.*, page xii) Yet he adds in the second edition of 2006, one last chapter that examines: Travel and Traffic: On the Geo-biography of

University, believes that a nation is a *historical entity* stretching across generations, and that its present is a link between its past and future within a specific territory of land. He assigns important ethical significance to national identity. Parekh explains that Miller perceives national identity as,

[It] links its members with a larger social whole and gives their lives meaning and significance ... it also shapes and structures their moral world ... spirit of common belonging and an awareness of constituting a homogenous and distinct 'we'.³⁴

Miller has advocated a strong and *thick sense of national identity*, but he acknowledges that such an identity is likely to alienate cultural minorities and, hence, cannot support a multicultural society. Thus he "proposes a *thinned down identity* consisting largely in a commitment to common goals and such values as liberal democracy, the rule of law, tolerance, and honesty in tax returns."³⁵

All nations entertain one or more type(s) of culture, but not all scholars agree upon a direct relationship between a nation and a culture, for some states cannot avoid expressing one cultural identity when they adopt official languages and public holidays.³⁶ Parekh, a professor at University of Westminster, does not equate nation with culture and, hence, for him, national identity is dissimilar to cultural identity in many ways. However, he does accept that a nation has a cultural dimension. He considers that, in modern times, as a matter of personal choice, Europeans have come to see their national identity as closely bound up with their cultural and personal identity, a phenomenon that has been the result of European changes during the nineteenth century. However, he explains that this closeness is not yet an identity:

For centuries Europeans identified themselves in terms of ... a shared religion, ethnicity, language, social status, place of origin, and so on, and many still continue to do so in other parts of the world.³⁷

...

Given the fact that most societies today are subject to the influences of other cultures, their members grow up with varying degrees of attachment to other cultural communities, and feel that while different parts of them belong to different communities, the whole of them does not feel at home in any of these alone ... In short,

imagined communities. He also identifies the importance of some central themes in the formation of modern nationalism: print-capitalism, piracy, metaphorical sense, vernacularisation, and nationalism's undivoriceable marriage to internationalism. *Ibid.*, p. 207.

34. Bhikhu Parekh, "The Incoherence of Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 295-326, p. 303.

35. *Ibid.*, p. 305. (Author's emphasis)

36. Will Kymlicka, "Misunderstanding Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 131-140, p. 138.

37. Bhikhu Parekh, "The Incoherence of Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 295-326, p. 309.

rootedness cannot be defined abstractly, but only in relation to one's sense of identity. And since the latter is often complex and multiple, so is the former.³⁸

For Parekh, the reasons behind the modern emphasis on national identity in Europe are economic, military and political and are driving European states to use their cultural, educational and other resources to advance a strong sense of national identity. In general, Parekh does not give much importance to national identity compared to *religious or cultural identity*.

[T]he nation does not solve the mystery of human existence, or offer a release from the loneliness and alienation of modern life, or answer agonized existential questions ... for answering these and related questions, we turn to our religion, culture, and self-reflection. The nationalist fails to see this because he equates nation with religion and culture, and attributes to it qualities that belong to the latter.³⁹

John Hutchinson, of Griffith University, makes a strong distinction between 'cultural' and 'political' forms of nationalism. Political nationalism, for him, is a reference to civic nationalism which depends on modern political institutions,⁴⁰ and cultural nationalism advocates harmonisation depending on "the sense of rootedness given by tradition with the idea of progress, in a new activist conception of the (ethnic) historical community as inherently dynamic and interactive."⁴¹ He suggests France as a model of a modern civic nation, and Germany as a model of ethnic and romantic nationalism.⁴² John Dunn, a professor of Cambridge University, on the other hand, does not consider that nationalism is important to an individual's identity. He thinks that "nationalism for most of us is not an exhilarating emotional commitment but simply a habit of accommodation of which we feel the moral shabbiness readily enough ourselves."⁴³

Smith, who believes in the cultural rootedness of nations, accepts the distinction between ethnic and civic nations as part of their specificity.⁴⁴ For him, some nations are the creation of modernity and others are product of older ethnic ties and ethno-histories. John Breuilly, a professor at London school of Economics and Political

38. *Ibid.*, p. 312.

39. *Ibid.*, p. 309.

40. John Hutchinson, *Nations as Zones of Conflict* (London; Thousand Oaks, Calif.: Sage, 2005), p. 81.

41. *Ibid.*, p. 46.

42. *Ibid.*, p. 49.

43. John Dunn, "Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press 1999), 27-50, pp. 28-29.

44. The distinction was advocated by Michael Ignatieff in his book *Blood and Belonging* and William Pfaff in his book *The Wrath of Nations: Civilizations and the Furies of Nationalism*.

science, criticises Smith for giving much importance of such ties, and neglecting the necessary historical role of institution: “The problem with identity established outside institutions, especially those institutions, which can bind together people across wide social and geographical spaces, is that it is necessarily fragmentary, discontinuous and elusive.”⁴⁵ Smith dismisses Breuilly’s argument and states that his understanding of ‘institutions’ is narrowly modernist and that:

... significant numbers of people in several pre-modern societies were included, going back to ancient Egypt and Sumer: in schools, for instance, in legal institutions, in temples and monasteries, sometimes even in representative political institutions, not to mention extended aristocratic families ... But perhaps more important was their inclusion in linguistic codes and in popular literature, in rituals and celebrations, in trade fairs and markets, and in ethnic territories or ‘homelands’, not to mention the ... army service.⁴⁶

In general, there is no agreement on what it is that culture represents for nations. For Clark Wissler⁴⁷, culture is a ‘mode of life followed by the community’, while Franz Boas links it to ‘habits and customs’. Clifford Geertz⁴⁸ defines culture as a “historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life.”⁴⁹

Hearn views culture “as a complex set of relations among ideas, sentiments, identities, organisations and practices, which are constituted both mentally and physically.”⁵⁰

Miller agrees that one should accept and nurture one’s culture as ‘unchosen background’.⁵¹ Will Kymlicka⁵² expresses the idea that cultural identity fulfils human desire, and “provides an anchor for people’s self-identification and the safety of effortless secure belonging.”⁵³

45. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York: Routledge, 1998), p. 196.

46. *Ibid.*, p. 197.

47. Wissler is a famous American anthropologist (1870-1947).

48. Geertz is an influential anthropological theorist of culture in recent decades (1926-present).

49. Quoted in, Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 171.

50. *Ibid.*, p. 201.

51. In, Bhikhu Parekh, "The Incoherence of Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 295-326, p. 303.

52. He is a Canadian political philosopher, occupying a Canada Research Chair in Political Philosophy, Dept. of Philosophy, Queen's University (since 2003), and is Recurrent Visiting Professor at the Nationalism Studies Program, Central European University, Budapest (since 1998).

53. Quoted in, Brian Walker, "Modernity and Cultural Vulnerability: Should Ethnicity Be Privileged?," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 141-166, p. 147.

For Kymlicka, *cultural boundaries are not tied to the boundaries of states*. At the same time the state is not the possession of a particular national group; otherwise minority groups will be alienated.⁵⁴ He, also, thinks that the distinction between *ethnic nations*, as for example in the case of Germany, and the *civic nations*, such as the US, is of a secondary importance in relation to culture, democracy and peace, because both have a cultural component and “the way culture is interpreted varies from nation to nation. Some nations define their culture in ethnic and religious terms, others do not.”⁵⁵ To Kymlicka, the categorisation of civic and ethnic nations does not help to explain the phenomenon.

Ronald Beiner, a professor at the University of Toronto, views the problem of civic nationalism as the privileging of “the majority cultural identity in defining civic membership without consigning cultural minorities to second-class citizenship.”⁵⁶ On the other hand, Yael Tamir, a professor at Tel-Aviv University, thinks that *cultural membership is a precondition of autonomous moral choices* and that the state should have an ‘*expressive*’ role.⁵⁷ Michael Lind, a policy director of New America’s Economic Growth Program, advocates assimilation and regards multiculturalism:

... as the misguided ‘orthodoxy of the present American regime’ and ‘an aftershock of the black-power radicalism of sixties’... liberal nationalism is the opposite of the cultural pluralism implicit in the multicultural ideal; it ‘is the idea of the American nation as a melting pot.’⁵⁸

Judith Lichtenberg, a professor at Georgetown University, views Lind as the enemy of multiculturalism, of which Kymlicka and Tamir are advocates, and argues against the importance of cultural membership in that it is dependent upon the achievements of the nation or culture, which is not a secure form of belonging. Her objection to the two reasons⁵⁹ given by Kymlicka is that “people’s self respect is bound up with the esteem in which their national group is held ... [and that] familiarity with more than one culture would extend those boundaries, providing a person with broader range of

54. Will Kymlicka, “Misunderstanding Nationalism,” in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999).

55. *Ibid.*, p. 133.

56. Ronald Beiner, ed., *Theorizing Nationalism* (Albany, NY: State University of New York Press, 1999), p. 9.

57. In, Will Kymlicka, “Misunderstanding Nationalism,” in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 131-140, p. 138.

58. As explain by, Judith Lichtenberg, “How Liberal Can Nationalism Be?,” in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 167-188, p. 180.

59. Recall that Kymlicka believes that “cultural identity provides an anchor for people’s self-identification and the safety of effortless secure belonging.”

options.”⁶⁰ She states that “achievement depends partly on accidents of natural and social endowment and on ordinary luck...”⁶¹ Instead Lichtenberg stresses the importance of belonging as a relation that is defined in terms of race, gender, family membership, and genealogy.

The differences between those views can be better understood if cultural background of each of the thinkers is stated. Kymlicka, being a Canadian, has much to say about the importance of indigenous people and the federal form of state. He also advocates multiculturalism given the example of Quebec. Tamir, as an Israeli defends the importance of cultural expressiveness of the state, but still defends poly-ethnicity to justify the legitimacy of different cultural and ethnic backgrounds of the constructed Jewish state. For Lind, as a US citizen, immigration becomes a more important issue. And Scruton, being English, emphasises the importance of the cultural history of a nation.

On the other hand, the issue of *colonialism is very closely linked to the complexity of nationalism and its cultural relationship*. So, Jyoti Puri, a professor at Simmons College, calls attention to the enduring effect of powerful waves of colonialism and anti-colonialism, which is exhibited in the labels used today: the ‘East,’ the ‘West,’ ‘Centre,’ ‘Periphery,’ ‘Developing,’ ‘Developed,’ ‘First world,’ ‘Second world,’ and the ‘Third world.’ According to him:

Fundamental to imperial rule were racialized and nationalized differences between ‘us’ and them’. As Edward Said has argued, stereotypical and pejorative portrayals of ‘African,’ ‘Irish,’ or ‘Jamaican’ people as inferior and barbaric recurred to enable and justify imperialism as the obligation of the ‘British’ or the ‘French’ to civilize ‘these peoples’: ‘we’ should rule ‘them’ because ‘they’ are different and inferior to ‘us’.⁶²

For Partha Chatterjee, a professor at Columbia University, the national question here [non-European world] is, of course, historically fused with the colonial question.⁶³ Chatterjee agrees with John Plamenatz (1912-1975), who believes that there are two types of nationalism. One that was born in the west out of the changes brought by the French and the Industrial Revolution, and gradually moved into Europe without any

60. Judith Lichtenberg, "How Liberal Can Nationalism Be?," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 167-188, p. 171.

61. *Ibid.*, p. 171.

62. Jyoti Puri, *Encountering Nationalism* (Malden, Mass: Blackwell, 2004), p. 101.

63. Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?* (London, UK; Totowa, N.J: Zed Books for the United Nations University, US distributor, Biblio Distribution Center, 1986), p. 18.

feeling of alienation. The other one is Eastern nationalism that was drawn to alien form of standards and civilisation, which is that of the west. Chatterjee explains:

Eastern nationalism ... has appeared among 'peoples recently drawn into a civilization hitherto alien to them, and whose ancestral cultures are not adapted to success and excellence by these cosmopolitan and increasingly dominant standards.' They too have measured the 'backwardness' of their nations in terms of certain global standards set by the advanced nations of Western Europe. But what is distinctive here is that there is also a fundamental awareness that those standards have come from alien culture...⁶⁴

At the present time, there is no clearer example of the clash between Western and Eastern standards and the resulting alienation than that of occupied Iraq. By invading Iraq, the US was, and is, instating its way of measuring progress in its advocating of a federal 'democratic,' multi-ethnic, multi-cultural, Iraq based on religion, language and ethnicity. This has challenged the cultural and national identity that existed earlier, which was based on historical rootedness, language, constitution, culture, and institutions. This supports Fanon's explanation: "[a] national culture under colonial domination is a contested culture whose destruction is sought in systematic fashion."⁶⁵

The continuity and discontinuity of a culture and a nation depends greatly on the way history is viewed. Smith cites William H. McNeill's tripartite periodisation: pre-modern poly-ethnic hierarchy, modern national unity, and postmodern poly-ethnicity.⁶⁶ While Ernest Gellner's⁶⁷ views of nationalism are based on viewing history as a series of plateaux connected by steep transitional periods, and that one of these plateaux is the plateau of modernity.⁶⁸ For Hearn, Gellner obscures the rise and fall of great cities, states, empires and civilisations, and avoids the internal motivations of nations due to its emphasis on the larger social whole.⁶⁹

64. *Ibid.*, p. 2.

65. Frantz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York: Grove Press, 1965), p. 237.

66. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York: Routledge, 1998), p. 201.

67. British philosopher, anthropologist and sociologist, self-described Enlightenment rationalist fundamentalist.

68. Ernest Gellner, *Nations and Nationalism* (Oxford, UK: Blackwell, 1983).

69. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp. 106-107.

Table 1: Summary of the main differences of positions under broad suggested titles:

National	M. Weber	Nationalism is <i>emotional</i> .
	R. Scruton	Nationalism is the highest <i>moral</i> and political principle.
	B. Anderson	Modern nations are <i>imagined</i> communities.
	J. Dunn	Nationalism is a <i>habit</i> of accommodation.
Culture	C. Wissler	A mode of life.
	F. Boas	Linked to habits and customs.
	C. Geertz	Historically transmitted pattern of meanings embodied in symbols.
	J. Hearn	A complex set of relationships among ideas, sentiments, identities, organisations, and practices.
	D. Miller	Unchosen background.
	W. Kymlicka	Provides an anchor for people's self-identification and the safety of effortless <i>secure belonging</i> .
	J. Breuilly	Preserved in institutions.
Nation-culture	D. Miller	National identity has an <i>ethical</i> significance and is historical. Thick sense of national identity: cannot support multiculturalism. Thin sense of national identity: common goals and values.
	B. Parekh	National identity is not the same as cultural identity, but they relate. Cultural and religious identities are more important.
	Y. Tamir	Cultural membership is a precondition of autonomous moral choices. The state expresses these choices.
	M. Lind	Multiculturalism is misguided orthodoxy. Advocates assimilation. (Against A. Smith)
	J. Lichtenberg	Cultural membership is not important because it depends on the achievements of the nation or culture, which is not a secure form of belonging. (Against Kymlicka)
Civic vs. ethnic	A. Smith	There is a difference between civic and ethnic nations
	W. Kymlicka	Categorisation of civic and ethnic nations does not help to explain the modern nation-state.
	J. Hutchinson	There is a difference between cultural (=ethnic) and political (=civic) forms of nationalism.
	R. Beiner	Civic nationalism privileges majority without consigning minority to second- class citizenship.
Effect of Colonialism and History	P. Chatterjee	National question is historically fused with the colonial question
	J. Y. Puri	Important effect of colonialism and anti-colonialism.
	J. Palemenatz	Western nationalism is modern and is affected by the French revolution. Eastern nationalism works with alien form of standardisation that comes from the west.
	F. Fanon	National culture under colonial domination is a contested culture whose destruction is sought in a systematic fashion.
	E. Gellner	Nationalism is based on viewing history as a series of plateaux of which modernity is one.

To recap the above, one can say that the French and Industrial Revolutions have clearly played an important role in the transition towards creating the social and economic conditions that have helped to institutionalise the modern nation-state, which is dependent on the market economy and the principles of the French Revolution. Hence, they have enhanced the rise of the national as a parallel phenomenon to the cultural, such that national identity has, in many ways, replaced cultural identity.

However, both national and cultural identities fulfil a fundamental human need for security and belonging and, thus, national identity plays an important *moral role* in our lives. In fact the whole existence of the nation-state depends upon the goodness it offers to its citizens. Hence, it stands as an important ethical link between the community, the individual, the international community and all cultural activities that are linked to these relationships. As such, the relationships of the nation-state need to be examined closely in evaluating the role of architecture under the impact of any kind of change, whether on a national or an international level.

Whatever the case, the important (expressive) role of the state depends on how people view it in relation to its embodiment of their own distinctive collective identity. *The interpretation of national identity does not stop at one period of time, or with one tradition.* Within any particular or universal horizons, the continuity of *the interpretation of nature, technology, religious and political and social systems builds the way in which people live and, hence, shapes their cultural lives; in modern times this continuity is closely linked to nationalism.* Yet, it is *not possible to assume the likelihood of an exclusive homogenous culture;* otherwise nationalism would be discriminatory and racist.

In *conclusion*, nationalism can be defined as a complex phenomenon that ranges from being passionate or emotional to being social and political. However, it represents mostly the modern ethical shape of people's collective identity. Its dialectical nature evolves through culture, location and nature and includes *several dichotomies:* the religious and the secular; the individual and the collective; the particular and the universal; the cultural and the political; the homogenous and the heterogeneous and inclusiveness and exclusiveness. *National identity can, also, be viewed as a compound phenomenon that represents a collection of other identities formed with reference to history, language, religion, gender, class, blood relationship and defined territory.* As such, nationalism coexists with other loyalties or affiliations. However, the nation-state

is a modern phenomenon, and in the majority of cases has been constructed through the exercise of power. In addition, its complex and compound nature creates *unstable grounds for its continuity*.

Trajectories of influence in architecture's relationship to national identity

National identity has always been closely related to buildings of national importance and traditional settlements, especially in certain types of architecture such as: monuments,⁷⁰ embassies, world fair buildings, sports stadiums and cultural buildings, iconic and symbolic architecture. This is, and was, the case for Sumer, Babylon, Egypt, Greece, Rome, China, India, Europe and many more modern states such as the United States. Nationalism's relationship to architecture has not been a popular subject, since Hitler exhibited his enthusiasm for the use of architecture to create a commanding and impressive looking capital.⁷¹ But, in a conversation between Charles Jencks and Frank Gehry, the nationality of the architect or architecture is identified as an important consideration:

FG: Philip Johnson AT&T building- that was the first one that got that kind of attention, in the press.

CJ: ... It made the front pages of the Times in London, in Hong Kong, in Buenos Aires, and the rest of the world-but it is an American experience you are describing ... But what about the Sydney Opera House, before it; or even Saarinen's TWA building in New York, way before it? ... What I am getting at is the Sydney Opera House was an Australian icon.

FG: Danish architect?

CJ: It worked, so much so that, after they fired the architect in the 1970s, by 2000 the Australians had to apologize to him.

FG: When I was called for Bilbao, they asked me for an equivalent to the Sydney Opera House—that was part of the brief.⁷²

The direct link between iconic architecture and its nationality is repeated in Jencks book many times, which indicates the unstable grounds for any claim of globalising architecture references, to which Jencks is alluding when he referred to the news that AT&T has made in various countries. This reference to nationality, while affirming the

70. Memorials are specifically designed and constructed to commemorate a sense of national or local identity and to symbolise collective memory of events or persons and places. Since the nineteenth century, public monuments have been used, to promote national identity and to present figures of national historical importance.

71. Adrian Tinniswood, *Visions of Power: Ambition and Architecture from Ancient Rome to Modern Paris* (London: Mitchell Beazley, 1998).

72. Charles Jencks, *The Iconic Building: The Power of the Enigma* (London: Frances Lincoln, 2005), pp. 11-12.

global status of the building, explains the complexity of the nature of the cultural (global or local) and national identity of a particular building or style in architecture. So, for example, the type of Islamic architecture that is found in Spain is not the same as the Islamic architecture of Iraq or Pakistan for the same period, though there are some similarities.⁷³ Differences can be found, also, in traditional architecture of the same region across national boundaries.⁷⁴

Cultural and national identity act as the gate if one wishes to employ Alexander's *Pattern Language*, where he considered architectural language as a pattern that is important for generating life, and that bringing many languages together in a structure will construct the common language for a town. This structure is 'the gate', as Alexander labels it.⁷⁵

On the other hand, some architects and their architecture assumed a nationalist role in support of the modern call for the liberation of nations following the rise of nationalist movements around the world in the nineteenth and twentieth centuries. As an example, the Deutsche Werkbund goals arose in response to rapid industrialisation and modernisation as a way of living the spirit of modern national culture in Germany. It argued that art is not only an aesthetic but also a moral power and that both lead to economic power.⁷⁶

Drawing on the English Arts and Crafts Movement, Hermann Muthesius believed that practicality was the basis for expressing contemporary German cultural values. So, to become part of a traditional heritage, in his opinion, architectural forms that represent national types need to be distinguished and employed.⁷⁷ The Werkbund adopted the task of mediating in the tension of reconciling nationalism with the desire to be

73. The same can be said for Gothic style or any other style that differs in Germany for example from that which is in Britain or Paris.

74. During 1950's and 1960's, the International Style in architecture threatened many cities around the globe, with homogeneity and the elimination of cultural and national architectural difference. However, postmodern critics have called for designs that reassert the importance of local culture and history. Rob Krier wrote in 1975 "we have lost sight of the traditional understanding of urban space." See, Robert Krier, *Urban Space (Stadtraum)* trans. Christine Czechowski and George Black, Academy Edition ed. (London: William Clowes & Sons, Beccles, 1979), p. 15.

75. Christopher Alexander, *The Timeless Way of Building* (New York: Oxford University Press, 1979), pp. xi-xii.

76. As a consequence of First World War many architects changed their outlook, and it was not long before the outbreak of World War Two, which had a negative impact on the subject of nationalism in general, and its relation to architecture, in particular.

77. Leonardo Benevolo, *History of Modern Architecture*, 2 Vols. (Cambridge, Mass: MIT Press, 1971).

modern, and the tension between art and industry in a capitalist society.⁷⁸ Another example is given by Lefaivre and Tzonis, where they explain that Goethe's nationalism has led him to promote German Gothic architecture as a way of preserving people's collective memory.⁷⁹

At the present time, if the relationship between architecture and national-cultural relationship is closely examined by way of a link to a 'mode of life followed by the community' using either Clark Wissler's definition of culture, or Hearn's definition as "a loosely cohering set of beliefs, behaviours and art of acts,"⁸⁰ it would be difficult to see why the Sydney Opera House would not be appropriate for Lisbon, Barcelona, or Monaco. The same can be said of many 'modern' iconic buildings, but the case is even stronger in less identifiable architecture, though it is difficult to pose the same question of Gaudi's work, most probably because of its overwhelming detail and its specific cultural references.

The only difficulty with such a proposition is that those types of cultural buildings are in fact, highly identifiable with certain nations and represent in many ways the pride of their citizens, not that they represent a way of life that cannot be found elsewhere. Nevertheless, because they have endured the process of normalisation, they have become part of national symbolism and cultural language.

This fact has been also asserted by Lawrence J. Vale. In his discussion of the architectural design of parliamentary complexes, Vale has argued that there is an "increasing degrees of abstraction in the use of architecture to delineate power and

78. Dal Co explains such dilemmas extensively in his book: DAL CO, F. (1990) *Figures of architecture and thought: German architecture culture, 1880-1920*; New York, Rizzoli. Part of what he says: "As Burkhardt admonished ... "the utmost effort and self-denial" are the cardinal virtues to which culture must strive in order to combat the processes of fragmentation typical of modern society, processes that in modern urban existence are ever growing in reach and import ... in Germany of the period under consideration here [1880-1920], architectural theories as well as practices constantly reflect historical and political questions of major concern." Francesco Dal Co, *Figures of Architecture and Thought: German Architecture Culture, 1880-1920* (New York: Rizzoli, 1990), p. 174.

79. In Lefaivre and Tzonis words: "The relation between group emancipation and the construction of identity ... came to the fore more forcefully, enriched and articulated in Germany ... Goethe defended the superiority of German Gothic architecture... the essence of Goethe's argument was not the precedence of the architecture, but its power to make people become aware of their common past and participate in their collective memory ... Goethe was ingenious; developing a novel frame of mind in architecture in accordance with new nationalist aspiration ... he also pursued his investigations into the mechanisms of memory and design clues that stimulate it." See Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World* (Munich; London Prestel, 2003), pp. 15-16.

80. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 207.

pursue national identity.”⁸¹ Hence, governmental buildings and specifically, parliament’s buildings, which are considered to be tourist attractions, are increasingly seeking iconicity to help to consolidate or, to construct, national identity. The need for iconicity is becoming necessary for constructing or consolidating national identity, because, given the impact of technology and globalisation, and the definition of culture, it is becoming more and more difficult to symbolise cultural call for difference.

In considering Boas’ influential and long accepted concept of culture as “habits and customs” where he regards culture as “a system of implicit, unconscious rules that structure speech and generate meanings,”⁸² one will discover that globalisation and technology are increasingly bringing the different languages and meanings closer. This closeness is clear in contemporary architecture compared to traditional and historical styles.

George Mosse emphasises the, ‘symbolic language’, ‘style’, and the ‘aesthetics’ of nationalism, which are elements that architecture shares. For him the creation of symbolic language is the work of the artist. As an example, Hearn cites the “evolving concept of beauty in Germany in the eighteenth and nineteenth centuries that fused Greek classicism and Germanic romanticism.”⁸³ A more recent example is the Tjibaou Cultural Centre (1998) designed by Renzo Piano, in Noumea, dedicated to Jean-Marie Tjibaou who died in 1989 while leading the fight for his country’s autonomy from the French government, and is devoted to the cultural origins and search for local identity of New Caledonia.⁸⁴ In addition, this example is considered as a good example of investing in local technologies too.

Geertz views the culturally patterned sets of symbols as having a special dual nature, functioning both as ‘model of’ and ‘model for’, reality. He says that, “[c]ulture patterns have an intrinsic double aspect: they give meaning, that is, objective conceptual form, to social and psychological reality both by shaping themselves to it and by shaping it to

81. Lawrence Vale, *Architecture, Power, and National Identity* (London, New York: Routledge, 2008), p. xiii.

82. Quoted in, Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 202.

83. *Ibid.*, p. 187.

84. Colin Amery, "The Pritzker Architecture Prize, Renzo Piano 1998 Laureate Essay," The Hyatt Foundation, http://www.pritzkerprize.com/laureates/1998/_downloads/1998_essay.pdf, (accessed June 12, 2010)

themselves.”⁸⁵ This nature is critical in the case of iconic architecture, when it promotes meanings in relation to a certain ideology or cultural theory.⁸⁶ Even with strong national images from outside such as the case of Japan, in architecture and in other fields each nation is still faced with the dilemma of defining modern cultural-national identity, on the inside.⁸⁷

This issue has been explored in literature; the Berlin University of Technology conference in 2004 was comprehensive in its discussion of the world wide picture of the specific dilemma of many nations with regards to identity. It gave examples from China, Japan, India, Pakistan, Arab countries, Turkey, African countries, Europe and South America. The dilemma for the national identity of architecture was shown to be most evident in previously colonised countries. The conference itself was entitled, ‘Architecture and Identity’, with no reference to any sort of identity, which reflects the complexity of the issue of identity. Yet the most obvious references were made to national, cultural and regional identities.⁸⁸

However, the dichotomies,⁸⁹ which affect nationalism and cultural continuity and affect architecture, are very much in play in most related literature. These dichotomies are deeply *connected to certain trajectories* representing the elements of inter-influence between architecture and national identity. They are: *the nature of the region, materials and methods of construction, belief system, and memory*. The following is an explanation of those trajectories that incorporate the progress of architecture in reference to cultural-national identity.

The first trajectory

This trajectory is concerned with *the nature of the region*, part of which is *physical* that represents the nature of the land occupied by the nation-state. There is no doubt that the *physical nature and climate* of a region have a great impact on the mode of life,

85. Quoted in, Hervé Varenne, *The Culture of Culture, Definitions and Issues* (2008), http://varenne.tc.columbia.edu/hv/clt/and/culture_def.html, (accessed February 29, 2008).

86. *Ibid.*, p. 171.

87. The-House-of-World-Cultures, and Berlin-University-of-Technology, "Architecture and Identity," 2004 http://www2.tu-berlin.de/fak6/urban-management/arch-id/conference_program.htm, (accessed February 29, 2008).

88. Most recently a conference was held in Tunisia in November 2007 under the title: Regional Architecture and Identity in the Age of Globalisation, sponsored by the Aga Khan Trust for Culture, to discuss the same issue.

89. As earlier mentioned these are: the religious / the secular, the individual / the collective, the particular / the universal, the cultural / the political, the homogenous / the heterogeneous and inclusiveness / exclusiveness.

habits and customs of its inhabitants. Hence, it is an essential part of the national identity, given the above definitions of national-cultural relationship. Today, the cost that the globe is paying for the type of architecture that does not assume the importance of this link, in the form of responsibility towards the natural environment, is enormous.

However, what is not obvious is its relationship to the evolving social and cultural language of architecture within the region. Christopher Day emphasises the importance of harmony with the surroundings. He says, “[h]armony in our surroundings is no mere luxury. Our surroundings are the framework which subtly confine, organise and colour our daily lives. Harmonious surroundings provide a support for outer social and inner personal harmony.”⁹⁰ According to Alexander Tzonis, Vitruvius introduced the concept of ‘regional’ that consisted of mainly ethics-laden political categories instead of a natural category.⁹¹ Tzonis himself argues for the inclusion of the identity of the physical, social and cultural in the meaning of regionalism. Hence, the nature of the region is more than just physical nature.

The architectural literature most related to such a kind of investigation is the type that advocates regionalism. Alexander Tzonis and Liane Lefaivre, as well as Kenneth Frampton⁹², have developed a trend in architecture that is critical of the practices of the modern movement, which have ignored context in favour of technology and the use of industrial materials. All of them argue for the employment of cultural and local elements without sentimentality while continuing to use modern technology.⁹³

90. Christopher Day, *Places of the Soul: Architecture and Environmental Design as a Healing Art* (Wellingborough, Northants: Aquarian, 1990), p. 70.

91. Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World* (Munich; London Prestel, 2003), pp. 11-12.

92. Frampton has published his article on regionalism in 1983. See: Kenneth Frampton, "Prospects for a Critical Regionalism," *Perspecta: The Yale Architectural Journal* 20, no. 1983 (1983): 147-162. He republished the article with some modification in 1987. See: Kenneth Frampton, "Ten Points on Architecture of Regionalism: A Provisional Polemic," *Center: a Journal for architecture in America*, no. 3 Regionalism (1987): 20-27. Then he published same views in *Arcade* in 2001. See: Kenneth Frampton, "Place, Form, Cultural Identity," *ARCADE Magazine* 20, no. 1 (2001): 16-17. He, also, devoted chapter 5 to "Critical regionalism: Modern architecture and cultural identity," in his book: Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 2007).

93. Alan Colquhoun explains the two terms used in the title 'critical regionalism'. He says that "[b]y qualifying the old term 'regionalism' with the new term 'critical', Alexander Tzonis and Liane Lefaivre have tried to pre-empt any imputation of regressive nostalgia. According to them, the word 'critical,' in this context, means two things. First it means 'resistance against appropriation of a way of life and a bond of human relations by alien economic and power interests ... the second meaning ... is to create resistance against merely nostalgic return of the past by removing regional elements from their natural contexts so as to defamiliarise them and create an effect of estrangement." See: Vincent B. Canizaro, *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition* (New York: Princeton Architectural Press, 2007), p. 18.

Frampton argued that Critical Regionalism does not refer to any style, and instead he wished “to employ the term to allude to a hypothetical and real condition in which a critical local culture of architecture is consciously evolved in express opposition to the domination of hegemonic power.”⁹⁴

The premise that extends regionalism beyond its natural context to its cultural implications is very realistic. However, it complicates the argument, where it is almost impossible to draw national aspiration from any particular region and, as explained earlier, it will be difficult to claim one unique national or cultural heritage for the region. The important characteristic of regionalism is that it emphasises the particular instead of the universal or the individual, which, to a great extent, helps to protect localities against the hegemony of the evolving global culture. It does not, however, contradict globalisation, when the latter promotes localism as part of promoting multi-consumer-culturalism.⁹⁵

At the same time regionalism cannot support by itself the individual identity of any nation, because of the complexity of the neighbouring relationship within the macro-regions of the world. In fact in most cases, neighbouring countries are more competitive in their pursuit of national identity in relation to each other. The competitiveness between France and England is a famous one, as is the case between France and Germany. The same can be said of China and Japan, Spain and Portugal, Iraq and Iran or India and Pakistan.

The inclusion of cultural and political dimensions will undermine the assumed homogeneity of a region. Without such inclusion, it will be a case of promoting regional identity. Yet the inclusion, of cultural and political dimensions in regional identity, is more supportive of the change that the forces of globalisation are promoting to counter the present national socio-political system, a change that promotes fragmentation and diversity. However, the interdependence of regionalism and nationalism is very clear in the many citations that Tzonis, Lefaivre and others give in defence of regionalism. The quotation from Goethe cited above (and given by them), from many aspects, shows a kind of reinterpretation of architecture and architectural

94. Kenneth Frampton, "Place, Form, Cultural Identity," *ARCADE Magazine* 20, no. 1 (2001): 16-17.

95. Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World* (Munich; London Prestel, 2003), p. 10.

literature that helps to serve the case of regionalism while nationality appears more dominant.

Rahul Mehrotra gives India as an example of a place where the quest for nationalism is greater than that for regional influence: “Aside from the fact that there are so many climatic variations within the tropics ... it has been the quest in independent India, a sort of obsession, to evolve a pan-India identity.”⁹⁶ Writing in 1958, Harwell Hamilton Harris argued for the primacy of national identity in the regional context if the issues of identity, unity and power were to be taken into consideration:

How does a national expression of architecture differ from a regional one? In my opinion a regional expression at its highest is an expression of liberation ... A national expression, on the other hand, is, at its highest, the expression of consolidation ... The purpose of a national architecture is to further unite people as citizens ... that advertise their power. This is what consolidates citizens. This is why conquerors always build.⁹⁷

Yet, the closest form of architecture that links regionalist thinking to nationalist architecture is traditional architecture, which has been, for a long time, acknowledged for its bonding with physical nature and national identity. Traditional architecture has been presented and proved to be sensitive to local materials, climate and cultural change.⁹⁸ Such a close link to nature cannot be substituted by the modern relationship to technology, which is universal and advocates the control of nature and humans, without affecting the identity formation process of a nation and its citizens. So, in discussing Hannah Arendt’s reflections on *Vita Activa*, we see Hideyuki Hirakawa writes of the importance of critical boundary with nature to our existence as humans⁹⁹:

Now, the reason why the boundary between human and nature is so crucial for the possibility of auto-redemption is so clear. It is crucial because its dissolution directly

96. Alexander Tzonis, Liane Lefaivre and Bruno Stagno, *Tropical Architecture: Critical Regionalism in the Age of Globalization* (Chichester ; New York: Wiley-Academy, 2001), p. 194.

97. Harwell Hamilton Harris, "Regionalism and Nationalism in Architecture," In *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition* ed. Vincent B. Canizaro. (New York: Princeton Architectural Press, 1985), p. 61.

98. Mark R. O. Olweny and Jacqueline Wadulo explain that traditionally in Uganda, the relationship between the built 'indoor' and the 'outdoor' is somewhat blurred, in that climate dictates whether the 'outdoors' is a year round extension of the living space. Andy Earl and Carlos Marquez write: "Those who occupy territory for long enough to learn how to become integral with it... They do not become one with nature, but they adapt and accommodate. Indigenusness, then, could be interpreted as successful accommodation and it could be reflected in an absence of architecture." See, *The-House-of-World-Cultures*, and Berlin-University-of-Technology. "Architecture and Identity," http://www2.tu-berlin.de/fak6/urban-management/arch-id/conference_program.htm, (accessed February 29, 2008).

99. Given the negative impact of technology and economics on the current conditions of world and life. See the quotation from Hirakawa in p.138, 142.

means the loss of the conditions for *human qua human*; in contemporary condition, we can never be human.¹⁰⁰

So, it is not a matter of choice for people to be part of nature or not to be; rather it is an essential part of their nature (make up) to be part of it, however, with clearly defined boundaries. With the advent of electronic technology and flow of information, architecture and urban design are devising electronic technologies to progress digital designs. Hence, the large architectural projects that can be produced digitally, which claim the consideration of all recorded values and statistics of the concerned areas, are offensive from the natural point of view, because there is no way that our nature can be calculated and accommodated in the design in comparison to the balance that the individual create in living with nature. Hence, such mass customisation will be questionable, unless there is an assumption of turning humans to auto-humans in a well controlled society.

The second trajectory

The second trajectory is closely linked to the first, and is concerned with traditional *materials and methods of construction*, which are usually regional rather than national. Yet, the more specific details of employing them do reflect the micro-regional areas, which are in most cases part of the territory of a nation-state. Thus, traditional materials and methods of construction do have a localising influence. However, these traditional methods cannot stand the pressure of the 'call for difference' that national identity requires.

In addition, localisation of foreign inventions has been in effect throughout history though in varying degrees in different times and places, a case that adds to the complexity of regionalism argument. Today architecture has advanced the use of industrial material that can be imported from any country, which greatly threatens the relationship of national identity to its physical natural context.

Countries in general seek to use higher technologies in the construction of buildings and assume that architects or architectural firms with more knowledge of advanced technologies in construction are better equipped to manage complex projects than architects who adopt more traditional methods of construction. Yet, in the midst of

100. Hideyuki Hirakawa, "Coping with the Uncertainty Beyond Epistemic-Moral Inability: Rethinking the Human Self-Understanding with Hannah Arendt's Reflection on Vita Activa," <http://www.bu.edu/wcp/Papers/Tech/TechHira.htm>, (accessed August 10, 2009).

such practices, the call for national identity is greater, as the story of the building of the Anglo/French Channel Tunnel tells us, where there was fierce competition between the French and English to prove who was the more proficient in such complex construction technology.

The third trajectory

The third trajectory is concerned with the *belief system*, which has social, cultural and ethical dimensions that includes beliefs, attitudes, and values,¹⁰¹ and involves feelings. It is the most effective and can also include the religious and the political. The belief system creates a pattern of habits and customs that contribute to the creation of a worldview¹⁰² that is also shaped by the intimate relationship evolved between humans and nature.

The identification of the belief system is a complicated process that may not result in obvious outcomes due to the continuous interaction between different cultures and localities. The establishment of the nation-state as it is today, which may or may not be linked to a particular culture, makes the identification of such a belief system even more difficult. Generally speaking, people adopt a particular national identity that is solely representative of the belief system of a country's majority or of the ruling ethnic social group.

With regard to the importance of the belief system to architectural ethical concerns, Karsten Harries says that, the main task of architecture "... is the interpretation of a way of life valid for our period."¹⁰³ He asks: "How can a building place us in time?"¹⁰⁴ Citing Harries, Adrian Snodgrass explains that the answer resides in the provision for communities of places where significant events can occur, which are also places of festival. For him festal places are "on the ground of everyday dwellings, places where individuals come together and affirm themselves as members of the community, as they join in public re-enactments of the essential."¹⁰⁵

101. C.M. Ross, "Belief System Awareness at Uw-Stout," (Master thesis, University of Wisconsin-Stout, 2004).

102. For a detailed explanation of the importance of our worldview and its impact on architecture and its interpretation see appendix 2.

103. Quoted in, Adrian Snodgrass and Richard Coyne, *Interpretation in Architecture: Design as Way of Thinking* (London; New York: Routledge, 2005), p. 7.

104. *Ibid.*, p. 9.

105. *Ibid.*, p. 9.

The most important example of how architecture has helped fight the older belief system in favour of the modern one is the single family apartments or houses that have been grouped in the modern idea of neighbourhoods, and have replaced the extended family traditional house. Most of these traditional houses function flexibly in the way they accommodate the different uses of household members within habitual social setting. They also operated successfully at the different times of the day and year. "The flexibly partitioned, multipurpose rooms of the traditional [Japanese] house have been replaced with solid walls and private rooms for each family member."¹⁰⁶ This modern westernised idea of protecting the privacy of the individual has been advanced globally, along with its contradictory idea of transparency.

The traditional house in Iraq, which looks inward onto a court that is shaded at least on one side in response to the need for privacy and the very hot climate during the summer time, has been gradually replaced by imported ideas from modern western dwellings. The traditional house had different areas to be used for different times of the day. The basement was used in the afternoons and for long-term food storage. Its flat roof was used for sleeping on summer nights. However, in the 1960s a new modern house design was introduced on a massive scale through housing projects that were designed by Doxiadis and newly graduated, western educated Iraqi architects. The new design was outward looking with larger windows and had no basement. Concrete was used in the construction of the ceilings and floors, which proved to be very hot and less efficient as an insulating material, compared to the traditionally used brick.

Spaces in the modern Iraqi house were strictly divided to assert the individuality of the members of the family and, hence, were not sufficiently flexible for alternative types of social system. At the same time they were provided with larger windows facing towards the outside. The only social area in the modern house was the living space, which in almost half of the cases was facing west. So, in some areas of Iraqi cities architects have already assumed that the social order and family life has been westernised, before this change has actually occurred; most of the population was, and is, still living in the traditional style. In comparison with modern times Balkrish Doshi values the traditional architecture:

106. The-House-of-World-Cultures, and Berlin-University-of-Technology, "Architecture and Identity," http://www2.tu-berlin.de/fak6/urban-management/arch-id/conference_program.htm, (accessed February 29, 2008).

Pre-industrial architecture of any given region had the strength to serve the physical and spiritual needs of people, from a single family to the entire community.

At the physical level, it embodied centuries of learning with regard to orientation, climate, building materials, and construction techniques. At the spiritual level, the built-form conveyed total harmony with the life-style in all its daily as well as seasonal rituals, unifying the socio-cultural and religious aspirations of the individuals and the community.¹⁰⁷

The example of the Iraqi house and many other such examples, explain the important role played by the elites and educationalists in affecting social habits and customs, which has helped to change the existing national belief system and to assert the idea of identity construction. In addition, it represents a clear proliferation of western culture through the process of modernisation and the modern idea of progress. Numerous other examples can be found in previous colonies where national architecture has been divided locally into two types: Colonial architecture that is foreign and Vernacular architecture. Yet both are considered in most cases as part of the national heritage. To the contrary, Chris Abel explains that Colonial architecture is the architecture of the colonising culture, because it retains the expression of its value system and architectural identity:

Some of the most dramatic evidence of the complex relations between architecture and human identity may be found in processes of cultural exchange. Colonial architecture, for example, is the outcome of a process whereby a people quite literally recreate familiar environments in alien locations, thus retaining that part of their identity which is their architecture ... the differences between the original and the colonial style reveal to us the processes of adaptation to the new environment which the original style has undergone.¹⁰⁸

What complicates, today, the paradox of this unstable and dynamic relationship between education and national identity is current global information technology, which is expanding the boundaries of belonging and the horizon of the individual and, hence, affecting our worldview and the stability of adherence to a national or any local belief system.

The fourth trajectory

The fourth trajectory is concerned with *memory* which, though closely involved in the belief system, is not the same thing. Identity in general and national identity in

107. Balkrishna Doshi, "Cultural Continuum and Regional Identity in Architecture," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition* ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 1985), 110-119, p. 112.

108. Chris Abel, *Architecture and Identity: Responses to Cultural and Technological Change*, 2nd ed. (Oxford Architectural Press, 1999), p. 153.

particular depends upon memory, and its recollection creates the cultural horizons that transcend the present. Jencks speaks of memory and history as inevitable in DNA, language, style and the city.¹⁰⁹ People's memory is trained to view monuments and historical landmarks as carrying the spirit of unity, homogeneity and timelessness, mostly in the national framework, though sometimes new events redefine the historical value of some land marks.

The tsunami of the US occupation of Iraq has subsequently redefined many Iraqi memorable sites and national landmarks, such as turning the Iraqi presidential zone into the Green Zone which includes the American embassy, or having a military base built on the historical site of Babylon and letting the bulldozers dig the foundations and trenches that are needed. These types of act have opened the way to certain parties to demolish other landmarks that are accused of being connected to Saddam's era.¹¹⁰

Most theories of identity value memory as the important central element in the identity formation process. Ruskin was indifferent to ethnic identity but admitted to architecture's role in preserving the memories of the past. He says, "[t]here are two strong conquerors of forgetfulness of the men, poetry, and architecture, and between the two; architecture is the mightier in its reality¹¹¹... We may live without architecture, worship without her, but we cannot remember without her."¹¹² Probably the most telling words of the danger of losing the roots that anchor our memory have come from Peter Eisenman; they were, however, made in defence of deconstruction and postmodernity in architecture:

'Not classical' origins can be strictly arbitrary, simply starting points, without value ... along with the end of the origin, the second basic characteristic of a 'not classical' architecture, therefore, is its freedom from a priori goals or ends — the ends of the end ... therefore, to propose the end of the beginning and the end of the end is to propose the end of beginnings and ends the value ... it remembers a no-longer future.¹¹³

109. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture* (Chichester: Wiley-Academy, 2006), p. 131.

110. In the introduction, Knauer and Walkowitz say: "The authorized 'national histories' in Israel and some other western countries, often erase Palestinian Arab narratives or consign them to a ramose past." Or, I shall add, adapt them to Jewish narratives. Not to mention that Israeli Jewish identity is itself a problematic construction, as the Jewish population is not culturally homogenous. See, Daniel J. Walkowitz and Lisa Maya Knauer, eds., introduction to *Memory and the Impact of Political Transformation in Public Space* (Durham, N.C.: Duke University Press, 2004), p. 15.

111. John Ruskin, *The Seven Lamps of Architecture* (New York, US: John Wiley, 1854), p. 148.

112. *Ibid.*, p. 146. See also: Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World* (Munich; London Prestel, 2003), p. 16.

113. Peter Eisenman, "The End of the Classical: the End of the Beginning, the End of the End," *Perspecta: The Yale Architectural Journal*, 21 (1984), 154-173.

Those words written in 1984 were a clever anticipation of the much celebrated writings of Francis Fukuyama's 1989 "End of history",¹¹⁴ which afterwards attracted other 'ends' including the end of man, and the end of nation-states.

Global challenges to national related architecture and local cultures

The dilemma of preserving the roots that gave birth to national identity has been challenged by the global goals of capitalism and technology. Both *industry and technology* need homogenisation, but they are global in their quest. In other words, through industry and technology *the same ends are established for all nations*, along with the claim that they are seeking the goodness of the nation of which national identity is its very meaning. Under the impact of information, communication, and transportation technology, a new global horizon is unlocked to people.

While 'developing' nation-states differ in the extent to which they adopt the lifestyle and worldview that promotes global culture, there is little doubt that most nations today seek to advance their political and social systems to accommodate the changes brought by *electronic technology*, and other facets of globalisation. On the other hand, some of the more developed nations are seeking to preserve their national identity by holding onto the leading edge of this and newer technologies.

In the final analysis those who are following the lead of the developed nations should accept sameness, except in the degree to which progress is made and the preservation of national memory in museums. On the other hand, the promotion of any ideology is viewed as a vehicle for the promotion of a different global agenda other than the present capitalistic and market orientated character. The important point though with regard to the preservation of any identity, is made by the argument which states that *defining the end in ways other than by reference to the roots* will lead to means being regarded as ends and the constant *postponement of the arrival at an identity*. That is the problem of *deferred postmodern identity*, especially since such promotion is defended by interest groups.

114. Fukuyama writes in his essay "the End of history?", "The notion of the end of history is not an original one. Its best known propagator was Karl Marx, who believed that the direction of historical development was a purposeful one determined by the interplay of material forces, and would come to an end only with the achievement of a communist utopia that would finally resolve all prior contradictions. But the concept of history as a dialectical process with a beginning, a middle, and an end was borrowed by Marx from his great German predecessor, Georg Wilhelm Friedrich Hegel." Francis Fukuyama, "The End of History?" *The National Interest*, Summer, no. 15 (1989), 3-18.

Famous examples of modern architecture built for the promotion of national identity are the pavilions built for *World Fairs*, which have been used to promote the technological and industrial progress of a nation, and *promoted national identity* with reference to food, furniture, clothes, setting and the overall pavilion design. However, it is difficult to assume that any well thought-out programme proposed for the process of industrial and technological advancement could help to protect national identity from the trend of global homogenisation that technology and industry were, and are, promoting.

In this age of globalisation, these facts are evident in *the challenges and problems* facing the trajectories explained above. The locality that is much defended in the overall image of nationalism in all of the trajectories as harmonious, faces the problems of *diversity* that are found in almost all nation-states, especially those that are described as civic nations, which advocate multiculturalism as part of their national identity. These challenges destabilise the local-national relationship that is built on homogeneity required by national identity.

On the other hand, *technology* promotes invention and the dissemination of new forms. It promotes systematisation and flexibility on a universal level. Technology argues for the possibility of accommodating the increases in population and helps to find universally acceptable solutions, whereas, nationalism regards immigrants as a threat to purity and, hence, a problem that needs a solution. However, a counter argument comes from Kymlicka who states that “immigrant groups rarely give rise to nationalist movement” that “seek to establish their own autonomous homelands and self-governing political institutions.”¹¹⁵

Memory and rootedness are challenged by *forgetfulness* and the promotion of the world or global citizen concept. The example of colonial architecture that challenges our memories and, thus, our tradition and customs is a step in such process. Maurice Culot and Leon Krier explain that, “by means of historiography the capitalist order has even consumed our memory.”¹¹⁶ One might argue that the mixture of the trajectories is not the same for all nations. To a certain extent, this supports its uniqueness but it does

115. Will Kymlicka, “Misunderstanding Nationalism,” in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 131-140, p. 131.

116. Maurice Culot and Leon Krier, “The Only Path for Architecture,” *Oppositions* 14, no. fall (1978): 39-53.

not guarantee the national identity of architecture or culture in general, especially when the impact of globalisation in its many facets is considered.

The argument of this section is explained in the following diagram:

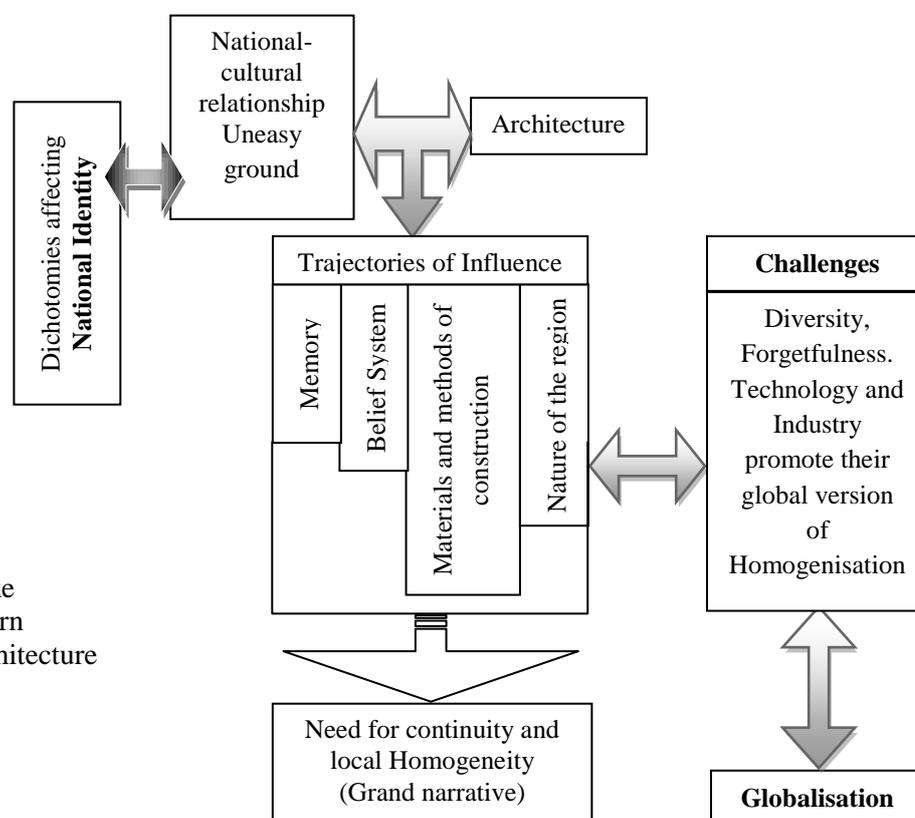


Figure 4
The structure of the argument of modern nation-culture-architecture relationship

Conclusion

Nationalism represents mostly the modern shape of people's collective identity and can be defined as a complex phenomenon that ranges from being passionate or emotional to being social and political. National identity can also be viewed as a compound phenomenon that represents a collection of other identities formed with reference to history, language, religion, gender, class, blood relationship, and defined territory. However, the nation-state is a modern phenomenon, and in the majority of cases, has been constructed through the exercise of power. In addition, its complex and compound nature creates *uneasy grounds for the identity formation process and its stability*. As such, it revolves around dynamic and changing relationships.

Architecture, in general, relates to nationalism through four trajectories (nature of the region, materials and methods of construction, memory, and belief system) that are

challenged by diversity, forgetfulness, technology and industry, and global version of homogenisation. These relationships are under even greater pressure today due to the impact of de-territorialisations, immigration, mobility, information technology and the global economic-financial network.

This dynamism is also promoted by the sort of *changes* being advanced by global culture. Thus, the static picture of social systems will not suffice to explain the dynamics of change in architecture in relation to the national-cultural relationship. Therefore, it is very important to search for a socio-national-cultural dynamic model and propose a way of interpreting the role of architecture in such a model that can be projected into the present global local-national tension.

Architecture and modern social dynamics

Introduction

Charles Taylor explains that modernity is like waves flowing over different cultures at different speeds and at different times. It is manifested in the development of the market-industrial economy, the emergence of bureaucratically organised states, and the development of governments that are linked to popular rule.¹¹⁷ These waves have shocked traditional cultures, and today are taking over the world in the form of globalisation. However, some existing cultures have been successful in adopting parts of the new 'modern' practices; hence, Taylor thinks that, in relation to nations, it is better to speak of alternatives for western modernity: "Modernity is not a single wave ... Thus a Japanese modernity, an Indian modernity, and various modulations of Islamic modernity will probably enter alongside the gamut of western societies, which are also far from being totally uniform."¹¹⁸

Modernity is seen by many as bringing new technologies, mobility, mass production and mass culture, all of which is true of globalisation. In addition it has redefined pre-modern problems and issues of social priority: social services, the need for healthy urban areas and the need to improve education and health care. However, because of immigration, urbanisation, multiculturalism, pluralisation and flow of information, the new global modernity has brought fear of the other closer to everyday life. A number of social diseases, which are associated with modernity: disappointment, uncertainty, demoralisation and cultural distrust, are still associated with globalisation. This has challenged the security of our horizons, and at times has turned to racism and exclusiveness. Other symptoms of counter reaction are discrimination, assertion of citizenship against immigration and ethnocentrism seeking moral purity.¹¹⁹

For Delanty and O'Mahony, modernity is based on four institutional dynamics: state formation, capitalism, democracy and the intellectualisation of culture, which are more in effect today in our global modernity. They argue that the interaction of these

117. Charles Taylor, "Nationalism and Modernity," in *Theorizing Nationalism*, ed. by Ronald Beiner (Albany, NY: State University of New York Press, 1999), 219-46, p. 232.

118. *Ibid.*, p. 233.

119. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp. 164-165.

dynamics has shaped modern communities and their particular forms of nationalism. However, as Delanty explains, several socio-anthropological theories have stressed an underlying central conflict such as labour versus capital (Marx), mechanical (community of beliefs)¹²⁰ versus organic (cooperative basis) forms of solidarity (Durkheim), objective versus subjective culture (Simmel), life versus system (Habermas), instrumental reason versus subjective reason (Touraine).

As a result, Delanty and O'Mahony argue that modernity can be seen as a permanent revolution, a result of the "contradictions between the various dynamics such as ... state formation, democracy, capitalism ..." ¹²¹ which in turn have affected nationalism, and are important themes for promoting global modernity. On the other hand, Niklas Luhmann's theory advocates "an understanding of modernity as a society without a centre in which differentiation takes the form of autonomous social systems such as the economy, law, education, science and politics, which are integrated only by their own operational codes."¹²² The following is a diagram that explains Luhmann's theory.

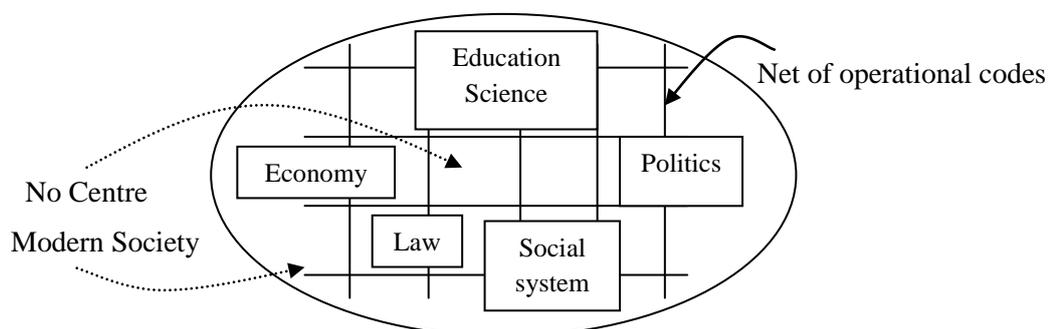


Figure 5
Diagrammatic explanation of Luhmann's theory of modernity

In other words, the unity of politics, social relations, economy and culture has been torn apart. Thus, in Luhmann's theory, modern social systems are likely to become global, because the relation between the nation and the state is based on the universal outlook of institutions. However, because of the absence of a particular centre, there will be different degrees of 'progress' in different places. Globally advanced modern

120. Anthony Giddens, *Politics, Sociology and Social Theory: Encounters with Classical and Contemporary Social Thought* (Cambridge: Polity Press, 1995), p. 81.

121. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 29.

122. *Ibid.*, p. 31.

institutions can explain the close link of globalisation and modernity, but they cannot, within any culture, explain the particular dynamics that can make change possible.

The idea of the community itself, and the question of the relation of the individual to the community, is a modern phenomenon. Most of the related literature was produced in the late nineteenth and twentieth centuries. It included notions of belonging, rootedness and relations with the other. Sociology stresses social organisation; anthropology focuses on the symbolic structures; geography searches the relation of community to a place; political studies addresses political community, citizenship and civic culture; philosophy considers community within the context of the relation between the universal and the particular, the ideal and the real, and the self and the other; historical studies trace nations history; literary studies address the creative imagination of the social narratives.

Social theorists have viewed society in two ways: as a *meta-stable* entity and as *dynamic social fields*.¹²³ Whereas modern cultural theory considers that culture itself is a product of *stabilisation tendencies* that are inherent in the evolutionary pressures toward self-cognition in society as a whole, the more *traditional communities* can be studied as stable entities within certain periods of time. However, *modernity has presented itself as a destabilising* mode that presses continuously for *change*, and transfers society to a state of flux, which is, also, the most obvious character of globalisation shown as a global culture of flows. In addition, there is *no pure form of modernity* that confirms a kind of static model of society. In fact, if anything, global modernity is a *dynamic* form of existence. Kenneth Frampton explains Arendt's views of the *impermanency* of modernity, which anticipate the case of today's global culture.

Arendt goes on to argue that the Modern age has increasingly sacrificed the ideas of permanence and durability to the abundance ideals of animal laborans and that we live in a society of labourers ...

That the animal laborans cannot construct a human world out of its own values is borne out by the accelerating tendency of mass production and consumption to undermine not only the durability of the world but also the possibility of establishing a permanent place within it.¹²⁴

Thus, the *accelerating power of production and consumption* in the form of continuous change is affecting our essential need for settlement and, hence, permanency without

123. *Ibid.*, p. 41.

124. Kenneth Frampton, "The Status of Man and the Status of His Objects: A Reading of the Human Condition," in *Architecture Theory since 1968*, ed. Michael Hays (Cambridge: MIT Press, 1979), p. 370.

which our physical and psychological being will be challenged. This phenomenon becomes *strategically dangerous in case of architecture where its very nature promotes permanency and settlement.*

Modern social dynamics

In view of these contradictory and dynamic characters of modernity, Sztompka has suggested a model to explain the social changes within the idea of progress and called it “the dynamic social field model”. It is explained and improved by Delanty and O’Mahony under the name “Fields of Nationalist Activities”. It accurately captures the most important fields, relations and processes that interact in a complex manner in forming modern social changes and cultural activities.¹²⁵

In this view, ‘modern’ society is considered “as a stream of events that exists only insofar as something happens inside it.”¹²⁶ For Sztompka, this means the validity of diachronic perspective compared to synchronic studies. He views the shift from micro level to macro level in relation to spatial elements that are global, regional, local and personal; while the levels of action are in relation to individuals, collective actors and action systems. In this model, nationalism is intimately linked to social mobilisation.¹²⁷ Hence, national “[i]dentity is secured by its correspondence to routinized structures and processes.”¹²⁸

In the following diagram, using Sztompka’s social theory, Delanty and O’Mahony summarise the most important relations that affect modern culture, where, “structures are dove-tailing structures of action and knowledge that endure over time, such as those represented by parties, classes, occupational groups, intellectuals, cultural and political associations.”¹²⁹ Agency¹³⁰ represents collectives at different levels that has

125. Gerard Delanty and Patrick O’Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 51.

126. *Ibid.*, p. 41

127. This is why Delanty and O’Mahony agree with Benedict Anderson that nationalism is “something constructed and constructible, however, much out of pre-existing cultural forms...” Gerard Delanty and Patrick O’Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 47.

128. *Ibid.*, p. 46.

129. *Ibid.*, p. 49.

130. According to Delanty and O’Mahony, “Agency, in the context of nationalism, can refer, among other phenomena, to large-scale collectives such as nations or nation-states, to meso-level collective actors including nationalist movements and ethnic groups, to political entrepreneurs, to the opinions of individuals, to political or cultural entrepreneurs, to the enflamed masses, to deliberating publics, to

transcendental capacity and can be opinions, mass movements, actions and the like; Lifeworld is a reference to cultural parameters, while System is a reference to social and political systems.

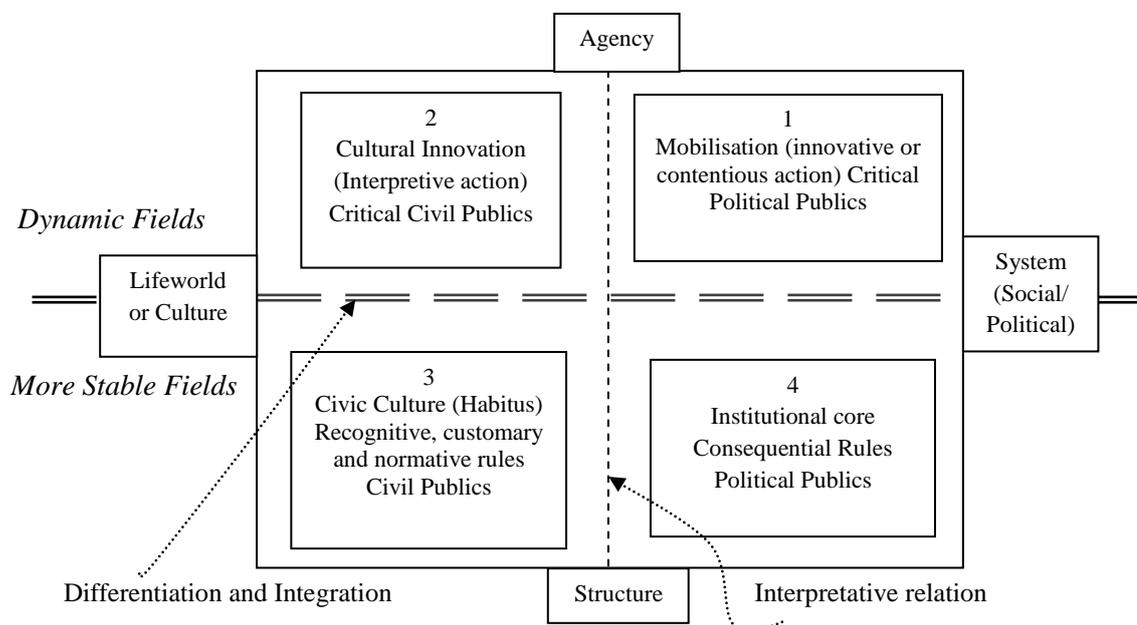


Figure 6
Fields of Nationalist Activities (given by Delanty and O'Mahony)
with added explanations by the author

The first field represents organised socio-political mobilisation, consciously directed towards particular social change. The second field includes generation of new knowledge, values, sentiments and cognitive frameworks through cultural innovation. The third field deals with stabilisation of cultural interpretation systems and identities within socio-cultural life-worlds: e.g., national and ethnic groups. The fourth field represents the institutional and systemic organisation of society. In this diagram, two dynamics are central and are explained by Delanty and O'Mahony in the following quotation, which is cited here at length due to its importance:

[F]irstly, the dynamic identified by Giddens and Bourdieu, among others, which emphasises the relationship between agency and structure. Secondly, is the dynamic identified by a wide variety of authors including Habermas, and various kinds of functionalism between culture or life-world and social systems. The first ... is understood here as the long-run dynamics generated by movements for cultural re-

military or other violent action." Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 101.

interpretation or social change that can lead to the constitution of new kinds of structure or the re-orientation of existing structures.¹³¹

...
The second ... is one that is institutionally patterned, specifying basic relations between levels of differentiation, integration and cultural orders, which allow for a relatively stable reproduction of basic social processes organized in the form of institutions.¹³²

...
These two dynamics ...interpenetrate ... The first, on the vertical axis, is the agency-structure pole that emphasize the active creation of cultures and institutional orders through nationalist agency... the other, on the horizontal axis, is the system/life-world pole, which emphasizes the role of nationalism as an institutionally stabilized culture in the life-world that establishes cultural parameters for the operation of social systems.¹³³

Behind this diagram is the assumption that the dynamism of interpretation triggers the processes of change, which makes it the most influential mechanism that mobilises societies. Through the second dynamic — differentiation and integration — more stable patterns and orders are created. However, both are responsible for cultural innovation. The following diagram summarises the main processes given by the dynamic model:

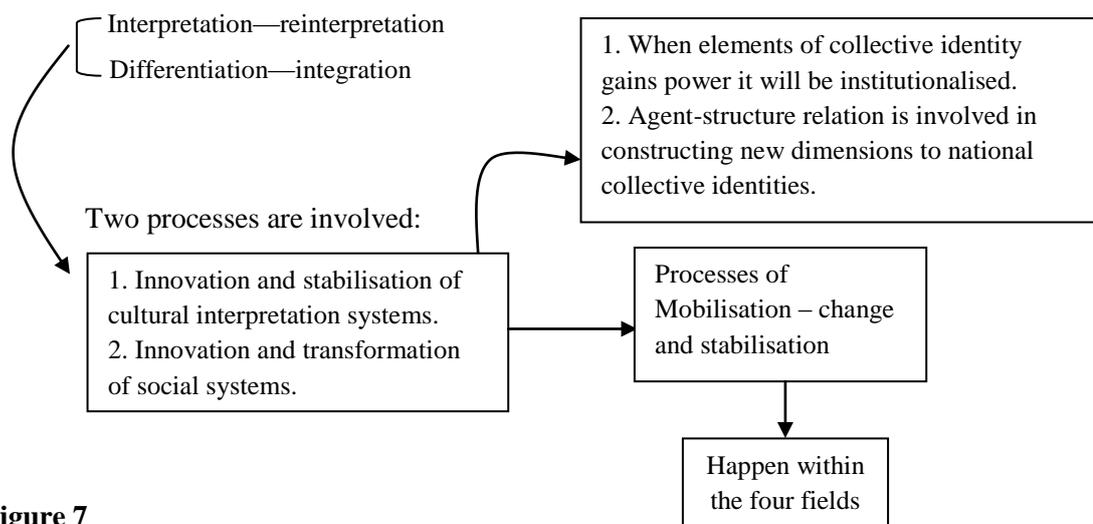


Figure 7
Processes of the dynamic model

The third field in the model includes habits, customary and normative rules that includes all traditional activities and are driven by traditional knowledge and normative thinking. Therefore, tradition is primarily a stabilising field and deals with stabilising knowledge that is closer to the dynamic of differentiation and integration.

131. *Ibid.*, p. 49.

132. *Ibid.*, p. 50

133. *Ibid.*, p. 50.

As a stabilising field, it is presented here as constructed and accepting change that comes from the dynamic of interpretation/reinterpretation of the agents. However, it does so through the dynamic of differentiation/integration, which relates strongly to social and political systems.

To approximate the intensity of the involvement of change and tradition, one can say that modern changes operate through the first, second and third fields of the dynamic model, while traditions and culture, including nationalism as institutionally stabilised culture, operate through the second, third and fourth fields. As for power, it affects the processes in all four fields. Based on the dynamic model and our analysis, the following diagram illustrates the link between the two dynamics that act as mechanisms of processes in relation to power and the main players in the active fields:

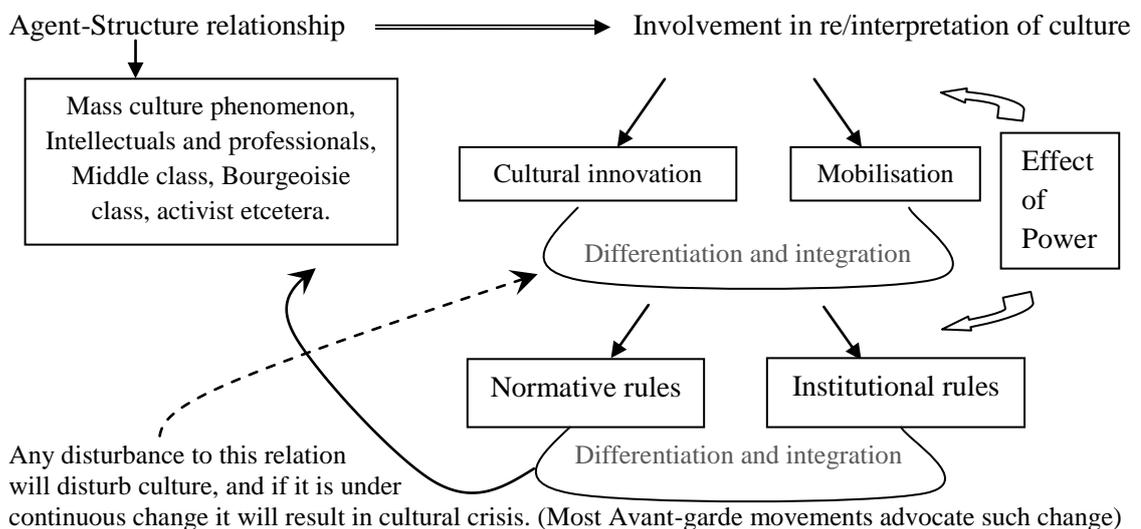


Figure 8

The links between the two dynamics, processes, fields, and power

Culture here is not only understood as a set of psychological contents such as symbols, myths, values and so on, but is also understood as *a pattern of relations* among all social constructs – institutional and organisational. Hearn, agreeing with Delanty and O’Mahony, argues that it is the influence of centres of *power* that is effective in

holding social patterns together.¹³⁴ He asserts that the most fundamental concepts to the understanding of nationalism are power and culture,¹³⁵ and that,

... far from being evacuated of power ... it is precisely power which pulls together 'this complex set of relations' ... Much of the literature that invokes culture in its conception of nations and nationalism, while not entirely neglecting power, seriously underplays the role of power in culture.¹³⁶

Delanty and O'Mahony believe that the "cultural model of modernity can be discussed under three categories: *Knowledge, power, and the self.*"¹³⁷ However, *knowledge is also seen as power*, which enables *the elites* to take a leading role in the mobilisation of the modern community. In this view, Foucault considers power constructive, and Hearn repeats this idea:

Let me state it bluntly as first: the universal human need for power adequate to daily life leads to diverse forms of social organization, and such organization operates across a range of social phenomena, to adumbrate—ideas, symbols, values, sentiments, identities, institutions, formal and informal organizations, technologies, practices and procedures and so on. Culture is the interconnections among such phenomena, causally determined by the social organization of power. It is not culture that binds, but power. Power, in binding, creates culture. While this may render culture as an epiphenomenon of power, it also regards culture as an essential conceptual tool for tracing the working of power.¹³⁸

History affirms that power has this central role, as outlined in figure 8, and that such power is manifested in many ways one of which is in play in architecture.¹³⁹ However, reading history and the role of power is not an easy task; nor is it always about positive

134. James Baldwin argues that, "[c]ulture was not a community basket weaving project, nor yet an act of God; being nothing more or less than the recorded and visible effects on a body of people ... with which they had been forced to deal."

Hervé Varenne explains the effect of Baldwin's personal experience on his views: "This is a reflexion on being mistakenly arrested and thrown into a Parisian jail. Baldwin had been trying to escape America and found himself waiting for days for someone to pay attention to him. He reported beginning to long for a jail in New York where he would be beaten by white policemen in ways he could understand and perhaps manipulate." Varenne, Hervé "The Culture of Culture," *Definitions and Issues* (2008), http://varenne.tc.columbia.edu/hv/clt/and/culture_def.html, (accessed February 29, 2008).

135. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp. 9-10.

136. *Ibid.*, p. 201.

137. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 5.

138. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp. 208-209.

139. Hearn distinguishes between two organizational tendencies: formal and diffused social institutions. The first type has highly centralised command structures. Typical examples are armies, political parties, churches and sects, education, health care, business enterprises and the state. The second type lacks the bounded quality of formal organisations. Examples of this type are languages and markets. Nationalism for him is considered by the dynamics and combination of both types. From a different perspective, organisations in the modern state are either created or founded. Most examples of the first type —formal— are created. The example Hearn gives for the second is the 'governance unit' as founded prior to the creation of the modern state, though later it became part of it. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp147-148.

or constructive roles, or the celebrations and victories that power shares. Hilde Heynen remarks that “history consists of blood and suffering, and there is no such thing as a document of culture that is not at the same time a document of barbarism.”¹⁴⁰ However, power in modern democracies is seen as disembodied, and that people interpret and differentiate themselves as sovereigns whose actions are important to the activities and mobilisation processes of their culture. This leads to the third construct of modern cultures: *the role of the agent* as expressed in democracy, or in the self-determined and autonomous individual.

On a different level, the cycles of interpretations and reinterpretations generate patterns of cultural order through the second dynamic – differentiation and integration – which holds culture to political and social systems, as shown in the following diagram:

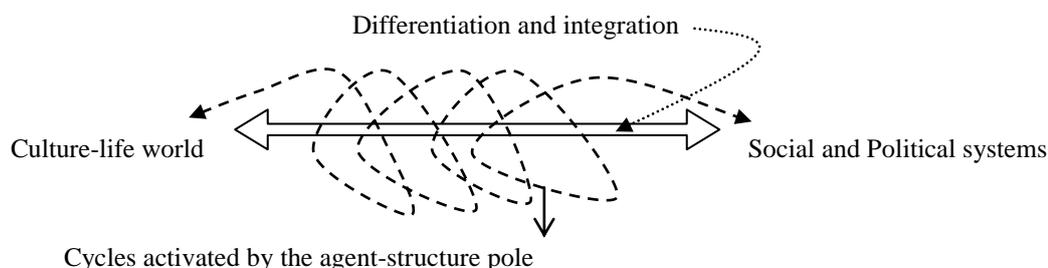


Figure 9

The two important dynamics of modern national activities

As an example that explains the central role of these dynamics, in considering European states, one can say that they are more diachronically related to culture and, hence, are more differentiated and integrated societies. On the other hand, it is a fact today that large groups around the world have organised themselves *synchronously*, following their choice of global issues; still many more are forming new communities that are part of the evolving global culture, where the elites and/or celebrities play an important leading role in the interpretation cycles, just as they do or did in advancing nationalism, but this time the effect is taking a global scale. Hence, it is said that

140. Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass: MIT Press, 1999), p. 101.

nationalism is an ideology of the bourgeoisie, and reflects the interest of the capitalist class.¹⁴¹

Therefore, the critical points in the dynamic model are: firstly, the relation of nationalism to modernity, in the form of modern state and modern institutions, is pivotal in explaining the complexity of the dynamic relations and fields that constitute national and social activities. In other words, National identity is embedded in social dynamics and their generated fields, and is very important to our modern collective stability and feeling of security.

Secondly, because of their role in the two important dynamics of national activities, *power and knowledge* have an important organising role in the formation of modern culture, and the network of relations that it exhibits. Though power is seen as disembodied in modernity, the class of elites and/or celebrities has a kind of popular power and/or knowledge-power that plays an important role in the two dynamics and their related triggered processes. This is true also on the global level as much as it is true on the national level. Thirdly, *the stabilisation forces have their fields of action*, and are important for continuity and consistency.

Through their structures, which are relatively stable and usually flexible enough to deal with change caused by social and cultural transformation, *modern governments mediate* the individual's experience (through agency) within the wider social reality, to protect the stability of individual and collective identities formation processes. However, to a large extent, such stability is protected by the stability of traditions, customs and norms; but national and cultural identity are flexible and "can be constructed through mobilization or institutionalised as a form of social integration."¹⁴² As it has been already mentioned, power plays an important role in motivating identity construction. The following diagram explains the above argument and the role of national identity as an agency of government's mediation:

141. Berch Berberoglu, *Nationalism and Ethnic Conflict: Class, State, and Nation in the Age of Globalization* (Lanham: Rowman & Littlefield, 2004), p. 112.

142. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 28.

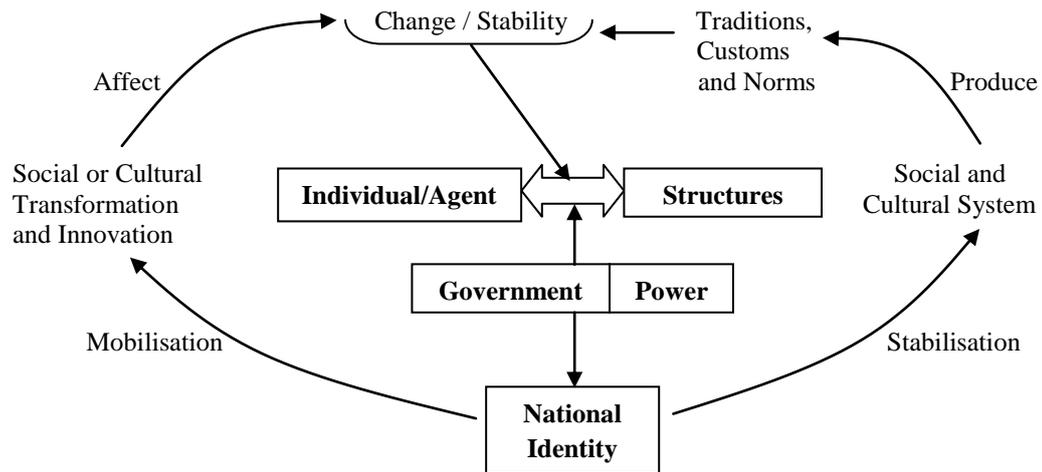


Figure 10

Importance of national identity, power, individual/agent and structures to the mobilisation and stabilisation of modern socio-national systems

Modernity and nationalism share an interest in the evolution of the sovereign individual; they also share the need for mobilisation and homogeneity, which are counter to the fragmentation and the 'call for difference' that are promoted by postmodernity. Both have changed the degree of complexity of the horizons within which individuals structure their personal identity, and the ways they define their sovereignty. Nationalism and capitalism share the need for stability and for mass and elite cultures, which is also the case with globalisation.

In this analysis, and in the structure of the dynamic model, ethics does not seem to have a role in structuring social life. Undoubtedly it is assumed that the underlying premise of all activities, in all fields, is the goodness of society and of the individual. Hence, this role needs to be visible in the model. On the other hand, modern, as well as pre-modern institutions have an important role to play in the formation of nation-states. The following diagrams compare the modern and pre-modern models in their dynamic relations, and show the important role of the ethical norms of society:

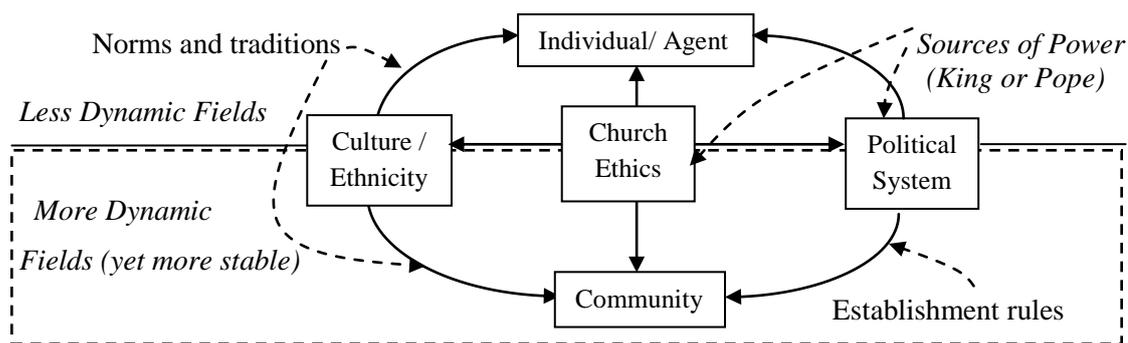


Figure 11
Pre-modern relations of western societies

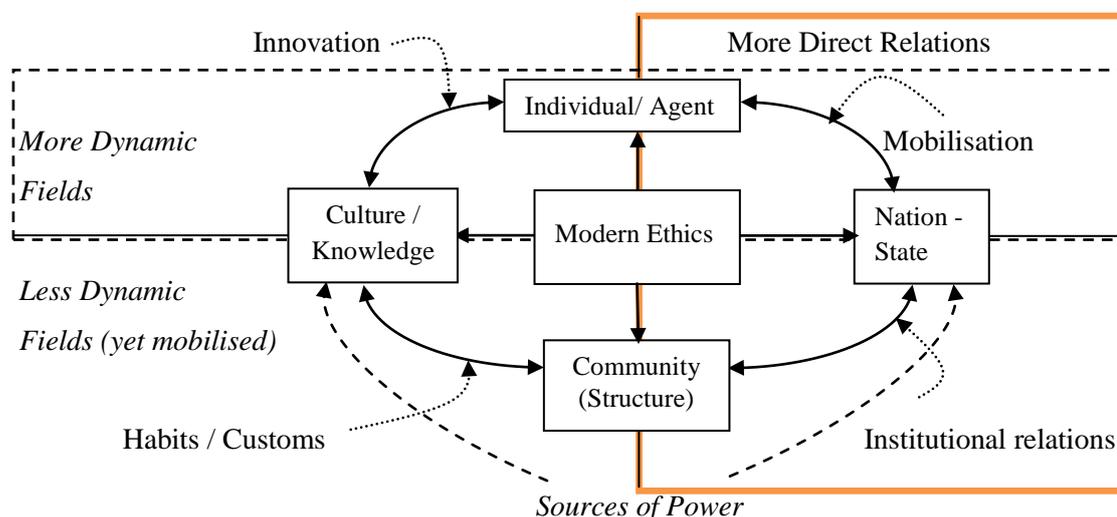


Figure 12
Modern relations of western societies

In comparing the two diagrams, *religion*, as a source of power and ethics, shows change in its role from pre-modern to modern times, whereas the *nation-state* has replaced both religion and the king as a source of or has a strong and close relationship to some institutions and power, although it shares the latter with the class of elites and celebrities. In pre-modern times, religion fulfilled many social and governmental functions that have been transferred to the modern state. In many nations, such functions continued well into the nineteenth and twentieth centuries,¹⁴³ as

143. C.M. Ross, "Belief System Awareness at Uw-Stout." (Masters thesis, University of Wisconsin-Stout, 2004).

is evident in the attacks on world trade centre and the 'war on terror' led by the United States.

This replacement, meant the transfer of power of control on the institutions to the nation-state that promotes mobilisation and regulates the social systems, through which the relationship to the individual is defined. As such, and on the practical level of the day to day life, a problematic ground of references was created. So, on one side, a new secular government has been formed which claims the separation of religion and government, and on the other hand, the individual is still related to one or another type of religion. Smith compares the feeling of belonging to religion in pre-modern world to citizenship of the modern world.¹⁴⁴

As an example of the active role of religion today, is seen in Ireland, where the Catholic Church has an important role in maintaining Irish identity, in opposition to the protestant British identity. In Islamic societies in all Muslim countries, Al-Quran and Al-hadieth have great authority over the social belief system and national identity. Therefore, it is evident that in modern times, religion appears not only as a part of tradition, for important symbolic and organisational reasons, but also as a power that can be seen constructive or destructive, depending on how its social role is interpreted.¹⁴⁵ Hence, contemporary sources of ethics are not clearly defined.

While modernity is characterised by continuous and rapid change and horizontality as it clearly shows in its current stage of global modernity, pre-modern establishments were hierarchical. However, *religion cannot escape its universality*, hence, it cannot submit to the particular or the individual, though it will ultimately affect national identity. Given the earlier argument presented on the confusion of ethics and aesthetics and the above explanation, one can say that modernity not only confuses ethics and aesthetics, but also *interlocks their opposing sources: the ethics of democracy, emancipation of the individual, religion, technology and capitalism, where the latter two are major components of globalisation.*

Modern changes are cosmopolitan, continuous, and affect the social structure of nations, which social theories describe as a *constant flux*. This image is what describes

144. Anthony D. Smith, "Nations and History," in *Understanding Nationalism* ed. Montserrat Guibernau and John Hutchinson, (Cambridge, UK: Polity; Malden, MA Blackwell, 2001), pp 9-31.

145. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), pp. 220-227.

global modernity. As it has been said earlier, special emphasis is put on the powerful role of the *elites* and/or *celebrities*. They occupy a leading role in a wide range of areas: economy, religion, arts, politics and ethnic groups, and challenge the traditional role of religious figures. The avant-garde is a good example of this effective leading group; though its role is also subjected to the influence of interpretation and reinterpretation. Heynen explains this role in recent critical architectural theory where she has her own interpretation of American and European avant-garde role in guiding the dynamics of interpretation.

The ‘American’ notion of critical architecture, defended by Hays and Eisenman, is closer to the modernist, elitist outlook, whereas the more ‘European’ understanding that I tend to support is closer to an avant-garde ideal of overthrowing the separation between art and every day.¹⁴⁶

On the other hand, not all celebrity figures advocate change, for some advocate integration of new innovations and, hence, advocate stabilisation of the existing culture. In conclusion, if modernity is conceived of as a change that will transform tradition, as advocated by avant-garde movements of Europe, it will be acting as a threat to existing cultures.¹⁴⁷ On the occasion of the publication of *Collage City* in 1979, Rowe delivered a lecture in which he explained that modern architecture addressed itself to “a moral condition of permanent rupture.”¹⁴⁸ However, if modernity is seen as a necessary change that can be absorbed within culture and tradition,¹⁴⁹ then it will be used to enrich and modernise the collective identity in general and the national identity in particular. As such, the interpretation of the elites will play an important role in building visions, and in the promotion of global modernity changes.

Architecture and global modernity in view of the dynamic model

At the present time, due to the accumulative impact of modernity, cultural differences and globalisation, the challenge to national or cultural identity is enormous. Nowhere is this more apparent than in architecture. Impact of social changes can be examined in the interpretation of architects and programs for many pioneering projects, and

146. Hilde Heynen, "A Critical Position for Architecture," in *Critical Architecture*, edited by Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London ; New York: Routledge, 2007), 48-56, p. 51.

147. The instruments and agents of change will be discussed in part III.

148. Michael Hays, *Architecture Theory since 1968* (Cambridge, Mass: The MIT Press, 1998), p. 88.

149. This is the early stand of postmodernism, and the neo-modernist stand, since it claims to be reviving the modern tradition.

subsequent integration of these ideas. On the other hand, most of the traditional and historical styles of architecture are linked to locality (social and cultural) and are tuned to stabilisation and continuity. No doubt, this is why the addition of cultural and social dimensions to the definition of regional architecture is important for Lefaivre and Tzonis.

However, the concept of regionalism is still with us and even more prominent as a term today. The reason for this has to do with the ubiquitous conflict in all fields – including architecture – between Globalisation and international intervention, on the one hand, and local identity and the desire for ethnic insularity, on the other.¹⁵⁰

With modernity, new horizons and a different mode of interpreting the human relationship to nature, culture and technology evolved. Architecture too moved to comply with these changes and helped to initiate new rules for the planning of modern cities and their architecture.¹⁵¹ Those changes and government policies brought modern mass housing projects on a scale that had never been seen before and, to a large extent, helped the spread of the International Style that overwhelmed traditional cities. In return, change helped to build the shift towards postmodern architecture that has consolidated postmodernity in philosophy, politics, literature and art. However, all these *changes have continued to progress* on the global level lead by the western model of modernity.

Architecture operates within the framework of knowledge, values and sentiments and generates them through new forms and/or styles, and the continuous process of evaluation, criticism and theoretical studies. *Architecture's effectiveness*, as part of cultural field, can be traced in the two essential processes of the above modern, dynamic model: *innovation/stabilisation, innovation/ transformation, and in the two dynamics, interpretation/reinterpretation and differentiation/integration.*

The most obvious example of such effectiveness, where innovation, transformation and new interpretation are most apparent, is the iconic architecture that, in most cases, is designed by celebrity architects, who seek what is innovative and 'New' through the critical interpretation of contemporary or older forms of knowledge. Celebrity architects, as part of the elite group, operate, as Hearn explains, through the manipulation of symbolism to compete in the production of the collective identity,

150. Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World* (Munich; London Prestel, 2003), p. 10.

151. Statistics, as Foucault points out, played an important role in facilitating governmentality.

whether ethnic or national.¹⁵² The only limit to their practice comes from their clients, project's program and their own creativity.

However, with regard to wider social and ethical implications, the innovative architecture is scrutinised, within the outlook of the nation-culture relationship, through the dynamics of differentiation and integration. But the stabilising effect of innovation comes from the ordinary practice of architects, or pioneer architects' followers whose innovation comes from a cultural differentiation or de-differentiation of the new, of what is ethical or what are attractive aesthetics in the models or styles that are produced by celebrity architects.

Such adaptation will help society to stabilise under the dynamic impact of the 'New'. Thus, when change induces new rules that are followed they become, after enough time, part of the norms, as some examples of innovative architecture which have proven to be an institution. So, for example, the pioneering examples of the modern movement set the scene for future drastic change in cities and put in place many modern rules, some of which still guide modern practice in architecture. In this case, the users' adaptation will be imminent.

This change would not have been possible without the army of followers of the celebrity architects, who were or are, dedicated to applying the new agenda. A similar case can be made concerning the powerful effect of postmodern architecture, though not to the same extent. However, the pioneers of postmodern architecture were, once again, able to shift the aesthetics of architecture and they still influence the change and the framework of reference in architectural education.

Based on the above accounts, the following diagram explains the complex dynamics of the relation between architects and the social system, and the important role of leading architects.

152. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 130.

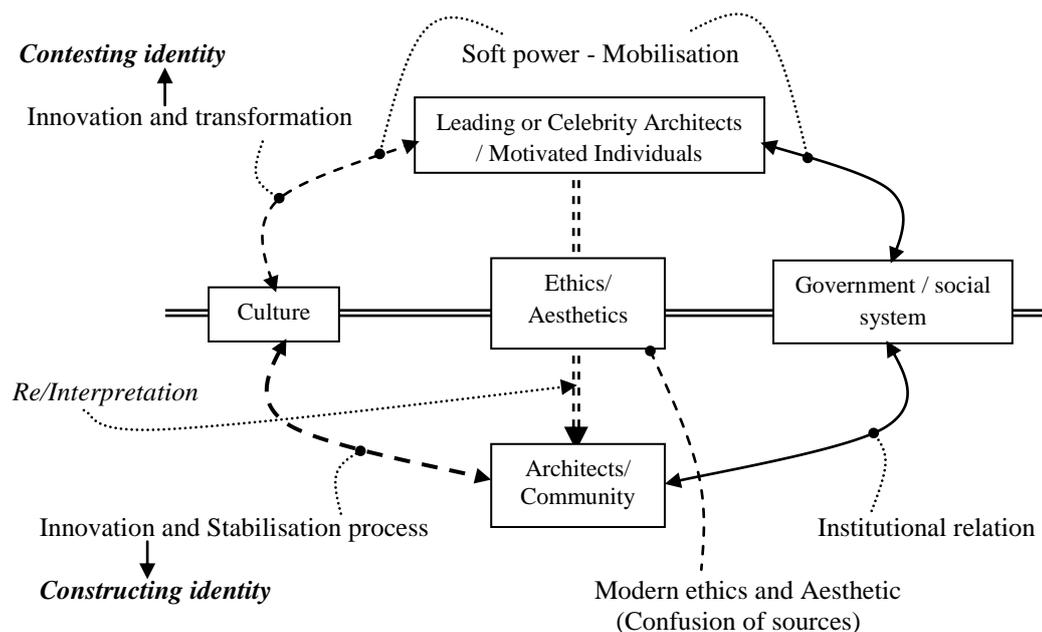


Figure 13
Dynamics of the relations between architects, ethics and the social system, showing the important role of leading architects

Successful new architecture generates followers, but only to stabilise itself after it has gone through cycles of interpretation and reinterpretation and/or triggers the innovation and transformation process. However, it also *triggers the pioneer architect to differentiate his/her innovation and proves its ability to transcend the present or look for another 'New'*. The outcome can either be cultural change with new rules and norms that will affect the institutional core, or a demand for yet more effective cultural innovation and mobilisation. Avant-garde movements, including: Futurism, Constructivism, Formalism, Dadaism, Surrealism, advocated activism, dynamism, urge to action, and antagonism to traditions and history. Heynen links such demand for change to capitalism; no doubt it is also a reference to its accompanying consumerism that is so much in effect today:

The pivotal notion here is the idea that the principles that prevailed in the avant-garde movements—the destruction of values, the pursuit of the new, the quest for Form, the extolling of chaos—are the same as those that underlie capitalist civilization.¹⁵³

The avant-garde search for purity went as far as advocating the nihilism that celebrates the downfall of its own culture, which anti-globalisation movement fears that

153. Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass: MIT Press, 1999), p. 136.

globalisation is doing. In his book, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (1987), Matei Călinescu explains this phenomenon:

Aesthetically the avant-garde attitude implies the bluntest rejection of such traditional ideas as those of order, intelligibility, and even success ... art is supposed to become an experience - deliberately conducted - of failure and crisis. If crisis is not there, it must be created.¹⁵⁴

Today, this crisis can be seen in security issues, climate change and spread of epidemics such as swine flu. Doubtless, of all of these issues, it is climate change that is leading the change in architecture. The urge for change to better the world has been expressed dramatically in the futurist architecture and manifesto. Probably the most quoted architect in this movement, who advocated change, is Antonio Sant' Elia. In the manifesto of the Futurist architecture Manetti and Cinti have added to Sant' Elia's manifesto, these words, "[o]ur houses will last less time than we do and every generation will have to make its own."¹⁵⁵ Kenneth Frampton quotes Constant Nieuwenhuys explaining his "New Babylon":

There would be no question of any fixed life pattern since life itself would be as creative material ... In New Babylon people would be constantly travelling. There would be no need for them to return to their point of departure as this in any case would be transformed.¹⁵⁶

From this perspective, global modernity as a concept of continuous transition and change, proposes that identity is always contested (see figure 13), where the emancipation of the modern individual is severely undermined. However, the importance of freedom and equality was gradually fulfilled in the twentieth century, through the process of decolonisation, which supported cultural sovereignty and peaceful integration.

Did architecture support this process? In most cases it did not and was more concerned with expressing the localising of the coloniser architecture with reference to climate and sometimes to construction materials. The exception to this is a few successful examples that are associated with national identity and mainly includes national star

154. Matei Călinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham: Duke University Press, 1987), p. 124. See also: Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass: MIT Press, 1999), p. 28.

155. Ulrich Conrads, *Programmes and Manifestoes on 20th-Century Architecture*, trans. Michael Bullock (London: Lund Humphries, 1970), p. 38.

156. Kenneth Frampton, "The Status of Man and the Status of His Objects: A Reading of the Human Condition." in *Architecture Theory since 1968*, ed. Michael Hays (Cambridge: MIT Press, 1979), p. 370.

architects like Charles Correa, Balkrish Doshi in India and sometimes international architects like Louis Kahn, whose National Assembly building in Dhaka in 1962 was very successful in supporting the modern aspiration of Bangladeshi national identity. However, those kinds of *projects are successful* only because they can *compete for presence on the global level. This explains why a few celebrity architects have had so much power, on the global level, over change and identity contestation or consolidation.*

Some other projects are famous, not because they are good for their purpose or context, but because they were either designed by important architects or are of large scale, or both. An example of this is Le Corbusier's Chandigarh, which is considered as a symbol of the struggle of modern culture in postcolonial India. Nationalism and its culture(s) represent the horizon that encapsulates concepts, designs, evaluation and criticism. Conrad Hilton was very much aware of the importance of dealing with *architecture as the mechanism that transferred the image of American nationalism, hence, his luxurious hotels that promoted the luxury of American life.*

Architects designed Hilton hotels to meet high standards for operational efficiency and guest comfort. Each hotel was expected to meet symbolic cultural objectives as pronounced by Conrad Hilton: Culturally, the very architecture of hotels contributes to the beauty of any city ... Efficient equipment and facilities dramatically exemplify modern life and its achievements.¹⁵⁷

An architecture that can remain attached to the memories of generations becomes the pride of the nation. Urban features such as markets, residential areas, streets, squares and religious buildings are usually unique to a nation. *What is different today is that architecture is less controlled by the state, and has ceased to be a national project.*

Conclusion

The more traditional communities can be studied as *stable entities*; however, the modern form of nation-state is presented as a socio-cultural-economic-political *dynamic entity*, while culture itself is a product of stabilisation tendencies. Modernity, on the other hand, has presented itself as a *destabilising* mode that presses continuously for *change*, and transfers society to a *state of flux*, which is, also, the most

157. Cathleen D. Baird, "Conrad N. Hilton, Innkeeper Extraordinary Statesman and Philanthropist, 1887 - 1979." *Conrad N. Hilton College Library and Archives* (2004), <http://www.ultimatewarrior.com/Media/PDF's/CNHBiographylong.pdf>, (accessed January 27, 2008).

obvious character of globalisation seen as a *global culture*. Thus, the nature of *global modernity* emerged, as a concept of continuous transition and change that is effective on a global scale. Global modernity *always is in contest with local cultures and national identities*. As such, it can be thought of as a second wave of modernity that is in effect on a global scale.

Behind the dynamic model of national activities, is the assumption that the dynamism of *interpretation / reinterpretation* triggers the processes of change, which makes it the most influential mechanism that mobilises societies. Through the second dynamic — *differentiation / integration* — more stable patterns and orders are created. However, both are responsible for cultural innovation and dynamism.

The thesis argues that architecture's effectiveness, as part of cultural field, and its role in provoking change, can be traced in the two essential processes of the modern dynamic model: *innovation / stabilisation*, *innovation / transformation*, and in the two dynamics, *interpretation / reinterpretation*, and *differentiation / integration*. Power and/or knowledge-power have an important role to play in these dynamics and their related triggered processes. This is true also on the global level as much as it is true on the national-local level. Thus, architecture is used as a mechanism that transfers the image of society or constructs a new identity, through the (soft) power of architects.

The most obvious example of such effectiveness, where innovation, transformation and new interpretation are most apparent, is the iconic architecture that, in most cases, is designed by celebrity architects, who represent also the source of soft power and/or *knowledge-power*. Successful architectural projects are so because they can compete for presence on the global level. This explains why a few celebrity architects have had so much power over change and national-cultural identity contestation or consolidation. Contesting identities celebrates the downfall of architecture's own innovation and could advocate for society and its identity formation process nihilism.

The following section sheds more light on the above arguments, dynamics, and the role of architecture and architects, in view of postmodernity.

Architecture, the national and globalisation¹⁵⁸

Introduction

Under the impact of global mobility and immigration, nationality is becoming the difficult dialectical synthesis of a poly-ethnic nation or an existing cultures with their ‘call for difference’ demanded by identity, and a type of modernity that is exerting powerful pressure on everyone in the form of the necessary synthesis of the required modern homogeneity. Globalisation is changing the way people live and reshaping their worldview¹⁵⁹ in a way that is affecting the importance of national identity, traditions and customs, which in return are affecting local cultures. The argument here is that, through architecture, the built form, and worldviews, change in favour of globalisation is reshaping the relationship between the physical horizons of the built environment and identity formation processes of individuals and communities, especially that which is linked to national-cultural identity. Another argument is that the *social milieu* that hold worldviews, nationalism and modernity which have shaped the way of living and cultures are *stable* only for some time, however, with dilemmas. Those dilemmas, mostly social and cultural, create a vacuum that seeks change through reinterpretation of existing conditions, of which architecture has played and will play an important role. Hence, cultures and societies are very receptive to change as explained in the following diagram:

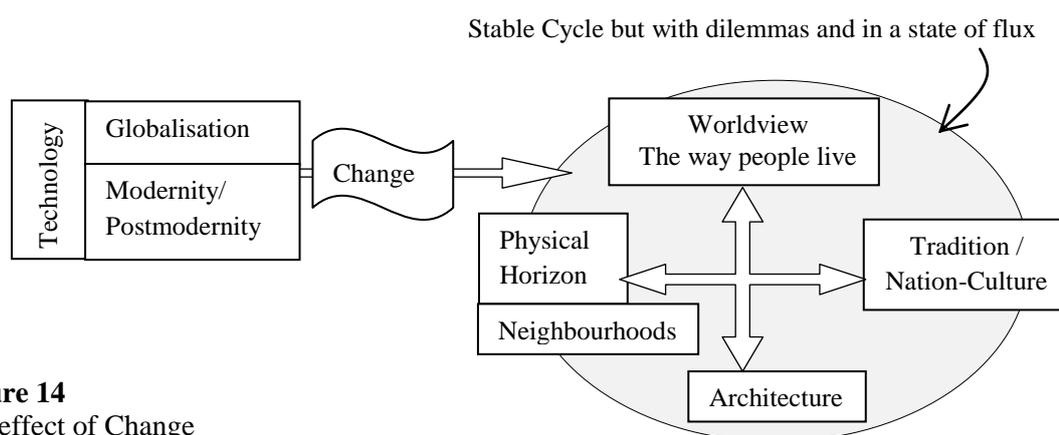


Figure 14
The effect of Change

158. Most of the material of this section has been presented at a Conference organised by the International Journal of Arts and Sciences held in Gottenheim, Germany, 1-4/12/2008 and published in the Journal, Vol. 1 (4), 2008, under the same title. (The author received an electronic copy that is not numbered.)

159. For detailed explanation of the importance of our worldview and its impact on architecture interpretation see appendix 2.

Nevertheless, there are always forces in any social system or culture who promote stabilisation and integration of the new reinterpretation. On the other hand, the argument that links nationalism to architecture has long been rejected in architecture theory and literature, in the form of rejecting its importance to architecture and the built form. Lefaivre and Tzonis explain that there was a strong trend of opposition to national identity from establishment figures like Henry-Russell Hitchcock, Alfred Barr, Philip Johnson, Sigfried Giedion and Walter Gropius.

Together they set up the most high-powered and richly endowed opinion-making machine of the time with global ambitions in the world: the Museum of Modern Art. And they all had vested interests in perpetuating the formalist values of the pre-war International Style for which they had turned the MOMA into show case thanks to the famous exhibition with the same name in 1932 by Johnson and Hitchcock.¹⁶⁰

This rejection needs to be reconsidered in the face of the impact of globalisation and the dynamics of the relation between the global and the local given that the politics of identity is emerging strongly again under the pressure of these dynamics, which are created from the contradictory nature of modern identity, and modernity itself. However, what increased this pressure on architecture is the advancement of this contradictory nature of modernity by postmodernity. This role of architecture and architects is explained in the following.

The paradoxical nature of ‘homogenisation’ and the ‘call for difference’

Charles Taylor clarifies Ernest Gellner’s theory of the link between modernity and nationalism, which explains why *modern economy* and the modern form of nation-states has promoted global homogenisation through their *dynamic nature, and through their call for homogenisation*:

A modern economy is by definition one undergoing growth and change. As such it requires a population that is mobile, both occupationally and geographically ... this generalized and high level of culture has to be homogenous ... A standard language must replace all the local and class dialects that abounded earlier.¹⁶¹

...

Rather homogeneity is ‘inescapable imperative [that] eventually appears on the surface as nationalism’ ... society needs in a sense a homogenous culture, one into which people have to be inducted to be able to do business with each other...¹⁶²

160. Alexander Tzonis, Liane Lefaivre and Bruno Stagno, *Tropical Architecture: Critical Regionalism in the Age of Globalization* (Chichester; New York: Wiley-Academy, 2001), p. 17.

161. Charles Taylor, "Nationalism and Modernity," in *Theorizing Nationalism*, ed. by Ronald Beiner (Albany, NY: State University of New York Press, 1999), 219-246, p. 220.

162. *Ibid.*, p. 221.

However, the ‘call for difference’ and ‘homogenisation’ continues to polarise the formation of national identity. Under the impact of postmodern polarisation that has advanced the contradictory nature of modernity, national identity has become more transparent and receptive to *change*. On the other hand, the modern and global call for homogenisation is neither a simple nor a straight forward call. The modern call for universality — universal human rights, universal justice and equality, is a liberal aspiration that is incongruent with the *homogenous call of nationalism* and the ‘*call for difference*’ of cultural, or ethnic identity. But, by the very fact that a national identity involves homogeneity that is representative of selected features, it is inevitably calling for categorical justice that is congruent with these features and specific form of history that support the majority who represent the selected national identity. In other words, it is a homogenous call but one that include injustice and a distortion of history to exclude what may undermine the appreciation of this call.¹⁶³

On the other hand, it would be difficult to argue that *national values* may not include respect for universal human rights and justice or, equality. So, if nationalism were to take precedence, it would have to think of human rights in *particular*, rather than universal, terms. Miller explains that in practice we are ‘ethical particularists’,¹⁶⁴ which has resulted in the use and practice of ‘ethnic democracy’ in poly-ethnic states. But is that a possible and stable form of ethical ground? Roger Scruton gives the strong US national identity as an example that does not represent a naturally formed nation, which has been created through a certain level of homogeneity and defies classical liberal abstractions.¹⁶⁵ Scruton, thus, thinks that the US represents the homogenous ‘we’ with which its constitution was started.

The question then becomes: *how does such homogeneity affect identities that are inherently different?* Taylor explains that embracing personal identity does not mean

163. Hence, it can be understood why Benedict Anderson’s asserts that “the nation is ‘an imagined political community’.” See: Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?* (London, U.K., Totowa, N.J: Zed Books for the United Nations University, US distributor, Biblio Distribution Center, 1986), p. 19.

164. As explained in, Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York Routledge, 1998), p. 211.

165. Scruton says: “America is first of all a territory, possessed through a union of states. It has a common customs, and a common Judaeo-Christian culture. It is intensely patriotic, and—in its healthy part—determined to defend its interests against the world ... There is also a strong religious dimension to the American idea. A strong hybrid monotheism has grown from the thousand churches of America — Christian in form, Hebrew in content — and each new generation is absorbed into it by the process of national loyalty.” See Roger Scruton, “The First Person Plural,” in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY State University of New York Press, 1999), 279-294, p. 290.

ceasing to belong to wider impersonal entities, which means that individuals embrace *categorical identity*.¹⁶⁶ This belonging to all as ‘categorical’ identity is controlled by the state to organise the *network of relationships* through its governmental institutions and organisations, who are perceived as protecting individual rights. However, such protection has gradually undermined the privacy of the modern sovereign individual and his/her freedom and, thus, has *reshaped his/her initial modern worldview of freedom and sovereignty*.

On the other hand, capitalism has invested this control and protection to benefit its own operations, undermining the security and stability of the life of the ordinary individual, and giving more privacy and freedom for its own organisations and corporations. Foucault explains the role of governments as an exercise of power over the network of relations that the individual is surrounded with, which are shaping his/her worldview. The control over these networks of relationships, today, is happening worldwide as the most recent economic crisis has demonstrated strongly:

The very essence of government — that is, the art of exercising power in the form of economy—is to have as its main objective that which we are today accustomed to call “the economy”... with which government is to be concerned are in fact men, but men in their relations, their links, their imbrications with those things that are wealth, resources, means of subsistence, the territory with its specific qualities, climate, irrigation, fertility, and so on; men in their relation to those other things that are customs, habits, ways of acting and thinking, and so on; and finally men in their relation to those still other things that might be accidents and misfortunes such as famine, epidemics, death, and so on.¹⁶⁷

This act on the part of national government demands homogeneity of nation and, hence, it is a call for homogeneity of culture that is inevitably built through *modernity*. As such, ‘the global’ and ‘the national’ appears in competition of promoting homogenisation, but with different agenda. However, as Delanty explains, globalisation is an existence in a less purified form. He says: “Moreover, cosmopolitanism does not exist as a supernationalism, beyond and above the nation. Cosmopolitanism can itself lead to new expressions of national identity.”¹⁶⁸ So, in a

166. Charles Taylor, "Nationalism and Modernity," in *Theorizing Nationalism*, ed. by Ronald Beiner (Albany, NY: State University of New York Press, 1999), 219-246, p. 225.

167. Michel Foucault, *Power*, trans. Robert Hurley and others (London: Allen Lane, 2001), pp. 208-209.

168. Gerard Delanty and Krishan Kumar, eds., *The Sage Handbook of Nations and Nationalism* (London; Thousand Oaks, Calif: Sage, 2006), p. 366.

sense what can emerge from the processes of homogenisation and call for difference results only in *categorical identity that is polarised with the national and the global*.¹⁶⁹

The state of pluralism, diversity and fragmentation

The disintegration of the Soviet Union, which represented an important geopolitical change in the late twentieth century, is a powerful example of how economic changes and cultural identity can lead to the *fragmentation of the state*. The US occupation of Iraq is another forceful intervention, which is still evolving but most strongly around ethnic, national and cultural identity. Another example that asserts the importance of national and cultural identity is the merging of East and West Germany, despite economic differences.

In general, this state of fragmentation is seen as postmodern. For Smith, the phase “is that of cultural and political fragmentation coupled, in varying degrees, with economic Globalisation.”¹⁷⁰ The attack of postmodernity on the powerful modern institution of the nation-state and its homogenisation effect in favour of hybrid national identity has been argued, also, by Homi K. Bhabha, a professor at Harvard University. Fariba Salehi summarises Bhabha’s argument that basically describes postmodern argument as deconstructing the homogenous national identity and shifting the focus of its identity formation process to the other, which has challenged its stability and boundaries:

The most powerful modern institution that homogenizes and standardizes identity is the nation-state. The nation-state is a gigantic culture industry. A post-modern critique of the nation-state offers a radically different reading of the nation-state, by describing it as an apparatus of power that produces mega-narratives of identity in the name of ‘people’. A post-modern theory of the nation-state deconstructs the nationalistic account of the nation-state, and anchors the question of ‘national’ identity in the locus of the ‘other,’ and in so doing erases its totalizing boundaries, challenges the political and ideological manoeuvres that assume an essentialist core in the imagined communities, and argues for the hybridity and ambivalence of national identity.¹⁷¹

169. Terence Turner, "Shifting the Frame from Nation-State to Global Market: Class and Social Consciousness in the Advanced Capitalist Countries." in *Globalization: Critical Issues*, ed. Allen Chun (New York: Berghahn Books, 2004), 83-119, p. 71-72.

170. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York Routledge, 1998), p. 202.

171. Fariba Salehi, "Postmodern Conception of Nation-State." In *Encyclopaedia of Nationalism*, ed. by Athena S. Leoussi, 247-52, New Brunswick: Transaction Publishers, 2001, p.252. Quoted also in, Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 245.

So, it is not unexpected to see conservative thinkers like George Steiner and Roger Scruton regarding *postmodernity as destructive* and “a last spasm of romanticism.”¹⁷² They regarded postmodern attack as favouring a civic version of the nation-state rather than ethnic nationalism.¹⁷³ As it stands today, much of what modernity has advocated is still dominant such as individualism, the assertion of human rights, equality and the nation-state. However, it is also true that its universalism is undermined by national identity, cultural identity and ethnic identity, of which all are particulars. As for religious identity, though it is global, it still has its own particular agenda.

Nevertheless, what postmodernity did was to call for the politics of difference rather than the politics of identity.¹⁷⁴ It has advanced one important facet of modernity, as Taylor has explained — *its contradictory nature*. Postmodern ideology stresses the dialectical character of identities, a character that *embraces incompleteness and instability*.¹⁷⁵ Thus, cultural and individual identity that postmodernity has sought to establish through a relation with the other has ended in disintegration and fragmentation that are *promising, under the impact of globalisation, a new type of homogenisation*. The danger though is that ‘plural’ society and cultural diversity risk the loss of political cohesion, which can provoke reactive nationalism in certain groups and more fragmentation.

Postmodern writers¹⁷⁶, who claim that the era of postmodernity is different from modernity, cite some *discontinuities*, but as it has been explained, such discontinuities are already exhibited in modernity. Charles Jencks describes the language of postmodern architecture as pluralistic, mixing symbols of traditional, modern,

172. Kathryn Dean, ed., *Politics and the Ends of Identity* (Aldershot, Hants, England Ashgate, 1997), p. 246.

173. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York Routledge, 1998), p. 210.

174. In face of the possible devastating impact of globalisation on national identity, we see the growth of literature that is engaged in defining national identity, and the increase in the polarisation within identity politics.

175. Postmodernity in architecture started in the 1960s and was strongly critical of modern social problems and aesthetics. It called for the re-interpretation of culture and history, condemning the ‘zeitgeist’ that demolished the past and cultural differences. Initially it undertook the task of repairing the harm that was done to national and cultural identity, but it ended by fragmenting it even further, gradually moving through deconstruction into the affirmation of the modern call for change and the continuous invention of the ‘New’.

176. Charles Jencks explains the beginnings of postmodernity: “By the mid-seventies, Ihab Hassan had become the self-proclaimed spokesman for the postmodern ... In literature and then in philosophy, because of the writings of Jean-Francois Lyotard in 1979 and a tendency to elide Deconstruction with the post-modern, the term has often kept associations with what Hassan calls ‘discontinuity, indeterminacy, immanence.’ ... My own ‘language of post-modern architecture, 1977, was the first book to thematise a post-modern movement and use the phrase in the title.” See: Charles Jencks, *What Is Post-Modernism?* (London: Academy Editions, 1996), p. 19.

vernacular and high art connotations.¹⁷⁷ Thom Mayne emphasises the importance of embracing difference in architecture and says that architect's proposal: "must embrace difference ... The modernist penchant for unification and simplification must be broken. This, then, is the key issue—the recognition of diversity is the natural evolution of things."¹⁷⁸

The resulting importance of discontinuities and differences made it common for most analyses to *turn away from any grand narrative*. As such, postmodernist analyses repudiate the claim of universality of modernism. Mary McLeod explains the extent of the contradictory nature of postmodernity with regards to identity and the claim of the collapse of modern values and disintegration, and the hope that was build on such disintegration and pluralism:

[P]ractitioners such as Moore, Graves, and Stern thought that they could reconstitute community and regional identity through the formal properties of architecture; some *deconstructivist practitioners believe that they can reveal the impossibility of such reconstructivist practitioners* through the cultural object. Like Jean-Francois Lyotard, they proclaim the death of the master narratives: equality, reason, truth, notions of collective consensus, and so forth. With this collapse of values, art gains a new redemptive role, one that negates utopian aspirations but finds hope within contemporary disintegration.¹⁷⁹

Architects were living the impact of calling into question the issue of identity and its cultural and historical roots and, thus, argued for a new understanding of what relates to an identity. In 1980, Wolf D. Prix Helmut Swiczinsky (of Coop Himmelb(l)au) says: "We are tired of seeing Palladio and other historical masks."¹⁸⁰ McLeod explains that "...by the early 1980s... postmodern architecture largely abandoned its critical and transgressive dimensions to create an eclectic and largely affirmative culture, one strikingly in accord with the tone of contemporary political life."¹⁸¹

This move of postmodern architects towards the eclectic and in accord with the political life, has supported the evolving global form of culture, which does not mind borrowing symbols from the local, but resort to abstraction to accommodate modernity

177. *Ibid.*, p. 19.

178. Morphosis, and Thomas Mayne. *Morphosis: Connected Isolation*, Architectural Monographs No 23 (London: Academy Editions: Ernst & Sohn, 1993), p.13.

179. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59. (Author's emphasis)

180. Coop Himmelblau, "Architecture Must Blaze", in Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture* (Chichester: Wiley-Academy, 2006), p.276.

181. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

and involvement of larger groups of people. Almost all globally famous examples from Dubai, China, and Kazakhstan follow this approach, not to mention that the west has already accepted abstraction for its own cultural heritage under the impact of both modernity and postmodernity.

Mediators of global pluralism and fragmentation

In the assumption of deconstructivism, nationalism that is viewed by modern and some postmodern writers as grand narrative has to dissolve into a new form that accommodates hybrid identity.¹⁸² This paved the way to the claim of global citizenship and global culture. Smith asserts the same result: “[i]n the absence of a new encompassing grand narrative, all the partial ‘little narratives’ will have to lean on, and tacitly take their meaning from one or other version of the existing grand narrative.”¹⁸³

Given this contradictory nature of arguments and interpretations of postmodernity, the need for change is helping globalisation to make its way through the same institutions of the nation-state and existing cultures presenting itself as the new grand narrative.¹⁸⁴

Deconstruction, in cultural and political theory, has exploited *fragmentation* giving rich suggestions and insights into the contemporary problems of gender, ethnicity, nationalism and cultural difference. It has argued for the inconclusiveness of the text, thus *denied the importance of the present*.¹⁸⁵ In architecture, deconstructivists confess to their attempts at the deconstruction of, not only historical styles, but sometimes also the concept of the project itself. Under its social and cultural struggle, postmodernity claims several central issues for its arguments, but most converge in *fragmentation*,

182. See: Jean Francois Lyotard, *The Postmodern Explained to Children: Correspondence 1982-1985* (Sydney: Power Publications, 1992). Leach also explains that for Lyotard “the principle of the ‘Grand narrative’ (Liberation, Christianity, communism, etc.) has been called into question, and the world should now be understood in terms of small or local narratives.” Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (London: Routledge, 1997), p. 256.

183. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York: Routledge, 1998), p. 219.

184. As much as the nation-state and ‘democracy’ (and hence, the self-determination project) are the political and ethical projects of modernity, capitalism and socialism have been its socio-economic projects. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 9.

In globalisation, though, capitalism has been advanced as the dominant economic system in the form of the demand for free trade and financial mobility, but for many it is a new phase of capitalism that is sometimes called post-capitalism, imperialism or post-imperialism. King admits to such change: “Like many other commentators I am increasingly aware that the discourse on globalisation, dominant in recent years, is now being increasingly overlaid by the consciousness of a new imperialism.” Anthony D. King, *Spaces of Global Cultures: Architecture, Urbanism, Identity* (London; New York: Routledge, 2004), p. 224.

185. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

which has exerted extra pressure on *personal identity* — national and individual — forcing it to be *outside itself and involved in the variety of emerging global relations and flux of constructed realities*. However, there are three important social and cultural mediators that helped create those new realities: the “other”, “gender”, and “border”, which are explained next.

The Other

In postmodernity, almost all philosophers and thinkers have attempted to discuss the self as being in relation to an other different from God, who in modern secular social and political system is seen as transcends individual's self. Thus, the other was presented as another individual or, another gender, society, or culture. As such, it became a whole that cannot be discussed on one level. So, what has started as an ‘other’ has grown into the ‘Other’. This relation to an other has promoted fragmentation, plurality and diversity even further. Friedman argues that such a state can be characterised as violent and that the process that the world is witnessing today is not due only to Globalisation:

This is a process that can be characterized in terms of structural violence, a fragmentation of identities, ethnic, regional, sexual, and others, what some have referred to as a modern tribalization ... but simultaneously a class polarization that makes fragmentation more virulent and cosmopolitanization more of a class project...¹⁸⁶

Though the nationalism of enlightenment promised to incorporate all beings, including the ‘Other’, such a claim, as Bhabha argues, is fictitious because “cultural difference is irreducible.” The postmodern deconstruction of the past or of the present has used some negative examples of nationalism for its argument, such as that of Nazi Germany. And thus it was that in search for its roots, it attempted to cross the boundaries to the ‘Other’ to emphasise the trans-national dimension of culture. Charles Taylor explains the importance of non-European identity to the way in which European see themselves, as an example for identity's essential need to seek recognition from others:

The modern context of nationalism is also what turns its search for dignity outwards. No human identity is purely inwardly formed. The other always plays some role ... The ‘savage,’ the other of civilization, provided a way for Europeans to define themselves, both favourably (applying ‘civilized’ to themselves in self-congratulation)

186. Jonathan Friedman, "Champagne Liberals and the New 'Dangerous Classes': Reconfigurations of Class, Identity and Cultural Production in the Contemporary Global System." in *Globalization: Critical Issues*, ed. Allen Chun (New York: Berghahn Books, 2004), 49-82, p. 56.

and sometimes unfavourably (European as corrupted in contrast to the 'noble savage') ... But that other can play a role directly, where I need his or her recognition to be confident of my identity.¹⁸⁷

Thus, in postmodernity, national, cultural and ethnic *identities were suspended* in search for the 'Other'. In addition, deconstruction has introduced another level of *instability*, and argued for an identity that revolves around '*différance*', which resulted in *a deferred identity*. Thus, what started as a search for cultural differences and roots has ended up in *a continuous displacement of identities*.¹⁸⁸ Subsequently, it has put identity under the pressure of the need to be defined by the 'Other', and resulted in a *destabilised place for both collective and individual identity*.

The recognition of one nation by the other, and in relation to the other, has developed a world scene that is evident in binary terms: underdeveloped / developed, developing / developed, West / East, North / South, First World countries / Third World countries and so on.¹⁸⁹ Such language was most evident after WWII. Smith explains the consequences on the instability of national, cultural and ethnic identity,

For Bhabha ... The great influx of ex-colonials, immigrants ... and asylum-seekers has eroded the bases of traditional narratives and images of a homogeneous national identity, revealing their fragmented and hybrid character. Today, every collective cultural identity has become plural ... For Stuart Hall, Etienne Balibar and others, ethnicity must be viewed as a plastic and malleable social construction ... ethnicity has no essence or centre, no underlying features or common denominator.¹⁹⁰

So, gradually the 'Other' of the self has become the '*threatening other*' that challenges individual's identity. In these circumstances Liberal nationalism has emerged in response to the fragmentation that has been created by postmodernity and deconstructivism. It presented itself as a belief in inclusiveness and openness, encouraging participation of all citizens. However, not all thinkers agree that such ideology can help to stabilise the challenged national-cultural identity. Jean Baudrillard, for example, presents very critical view of liberal democracy and its submissiveness to technology that is gradually de-constructing individual and national identity. Kathryn Dean quoting Baudrillard explains that:

187. Charles Taylor, "Nationalism and Modernity," in *Theorizing Nationalism*, ed. by Ronald Beiner (Albany, NY: State University of New York Press, 1999), 219-246, p. 235.

188. Deconstructivism did so by deconstructing the complex and multifaceted [or plural] nature of contemporary national identity, and by revealing the differences between traditions and cultures of the national, which has sometimes proven to be *a serious cause of violence*.

189. The Second World being the x-Eastern Bloc.

190. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York Routledge, 1998), pp. 202-204.

For Baudrillard, liberal democracy builds on *quick sands* in so far as it takes for granted a distinction between subject and object that can no longer be made today ... because the 'modern' world [where such distinction was possible] has disappeared, to be replaced by what he terms the *bubble world of post-modernity*. The bubble world for Baudrillard is "the symbol of existence in a vacuum," and which resemble people "thinking and reflecting in a vacuum," as illustrated everywhere by artificial intelligence.¹⁹¹

In spite of this '*progress*', those who believe in the politics of identity, and relate to nations which depend on the peaceful coexistence of cultures, are still strongly advocating the philosophy behind the importance of the 'Other' as a separate important element of *recognition* that is essential to the progress of identity formation process. Taylor, for example, asserts that the way identity is perceived is still moving strongly in relation to the 'Other' without which identity will be vulnerable to non-recognition, and he gives examples for the presence of such politics and their impact on the evolving collective identities:

[T]hat identities in the modern world are more and more formed in this direct relation to others, in a space of recognition ... Modern nationalist politics is a species of identity politics ... feminism ... cultural minorities ... the gay movement ... This identity is vulnerable to non-recognition, at first on the part of the members of the dominant societies.¹⁹²

Thus, the introduction of the 'Other' has helped in furthering the destabilisation of any identity formation process in modernity, and in exposing the continuous need for sources of stability and security. This state was devastated even further under the impact of deconstruction project. Derrida explains that the idea of a community itself means the opposite of what it reflects. He explains his stand through the employment of the 'we' and the 'other'. In *Deconstruction in a Nutshell: A Conversation with Jacques Derrida*, John D. Caputo says that what alarms Derrida about the word 'community' is that "while the word sounds like something warm and comforting, the very notion is built around a defense that a 'we' throws up against the 'other,' that is, it is built around an idea of *inhospitality*, an idea of hostility to the *hostis*, not around hospitality."¹⁹³

191. Kathryn Dean, ed., *Politics and the Ends of Identity* (Aldershot, Hants, England Ashgate, 1997), pp. 36-37. (Author's emphasis)

192. Charles Taylor, "Nationalism and Modernity," in *Theorizing Nationalism*, ed. by Ronald Beiner (Albany, NY: State University of New York Press, 1999), 219-246, pp. 233-236.

193. John D. Caputo, ed., *Deconstruction in a Nutshell: A Conversation with Jacques Derrida* (New York: Fordham University Press, 1997), p. 113.

Gender

In its quest for stable identity through the ‘Other,’ postmodernity has also advanced the issue of gender as one form of the modern *subject-subject relation*. This subject has been another cause for the fragmentation of traditional society, because people started “to see themselves more and more atomistically,” as Taylor explains.¹⁹⁴ Frantz Fanon gives a very important example from Algeria of the important *role of women* in shaping the modern thinking of colonisation:

The officials of the French administration in Algeria, committed to destroying the people’s originality ... to bring about the disintegration ... of forms of existence ... were to concentrate their efforts on the wearing of the veil, which was looked upon at this juncture as a symbol of the status of the Algerian woman... [there was the] adoption of the well-known formula, ‘let’s win over the women and the rest will follow.’

...

This enabled the colonial administration to define a precise political doctrine: ‘if we want to destroy the structure of the Algerian society, its capacity for resistance, we must first of all conquer the women; we must go and find them behind the veil where they hide themselves and in the houses where the men keep them out of sight.’¹⁹⁵

As it is explained by Fanon’s words, in traditional Arab and Muslim worlds, women are protected as symbols of family honour in keeping with traditional customs and religious beliefs which are central to their national and cultural identity.¹⁹⁶ The lesson of Algeria has been taught to generals and commanders of American troops before and after invading Iraq. So, as part of the media campaign to win over the Middle East and the Arab world in the wake of this invasion, the US paid special attention in its media programmes to the alleged required freedom for women and the young. This kind of attention paid to Muslim and Arab women has also been described by Fanon as a strategy to achieve power over local men:

Converting the woman, winning her over to the foreign values, wrenching her free from her status, was at the same time achieving a real power over the man and attaining a practical, effective means of destructing Algerian Culture.¹⁹⁷

194. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p.113.

195. Frantz Fanon, *A Dying Colonialism*. trans. Haakon Chevalier (New York: Grove Press, 1965), pp. 37-38.

196. Among the many anti-national and anti-cultural steps that the US has adopted in Iraq is the selling of a harsh and offensive CD of an Iraqi woman raped by three American soldiers while she was in their custody, and other similar offensive acts. As a result, many Iraqi women lost their lives as soon as they were freed from the prison, but the important message that was sent to Iraqis is that their honour, dignity and pride had been violated in addition to the violation of their national pride.

197. Frantz Fanon, *A Dying Colonialism*, trans. Haakon Chevalier (New York: Grove Press, 1965), p. 39.

The central role being given to women in the Arab and Muslim belief systems is not unfamiliar to western culture and traditions. The pre-modern form of western society accepted the role of the man as the caretaker and gave him a higher status and asserted the importance of privacy for women and their role in support of man - the citizen. With reference to Glenda Sluga studies, Smith explains that such *masculine thinking* has accompanied the modern nationalism:

Glenda Sluga ... traced the gendered nature of both nations and nationalist ideologies ... where by 1793... In the name of social order, women were returned to the private sphere as patriot wives and mothers of citizens, as Rousseau had recommended.¹⁹⁸

Hence, even the western call of modernity was initially masculine and this is the reason behind the importance of postmodern discussion and the struggle for gender equality. Hearn explains that, “nationalism has generally taken hold in societies where there was already some form of patriarchy.”¹⁹⁹ He adds that Manuel Castells argues that *globalisation is heralding the ‘end of patriarchalism’*, which for Hearn “parallels his argument about the declining power of the nation-state”. He also refers to Sylvia Walby’s remark that women’s equality has caused “public policy to penetrate more deeply into private life.”²⁰⁰

In architecture several writers have attempted to study the role of women or feminism, but those kinds of studies do not yet have sufficient effect on architectural trends. Zaha Hadid’s practice has given women’s achievement in architecture a strong enhancement. She designs with her own sense and seclusion as an Iraqi and Arab woman, but her eastern feminine touch mixed with western knowledge and technology still needs to be studied, especially with regard to her understanding of the ‘context’ and modernity.

Currently, *the issue of gender has passed its sexual connotation and the ‘call for difference’*, to the problems of identity in relation to *the identical*, as explained by the writings of Judith Butler. Butler is, again, destabilising the search for identity that has been based on postmodern ‘call for difference’ in sexual terms. Given the current technologies, especially the internet and the electronic mail service, she is affirming

198. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York Routledge, 1998), p. 209.

199. Jonathan Hearn, *Rethinking Nationalism: A Critical Introduction* (New York: Palgrave Macmillan, 2006), p. 157.

200. *Ibid.*, p. 159.

the central theme used to construct the emerging global communities, which is meeting the identical and the same beyond the conventional boundaries. This time, *identity has been reintroduced as repetition and sameness*.²⁰¹ That also may explain the re-emergence of *minimalism and mimetic architecture* in some forms of digital architecture.

Flows and borders! / The path of global culture

Today, a number of several modern and postmodern related issues that affect national identity are perceived as part of the phenomenon of globalisation. The most debated is: the mobility of people, which is generated by migrants who are temporary and transient groups and immigrants who uproot themselves to make a new home elsewhere. “Liisa Malkki argues that there is a disjuncture between putative ideas of nation, home and rootedness and the realities of homelessness, and the de-territorialisation of identities.”²⁰²

Large numbers of émigrés are forced to leave their countries under extremely inhumane conditions. These conditions are, at the same time, pressing many developed nations make tougher immigration regulations for the sake of potential social and economic problems and for the protection of their boundaries.²⁰³ *Border crossing* is one of the principal issues that postmodernity has discussed and used for its arguments, as Paul James, quoting Bhabha, clarifies. He says that it “involves an emphasis on ‘the transnational dimension of cultural translation—migration, diaspora, displacement, relocation’.”²⁰⁴ This displacement challenges the individual with marginalisation, which contrast the idea of providing a stable place.

201. Neil Leach, *Camouflage* Cambridge (Mass.: MIT Press, 2006), pp. 172-173.

202. In, Jyoti Puri, *Encountering Nationalism* (Malden, Mass: Blackwell, 2004), p. 227.

203. Will Kymlicka argues that “it is justified for a nation to seek homogeneity by restricting immigration only if it has fulfilled its global obligation to assure equality among all nations.” See: Judith Lichtenberg, “How Liberal Can Nationalism Be?,” in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 167-188, p. 179.

Elie Kedourie’s argues against nationalism because for him it “divides humanity into separate distinct nations.” He says that nationalism is irrational, narrow, hateful and destructive. See: Berch Berberoglu, *Nationalism and Ethnic Conflict: Class, State, and Nation in the Age of Globalization* (Lanham: Rowman & Littlefield, 2004), p. 7.

While Anthony D. Smith thinks that it “is misleading to portray nationalist politics merely as secret conspiracy and terrorism or nihilism and totalitarianism.” See: Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?* (London, U.K., Totowa, N.J: Zed Books for the United Nations University, US distributor, Biblio Distribution Center, 1986), p. 7.

204. Paul James, (Paul Warren), *Globalism, Nationalism, Tribalism: Bringing Theory Back In* (London: Sage, 2006), p. 305. For Bhabha quotation see: Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 1994 /2005), p. 247.

Gerardo Mosquera writes on some *cultural dilemmas*, which have been created by the complexity of the *meaning of border that is* generated in postmodernity and its employment in globalisation, and the effect that it had on individual's mental image of borders:

The border is one of the major themes of our time. Globalization, migration, falling walls, strengthening of others and the erection of new ones, change in maps and transterritorialization of every type have problematized the very notion of 'border'. We speak of border culture in terms of osmosis. Crossing physical and mental borders is today the rule.²⁰⁵

The influences of immigration and the flow of information on local cultures are enormous. However, thinkers stand at varying distances in their evaluation of the impact of immigrants on culture. They range from being hostile towards promoting conditioned acceptance that is based on assimilation into the existing culture, to liberal thinkers who advocate the importance of global citizenship.²⁰⁶ The Internet and advanced methods of communication, and the influence of capitalism have added a great deal of complexity to the subject.

This fact is more in evidence in urban, rather than rural areas. The flow of immigration and the increase in population has also meant an *increase in urbanisation*, which gives the urban community a greater share in the effect of the changes brought to the form of the nation-state. In addition, those who reject the idea of *a global homogeneous culture* cite the differences in language, religion, customs and practices, yet they acknowledge the growing global culture that is evident in the many globalised American symbols, which for Benjamin Barber they are undermining nation-state independence.²⁰⁷

Thornton explains the views given by Barber:

In *Jihad vs. McWorld*, Benjamin Barber removes all doubt as to the identity of those beneficiaries: "Jihad and MacWorld have this in common: they both make war on the sovereign nation-state and thus undermine the nation-state's democratic institutions. Each eschews civil society ..." ²⁰⁸

205. Gerardo Mosquera, "Globalization: Some Cultural Dilemmas," in *Tropical Architecture: Critical Regionalism in the Age of Globalization*, ed. Alexander Tzonis, Liane Lefaivre and Bruno Stagno (Chichester; New York: Wiley-Academy, 2001), p. 60.

206. Bhikhu Parekh, "The Incoherence of Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 295-326, p. 316.

207. Benjamin R. Barber, *Jihad Vs. Mcworld* (New York: Ballantine Books, 1996).

208. William H. Thornton, "Civil Antiglobalism and the Question of Class," in *Globalization: Critical Issues* ed. Allen Chun (New York: Berghahn Books, 2004), 1-11, p. 8. See also, Benjamin R. Barber, *Jihad Vs. Mcworld* (New York: Ballantine Books, 1996), p. 6.

Asserting the same beliefs, in addition to more common belief that global culture has adopted mostly American symbols, Puri says:

The export and consumption of the Internet and the World Wide Web (WWW), Michael Jackson, Hollywood and Disney movies, Pepsi, blue jeans, Nike sneakers, and Star Trek. ... The ongoing concern about globalizing culture is really the Americanization of cultural forms and practices, which is a threat to the multitude of diverse national cultures. The examples of globalisation cited above are all, without exception, American.²⁰⁹

But, Puri believes that the problem of Barber's position is that he *is replacing the nation with religion* and, in particular, with Islam. She cites the writing of other authors to explain the impact of immigration on developed countries, which is seen sometimes within a multicultural perspective, but some other times has sparked a new wave of racism.²¹⁰ However, these beliefs, of Puri and Barbar, *undermine the ability of people to adjust* and compromise their stable grounds *to live with the other*. This reality put more emphasis on the need for some concrete grounds for identity formation.

On the other hand, Appadurai does not think that globalisation is a destructive force in this sense and argues that matters of *globalisation can be annexed in local* context. He rejects the idea that American culture is annexing the evolving global culture, and considers it as one node of a complex transnational construction of imaginary landscapes, in which he refers to Anderson's use of the term "imagined communities" and that the imagination should be used as a social practice, not as an individual's contemplation, but still central to all forms of agency.²¹¹ The new landscape of the global culture, he proposes, is composed of: "(a) ethnoscapas, (b) mediascapas (c) technoscapas, (d) financescapas, and (e) ideoscapas."²¹² Those scapes (as in the fluid and the irregular) infiltrate the imagination of contemporary citizens and become

209. Jyoti Puri, *Encountering Nationalism* (Malden, Mass: Blackwell, 2004), pp. 228-229.

210. *Ibid.*, p. 233. In any case, it would be difficult to argue that the importance of identity itself gives us enough reason to justify the importance of cultural-national identity as opposed to other possibilities such as civic multicultural identity, which can be seen as part of American nationalism.

M. Billing argues in favour of accepting the US civic formula that has merged into the world at large: "[T]hat at a time when American economic and military power imposes itself around the world, academic discourses of Globalisation and postmodernity should loudly herald the demise of the nation-state and unifying national identities ... in fact ... *the emerging global culture has a distinctively American hue* and thus, for Americans, including academics, advocates postmodernism ... there is an inability to recognize their own nationalism, which they universalize and confuse with the world at large." Umut Özkirimli, ed., *Nationalism and Its Futures* (New York: Palgrave Macmillan, 2003), p. 184

211. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, Minn: University of Minnesota Press, 1997), p. 31.

212. *Ibid.*, p. 33.

annexed and absorbed in local situations, but the individual as sovereign has been annexed by the agent as presented in the dynamic model (figure 6).

However, in reality, traditional communities are more coherent than the new social urban fabric of civic states, or the promise of homogenous global cultural forms of communities. So, it will not be surprising to find that some scholars still defend the issues of boundaries against the change promised by the global flows. Scott Paterson explains that Frampton, defines boundaries as "that from which something begins its presencing," and adds that Heidegger "also shows that being can only take place in a clearly bounded domain. Only within such a bounded domain can architecture resist the pressure of the Megalopolis."²¹³

But, the more threatening interpretation of the border came from Derrida, who discussed the term 'border' in his discussion of the term 'death' and mortality with reference to Heidegger's discussion of the subjects of language, death, mortals, and animals. He says: "In crossing a border, one changes death ... in crossing a culture's border, one passes from a figure of death as trespass—passage of a line, transgression of a border, or step beyond ... life—to another figure of the border between life and death."²¹⁴ So, cultural borders became a moment of in-between that transfixes the idea of the limit, as in the border between being and non-being and the possible-impossible relation that characterises the experience of death.

On the other hand, Hannah Arendt, values *the importance of boundaries to human natural existence*. Hideyuki Hirakawa explains that:

According to her, constantly accelerated economic growth has been also undermining the stability of "human world" and its boundary, and then eventually dissolved the boundary as such. Worldlessness has been introduced by the agency of twofold modernization process of development of techno-science and economy, i.e. "earth alienation" and "world alienation."²¹⁵

Nevertheless, some architects, who reject the traditional idea of borders and boundaries, question the meaning of boundaries such as Thom Mayne in his writing on

213. Scott Paterson, "Critical Analysis Of "Towards a Critical Regionalism" By Kenneth Frampton," <http://home.earthlink.net/~aisgp/texts/regionalism/regionalism.html#top>, (accessed August 1, 2009).

214. Jacques Derrida, -- --
), trans. Thomas Dutoit (Stanford, Calif.: Stanford University Press, 1993), p. 24.

215. Hideyuki Hirakawa, "Coping with the Uncertainty Beyond Epistemic-Moral Inability: Rethinking the Human Self-Understanding with Hannah Arendt's Reflection on Vita Activa," <http://www.bu.edu/wcp/Papers/Tech/TechHira.htm>, (accessed August 10, 2009).

connected isolation starting from 1990,²¹⁶ and Eric Owen Moss, who attacks boundaries of cities that are defined in the traditional sense.²¹⁷

Airports, Camps, Prisons, shopping centres, free trade zones are all examples of new architecture patterns that have evolved to serve the *global culture of flows*. These types are not meant for the provision of differentiating places with clear boundaries that are linked to a particular cultural worldview. They all have a global cultural outlook, and are *not concerned with national identity*.²¹⁸ It is here where *blurred national identities* are found with no provision of a sense of place and dwelling. They represent the *architecture of flows, not of boundaries* where the sense of place is very much linked to our present bounded cultural worldview and identities. They are in a sense non-places within a place.²¹⁹ Castells envisages a gloomy picture for the evolution of such places, where the space of flows can mean flows of power and can generate the power of the flows, thus, threatening the current patterns of communities with disintegration and through reintegration create new patterns. He says:

What emerges from this restructuring process manifested in the space of flows is not the Orwellian prophecy of a totalitarian universe controlled by Big Brother on the basis of information technologies. It is much more subtle, and to some extent *potentially more destructive, form of social disintegration and reintegration...* the flows of power generates the power of the flows ... People live in places, *power rules through flows*.²²⁰

As an example of *'how power rules through flow,'* in urban spaces, *controls are established on these flows* and on the movement of the individual, turning him/her into what Romein and Schuilenburg called *homo transparentus* instead of *homo clauses*. The latter refers to the psychological state of a single individual that indicates "that he or she lives in a little world that ultimately exists quite independently from the great world outside,"²²¹ while the *homo transparentus* individual willingly or unwillingly gives up his or her privacy to help him/herself move faster in the flow. Koolhaas' design for Prada's New York shop is conceived, beside other things, as a space of

216. Morphosis, and Thomas Mayne. *Morphosis: Connected Isolation*, Architectural Monographs No 23. (London: Academy Editions: Ernst & Sohn, 1993), p. 9.

217. Eric Owen Moss, *Eric Owen Moss : Buildings and Projects 3* (New York: Rizzoli, 2002), p. 11.

218. For more information about the relation of identity to a place see: Marc Augé, *Non-Places, an Introduction to Supermodernity* (London, New York: Verso, 2008)

219. *Ibid.*

220. Manuel Castells, *The Informational City : Information Technology, Economic Restructuring, and the Urban-Regional Process* (Oxford, UK ; New York, USA B. Blackwell, 1989), p. 349. (Author's emphasis)

221. Ed Romein and Marc Schuilenburg, "Are You on the Fast Track? The Rise of Surveillant Assemblages in a Post Industrial Age, " *Architectural Theory Review* 13, no. 3 Dec. 2008 (2008): 337-48.

flows.²²² Iain Borden, on the other hand, gives a longer list of scholars, who for him discuss *architectural spaces as spaces of flows*:

Taking their cue from sources as diverse as the anthropologist Marc Augé, urban geographers Edward Soja and David Harvey, Historian Michel Foucault and, in particular, the philosopher Henri Lefébvre, architectural historians and theorists are reconceptualising architecture as a space of flows — not as an object in space, but as the product of, and interrelation between, things, spaces, individuals and ideas. Bernard Tschumi is the most persistent architectural theorist in this movement.²²³

However, Castells believes in people's active ability to defend their cultural identity and territorial integrity of their nations and places, though, according to him, sometimes it happens at the price of breaking communications with other cultures.²²⁴ He suggests that to *reconstruct meaning* to these new functional spaces, one needs an "alternative social and spatial projects at three levels: cultural, economic, and political."²²⁵ He also emphasises the role of local governments to protect civil rights, which he sees as sometimes helpless, and suggests that the issue then will become *flexibility and adaptability*.²²⁶

The new social stratification and its consequences

The powerful impact of modernity has shifted the relation of *man-nature* to nature in service of man's interest using science and technology. As such, the importance of traditional philosophical dualism *subject-object* relationship has in addition, shifted to a *subject-subject* relationship or a *man-man* relationship that emphasises the modern importance given to the self-determined individual and his/her sovereignty, and the importance of such a relation to the new modern society that is built on the 'call for difference,' capitalism and market economy.

This new social structure has provoked the study of social sciences, the philosophy of human nature, and the nature of the relationship of the 'self' and the 'Other'. Therefore the *subject of power has become important* in facilitating man's *control over the*

222. OMA, "Prada New York, USA, New York, 2001" OMA, http://www.oma.eu/index.php?option=com_projects&view=portal&id=147&Itemid=10, (accessed August 3, 2009).

223. Iain Borden, "Thick Edge: Architectural Boundaries in the Postmodern Metropolis." in *Intersections: Architectural Histories and Critical Theories*, ed. Iain Borden and Jane Rendell (London, New York: Routledge, 2000), p. 224.

224. Manuel Castells, *The Informational City: Information Technology, Economic Restructuring, and the Urban-Regional Process* (Oxford, UK; New York, US: B. Blackwell, 1989), p. 350.

225. *Ibid.*, p. 350.

226. *Ibid.*, p. 352.

'Other' that is challenging individual sovereignty.²²⁷ Herbert Marcuse views this shift from the domination of nature to the domination of man by man as a domination of the practical reason that is employed in political power, and explains *the emergence of celebrity society*. Giddens explains this point:

... theoretical reason, remaining pure and neutral, entered into the service of practical reason... Today, domination perpetuates and extends itself not only through technology but as technology, and the latter provides the great legitimation of the expanding political power, which absorbs all spheres of culture.²²⁸

The following diagram explains some important *changes* that took place from pre-modern times to postmodernity and globalisation:

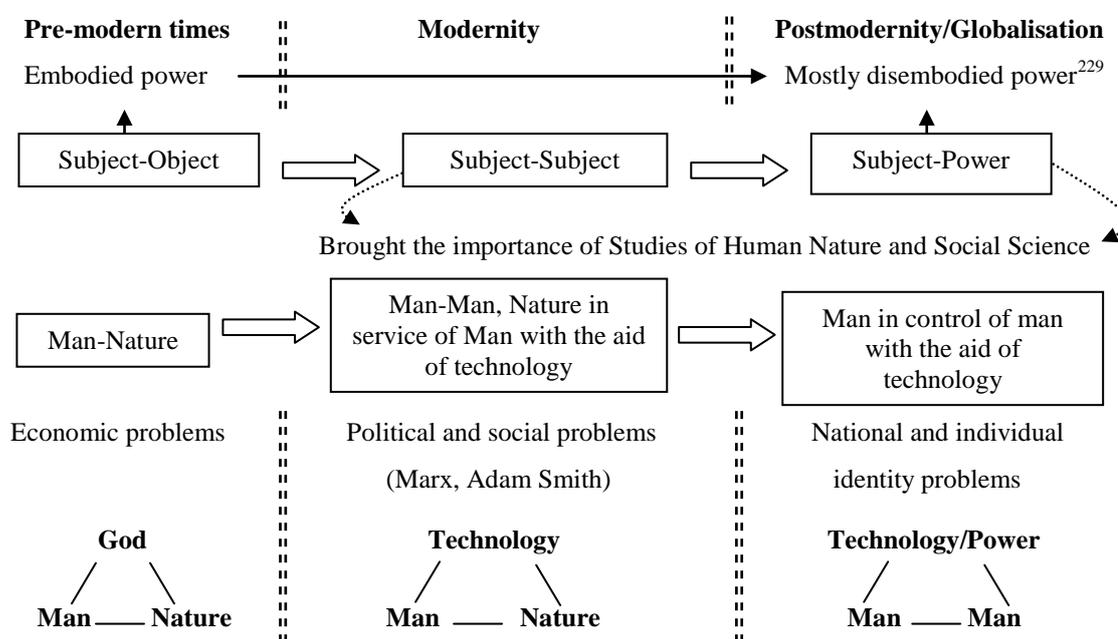


Figure 15
Important changes: pre-modern times to postmodernity and globalisation

227. Partha Chatterjee, *Nationalist Thought and the Colonial World: A Derivative Discourse?* (London, U.K., Totowa, N.J.: Zed Books for the United Nations University, US distributor, Biblio Distribution Center, 1986), p. 15.

228. Anthony Giddens, *Politics, Sociology and Social Theory: Encounters with Classical and Contemporary Social Thought* (Cambridge: Polity Press, 1995), p. 221.

229. As explained by Paul Wapner: "Power in the contemporary world is agent-less ... Power is simply the configuration of vectors of force relations as they assume a pattern at different times and in different situations ... The result of this view of power is that in the asylum, state or prison one does not see the source of power nor even power's final forms. Rather, one sees the codification of force relations at a given time... [In Foucault's words] 'But in thinking of the mechanisms of power, I am thinking rather of its capillary form of existence, the point where power reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives.' Focusing on power at this level shows the complexity of its machinations as well as its fluidity." See: Paul Wapner, "What's Left: Marx, Foucault and the Contemporary Problems of Social Change," *Praxis International* 9, no. 1 and 2 (1989): 88-111.

The change in relation of man-nature to man-technology has been rigorously discussed by Hannah Arendt. Her belief in the defensive boundaries between human and nature is, also, a belief in protecting human ability for the auto-redemption to cope with uncertainty, which for Hiraakawae is possible only when individuals limit their exercise of power for the advantage of stabilising the human world. Through discussing Arendt arguments, Hiraakawae explains that: "The collapse of this order of activities and the human/nature boundary is the loss of the conditions for the auto-redemption. This collapse is exactly what Arendt called "worldlessness" of modern world."²³⁰ Sanford Kwinter's essay "Architecture and the technologies of life" acknowledges that human beings have almost submitted to the control of technology:

Few people would disagree that our civilization, our ethics, and our politics are through and through technological ones. And yet the horror lies not here, but in the fact that we, as beings, as animals, as examples of a once human nature, are so fully and irretrievably technological ourselves that we are today deprived of a language with which to articulate, even to summon a memory of, the historical passage towards this fate which has claimed us.²³¹

In discussing the ethical function of architecture and its important role in constructing places for individuals as social beings, Harries considers technology as a threat, if its social implications on individuals and communities are not understood, and if such implications are not redirected to serve communities.

Technology threatens to transform us into increasingly lonely, rootless, displaced persons. This loss of place invites perhaps dangerous dreams of an architecture strong enough to return us to what has been lost, strong enough to allow us to understand ourselves once more as members of genuine community. The problem of architecture and the problem of community cannot finally be divorced.²³²

Therefore, for Harries, architecture's ethical role is linked to its role in consolidating the *unity of the community* and its materialisation in the form of its members' feeling of *belonging*. This feeling has been devastated in the modern times, and Harries' warning of the threat that technology may pose if architects ignore its social

230. Hideyuki Hiraakawa, "Coping with the Uncertainty Beyond Epistemic-Moral Inability: Rethinking the Human Self-Understanding with Hannah Arendt's Reflection on Vita Activa," <http://www.bu.edu/wcp/Papers/Tech/TechHira.htm>, (accessed August 8, 2009).

231. Sanford Kwinter, *Far from Equilibrium: Essays on Technology and Design Culture*, ed. Cynthia Davidson (Barcelona: Actar, 2007), p. 128. However the essay in reference has been published in AA Files 27 (summer 1994).

232. Karsten Harries, *The Ethical Function of Architecture* (Cambridge, Mass: MIT Press, 1997), p. 12.

implications is true considering the impact of global flows of information, people, and goods, and the emergence of the ‘societies of control’.²³³

Modern (open) communities, as Rowe and Koetter explain, face the problem of tension between the quasi-integrated whole and quasi-segregated parts. Open societies that depend on *interest groups* live through their mediation (resulting from their interest) and lose the more immediate relationships that are found in traditional and tribal societies. For Rowe and Koetter, modernity has split the inner world of the individual and the patterns of social behaviour that have been built into social and cultural systems.²³⁴

Instead, individuals in those societies have turned to celebrities or the Internet to form an *imagined direct relationship within a virtual ‘tribe’* or one dimensional community when compared to the multi-dimensional natural community. These virtual communities are in most cases, *superficial*, and are *promoted and marketed by consumerism*. Fredric Jameson identifies postmodern culture with commodification of aesthetics, depthlessness, emotional intensities, reduction of historicity, and technology.²³⁵ Peter Eisenman, also, in 1976 accuses modernity of permeating “non-humanistic attitude towards the relationship of an individual to his physical environment.”²³⁶

This statement was made in 1976 before his adoption of the ideas of the displaced and the absent, which, in general, have been empowered by postmodernity and inflated in deconstruction. It is, also, difficult to see how postmodernity and deconstruction, which have encouraged displacement on an even larger scale and wider issues, are more objective or humanly subjective, not to mention the impact of the new technologies and the internet. To support this argument, it is important here to repeat

233. Faida Noori Salim, "Sustainability of Space in Architecture and the Built Form," *International Journal of Sustainability Science and Studies* 1, no. 1 (2009): 2-7. See also: Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. by Brian Massumi (London: Athlone Press, 1988, 1987), pp. 341, 483. And: Gilles Deleuze, "Postscript on the Societies of Control," *OCTOBER* 59, no. 33 Winter (1992): 3-7. And, Ed Romein and Marc Schuilenburg, "Are You on the Fast Track? The Rise of Surveillant Assemblages in a Post Industrial Age," *Architectural Theory Review* 13, no. 3 Dec. 2008 (2008): 337-48.

234. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass: MIT press, 1978).

235. Iain Borden, "Cities, Cultural Theory, Architecture," in *Architecture and the Sites of History: Interpretations of Buildings and Cities*, ed. Iain Borden and David Dunster (New York: Whitney Library of Design, 1996), p. 391.

236. Peter Eisenman, "On Post-Functionalism," *Oppositions* 6, no. fall (1976): Editorial/Not numbered.

the quotation of Harpham given in the introduction of the thesis, where he describes Eisenman's attitude and ethical outlook. He says:

A number of years ago, I heard Peter Eisenman give a talk where he expressed the greatest satisfaction at the fact that people working in an office building of his in Japan had actually broken their ankles trying to negotiate the slightly angled, uneven-height stairs: "they will never again take stairs for granted." All these were images of the architect as amoral, narcissistic, bullying, anti-social, self-aggrandizing wizards.²³⁷

The *struggle of the alienated*, in the face of the interest of the new powerful class of elites,²³⁸ has resulted in the formation of global forms of collaboration and alliances on issues of social interest such as the environment and human rights. People's choice of engagement in new global communities may have been driven by one issue, but is a way of engaging in a *new horizon*, even though, sometimes, that horizon may be a *virtual community*. This new trend of *synchronic assimilation* has started to replace the older *diachronic assimilation* of the modern nation-state.

Those communities have no centre or periphery or boundaries, nor do they have any validity for national identities and cultural styles or link to any particular culture or history. They are part of the new global culture. Nonetheless, virtual communities hold the same moral ground of natural community, but they also are affected by social diseases as in real communities.²³⁹ On the other hand, unequal access to the consumption of globalised means has complicated many issues for nation-states and to the promotion of cultural standardisation through globalisation.

A group of architects have as well *supported the idea of mobility* that is celebrated by globalisation and, hence, have suggested a mobile kind of living space, which does not depend on dwelling and inhabiting the place that postmodernity has long argued for:

The *classic city-neighbourhood of blocks and streets* is not for the contemporary, who desires just a base ... this base should not necessarily be a "complete house" with a

237. Geoffrey Galt Harpham, "Architecture and Ethics: 16 Points," in *Architecture, Ethics and Globalization*, ed. Graham Owen (London; New York: Routledge, 2009), 33-39, p. 33.

238. Leslie Sklair, "The Transnational Capitalist Class and the Discourse of Globalisation," published with the permission of the Cambridge Review of International Affairs, <http://www.theglobalsite.ac.uk/press/012sklair.htm>, (accessed December 2, 2005).

239. The synchronic patterns of the newly formed global communities have been made possible by the development in communication, information technology and increased speed of transportation, which have changed our traditional perceptions of time and space, and led to the increase in influence of virtual reality. See: Terence Turner, "Shifting the Frame from Nation-State to Global Market: Class and Social Consciousness in the Advanced Capitalist Countries," in *Globalization: Critical Issues*, ed. Allen Chun (New York: Berghahn Books, 2004), 83-119, pp. 104-105.

living, bedroom, kitchen, balcony, garage and garden with a fence ... a large barn, a patio with high studio, a tower with small rooms: anything can be used as a base.²⁴⁰

In these circumstances, it seems unlikely that the modern nation-state could continue to express only one particular centre of interest or power whether it be culture or religion. However, Delanty and O'Mahony perceive the nation-state, which has been the dominant model for social cohesion in the modern world, as *protecting communities* that are currently "threatened by capitalism and the related processes of industrialization, population growth, urbanization and migration."²⁴¹

In addition, and as a response to the perceived threats of globalisation, some still appeal for imagination to find ways of allowing traditions and cultures to be translated through traditional institutions into a form that is capable of asserting cultural distinctiveness in modern terms.²⁴² To the opposite, Mayne has argued in support of the pluralistic future instead of looking back into the unique cultural history or roots. He describes those who still see the past as part of their identity formation process as feeling intrinsically unsafe:

The culture of our cities is now over taken by this frenetic reach for the past. This past is romanticized—seen as a place of safety and security to one who feels intrinsically unsafe ... if architecture has a single objective, it is to clarify its intentions and realign its purposes with the aim of reflecting the richness of our pluralistic world ... *A city* is a living organism, a *work-in-progress*, an impasto of forms made by successive waves of habitation. One should continue to choose to do only projects which offer hope of a complex, integrated, contradictory and meaningful future.²⁴³

As such, Mayne is accepting as a fact the *eternal alienation of the individual within the traditional communities of the city*, who should be satisfied with and armed only with a feeling of inner security and a hope for a future that can be only "complex, integrated, contradictory and meaningful". But the problem with the future is that it is always ahead, and *architecture is more about the present than it is about the future*. In fact the future that comes with any building is locked for a long time into its present. However, under the impact of fragmentation, diversity, mobility, and the challenges of

240. Luca Molinari, "Base, Colonisation, Void Totem Contemplation," in *West 8*, ed. Luca Molinari. (Milano: Skira editore, 2000), p. 10. (Author's emphasis)

241. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 14.

242. Brian Walker, "Modernity and Cultural Vulnerability: Should Ethnicity Be Privileged?," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 141-166, p. 158.

243. Morphosis and Thomas Mayne, *Morphosis: Connected Isolation*, Architectural Monographs No 23 (London: Academy Editions: Ernst & Sohn, 1993), pp. 16-17. (Author's emphasis)

globalisation (a state that supports Mayne's premise that a city is a work in progress) neither a neighbourhood nor a city as traditional urban institutions can be defended as stable entities.²⁴⁴ Brian Walker gives two *examples of how mainstream culture is disrupted* in the name of assimilation within the community. The first is *the family farm*:

For millennia, most people lived an agricultural life, which had its own folklore and culture, with knowledge and narratives passed down from generation to generation. But within recent memory the developments of agribusiness and of new agricultural technologies have rendered family farms impracticable and almost all but a tiny percentage of them are gone. The pain of urbanization entailed with the loss of family farms was acute for many people who experienced it, causing great dislocation and disorientation.²⁴⁵

The second is the urban *neighbourhood*, a product of modern urbanisation, which does not seem to withstand the changes brought by capitalism, transportation, gentrification, de-gentrification, and immigration. Cities change according to their *life cycle* and the economic changes exhibited in the change of the values of land, houses, and job market. These *changes create economic pressure* on people settled within these neighbourhoods forcing them to move and migrate within the city or across cities and sometimes across countries. Walker explains that swift changes and sometimes disappearance of neighbourhoods are causing changes in the institutional structure and security of the nation-culture and related identities:

The disappearance of urban neighborhoods is another example of a swift change in the institutional structure that has devastating effects on cultural membership and on the life-chances of the people who rely on it. Neighborhoods play a crucial role as carriers of culture. They solidify a sense of identity and they serve as a site for groups to create a sense of community and security in a frequently hostile environment. This is particularly true for vulnerable minorities such as immigrants, gays and lesbians, and so on.²⁴⁶

Dislocation of families and individuals appears *in urban renewal, and urban development projects*. Those changes will *affect basic community's institutions* in the

244. In the CIAM IX meeting, the younger generation of architects reacted negatively to the CIAM's previous declarations. Among those architects were: Alison and Peter Smithson, Aldo van Eyck, Jaap Bakema, and Georges Candilis, who argued for the importance of belonging to a place. The argument given was: "Man readily identifies himself with his own hearth, but not easily with the town within which it is placed. 'Belonging' is a basic emotional need— its associations are of the simplest order. From belonging—identity—comes the enriching sense of neighbourliness. The short narrow street of the slum succeeds where spacious redevelopment frequently fails. Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 2007), p. 274.

245. Brian Walker, "Modernity and Cultural Vulnerability: Should Ethnicity Be Privileged?," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 141-166, pp. 145-146.

246. *Ibid.*, p. 146.

form of its local government, education, religion, recreation, local supermarkets and stores. When discussing the *ethical concerns* of architecture, both Watkin²⁴⁷ and Harries²⁴⁸ have aimed at *defending the spontaneity of urban life* and its neighbourhoods, which seems to be the only answer to the fragmentation that is promoted by postmodernity that the current global modernity is trying to homogenise but this time across nations and cultures, as in creating global virtual communities, or global activist organisations.

On the other hand, these changes usually bring numbers of *social diseases* due to the feelings of alienation that arise in individuals who live as nomadic, and due to the increase in slums whose inhabitants lack a satisfactory dwelling.²⁴⁹ It is a new way of stratification, which leads to *social collision, the increase of tension, instability and more fragmentation*. In the long run, and in these circumstances, it will be difficult to argue that the city can have one homogeneous culture as it is the case with rural areas, at least for the time being.

However, architecture will be in demand to help support the urbanisation process, if architects choose not to ignore the problem or assume that dwellers of these places can adjust to the circumstances of their habitat, or adjust their places to the changing environment. Koolhaas, however, envisages the future as being about more buildings not new architecture:

Now we are left with a world without urbanism, only architecture, ever more architecture... since the urban is now pervasive, urbanism will never again be about the 'new', only about the 'more' and the 'modifies'... redefined, urbanism will ... accept what exists. We were making sand castles. Now we swim in the sea that swept them away ...²⁵⁰

The above arguments that are running through the subtitles are following the path shown in the next diagram:

247. David Watkin, *Morality and Architecture Revisited*, Revised ed. (Chicago, IL: University of Chicago Press, 2001).

248. Karsten Harries, *The Ethical Function of Architecture* (Cambridge, Mass: MIT Press, 1997).

249 According to the UN, the 'Urban Millennium' is a term that describes an increase in urban population and in reference to its report: "half the world's population will live in urban areas by end of 2008". See, United-Nations, "Un Says Half the World's Population Will Live in Urban Areas by End of 2008," *International Herald Tribune*, February 26, 2008.

250. Rem Koolhaas, "What Ever Happened to Urbanism?," in *Small, Medium, Large, Extra-Large: Office for Metropolitan Architecture, Rem Koolhaas and Bruce Mau* ed. Jenefer Sigler (New York: Monacelli Press, 1995), pp. 967-971.

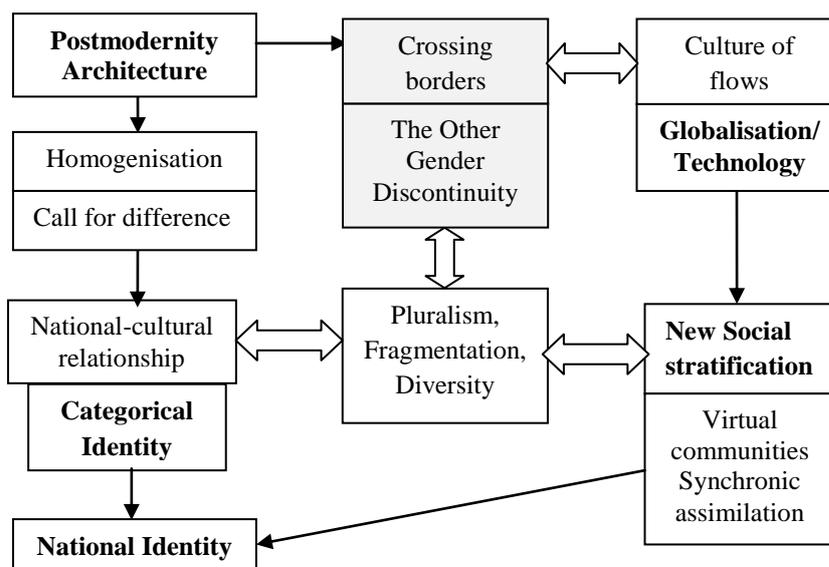


Figure 16

The structure of the argument that links architecture, postmodernity, the national, and globalisation

The role of elites/celebrities²⁵¹ as agents of global culture

In the new postmodern relation man-man, Baudrillard speaks of *power* as taking the form of seduction, or what is being termed these days as the exercise of ‘soft power’.²⁵² The new social stratification is formed around celebrity figures, who are presented as ‘global elites’, and present themselves as ‘global citizens’. This promotion supports the new global social reorganisation, and the new social reality that is evolving across cultural and national boundaries.

Though *global celebrity architects* have not been promoted to the same status as Hollywood artists, they are still effective in *guiding the community of architects on the global level*. With reference to the importance of imagery and the role of celebrity architects in creating iconic architecture, in 2007, Frampton affirms such fact:

Our current susceptibility to spectacular imagery is such that today *the worldwide reputation of an architect is as much due to his or her iconographic flair* as it is to their organizational and/or technical ability ... During the decade that succeeded this triumph [Bilbao in 1995], the scope of the celebrity architect widened immeasurably, with signature architects travelling all over the globe in order to supervise the erection of

251. Paola Giaconia explains how such status is problematic to Eric Owen Moss. She says, “In some ways, this is the same dilemma Eric Owen Moss himself has to tackle. On one hand, he has to participate in the process typical of the architectural celebrities on the international circuit, and on the other hand, he needs to preserve his own attitudes that lie at the opposite spectrum of these very mechanisms.” Paola Giaconia, *Eric Owen Moss: The Uncertainty of Doing* (Milano: Skira Editore, 2006), p. 31.

252. In response to this a state, Baudrillard prefers yielding to the indifference and the fatal, since the world has become indifferent and fatal.

iconic structures, thousands of miles apart, in totally different cultural and political contexts.²⁵³

Frampton refers to *skyscrapers* as equally symptomatic to a 'society of spectacle'. He says, "[s]kyscrapers of a much greater height are equally symptomatic of our 'society of spectacle', in which cities compete with each other for the dubious honour of realizing the world's tallest building."²⁵⁴ The globally-oriented elites influence either directly and/or strongly the policies of many contemporary states.²⁵⁵

If a new social stratification is taking place across the boundaries of nations led in most cases by powerful and/or celebrity figures, it will be difficult to defend the persistence of cultural or national identity especially among the elites.²⁵⁶ But Taylor argues that nationality usually arises among modernising elites who, through the power of knowledge, are the front runners in mobilising people to defend national identity in the face of the threat of global homogeneity²⁵⁷ that is at first if it is perceived as a threat to their dignity.²⁵⁸

With the help of print technology, *the intellectualisation of modern culture* through universities has given the elites a degree of autonomy. "As a result a tense relationship has been built between their power and culture."²⁵⁹ Hence, Indian secular nationalism (advocated by Gandhi and then Nehru) was not sufficient to stop the formation of Pakistan, because, for local and international reasons, the 'call for difference' advocated by a few elites was stronger.

On the other hand, the trans-national elites, who are the products and instruments of globalisation and of whom global celebrity architects are examples, tend to have global rather than local perspectives. They often have affiliations to more than one country

253. Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 2007), p. 344. (Author's emphasis)

254. *Ibid.*, p. 345.

255. Commenting on the role of celebrity architects, Frampton says: "The practice of architecture today is as global as it is local, as we may judge from the international celebrity architects who are increasingly active all over the world, directly responding to the flow of capital investment." *Ibid.*, p. 344.

256. Such a stand, as Aviel Roshwald points out, leads to serious troubles caused by the ethical complexities of nationalism such as the principle of majority rule that threatens the rights of minorities. See: Bhikhu Parekh, "The Incoherence of Nationalism," in *Theorizing Nationalism*, ed. Ronald Beiner (Albany, NY: State University of New York Press, 1999), 295-326, pp. 296-297.

257. Charles Taylor, "Nationalism and Modernity," in *Theorizing Nationalism*, ed. by Ronald Beiner (Albany, NY: State University of New York Press, 1999), 219-246, p. 234.

258. Taylor explains that the *older forms of ethics are hierarchical*, while the modern ethic of *dignity is horizontal*, and is a substitute for the older ethic of honour of the nobleman or the pride of the fighter in the classical times. *Ibid.*, p. 234.

259. Gerard Delanty and Patrick O'Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 17.

and see themselves as 'citizens of the world'. They share, also, similar consumer patterns.²⁶⁰ According to William H. Thornton global elites are promoting global culture either intentionally or unintentionally,

[T]he new global elite operated through the 1990s with little opposition ... Academics who should have sounded an alarm were either sleeping on the job or, like the Third Way, were sleeping with the enemy.²⁶¹
For two centuries bourgeois culture has *nurtured the private at the expense of the public* and especially the populist.²⁶²

They act as mediators between the global economic system and the internal economy of the state and have little stake in an identity that is strongly related to the nation-state. As such, they have little need for nationalist ideology, because they no longer depend for the legitimisation of their power within the state on the ideological claim of nationalism.²⁶³ Michael Sorkin projects his concerns with regard to such state in relation to the future of cities and urban life, which he describes as nihilism,

To escape mere nihilism, though, there must be some integral vision of the good, however obscure its forms at present. Unfortunately, *our response to the destruction of the idea of the city by neo-liberal Globalisation* or by neo-colonial warfare has produced little constructive speculation about urbanism's future.²⁶⁴

From the local point of view, the US occupation of Iraq did not result in an urban rezoning of Baghdad as some American designers had planned or wished, but in a destruction of life and implementation of a new handicapped one that ended in the division of the city into camps²⁶⁵ under siege. Its neighbourhoods are surrounded by

260. Jonathan Friedman explains: The enlightened are truly higher in this world; they are the elite in a way that concretizes the metaphor of Globalisation. Up there, above the masses, delighting in a new found mobility, consuming the world. ... It is to be noted that much of the current Globalisation discourse is strikingly similar to earlier Freemason inspired ideology... the most striking and powerful example of this phenomenon is Cecil Rhodes' "Society of the Elect" one of whose associates was instrumental in developing the framework for the league of Nations. See: Jonathan Friedman, "Champagne Liberals and the New 'Dangerous Classes': Reconfigurations of Class, Identity and Cultural Production in The Contemporary Global System," in *Globalization: Critical Issues*, ed. by Allen Chun (New York: Berghahn Books, 2004), 49-82, pp. 50-52.

261. William H. Thornton, "Civil Antiglobalism and the Question of Class." in *Globalization: Critical Issues* ed. Allen Chun (New York: Berghahn Books, 2004), 1-11. p. 5.

262. *Ibid.*, p. 7. (Author's emphasis)

263. In the ideological perspective of classic bourgeois nationalism, the nation-state leads the assimilation of citizens into the homogeneous national community. The bourgeois project, thus, assumed the spatio-temporal form of progressive assimilation of difference within the state territory.

264. Michael Sorkin, "The Avant-Garde in Time of War," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 22-23, p. 23. (Author's emphasis)

265. Nicholas Mirzoeff, *Watching Babylon the War in Iraq and Global Visual Culture* (New York and London: Routledge, 2005).

three metres high concrete walls.²⁶⁶ Heynen cites the kind of colonial line of thinking in Koolhaas, who is regarded as a global architect, when he made his comments on Lagos and its urbanisation problems. She projects her concerns with Simeoforidis against Koolhaas advocacy for self-regulating urban areas of the city of Lagos and its urban life reality to overcome the rigid logic of architects and planners:

He advocates Lagos as emblematic for the future of the city, as a kind of self-organising entity that proves that the rigid logic of architects and planners can be overcome by the reality of urban life itself, which succeeds in reaching a very high level of performativity, regardless of the rules and expectations of conventional planning schemes. Now, interesting and intriguing as this observations may be, they nevertheless remain observations by an outsider, a rich, white fellow lands – out of the blue – in Lagos, spends a couple of weeks there venturing through the city in well protected cars and with minimal contact with the ground (and with the people) and declares all well and fascinating. With Yorgos Simeoforidis, we should be willing to wonder about the ethical questions this attitude evokes: What can we say to the people of Lagos who do not inhabit, who do not commute, and who do not possess our Western comfort? That their Megalopolis is beautiful because everything is drifting? That they have no problems because Lagos is a city that works? That this is how all the world's big cities will be in the near future? That there is no need to do anything?²⁶⁷

These views of Koolhaas seem to beg pragmatism and add to the superficiality with which the new type of social stratification has been regarded by architects. This is beside the fact that these new divisions are forming along the deep divisions of people's financial capabilities. In addition, Koolhaas' views suggest that architecture and planning should be limited to those who need them, which can only be translated, in this context, as those who afford them. On the other hand, such views give additional public support to the role of local government intervention. Yet not all architects have surrendered the institutional logic of their profession to the self-regulating ability of the real world in the age of globalisation. Colin Fournier, who had been working with Peter Cook on an art museum building in Austria, welcomed the changes brought by globalisation, but with much consideration to local cultures:

Yet I would argue that in architecture, as in cultural evolution in general, the injection of alien elements, whether prompted from the inside by indigenous designers or by outsiders, is vital for the survival of cities. From this perspective and in small doses, the process of *Globalisation, understood as the ability for cultural seeds to travel far afield and land* in odd and unsuspecting places, may be found to have an acceptable face and

266. Faida Noori Salim and Michael Linzey, "The Open Society and Its Enemies in Baghdad" (paper presented at 'the politics of space in the age of terrorism' conference, School of Architecture and Design, RMIT University, Melbourne, Australia 2005).

267. Hilde Heynen, "A Critical Position for Architecture," in *Critical Architecture*, ed. by Jane Rendell et al., (London; New York: Routledge, 2007), 48-56, pp. 53-54.

has always had an important role as a welcome and essential catalyst of urban mutation.²⁶⁸

Global citizenship has not attracted the passions of all the elites neither has it attracted most of the general public. To explain the dilemma, Smith quotes Raymond Aron's opinion (given in 1960's): "the old nations will live in the hearts of men ... and love of the European nation is not yet born."²⁶⁹ The difference between the elites who promote local culture and those who promote globalisation is clear cut. One of the important examples that have been celebrated in architecture literature is Venturi's role in promoting local and popular culture at the start of postmodernity, in face of the more universal approach of the International style and Modern Movement.²⁷⁰

However, he was not advocating innovation to transform; rather he sought to normalise what was already there and, hence, acted to stabilise culture. In this sense, he was correct in his acceptance of popular culture to normalise what was considered as American culture. In addition, he gave it the necessary theoretical power that is supported by history, culture and aesthetics, though all was made through his personal interpretation of what mattered to his identity. As a result, he managed to differentiate and integrate the new modern architecture positively. Habermas describes the difference between Venturi and other anti-modernists as being the difference between the conservative and the radical:

The conservatively minded are content to cover up stylistically what will go on in any case—whether they do so as traditionalists, like Branca, or, like the contemporary Robert Venturi, as a pop artist who turns the spirit of the modern movement into quotation and mixes it ironically with other quotations to form garish texts that glow like neon lights. The radical anti-modernists, in contrast, attack the problem at a more fundamental level, wanting to undermine economic and administrative constraints on industrial construction with the aim of dedifferentiating architecture. What one group sees as problems of style the other understands as problems of decolonization of devastated lifeworlds.²⁷¹

268. Colin Fournier, "a Friendly Alien": The Graz Kunsthaus," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 84-85, p. 85. (Author's emphasis)

269. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York Routledge, 1998), p. 217.

270. The path of postmodernity in architecture has mostly been led by American architects, while European architects in general have been more inclined towards dealing with older traditions than say Philip Johnson or Michel Graves. Nonetheless, by the 1980's postmodern architecture as a whole was coming closer to a globalised culture.

271. Jürgen Habermas, "Modern and Postmodern Architecture," in *Architecture Theory since 1968*, ed. Michael Hays (Cambridge, Mass.: MIT Press, 1981), p. 418.

So, for Habermas, Venturi was offering a differentiating local culture from the colonising effect of European modern architecture, while more conservative thinkers like Rossi or Krier and the neo-rationalist were more engaged in interpreting rationalism in architecture as linked to mass culture and mass customisation, a relationship proposed by the Modern Movement. Hence, they played a role in the cultural re-interpretation of modernity and were more critical in this sense.

On the other hand, Philip Johnson was more globally oriented and active in promoting American outlook that asserts freedom and newness. He is probably the most obvious example of someone who saw formal eclecticism as “aesthetic liberation: an invitation to a new art for art’s sake.”²⁷² That does not mean that only leading American architects are promoting freedom from local cultures in search for global language that can be found in any culture claims modernisation, when such modernisation is seen as globalisation. Japanese architect, Arata Isozaki asserts the same globally oriented views:

... two types of architecture from two different places (spatiality) and times (temporality) ... one architecture was built in London one-and-a-half centuries ago and the other built in Kyoto three-and-a-half centuries ago, but they are both, nevertheless, the same distance from me ... Having gone beyond the process of modernisation, we see Japan from a viewpoint similar to that of westerners... We all see these architecture as fictive constructs.²⁷³

Stern emphasises that this trend is obvious in the abstract language of Peter Eisenman’s architecture. He remarks that Eisenman seeks to liberate architecture from any explicit cultural relations.²⁷⁴ In this context, one can say that the postmodern agenda, which was initially directed towards supporting the particular, has been globalised in deconstructivism mainly through abstract forms. As for Stern, in his paper “Urbanism Is About Human Life”, he encourages the thinking of a ‘good city’ on the condition of the acceptance of local cultures. He, also, expresses his ethical concerns about the tension between the global, local and the self-centred architect, which he considers to be the heart of the issue:

272. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

273. Arata Isozaki, *The Island Nation Aesthetic* (London: Academy Editions, 1996), pp. 7-8.

274. Robert A. M. Stern, "Urbanism Is About Human Life," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 20-21.

Between the two, I come down for the local. It has been said that all politics is local politics. All planning is local planning. All architecture is on building next to another building; that is, if we're going to have coherent cities or places, I am nervous about the bold, global intervention...we must make and preserve these cities, and for that we need a vision of the good. What is good city? What is the good life that we as architects should advocate? We should answer these questions rather than compete to leave our mark on the city through form.²⁷⁵

However, Eisenman himself in his essay given at the same conference: "The Affects of Disaster", explains his concerns about the confusion of the real with the virtual in this era of dominating electronic technology giving the TV broadcasting of the "War on Iraq" as an example, which, in a sense, is a concern on another level for the current culture of the real in comparison to the new virtual (spectacular) images with which the real world is portrayed:

The contemporary proliferation of media has led to a confusion of reality and fiction, which is at the heart of the spectacle. This confusion has provoked a crisis of unity that all language, and more specifically architecture, is facing: the loss of the differentiation between fact and fiction, between the thing and its representation... This crisis between reality and its mediation is related to the difference between being there ... and witnessing it ... Being there has always been the domain of architecture ... Today, the assumed truth of this metaphysics of presence is seen as a historical fiction, thus contributing to the metaphoric disaster that architecture faces.²⁷⁶

Promoting the presence of the absence was one important theme in Eisenman's architecture; however, the new virtual images seem to have taken him to a confused state, where he sees the unity of the world threatened. Technology qua technology does not promise limits, neither does theorising in architecture. In today's practice of architecture and other forms of arts, both are exploited. However, the *confusion of the elites*, on personal and collective level, can only add to the complexity of life that 'ordinary' people have to deal with at this time.

On the other hand, it can be argued that architecture reflects the *new realities* which are seen as confused, or multicultural, or multiethnic, etcetera. Charles Jencks says that "architecture must crystallise social reality and in the global city today, the heteropolis, that very much means the pluralism of ethnic groups; hence, participatory design and adhocism."²⁷⁷ Such views can be reinterpreted as *culturally destabilising themes*, as in

275. *Ibid.*, p. 21.

276. Peter Eisenman, "The Affects of Disaster," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 60-61, p. 60.

277. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture* (Chichester: Wiley-Academy, 2006), p. 131.

the words of Alan Colquhoun, “[i]t seems no longer possible to envisage an architecture that has the stable, public meanings that it had when it was connected with the soil and with regions.”²⁷⁸

In another sense, the confusion of the virtual and the real that can be seen as promoting certain social, cultural or political systems may easily lead to local government intervention in planning of cities and controlling urban architectural projects and the strengthening of the nation-state, especially in ‘developing’ countries. But, it may be a confusion that leaves *the door wide open to new experiments* in architecture, which the new technologies and the globally motivated media are supporting, as in digital architecture and the idea of having virtual museums or exhibitions. As such, global culture will have its share in the coming changes, but not without a challenge from the national and the local. It is the new paradox of architecture.

Architecture’s current paradox

In modernity the components of culture were torn apart — economy contradicted social relation, politics did not concur with tradition, social relations did not understand the new politics and so on. As such, there was a continuous differentiation and integration and, as Delanty and O’Mahony explain, “[i]n its most elemental form, modernity is nothing more than the permanent institutionalization of social change and cultural transformation by globalised communication.”²⁷⁹ Thus, in its search for cultural relationship and innovation, architecture is increasingly becoming a message of change rather than a cultural element of stability, as was the case historically. As such, it is helping in the creation of cultural vacuum, which can confuse language and create a vacuum in cultural meaning and, thus, promotes alienation.

The most obvious examples that relate to architectural new cultural interpretation are found in the *architecture of tourism and cultural activities*.²⁸⁰ The argument of ‘Bilbao effect’ is one such case, though people of Bilbao (as reported in the media) are happy that the museum has promoted their city. But, they are only happy because it has put

278. Alan Colquhoun, "The Concept of Regionalism." in *Postcolonial Space(s)*, ed. Gulsum Bayder Nalbantoglu and Wong Chong Thai (New York: Princeton Architectural Press, 1997), 13-24, p. 155.

279. Gerard Delanty and Patrick O’Mahony, *Nationalism and Social Theory: Modernity and the Recalcitrance of the Nation* (London: Sage Publications, 2002), p. 3.

280. Suha Ozkan, "Regionalism within Modernism," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro (New York: Princeton Architectural Press, 1985), 102-09, pp. 104-105.

their city on the global map of architecture and promoted tourism as an important part of their economy. It is important before promoting this effect that one investigates the impact on the process of identity formation of the community and its stability as a social system in the long run. However, as it stands today, 'Bilbao effect' is promoting Dubai's effect.

On the other hand, the critical role of architecture can be manipulated by *power* that demands change as a matter of personal commercial interest in the fashioning of architecture. Here, it is important to recall Bertolt Brecht's (1925) words that are quoted by Maurice Culot and Leon Krier; "...in civilized countries there are no fashions: it is an honour to resemble models."²⁸¹ What this means is that the civilised community has reached the ethical end, and that the models will become more important in order to preserve the status quo. In their article "The only path for architecture", Culot and Krier conclude that "[t]he perspectives of 'progress' are henceforth clear: everything will be destroyed, everything will be consumed! ... and accelerate the process of *destruction of cities* and, as a corollary, *increase the alienation of individuals*."²⁸²

So, despite its powerful effect, architecture finds itself in an awkward situation, for either it assumes the *role of conflict* with the existing culture or it chooses *the role of enforcing culture*. Kenneth Frampton famously included these kinds of concerns in a long quotation from Paul Ricoeur's book, *History and Truth*²⁸³ in his article "Prospects for a Critical Regionalism"²⁸⁴ and repeated the same quotation in his book, *Modern Architecture: a Critical History*²⁸⁵ in the section on Critical Regionalism. This quotation seems as much as true today as it was in 1960s. Here are some parts of it:

The phenomenon of *universalization*, while being an advancement of mankind, at the same time constitutes a sort of subtle *destruction, not only of traditional cultures ...* Everywhere throughout the world, one finds the same bad movie, *the same slot machines, the same plastic or aluminium atrocities, the same twisting of language by*

281. Maurice Culot and Leon Krier, "The Only Path for Architecture," *Oppositions* 14, no. fall (1978): 39-53.

282. *Ibid.* (Author's emphasis)

283. Paul Ricoeur, "Universal Civilization and National Cultures," in *History and Truth* (Evanston, Illinois: Northwestern University Press, 1961), pp.276, 238. The source is given by Kenneth Frampton in his book: Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 2007), p. 314.

284. Kenneth Frampton, "Prospects for a Critical Regionalism," *Perspecta: The Yale Architectural Journal* 20, no. 1983 (1983): 147-162.

285. Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 2007), p. 314.

propaganda, etc. It seems as if mankind, by approaching en masse a basic *consumer culture*, were also stopped en masse at a *subcultural level* ... Whence the *paradox: on the one hand, it [nation] has to root itself in the soil of its past*, forge a national spirit, and unfurl this spiritual and cultural revindication before the colonialist's personality. But in order to take part in modern civilization, *it is necessary at the same time to take part in scientific, technical, and political rationality*, something which very often requires the pure and simple abandon of a whole cultural past. It is a fact: every culture cannot sustain and absorb the shock of modern civilization. *There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization....* That is why we are in a kind of lull or interregnum in which we can no longer practice the dogmatism of a single truth and in which we are not yet capable of conquering the skepticism into which we have stepped. We are in a tunnel, at the twilight of dogmatism and the dawn of real dialogues.²⁸⁶

So, when architecture takes the *role of innovation*, the processes affecting architecture's role in the dynamic model of social-national activity are contesting and *destabilising our identity*, and when the *followers* of the pioneer *architect* integrate his/her innovations they are *re/constructing and stabilising our collective identities*, but with whatever has been *innovated and existed* for the use of the society. Dal Co explains the multidirectional effect of modern elements that tend to diffuse any stable belief and the stability of individual's identity that has been turned to a network of agents. He says: "Contemporary man is not circumscribed by a circle with his work located at the centre. He forms a link not only within one, but within many chains that lead in different directions, making many different demands on him."²⁸⁷

Eric Owen Moss explains this state of instability in two ways. The first he relates to the psychological state of both the culture and the architect, and the second to the dynamic and vibrant nature of the truth. He says: "It occurs to me that the question of instability is related to an unsteady psychological state in the architect and in culture...architecture has to move. It has to be pulled somewhere...The truth is vibrating. It's not sitting there to be picked up."²⁸⁸

Yet, the difference between modernisation and today's globalisation is that the first did not accept any compromise despite its contradictory nature, whereas *globalisation has the capacity to manoeuvre*. The first was scientific and industrial, while the second is *consumerist, and technological*. However, globalisation and modernity can still be sources for contesting not only cultural and national identity, but also individual

286. Kenneth Frampton, "Prospects for a Critical Regionalism," *Perspecta: The Yale Architectural Journal* 20, no. 1983 (1983): 147-162. (Author's emphasis)

287. Francesco Dal Co, *Figures of Architecture and Thought: German Architecture Culture, 1880-1920* (New York: Rizzoli, 1990), p. 333.

288. Eric Owen Moss, *Eric Owen Moss: Buildings and Projects 2* (New York: Rizzoli, 1996), p. 12.

identity and, thus, be destabilising sources of stability for architectural practice itself.²⁸⁹ With reference to Ricoeur's above quotation, Frampton believes that global modernisation continues to undermine traditional cultures:

As Ricoeur seems to imply ... regional or national cultures must today, more than ever, be ultimately constituted as locally inflected manifestations of 'world culture' ... global modernization continues to undermine, with ever increasing force, all forms of traditional, agrarian-based, autochthonous culture.²⁹⁰

The contemporary trends in architecture are about formal language that can show *timeless character, but not permanency*. In other words, it is about what might remain to affect and become *the eternal unique*, and it is about the *personal interest* of the architect and the client. It is about a building's own identity without reference to any other, which can only mean a city that cannot afford intimacy and encourages the different. Most globally celebrated architects reach for boldness to leave their mark on a city's built form and skyline. However, this is done through consumerism and fashion, which are about the temporary and change.

On the other hand, very rarely can a historical building be continually used for the same purpose for which it was designed, especially if *contesting identities and change move faster* than the pace required to ensure the normalisation of innovations and transformation that are brought by change, in which case *it will not matter whether the reference is made to global or national culture*, because architecture will be creating a *vacuum* that no individual or collective identity can fill.

This interpretation of the relationship of consumerism, change and architecture, and the paradoxical nature of the relationship of the local and the global leave society in a state of continuous flux creating mobilised fields to the extent that identity itself may be lost, or will have an 'onion' character. Yet many theoreticians and critics in architecture are inclined towards categorisation of architectural approaches to design, famously practiced by Charles Jencks and MoMA (the Museum of Modern Art) exhibitions of the 'International Style' and 'Deconstruction Architecture'. This

289. Joan Ockman's essay; "Criticism in the Age of Globalization", associates globalisation with postmodernity and presents sceptical views on the present and future role of architectural criticism: "It is true that global restructuring has ... given us a pervasive sense of cultural relativism, making us aware that there is no longer any architecture point, any privileged position, from which to do criticism." See: Joan Ockman, "Criticism in the Age of Globalization," in *The State of Architecture at the Beginning of the 21st Century*, ed. Bernard Tschumi and Irene Cheng (New York: The Monacelli Press, 2003), 78-79, p. 78.

290. Kenneth Frampton, *Modern Architecture: A Critical History* (London: Thames & Hudson, 2007), p. 315.

approach gives the impression that some form of homogenisation is in effect. That might be true in certain cases, but when there is an evidence of too many such categories within the same region or culture, it is a case of contested identity.

In today's global world *many cities* have gained the status of globalism and become *global centres rather than national centres*, and architecture has made it possible for the city to dress up in such an ensemble and lead its citizens to live the global culture in actual spaces. King discusses the impact of global culture on architecture and its production in his book, *Spaces of Global Cultures, Architecture Urbanism Identity*:

And as Smith (1990) suggests, modes of production and ideologies, global in their scope, like capitalist consumerism, or socialism, have replaced the nation state as a major influence on architectural identity. ... A cluster of developments has globalized the nature of architectural production ... since the European Renaissance, architecture, like urban planning, has ... been understood as an international profession.²⁹¹

Yet architects cannot be exclusively responsible for such change, because they are directed by the programme and the site. Stories of iconic or monumental architecture that are seen as national tell about the importance of the package given to the architect in the form of a programme and a chosen site. Sklair cites the important link between iconic architecture and globalisation: "...iconic architecture fits into the theory and practice of capitalist globalisation."²⁹² Tschumi explains this paradox in saying that architecture "represents something other than itself: the social structure, the power of the king, the idea of God, and so on."²⁹³

Henri Lefebvre speaks of *monumental buildings* as masking the will to *power*, but presents itself as expressing the collective will. *For him they are political, military and ultimately fascist in character.*²⁹⁴ In this sense they are a source of not only contesting the sovereignty and identity of the individual, but they are also effective participants in the destruction of the required individual security in the name of protecting public collective sovereignty. In reflecting on architecture's role in the evolving global culture, Michael Sorkin expresses his fears of what he terms as crisis:

291. Anthony D. King, *Spaces of Global Cultures: Architecture, Urbanism, Identity* (London; New York: Routledge, 2004), pp. 40-41.

292. Leslie Sklair, "Iconic Architecture and Capitalist Globalization" (paper presented at "Architecture and Identity" conference, Berlin, Dec 6-9, 2004).

293. Bernard Tschumi, "The Architectural Paradox," in *Architecture Theory since 1968*, ed. Michael Hays (Cambridge, Mass.: MIT Press, 1975), p. 221.

294. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford, UK; Cambridge, Mass, USA: Blackwell Publisher, 1991), p. 143.

What makes architecture particular? The possibility of building anything anywhere is architecture's greatest crisis and challenge. Fear of the homogenizing reach of Globalisation leads to a search for local architecture – the contemporary rethinking of place. The role of the profession in the production of such styles of authenticity is under tremendous *attack from the cultural command-and-control system of global capital*.²⁹⁵

Will Alsop expresses his views about the problem of the search for the new in architecture, which he thinks should instead make use of the past experience, and considers that each building has its own merits. He says:

[e]very project should be a surprise to both the client and yourself. This implies that one starts a fresh with each new work. This is totally wrong. It is vital to build on the experience that you accumulate ... architecture ... must however always be exploration, not a confirmation.²⁹⁶

In 1954, when Philip Johnson was still faithful to Mies Van Der Rohe's architecture, he accused architecture of being indifferent to its social responsibilities: "[f]undamentally, architecture is something you build and put together, and people walk in and they like it. But that's too hard. Pretty pictures are easier."²⁹⁷ It is also true that architecture's interest in theory has shifted or deformed the attention of architecture from its critical role as forming secure horizons for all people, to a formal language in search of the new and consumerism, where no national identity will ever be stabilised. And, because theory in architecture depends on interpretation, it cannot be a source of stability.

The *gradual shift* of the pioneers of postmodern architecture towards aligning themselves more with the financially capable rather than with local culture, has been possible through the many architectural examples they have produced and through efficient marketing by critics and theoreticians; this has given them *extra power* to lead the field, as they have managed to inscribe their own meaning on the language of architecture. In reference to Deleuze and Guattari's book *Anti Oedipus*, Reidar Due explains that "power becomes authority, that is, becomes effective and binding on individuals only through this semiotic process of inscription."²⁹⁸ Therefore, at this time

295. Michael Sorkin, "With The Grain." In Susanna Sirefman and Michael Sorkin, eds. *Whereabouts: New Architecture with Local Identities* (New York: The Monacelli Press 2004), 19-25, p. 19. (Author's emphasis)

296. William Alsop and Jan Stomer. *Architectural Monographs, Towards an Architecture of Practical Delight* (London, Berlin: Academy Editions, Ernst & Sohn 1993), p. 15.

297. Philip Johnson, "The Seven Crutches of Modern Architecture," *Perspecta: The Yale Architectural Journal* 3 (1955): 40-45. See also, Philip Johnson, "The Seven Crutches of Modern Architecture," in Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture* (Chichester: Wiley-Academy, 2006), pp. 208-209.

298. Reidar Due, *Deleuze* (Cambridge: Polity, 2007), p. 77.

the change brought by globalisation through the use of power can prove to be *irreversible*. Chris Abel gives such warning:

Globalisation... is a one-way street ... concentrating economic and cultural power into fewer and fewer centers composed of ever larger economic units, most of them based in the western industrialized countries. As such, the process continues what had already begun with colonization.²⁹⁹

On the other hand, Hans Ibelings in his book, *Supermodernism, Architecture in the Age of Globalisation* felt the need for reviewing again the principles adopted by modern and postmodern theories of Architecture, and accordingly reevaluating their success of application. His main arguments were made with regard to globalisation, the effect of homogenisation, and the emergence of new architecture that does not relate to any specific culture, which he regards as symptoms of superficiality and neutrality. His points are made clear on the cover of the book and in his introduction. On the cover of the book his words read:

Globalisation in architecture is usually seen as a negative force leading to homogenization and uniformity. In recent years, however, under the influence of Globalisation, an intriguing new architecture has started to emerge, an architecture in which superficiality and neutrality have acquired a special significance.³⁰⁰

He equates these points: *homogeneity, superficiality and neutrality* — with *the erosion of the sense of place* and gives the airport as an example. However, he identifies two types of super-modernism. The first is in relation to aesthetics expressed by the designs of Koolhaas, Herzog and de Meuron, Jean Nouvel, Toyo Ito and others, and the second is in relation to the built environment reflected in projects that erode the sense of place:

I discern, even more clearly than five years ago, two strands in super-modernism. On the one hand there is a supermodern architectural aesthetic that is expressed in the work of Rem Koolhaas, Herzog and de Meuron, Jean Nouvel, Toyo Ito and countless other contemporary designers. On the other hand, super-modernism refers to what might loosely be called contemporary transformations of the built environment, many of which serve to erode the sense of place.³⁰¹

Globalisation shows, also a deep *transformation* of some significant and important *social and cultural relations*. So, in the form of the *multiculturalism* advocated by civic societies, there seems to be a '*Mixed Salad*' arrangement. In this point, Smith

299. Cris Abel, "Localization Versus Globalization - Architecture in Malaysia and Singapore," *The Architectural Review* 196, no. 1171 (1994): 4.

300. Hans Ibelings, *Supermodernism: Architecture in the Age of Globalization* (Rotterdam: NAI, 1998).

301. *Ibid.*, p. 10.

draws our attention to the danger of replacing “the mythical image of society as a ‘melting pot’ with the mythical image of society as a ‘mixed salad’,”³⁰² which some writers in ‘folding’ architecture were advocating to assert the hybrid nature of social issues in the name of advocating *homogeneity*.³⁰³ This interpretation *undermines national identity as sameness*.

However, Smith reminds us of “the ‘*onion character*’ of ethnicity and its capacity of forging ‘concentric circles’ of identity and loyalty,”³⁰⁴ in that the individual may identify him/herself with different cultural or ethnic groups or strata. This type of mythical image is different from the ‘multiple identities’ which create, for identities involved, competitions that may cut across each other.³⁰⁵ According to him “the various postmodernist modes of analysis seek out and discover contestation, flux and fragmentation.”³⁰⁶

It may, then, be plausible to argue that *postmodernity as a post-national* mode, has made national identity *adapt to these mythical images* to assert some form of internal security, though temporary, for individuals because it presented fragmentation as a de facto element of life. Greg Lynn in his article “Architectural curvilinearity: The Folded, the Pliant and the Supple” discusses these issues in reference to architecture and to Deleuze’s description of smooth spaces:

In response to architecture’s discovery of complex, disparate, differentiated and heterogeneous cultural and formal contexts, two options have been dominant: either conflict and contradiction or unity and reconstruction ... *Smoothing does not eradicate differences* but incorporates free intensities blending. Smooth mixtures are not homogenous and therefore cannot be reduced. *Deleuze describes smoothness as “the continuous variation”* and the “continuous development of form...”³⁰⁷

The dynamism of today’s socio-cultural integration and the emergence of the new stratification of societies that includes cultural and national differences, needs to be invested and employed to support today’s architectural symbolism. This may mean the need for continuous invention of architectural form.

302. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London; New York: Routledge, 1998), p. 210.

303. Lynn, Greg. "Architectural Curvilinearity: The Folded, the Pliant and the Supple." *Architectural Design (A.D.)* 63, no. 3-4 (1993): 8-15.

304. Anthony D. Smith, *Nationalism and Modernism: A Critical Survey of Recent Theories of Nations and Nationalism* (London ; New York: Routledge, 1998), p. 201

305. *Ibid.*, p. 201.

306. *Ibid.*, p. 218.

307. Greg Lynn, "Architectural Curvilinearity: The Folded, the Pliant and the Supple," *Architectural Design (A.D.)* 63, no. 3-4 (1993): 8-15. (Author’s emphasis)

L' Institut du Monde Arabe in Paris (1987-88) has modernised a local traditional environmental Arab architecture patterns. This use of traditional patterns to reflect some cultural symbolism is also a message and symbol of cultural integration. However, the climate and culture that led to the original traditional technology that is employed here differ a great deal from the climate and culture of Paris. Ostwald describes this kind of application as an employment of environmental aesthetics rather than environmental ethic: "In such examples the message (the environmental aesthetic) is more important than saving the environment (the environmental ethic)."³⁰⁸

Another example that reflects the same pattern of architecture is Cesar Pelli's Patronas Towers in Kuala Lumpur, Malaysia (1998). Aside from using the polygonal plan and eighty eight floors, which represent local symbols, the geometry of the top of these towers reflects a Hindu temple form, although the towers are commercial buildings. In the official website of Taipei 101 Tower some lines read:

The greatest challenge in designing a statement building is not the construction technology involved, but how the building reflects the culture in which it functions. The spirit of architecture lies in the balance between local culture and internationalism. ... TAIPEI 101 Tower rises in 8 canted sections, a design based on the Chinese lucky number "8". It is a homonym for prosperity in Chinese, and the 8 sections of the structure are designed to create rhythm in symmetry, introducing a new style for skyscrapers.³⁰⁹

However, one will wonder, which is of the two here is more dominant within the local context: the local reflected in number 8 or the internationalism reflected in the skyscraper as a global-western type of architecture dedicated to commerce? These projects and many more can help architecture that promotes *consumerism and fashion*, and in endangering an important nature of architecture: *permanency*. And, since fashion and styles in architecture need their own leadership, people in general and the architectural community in particular will continue to *celebrate some architects* that are promoted as pioneers. Graham Ive explains this fact:

Fashion requires leaders. In conventional fashion systems, including architecture, styles are set by leaders of 'high fashion'. Cheaper, derivative versions of the 'high style' are then spread through increasingly broader markets ... styles can be readily copied, and

308. Michael J. Ostwald, "Freedom of Form: Ethics and Aesthetics in Digital Architecture," *Philosophical Forum* 35, no. 2 (2004): 201-20, p. 219.

309. Taipei Financial Center Corp., "Taipei 101," Taipei Financial Center Corp., http://www.taipei-101.com.tw/index_en.htm, (accessed June 12, 2010).

fashion followers can therefore only expect to make normal profits ... Buyers can be attracted by technological innovations as well as by architectural fashions.³¹⁰

This phenomenon in architecture operates *on the local and global levels*, through the work and innovations of celebrity architects working with the support of theoreticians, critics and the media, who can be supported by corporations. But the intensity of construction in the west is much less than that in the rest of the world, so *the impact of such architecture of consumerism will be felt more outside western countries*, namely outside Europe and the United States.

Conclusion

The impact of mobility and immigration on cultural and national identities can be seen through the impact of homogenisation, call for difference, pluralism, and fragmentation effects on national-cultural relationship. Under the impact of globalisation, these important factors are promising a new social stratification for its global culture. Because of its ontological ethical requirement, architecture has to respond to these phenomena that are paradoxical, and its ethical role that needs building relationships with the community and individuals, puts it in an extra-ordinary position. For it either assumes the role of conflict with the existing community and its tradition(s) (that includes the ordinary) or it chooses the role of enforcing a new cultural worldview, which inherently means provoking destabilisation of the existing worldviews and horizons.

The iconic architecture that is designed by *star or celebrity architects* is seen today as a witness to the strength of the economy of the country or a source of attraction in tourism. At other times it is seen as important step to enhance or construct new national-cultural identity or bridge the gap of progress between nations in the globalised age. Dubai and Singapore are good examples of the phenomenon. It is not only the paradoxical nature of architecture that is confusing the current scene and helping advance pluralism and fragmentation, but it is also that the pioneers of today's

310. Graham Ive, "Commercial Architecture," In *Architecture and the Sites of History: Interpretations of Buildings and Cities*, ed. Iain Borden (New York: Whitney Library of Design, 1996), p 379.

In the same section, he explains that "The architectural fashion system has undergone two very important changes since its origins in the nineteenth century. The first of these concerns the switch from leadership of high fashion by patrons to leadership by architects ... The second ... concerns the mechanisms of diffusion. Fashion leaders do not face direct competition from other architects and can therefore charge much higher fees." *Ibid.*, p. 380.

architecture — global iconic architecture and global celebrity architects are playing an important role in dismantling the nation-culture relationship and, thus, are helping to reshape its new social reality and destabilise the current cultural-social-national grounds that have supported architecture for a long time. As a result architecture is increasingly becoming a message of global culture and change rather than being cultural element of stability for the local as was the case with historical styles.

However, the agents and instruments of change, and their impact on architectural ethical role, as exemplified in its ability to form a relationship with the community and ‘ordinary’ people, will be discussed further next.

Part III
Instruments and agents of change

Instruments and agents of change

Introduction/architecture crossing boundaries

Some architects, today, are reaching out for new sciences and technologies and new experiments in art in order to find alternatives to the theoretical conceptual architectural approach to design. However, encouraging interdisciplinary approaches will shift the boundaries of all the disciplines involved. Diller+Scofidio embrace the redefinition of architecture's boundaries to include *the more recent developments* of art.¹ These ideas raise many questions about *the future of architecture*.²

There is considerable danger for architecture, given its social and practical nature, to cross the divide between itself and artistic expression. The critical point which divides strongly architecture from art is that people can choose to live with the art work or not, whilst they do not have such a choice in the case of architecture and, hence, arises the emergence of the ethical problem that is concerned with the good and happiness of the individual and the community and the ability of architecture in its ethical role to form a relationship with a culture.

In modern times, the dilemma of architecture's boundaries was, and is, greatly influenced by this *association with art*, where the modern teaching of art depends upon the promotion of the creativity of the artist and his/her expressive abilities, which makes architecture vulnerable to the extension of art into new horizons especially, at this time, those of the commercial and the virtual. Michaud has argued in 2003 of the possibility of architecture blurring its boundaries: "[m]uch like art, architecture now seems to be blurring its boundaries. It is difficult, for example, to distinguish between a work of architecture and a sculpture, between a sign and a building facade, or

1. Liz Diller, Ricsrdo Scofidio, Charles Renfro, and Olympia Kazi, "Architecture as a Dissident Practice, an Interview with Diller Scofidio + Renfro," *Architectural Design (A.D.)* 79, no. 1 (2009): 56-59.

2. Luigi Prestinenza raises the question: "Is Architecture evaporating losing its distinct status as a discipline?" But, considering the 11 projects that are featured in the magazine, Puglisi stays optimistic towards answering his question: "[h]ow, in our current era, is it possible to anticipate new and convincing working hypotheses for tomorrow's architects?" He says that, "[d]isorientation may, in fact, represent not only a danger, but also an opportunity." It is true that change is important to inject new spirit in the creation of architecture, but all such change *should be bounded by ethical consideration*, which not only those selected projects demonstrate to a great extent, but also *digital architecture projects that claims its ethical grounds from global culture*. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21. And, Luigi Prestinenza Puglisi, "Anything Goes," *Architectural Design (A.D.)* 79, no. 1 (2009): 6-12.

between a work of art and a commercial.”³ Luigi Prestinenza Puglisi spoke to Yves Michaud, a professor of Philosophy at the University of Paris, and asked him about the future of art that implied architecture too. One of Michaud’s answers was to emphasise the loss of the autonomy of art, as reserved in its domain of values and norms, which entails the loss of its influence on social life. Michaud emphasises the new influential stars or celebrities as being: the politicians, the movie stars, and all those people who are leading the show:

Effectively this implies the end of the autonomy of art, in the sense that art once had its own domain of values and norms and could, from this position, claim to influence other aspects of social life. It is clear, for example, that artists are no longer politically influential. It’s the politicians, the stars, the singers or actors who lead the show.⁴

This implies, according to Michaud, that art (including architecture) is presently employed to serve the new form of power—soft power—that is also embedded in architecture and its knowledge. However, only when architects become stars will they have the visible power to influence social-national dynamics, but even then, they will be forced to live up to the global consumer culture. This is true if one agrees that *this age is not the age of heroism and social reformers*.

Though cultures need vitality, the new formal and universal type of architecture cannot always be promoted on the basis of the reconstruction of identities, because of the essential need to stabilise the dynamism of the social system. Stuart Hall reminds us of the importance of identity as guarantor of this system. He says that, “[i]dentities are a kind of guarantee that the world isn’t falling apart quite as rapidly as it sometimes seems to be. It’s a kind of fixed point of thought and being, a ground of action, a still point in the turning world.”⁵

In its emphasis on individualism and the promotion of science, technology and capitalism, the new trend in architecture has gradually rebuilt *ethics around pleasure and the economy of consumerism* as alternatives for “happiness” and “goodness”. Broadbent questions the new spirit of architecture that calls for the embracing of the new *sciences and technology* and regards it as antisocial and the architects’ interpretation of the brief as cavalier, while at the same time reminding the reader that

3. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21.

4. *Ibid.*

5. Stuart Hall, "Ethnicity: Identity and Difference," in *Becoming National: A Reader*, ed. Geoff Eley and Ronald Grigor Suny (New York; Oxford: Oxford University Press, 1996), 339-35, p. 339.

people rarely have the opportunity to choose their architecture.⁶ Gadamer repeats the same idea:

Thus architecture, this most “statuary” of all art forms, shows how secondary “aesthetic differentiation” is. A building is never primarily a work of art ... If it has become merely an object of the aesthetic consciousness, then it has merely a shadowy reality and lives a distorted life only in the degenerate form of an object of interest to tourists, or a subject for photography.⁷

Costanzo cites the exhibition that toured four US cities between 2001 and 2002 displaying graphic works (produced between 1972 and 1982) of Peter Eisenman, Rem Koolhaas and Elia Zenghelis, Daniel Libeskind, Thom Mayne and Tschumi, as examples of architecture of the period that witnessed a great communication change and the use of computer aided design,⁸ which included a *shift in architectural language* to structuralism. Such shift was *a deliberate attempt* by those architects to move architecture to new fronts. Of this shift Tschumi explains that his intention was, and still is, to alter architecture definition:

My interest at that time (as well as today) was to try to contribute to – or potentially alter – the generally accepted definition of what architecture is. Hence, issues of movement and event, together with their mode of notation, were first of all an investigation into the nature of architecture.⁹

Changing architecture’s nature in this context means being innovative, but when that change comes from a star architect who has followers, the outcome will be very disturbing to the nature of our physical language and intimate cultural horizons.¹⁰ The importance of this point comes from the belief that architecture as in relation to the permanent continues to affect people’s life, and cities are not private laboratories of architects. Tschumi admits *that the cycle of change has moved architecture to consumption*. However, for him change to consumerism has happened due to the changes in social or economic forces and that for architects the change was inescapable. He says:

6. Andreas Papadakis, Geoffrey Broadbent, and Maggie Toy, eds., *Free Spirit in Architecture: Omnibus Volume* (London: Academy Editions, 1992), p. 18.

7. Neil Leach, ed., *Rethinking Architecture: A Reader in Cultural Theory* (London: Routledge, 1997), p. 134.

8. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

9. *Ibid.*

10. As we have explained earlier a new *paradox* was thus created. On the one hand, architecture has to be part of the real world by virtue of its nature and be true to *the community* in order to support its authentic and ethical identity. On the other hand, it has to reflect the *architect’s vision* as this is the essence of the modern individual self-assertion.

There have always been periods of conception and periods of consumption. This is due to economic or social forces way beyond the control of architects. I would say that, as opposed to the 1970s, the early 21st century is characterised by a faster cycle of production and consumption. This raises conceptual as well as political issues. I hope these will soon be investigated.¹¹

This implies that Tschumi's attempt to alter the definition of architecture (and the attempts at innovation of others) has ended in consumerism, though he did not take any responsibility and admits to this link. Despite his influential status, to say that changes happened were outside the control of architects, is to admit that his theoretical attempts were either useless or inadequate if they were aiming at an end other than that of consumerism. However, instead of questioning the inadequacy of his methods, he still thinks that this situation can be investigated through the investigation of 'conceptual' and political issues, not that there is necessarily anything wrong with this 'conceptual' kind of investigation, at least in architecture, that was so strongly promoted by Tschumi, Eisenman, Koolhaas and others despite architecture's practical nature.

This matter has led Jessica Winegar to say in her review of the book titled *Over Here: International Perspectives on Art and Culture*,¹² that it "highlights both 'distance and proximity,' the sense of stability and indeterminacy and the sense of knowing yet not knowing that defines much international cultural production today."¹³ Puglisi explains how the call of the new spirit for architecture (to be engaged with the sciences of complexity and technology) has only resulted in appreciating change for change's sake to the extent that by 1993 deconstruction was an old approach to assembling concepts in design:

During the 1990s, the events generated by the New Spirit, accelerated by the speed of electronic society and communication, began to wane, giving way to an uninterrupted chain reaction of mutations where, to quote Feyerabend, 'Anything Goes'. In 1993 Deconstructivism was a distant memory.¹⁴

The following sections explain the instruments and agents that were channelling the change which, at this time, can be recognised as promoting globalisation. The *first*

11. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

12. Gerardo Mosquera and Jean Fisher, *Over Here: International Perspectives on Art and Culture* (New York, Cambridge: New Museum of Contemporary Art, MIT Press, 2004).

13. Jessica Winegar, "Review of Gerardo Mosquera and Jean Fisher, eds., *Over Here: International Perspectives on Art and Culture*," H-Gender-MidEast, H-Net Reviews, <http://www.h-net.org/reviews/showrev.php?id=12153>, (accessed August 2, 2009).

14. Luigi Prestinenza Puglisi, "Anything Goes," *Architectural Design (A.D.)* 79, no. 1 (2009): 6-12.

titled, “Postmodernity’s hyper-theory and the confusion of meaning”, argues that postmodern’s hyper-theory has led to a vacuum of meaning and calls for the more direct involvement of society in architecture. The *second* titled, “The new emerging global formal architecture and alienation”, calls for halting or slowing change to avoid crisis of mass alienation that comes as a direct result of creating the cultural vacuum and disturbance in our physical horizon. The *third*, “Sovereign architecture / the enigma of power in the age of globalisation”, argues that the ultimate disturbance to our cultural horizons comes from breaking the established rules of the built form, through iconic architecture that becomes sovereign.

Postmodernity's hyper-theory and the confusion of meaning¹⁵

Introduction and literature review

The influence of postmodern theory in architecture is evidenced by the number of architectural journals and magazines that were circulated during the seventies, eighties and early nineties of the last century, and in the number of architectural books that were published. The success of postmodern projects is largely dependent upon the promotions that are staged through the writings of critics and the media or upon the commercial success of the project. In Sanford Kwinter words, “[o]urs is an extraordinary moment. Rarely has architectural production been so well and richly served by theory, nor theory so well-legitimated by, and so happily submissive to production.”¹⁶

This trend is not new for architecture. The same phenomenon was observed by postmodern critics of the support that the International Style was getting from well known modern historians and critics during the late 1940s and 1950s such as Pevsner and Giedion. But in postmodernity, the role of theory has been taken to a highly prestigious and advanced level. Postmodern theories in architecture have employed a complicated language and articulation using not only literature and history of architecture, but also philosophy, and social, cultural and anthropological theories.

However, in 2003, Terry Eagleton, in his book *After Theory*, argued that the age of ‘high’ theory has come to a close, and that postmodernism may be dead. Instead, he suggests that other cultural areas that are part of human nature should be engaged with.¹⁷ Michael Speaks’ article “After Theory”, written in 2005 argued that “we don’t need a new ‘theory,’ but instead we need a new intellectual framework that supports rather than inhibits innovation.”¹⁸ He cites similar positions from Stan Allen, Sylvia Lavin, Robert Somol, and Sarah Whiting,¹⁹ who are known as the ‘younger

15. This section is based on a paper used the same title presented in the “Architectural Education Forum IV” on the subject of “Flexibility in Architectural Education” held at the University of Erciyes/Turkey, 26-29th May/2009.

16. Sanford Kwinter, “FFE: Le Trahison Des Clercs (and Other Travesties of the Modern),” in *Architectural Theory*, ed. Francis Harry Mallgrave (Malden, MA Blackwell, 1999), p. 576.

17. Terry Eagleton, *After Theory*, (London: Allen Lane, 2003), p.192.

18. Michael Speaks, “After Theory,” *Architectural Record* 193, June, no. 6 (2005): 72-75.

19. Robert Somol and Sarah Whiting, “Notes around the Doppler Effect and Other Moods of Modernism,” *Perspecta: The Yale Architectural Journal* 33, Mining Autonomy (2002): 72-77.

generation' in reference to the 'older generation' represented by Eisenman and Hays who are considered pioneers in the promotion of architecture's theory.

Speaks encourages a more pragmatic approach in the form of thinking-as-doing, which is a line adopted by MIT media lab's E-market. He says that "[t]heory is not only irrelevant but continues to be an impediment to innovation."²⁰ Ockman writes that, "[a]fter an excess of architectural theory we are now in for a 'correction' of this sort."²¹ Quoting W.J.T. Mitchell, she uses dialectical argument to explain the call for shifting the emphasis in architecture back to practice: "'Against Theory' may be seen as an inevitable dialectical moment within theoretical discourse, the moment when theory's constructive, positive tendency generates its own negation."²²

In the "Theoretical Meltdown", the case was presented by the editors of *Architectural Design*, January/February 2009, as an outcome of architecture's engagement with new technologies and new forms of science and, hence, designers are crossing architecture's boundaries to more pragmatic fields. Puglisi views the problem as a betrayal of architectural theory by its own writers in their search for easy recognition, and that architecture today is dominated by hypertext, power, and the search for flashier architecture:

What is more, the search for international success began to push architects – like their contemporaries in the world of design – *to seek easy recognition*, leading them to progressively *resemble one another*, to the point of being almost interchangeable ... we can imagine that the current century will be characterised by an endemic state of 'theoretical meltdown', *dominated not by the logic of borders, but by that of hypertext*: the rapid shift from one sequence to another. This will result in an obvious realisation that *art is tied to publicity ... that politics relies on sophisticated techniques of communication and thus rediscovers architecture as a medium ...* In other words, is it correct to imagine that a new architecture can produce, other than the progressively flashier, yet banal and standardised constructions of the *Star System*, *other projects capable of criticising existing relationships*, above all those between space and power.²³

Earlier in 1998, Ben van Berkel and Caroline Bos acknowledged the incomparability or incongruence of practice and theory in addition to a kind of dead end that is facing theory. They said: "there is hardly any real architectural theory to be found, despite the

20. Michael Speaks, "After Theory," *Architectural Record* 193, June, no. 6 (2005): 72-75.

21. Joan Ockman, "Article by Joan Ockman," *Assemblage* 41, April no. April (2000): 61.

22. *Ibid.* She explains that the term 'Against Theory' was used as the title for Steven Knapp and Walter Benn Michael's essay, in which they rejected the entire practice of literal theory.

23. Luigi Prestinzenza Puglisi, "Anything Goes," *Architectural Design (A.D.)* 79, no. 1 (2009): 6-12. (Author's emphasis)

diversity of practices at work today, and despite a hugely expanded volume of architectural publications.’²⁴

Defining the problem

All this language that predicated the downfall of theory or its recession into the background seems to be absorbed by what is “New”, or what is ‘Next’ as part of the belief in progress. The problem, as it is seen here, is in the present and has been created by this very eagerness for what will transcend the present, and by the believe in the ‘New’ through the vehicle of interpretation and eagerness for innovation, and the help of electronic technology and the information flow.

One cannot assume that the message of the creator that comes through architecture is perfectly constituted with no alternative interpretation being possible.²⁵ In fact, many interpretations that emerge after some time from the occupation of a building differ a great deal from the first explanation given by the architect. The possibility of having many interpretations as the interested critics increase in numbers entails the possibility of an unlimited growth of literature that is concerned with these examples and interpretations. Diane Ghirardo in her article “Architecture of Deceit” suggests few examples as the sources and motives for the many interpretations that any project receives, and describes them as inherently biased to personal interest. She says:

One critic may find a certain degree of mathematical complexity necessary to make a building great; another may focus on the effects of massing techniques; and yet a third may demand an elegant series of references to or comments upon buildings of the past. Though there is no denying of the interest or significance of any of these aspects, it remains clear that assessing them depends as much upon personal taste as do preferences for a particular style.²⁶

This production of unlimited interpretations is also subject to other’s evaluation and criticism, not to mention their employment in deriving another level of investigation, which entails the accumulation of a derivative theoretical bank of information and interpretations. However, it is legitimate to assume that this bank can be a source of a good investment in architecture and its future as much as assuming that it will be a

24. Ashley Schafer, "Theory after (after-Theory)," *Perspecta: The Yale Architectural Journal* 38 (2006): 109-24.

25. These many explanations have been encouraged by the plurality of theories in architecture since the 1960s and by the modern expression theory of art where the viewers have as many true explanations as the creator.

26. Diane Ghirardo, "Architecture of Deceit," *Perspecta: The Yale Architectural Journal* 21, no. 1984 (1984): 110-15.

cause for a possible recess, if it has proven to have generated a vacuum in architecture practice and may be it did. Ghirardo explains how critics have fallen into a state of bad faith in dealing with such a dilemma that has enhanced (for them) a fraudulent relationship that exists between the person as a subject and the real world. She refers to Curtis' *Modern Architecture since 1900*,²⁷ where he used a formalist analysis while, at the same time, criticising the formalist. She says: "Curtis, for example, faults the «whites» (formalists) and the «greys» (informalists) of the 1970s for having nothing to say about the current state of American society; and he does this in a 400-page text devoted to formalist analysis."²⁸

In addition, a theory that is engaged in cycles of interpretation and reinterpretation may result in contradictions and, sometimes, ambiguity of the message as the sources of these reinterpretations will differ in many ways. Ghirardo also criticises Christopher Alexander for advocating that "the core of architecture depends on feeling,"²⁹ and at the same time arrogates to himself "the power to decide for what you and I will find «authentic,» «integrated,» «natural,» and «comfortable»."³⁰

The deceit that Alexander is engaged in comes from his belief in the language of patterns, which are forms, despite his criticism of formalism. She says that "[u]nderlying this archaeology of primitive forms is a desperate search, shared with the formalists, for a universal architecture and a universal standard of value..."³¹ So, Ghirardo questions the intentions of architectural theory and criticism: "[w]hen so much energy is devoted to maintaining architecture's purity, one has to wonder what is being concealed."³²

On the other hand, meanings can be given to forms in many ways, and they can include contradictory explanations even when the abstraction of the form is overwhelming. In postmodernity, meanings of architectural language have been stretched to the extent that any one form can receive opposite meanings. The challenge

27. William J. R. Curtis, *Modern Architecture since 1900*, 3rd rev. expanded and redesigned ed. (London: Phaidon Press Limited, 1996).

28. Diane Ghirardo, "Architecture of Deceit," *Perspecta: The Yale Architectural Journal* 21, no. 1984 (1984): 110-15.

29. Christopher Alexander and Peter Eisenman, "Christopher Alexander in Debate with Peter Eisenman," *HGSD News* March/April (1983): 12-17. See also Christopher Alexander, *The Timeless Way of Building* (New York Oxford University Press, 1979). And Christopher Alexander, *A Pattern Language: Town, Building, Construction*, (New York Oxford University Press, 1977).

30. Diane Ghirardo, "Architecture of Deceit," *Perspecta: The Yale Architectural Journal* 21, no. 1984 (1984): 110-15.

31. *Ibid.*

32. *Ibid.*

remains in the continuous need for inventing new forms, while the poetic language that is associated with their conceptual framework can come afterwards.

In 1992 Douglas Graf³³ discusses the contradictions in Eisenman's and Umberto Eco's writings. For example, he refers to Eco's argument of architecture as a language of symbolism,³⁴ and gives Eco's comment on Rossi's Modena Cemetery, which suggests that architecture is an autonomous discipline. Eco says: "[q]uite frankly, I must tell you that Rossi's work frightens me. It really is cemeterial. We must question whether architecture can or should autonomously provide meaning."³⁵

It is a fact that many architects design by intuition, but they also give a theoretical explanation of the proposed forms to market their work either before or after the presentation or realisation of the design. The inclusion of this kind of theoretical explanation has been encouraged in the projects' briefs given by clients. So, whether there is a 'true' meaning or symbolism to the form or not, the architect has to come up with an explanation. This is true in the case of the stable or changing frame of reference of the architect. No architect will refuse a project because s/he is still working on the stabilisation of his/her frame of reference. Hence, the generated architecture will represent as much the stability or instability of the architect's identity formation process and the associated worldview.

The mixing up of theory and the design process has been clearly defended by many pioneers of postmodernity in architecture. For example Tschumi says: "concept, context and content are part of the definition of contemporary urban culture and therefore of architecture. Theory is a practice, a practice of concepts. Practice is a theory, a theory of contexts."³⁶ He, also, explains that context does not imply localisation, which means introducing to architecture the complexity of language itself, not to mention the complexity of translation and understanding across cultures, nations and worldviews.

33. Douglas Graf, "Strange Siblings - Being and No-Thinness: An Inadvertent Homage to Ray and Charles Eames," in *Strategies in Architectural Thinking*, ed. John Whiteman, Jeffrey Kipnis and Richard Burdett (Cambridge, London: MIT Press, 1992).

34. Geoffrey Broadbent, Richard Bunt and Charles Jencks, *Signs, Symbols, and Architecture* (Chichester; New York: John Wiley and Sons, 1980).

35. Douglas Graf, "Strange Siblings - Being and No-Thinness: An Inadvertent Homage to Ray and Charles Eames," in *Strategies in Architectural Thinking*, ed. John Whiteman, Jeffrey Kipnis and Richard Burdett (Cambridge, London: MIT Press, 1992), p. 95.

36. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

However, the problem with such an elusive meaning of context is that local people will live with the outcome when it is actualised in a building; a fact has been expressed by locals. With the title: “Architectural Cannibalism in Athens”, Nikos A. Salingaros,³⁷ says that the New Acropolis Museum designed by Tschumi clashes with the traditional architecture of Athens and continues to *unnecessarily threaten historical buildings* nearby. He goes on to criticise Parc de la Villette as “... lacking sensitivity for its human users,” despite the fact that it is Paris’s largest park. He says:

Fanaticized ideologues whose minds are infected with *alien images and anti-humanist principles* are desecrating the city of Athens and its history. Willing, *eager collaborators have betrayed their heritage and embraced the fashionable cult of architectural nihilism* imported from Europe and the US. Even as the rest of the world begins to reject that nightmarish period of *inhuman architecture and urbanism*, some individuals within Greece are proud to promote it.³⁸

Salingaros is not the only critic who has criticized Parc de la Villette, which is ‘held dear’ by the deconstructionism enthusiast. “Dead Master plans & Digital Creativity”, is the title of another paper delivered at the Greenwich 2000 Digital Creativity Symposium, and written by Tom Turner and David Watson, of the University of Greenwich, where they criticise both, the attribution of digital to the design of Parc de la Vilette, and the quality of the design itself, which has lost its relationship to common sense, like not having a café:

Parc de la Villette is a significant example. Bernard Tschumi made much of his structuralist, deconstructed, layered, approach. But the layers are abstract constructivist geometry. They are not digital layers and they do not reflect an intelligent set of landscape structures. Parc de Bercy takes a step forward, with its use of historical layers, but it shows little inventiveness with regard to natural process or social process layers. As Holden remarks, ‘the functions of the Parc de Bercy are those of the traditional municipal parc... there is not even a café’.³⁹

In his writings, Tschumi reveals that he deliberately intends his buildings to have an interrupted, even violent, feeling about them and that he enjoys not appreciating the great works of architecture but ‘dismantling’ them, which is an admission for wanting to dismantle some existing influential and historical physical horizons. This explains

37. Nikos Salingaros born to Athenian parents and the only child of the popular composer Stelios Salingaros, is a professor of mathematics at the university of Texas at San Antonio. He is also on the architectural Faculties of universities in Italy, Mexico and the Netherlands. He has written several books on architecture, such as *Anti-Architecture and Deconstruction*, and *A Theory of Architecture*.

38. Nikos A. Salingaros, "Architectural Cannibalism in Athens," *OrthodoxyToday.org*. <http://www.orthodoxytoday.org/articles7/SalingarosAthens.php>, (accessed August 15, 2009). (Author’s emphasis)

39. Tom Turner and David Watson, "Dead Master Plans & Digital Creativity" (paper presented at *Digital Creativity* conference, Greenwich, Garden Visit, 2000).

why he is engaged in a deliberate attempt to destabilise architectural language even if it is that of the Acropolis. He says, “My own pleasure has never surfaced in looking at buildings, at the great works of the history or the present of architecture, but, rather, in dismantling them.”⁴⁰ Another witness to the failure of the New Acropolis Museum is Alexandra Stara,⁴¹ who is an Athenian. In her article “The New Acropolis Museum: Banal, Sloppy, Badly Detailed Sophistry”, she criticises Tschumi for not being able to see some practical differences, which, one can add, is due to his emersion in theory, and dislocation of meaning in great works of architecture:

Prefabrication and the mechanical sharpness of 'minimal' modernism (from Tschumi again) are much harder to pull off than the handmade, in-situ approximations of craft; and this is nowhere more true than in Greece, where standards of building construction are not, let's say, quite what they are in Switzerland.⁴²

Jeffrey Kipnis agrees that “the probe into architecture’s waning relevance must be conducted at a level deeper than criticism, that is, at the level of architectural design theory,”⁴³ which he thinks is a source of “intellectual and spiritual inadequacy.”⁴⁴ Harry Francis Mallgrave and Christina Contandriopoulos conclude in their introduction for the section on “The End of Theory?” that: “the 1990s was also characterized by a remarkable theoretical fallback to the true and trusted notion of pragmatism. None of this of course is to suggest that theory entirely collapsed - only that its supporters were now forced to restate its reason-for-being.”⁴⁵

George Baird thinks that Koolhaas is an advocate of such ‘post-critical’ architecture, “in reference to Koolhaas famous characterisation of the architect as a surfer on the waves of societal forces.”⁴⁶ Yet Heynen cites several occasions where Koolhaas has criticised the “Disneyfication of Manhattan’s 42nd Street, and blamed Chinese authorities for their cooperation in the destruction of Beijing’s old district.”⁴⁷ Such

40. Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Mass., US: MIT Press, 1994), p. 210.

41. Alexandra Stara is a principal lecturer at the Faculty of Art, Design, and Architecture/ Kingston University, London.

42. Alexandra Stara, "The New Acropolis Museum: Banal, Sloppy, Badly Detailed Sophistry," *The Architectural Review* 225, no. 1348 (2009): 24-26.

43. Jeffrey Kipnis, "Forms of Irrationality," in *Strategies in Architectural Thinking*, ed. John Whiteman, Jeffrey Kipnis and Richard Burdett (Cambridge, London: MIT Press, 1992), p. 151.

44. *Ibid.*, p. 150

45. Harry Francis Mallgrave and Christina Contandriopoulos, "Introduction to the Section on “the End of Theory?”” in *Architecture Theory, Volume 2, an Anthology from 1871 to 2005* (Malden, Ma. US; Oxford, U; Carlton, Vic. Australia: Blackwell Publishing, 2008), 562-63, p. 562-563.

46. Hilde Heynen, "A Critical Position for Architecture," in *Critical Architecture*, ed. Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London; New York: Routledge, 2007) 48-56, p. 51.

47. *Ibid.*, p. 51.

inconsistencies can only confuse the meaning and ethical role of architecture and architects.

Though, probably the least likely person one might think would practice and theorise, where some incompatibility existed, is Mies Van Der Rohe. However, in reality, he did. According to one of his students in the 1950s, Dr. Salh Zaki: Mies would start a design by giving a talk around one of the design boards on the complexity and the rationale of the problem, and then he would say: "... enough of that, let us get to the real work". This is not to deny that Mies's rationality is in itself a modern theory, and that he was probably a most consistent architect who followed a clear line of beliefs. The congruency of Mies architecture and its rationality with the many postmodern interpretations and reinterpretations that have been given to his work,⁴⁸ is another example of how language and theory in architecture has become a source of instability.

In a postmodern world, modernism's confidence in a just world has been shaken. Postmodernity has denied the possibility of any objective interpretation of the real world as it was argued by the Modern Movement, which is inconsistent with the argument given by the supporters of the new world order.⁴⁹ However, these postmodern arguments seem to be sometimes a manipulation of language, which, in its early stage, postmodernity itself warned against in the case of totalitarian regimes. This manipulation was sometimes advocated openly. McLeod explained how a powerful leading architect like Philip Johnson expressed his belief in designing without rules, which no argument can accept, postmodern or otherwise:

For Johnson, stylistic eclecticism meant simply aesthetic liberation: an invitation to a new art for art's sake. As early as 1961, he declared to Jurgen Joedicke, 'there are no rules, absolutely no given truths in any of the arts. There is only the sensation of a marvellous freedom, of an unlimited possibility to explore; of an unlimited past of great examples of architecture from history to enjoy ... Structural honesty for me is one of those infantile nightmares from which we will have to free ourselves as soon as possible.'⁵⁰

Most recently there was a case in Australia of what the artist claims to be an art work, while human rights activists claim the work to be child pornography.⁵¹ Both have their

48. John Zukowsky, ed., *Mies Reconsidered: His Career, Legacy, and Disciples* (Chicago, IL: Art Institute of Chicago; New York, N.Y.: Rizzoli International Publications, 1986).

49. Postmodernity has also denied any importance for meta-narratives that call for the unity of reason and of an end; while capitalism in its current state, whether it is post capitalism or imperialism, claims such a unity through economy.

50. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

51. Kathy Marks, "Art or Abuse? Fury over Image of Naked Girl," *The Independent* 2008, July 8.

own theoretical explanation and arguments. Does modern culture really need such artistic work to build modern civilization? If yes, then the question becomes what conditions entitle this kind of modernity, or at this time, global modernity? The following words of Tschumi, in 2009, reflect the kind of argument that he uses for his ethical appreciation and conditions for modernity in such circumstances. He says, "I also would not completely condemn the production of spectacle. After all, it can also be theorised..."⁵² So, theory for him, as for Eisenman and others, has become the condition for architecture, because it can create and discuss ideas and, thus, claim their power. It is the practice of soft power that is defended here, and theory is its manifestation.

Postmodern interpretations have not only replaced the truth, but they became the only path through which architectural students see things as architecture and artistic forms. What is dangerous about this phenomenon is the impact that it has on the future of architecture and its ethical responsibility to form a relationship to the existing cultural and social frame of reference. Deleuze, who inspired many architects in what is called Folding Architecture,⁵³ emphasises what this section is arguing as a dilemma for architecture, and specifically its theory, when he says that, "[w]e are wrong to believe in facts, for they are only signs. We are wrong to believe in truths, for they are only interpretations."⁵⁴

Architecture's immersion in theory has detached it from its practical 'common' sense requirements that have been derived from habits and customs in close association with nature and climate, and has brought it closer to language. Michele Costanzo links the shift in architectural language, to the formal with a crisis in theoretical thought:

In the early 1990s, there was a significant schism in architecture. This was triggered in the recently globalised world of design by a simultaneous crisis in theoretical thought and a growing shift towards the formal. As the preoccupation with form developed through the decade it concurred with a burgeoning international economy, which paved the way for the exponential rise of the signature architect.⁵⁵

52. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

53. Greg Lynn, "Architectural Curvilinearity: The Folded, the Pliant and the Supple," *Architectural Design (A.D.)* 63, no. 3-4 (1993): 8-15.

54. Francesco Dal Co, *Figures of Architecture and Thought: German Architecture Culture, 1880-1920* (New York: Rizzoli, 1990), p. 7.

55. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

Architecture's submission to rapid cycles of interpretations and reinterpretations and to language has weakened its status that stems from permanency and continuity, and has created this state of hyper-theory. Though language as architecture has permanency, but when it is used only as a vehicle for articulation of some inner reflections that are, at first virtual, then the particular language as well as architecture will be as permanent as these reflections are, or will prove to be, in the real world, which in many instances, will not be for a long time.

Helen Castle in her editorial, without admitting that architecture theory has moved to a dangerous postmodern hyper-theory state, says that, "there is a new pragmatism in the making in design, which through its emphasis on performance, strategical thinking and problem solving is better equipped to tackle some of the most pressing and significant issues that the world is currently throwing up."⁵⁶ However, this admission questions the alliance of architecture with theory, which she explains in another paragraph of the same editorial: "The catalyst for this title of AD is the underlying precept that we are currently experiencing a 'theoretical meltdown' in architecture."⁵⁷

The cultural implications of architecture's hyper-theory state

Architecture has always had strong shared borders with other disciplines, but at this time it is the hyper-theory state, which results in the loss of the value of theoretical interpretation that is alienating theory. Michaud's words are the reflection of loss of faith in the leading role of theory of contemporary art and architecture, which postmodernity and deconstruction have helped to create:

In reality, artists often need theoretical subjects that serve as rhetorical ornaments, to feel less alone. On the other hand, Lyotard and Derrida in reality had incredibly ordinary and even petit-bourgeois aesthetic tastes. The same applies to Baudrillard.⁵⁸

On the other hand, it is difficult to assume that architectural theory is the only path that will assist us in the understanding of the meaning of architecture or to assist in the design process and help integrate the newly invented forms into our horizon. In most cases, the general public will experience a building first hand without reading any theory or criticism that surrounds its architecture and they will decide for themselves

56. Helen Castle, "Editorial / Theoretical Meltdown," *Architectural Design (A.D.)* 79, no. 1 (2009): 4-5.

57. *Ibid.*

58. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21.

how far or close they are from its language, or how inviting it is for their identity formation process to dwell in it. However, Hays, who is an important architectural theoretician does not deny the importance of the practical aspects involved in the real world, which needs to be revealed for architecture, but Hays still insists that it can only be done through theory. He had the following words to say:

The world is a totality; it is an essential and essentially practical problem of theory to rearticulate that totality, to produce the concepts that relate the architectural fact with the social, historical, and ideological subtexts from which it was never really separated to begin with.⁵⁹

It is true that one needs to interpret and reinterpret the ‘real’ world, but *that does not mean leaving aside the need for the stability of the social and political systems and the need of the public for time to relate to the newly founded interpretation especially if it is actualised through architecture as a building*. In fact, the only thing that is set in concrete is the building itself whereas the theory will remain a matter of debate. In addition, interpretations are linked to interests and a complex set of factors that shape worldviews. Michaud links the problem of the impracticality of theory, to the extent of rendering it useless, to emotions: “The situation renders theoretical discourse practically useless. It is difficult to create a theoretical discourse on emotions. There is therefore no place for theoretical discourse in the first degree...”⁶⁰

Many who support global or local iconic architecture refer to the importance of their uniqueness and importance to tourism and commerce without admitting their appeal to their pleasure or excitement. *To be different and unique, however, does not mean that architecture should go on inventing meanings and interpretation along with creating new forms*. Architecture cannot be part of the ‘meaning market’,⁶¹ a term given by Kim Dovey, and at the same time claim the capacity to stabilise the identity formation process unless the architect is on a discourse to undermine this process.⁶²

This kind of determination to undermine the identity formation process, whether it is individual or collective, that is closely linked to history, the stability of language, and the importance of all natural elements that are involved in creating world cultures and

59. Michael Hays, *Architecture Theory since 1968* (Cambridge, Mass: The MIT Press, 1998), pp. xi-xii.

60. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21.

61. Kim Dovey, *Framing Places, Mediating Power in Built Form* (London, New York: Routledge, 2008), p. 38.

62. *Ibid.*, p. 17.

their languages, is dangerous course and cannot lead but to chaos or turning cities to personal cultural laboratories, especially when no alternative is given. Dovey himself has earlier affirmed the importance of the many issues that relate to identity formation process, which again reveals how easy it is for a theoretician of architecture to respite to contradiction if the real world is assumed real only in text and theory and that this outside real world can be interpreted and understood in theory and through theory. He says in 1999:

Local culture is embedded in a community of face-to-face communication and infused with rituals of everyday life and collective memory (Featherstone 1993). This is the lifeworld of everyday life, shot through with differences of ethnicity, class, gender and age. Local places develop a 'local character' based in these differences and are layered with a combination of landscape, architecture and urban form. *The local may be diverse and seem insignificant in relation to the global*, but as Hannerz (1996:28) argues: '*in the aggregate it is massive*'.⁶³

The stability of the language and its meaning are crucial to the formation of a community and the stability of its social life, and that is a condition required by the essential need for *spontaneity and consistency in life*. Hence, Liz Diller expresses her worries and suspiciousness of the term 'after theory' for fear that it will promote yet again another course or approach to architectural theory. She says: "I am very suspicious of the 'after theory' and 'post-critical' discussion. No one has yet explained precisely what that means. It seems that everyone is so desirous of having a theory, even if it's 'after theory' as a theory."⁶⁴

Most of the arguments given by deconstructivist architects have denied the importance of consistency. However, their postmodern predecessors have argued for the importance of history, and in some cases they were themselves postmodernist.⁶⁵ Excessiveness in theorising architecture and the intention of destroying the meaning and destabilising architecture (as part of the real world) is asserted in the comment made in 1986 by Derrida of the Parc de la Villette:

63. Kim Dovey, *Framing Places: Mediating Power in Built Form* (London; New York Routledge, 1999), p. 158. (Author's emphasis)

64. Liz Diller, Ricsrdo Scofidio, Charles Renfro and Olympia Kazi, "Architecture as a Dissident Practice, an Interview with Diller Scofidio + Renfro," *Architectural Design (A.D.)* 79, no. 1 (2009): 56-59. The lines that preceded this quotation read: "Puglisi insists on three 'afters': after theory, after perspective and after the Twin Towers ... Everything that the structure of this issue talks about presumes that there is a shift, so where does that come from? What is the hypothesis? Clearly this seems to start from the back, it seems to start from 9/11 and go forward."

65. Philip Johnson is a good example of a powerful architect, who used theory to promote and enjoy his practice of formal architecture.

These follies *destabilize meaning, the meaning of meaning*, the signifying ensemble of this powerful architectonics. They put into question, dislocate, destabilize or deconstruct the edifice of this configuration. It will be said that they are ‘madness’ in this...these follies do not destroy. Tschumi always talks about ‘deconstruction, reconstruction... the Manhattan Transcript ... nothing, here ... an *architecture simply left vacant* after the retreat of Gods and men.⁶⁶

To have an architecture that is vacant of meaning is to promote the destabilisation of our horizon and may end up in destroying it. That is not a matter for argument considering its consequences for the inhabitants of a city, but a matter of final judgment since such architecture as of the follies will stay there for generations promoting vacancy rather than dwelling. It will be a practice of tyranny on the part of an architect or of a client who encourages the creation of an architecture that shifts the meaning of the language of architecture outside the norms of its social-cultural-natural context to the extent of presenting it to the public as devoid of the type of meaning that they understand and relate to. On the other hand, such architecture will be a matter of the destruction of cultural language and identity and, thus, will be an element of destabilisation of the socio-political system.

However, not all theoreticians agree to the supremacy of theory and text over the real world. Norberg-Schulz asserts the necessary link to the real world. He says, “[a] meaningful environment forms a necessary and essential part of a meaningful existence.”⁶⁷ Kate Nesbitt explains that Robert Mugerauer views Derrida’s intentions as a continuation of nihilism, and the denial of permanent reality.⁶⁸ This explanation of Derrida’s intention makes clear that Derrida’s deconstructivism challenges the reality of the community and of other realities, in the name of challenging the metaphysics of this reality.

Mugerauer situates Derrida’s deconstruction as a continuation of Nietzsche’s nihilist project: dispensing with the pursuit of an ultimate reality, or objective truth, to be revealed. In fact, deconstruction presents the radical idea that there is no permanent reality to be known, and thus, all truth can be revealed as error. This has challenging implications for the task of interpretation ... *According to Derrida, interpretation is not a search for truth, but an activity of displacement ... aiming to unseat cultural dominants.*⁶⁹

66. Jacques Derrida, "Point De Folie-Maintenant L'architecture," *AAFiles* 12, no. Summer (1986): 65-75. (Author's emphasis)

67. Christian Norberg-Schulz, (*Meaning in Western Architecture* London Studio Vista, 1980), p. 227.

68. See the discussion of the methodology in the introduction of the thesis.

69. Kate Nesbitt, ed., *Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996), p. 182. (Author's emphasis)

However, Derrida, in an interview (1981), deplored “the widespread misunderstanding that reads in his work ‘a declaration that there is nothing beyond language, that we are imprisoned in language ... and other stupidities of that sort’.”⁷⁰ Given the argument of this thesis that architecture has a metaphysical nature and an ontological ethical ground, *there is no possible interpretation of any form outside a cultural context*, nor can it be devoid of meaning even if the new form is meant for the destruction or alteration of its own cultural context, whether its high culture or down to earth reality. *All our interpretations are in context*. Without such a context architecture and other figurative objects or elements cannot be configured. Tschumi was facing this reality, albeit after the fact, and was still in the course of defending his believe in theory. In 2009, and in reference to his Museum of the New Acropolis in Athens, he says: ⁷¹

It did not fit neatly into the argumentation around my earlier projects... It took me a while to realise that this project brutally confronted issues that I had been able to sidestep before, such as the issue of context. Rather than a reassessment of the work, it became a means to expand thought about the overall work, a case where practice feeds theory.⁷²

In fact, the very step that is taken by deconstruction to prove that meaning in language is untenable is an argument that there is a solid and concrete meaning in the real world, which deconstructivism is trying to deconstruct and shake. Otherwise, what and why is it deconstructing in the first place if meaning is already untenable? And for whom is it being deconstructed and why? Before switching to folding architecture, in his article “Twisting the Separatrix” 1991, Kipnis summarises briefly the deconstruction technique in architecture.

A general positioning of its [Deconstruction] motifs for architectural design: Do not destroy; maintain, renew, and reinscribe. Do battle with the very meaning of architectural meaning without proposing a new order. Avoid a reversal of values aimed at unauthentic, uninhabitable, unusable, asymbolic, and *meaningless architecture*.

70. Christopher Norris, *Derrida*, (Cambridge, Mass: Harvard University, 1987), p. 144.

On the other hand, the whole debate of critical and post-critical architecture, whether it is ‘European’ critical architecture or ‘American’ projective architecture, calls for social commitment. Heynen notes that critical architecture that works with the logic of the avant-garde, is aiming at overcoming the social divide between high culture and ordinary people’s reality. The modern avant-gardes such as Futurism, Dadaism, Constructivism, and Surrealism which acted on the principle “‘Art into life’, objecting to the traditional boundaries that separate artistic practices from everyday life.” She says: “In this case the urge to criticise the existing social condition can be seen as equivalent to a desire to overcome the divide between high culture and down-to-earth everyday reality.” See: Hilde Heynen, “A Critical Position for Architecture,” in *Critical Architecture*, ed. Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London; New York: Routledge, 2007) 48-56, pp. 50, 52, 53.

71. His words here were said at the same interview where we quoted him as saying, “I also would not completely condemn the production of spectacle. After all, it can also be theorised...” See, Bernard Tschumi and Michele Costanzo, “Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi,” *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

72. *Ibid.*

Instead, *destabilize meaning*. To destabilize meaning *does not imply progression toward any new and stable end*, and thus can neither mean to end meaning nor to change meaning. *Nor, obviously, does it mean to conserve a 'true' meaning*. To destabilize meaning is to maintain (a respect for) *all of the meanings possible*, as a consequence of the congenital instability of writing.⁷³

To argue that an architecture can be out there destabilising meaning given by the norms of the community in context is to turn architecture into “a chain of signifiers”,⁷⁴ that cannot communicate with the community who depends in its presence on communication. Thus, it cannot avoid falling into abstraction and the virtual. Michael Speaks explains that in the period between 1988 and 1992 there was growing disappointment with deconstruction, due to Derrida’s refusal, in Anywhere conference in Yufuin, Japan 1992, to outline a project for the ‘New’ for architecture, when he was asked by the attending architects to do so.⁷⁵ The flow of the above argument is summarised in the following diagram:

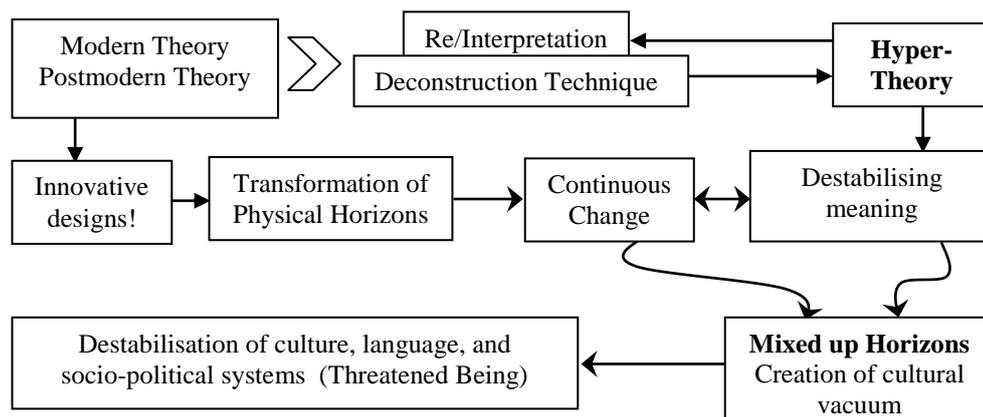


Figure 17

The destabilising effect of hyper-theory state

Part of the deconstructivist technique in architecture design, is using ‘displacement’ and merge the traces of the ‘absent’ with the present (the project). Displacing what has become norm or searching for elements that have been discarded by the community and bring them as remains and traces to occupy the present is to say that the community needs to live with whatever it has displaced itself or discarded. This

73. Jeffrey Kipnis, "Twisting the Separatrix," *Assemblage* no. 14, April (1991).

74. Kojin Karatani, *Architecture as Metaphor : Language, Number, Money*, trans. Sabu Kohso, ed. Michael Speaks (Cambridge, Mass: MIT Press, 1995), p. 40

75. Michael Speaks, "IT'S OUT THERE, the Formal Limits of the American Avantgarde," *Architectural Design (AD Profile133)* 68, no. 5/6 May/June (1998): 26-31.

argument of deconstruction should be treated in *social psychology*, because one hope that such crisis of identity is temporary. This tendency towards emphasising psychological aspects in architecture role is explained by Tschumi in his book *Architecture and Disjunction* 1994, where he says in describing his design of Parc de la Villette:

In this analogy, the contemporary city and its many parts—here La Villette—are made to correspond with the dissociated elements of schizophrenia...The transference in architecture resembles the psychoanalytic situation... This fragmentary transference in madness is nothing but the production of an ephemeral regrouping of exploded or dissociated structures.⁷⁶

However, even if deconstructivist architecture can be thought of as part of the treatment in social psychology, why would the community needs to face those displacements for as long as the building occupying part of its physical horizon, unless they were meant to be forced back into its formation process, a case which raises question about the reality of progress. On the other hand, the idea of *progress* that is attached to the idea of the superiority of modern western civilization , and very important to the underlying premise of international law, which is securing the new world order and the resulting globalisation, contradict any assumption that the process of identity formation should be called into question. Nevertheless, this contradiction is part of the nature of modernity and it is becoming part of the new global modern culture.

The injection of destabilising structures or elements presents a challenge to the context, memory, worldview, and belief system of the community, which will endanger the feeling of security and belonging, unless the architect is promoting ‘homelessness’ and ‘uncertainty’, which is a case for cultural vacuum. All living cultures have the capacity to accommodate change and welcome the new, but they need to incorporate it within their own horizons and feeling of relatedness. In this case, the practice of the pioneering architect’s followers is equally critical as of the work of the pioneers of architecture. Their practice is important and vital for the facilitation and integration of the emerging architecture with the local or regional or national physical horizon, for it is only through their practice that the new style and language of architecture will become part of a collective worldview and act as an element of

⁷⁶ Bernard Tschumi, *Architecture and Disjunction* (Cambridge, Mass, US: MIT Press, 1994), pp. 177-178.

stability, continuation or consistency. Failing this the emerging new architecture becomes an element of destabilisation, discontinuity, and inconsistency. Without the promotion by the followers of the 'innovative' design or theory of (celebrity) architects, the new architecture or theory of architecture will remain as alien or it becomes unique but with insufficient power to create followers.

Deconstructive positive feedback loops

This state of theory *has driven architects, especially those who have been promoted as stars, closer to their personal virtual reality* as manifested in their own worldview, and further away from the collective worldview and the conditions of the real world and its required and existing consistencies, especially that the main argument of postmodernity was the reintroduction of complexity, ambiguity, and contradiction to architecture.⁷⁷ In this sense, postmodernity and its version of deconstruction has brought architecture closer to subjectivity in a relative sense, because it argued against the natural condition of culture and norms.⁷⁸ As such, one can say that the state of *hyper-theory in architecture has helped bring virtual reality closer to architecture's reality and practicality.*

Thus, it is difficult to claim that the interpretation that originates such trends is objective, or that it is free from any political ideology that aims at destabilising some social and political conditions. However, when one thinks that such an approach to architecture has been celebrated by the elite then it will be obvious that the effect is meant to legitimise and promote the power of the celebrity. In addition, it will also marginalise the intellectual freedom of the general public and its right to choose the way of viewing its own immediate world that is formed by its existing social and political system.

The three loops that are involved in such a structure of relations are only positive loops in a sense that they promote and support each other. This means that they can only move in one direction and, hence, they will only act to destabilise the system that is

77. Robert Venturi, *Complexity and Contradiction in Architecture*, 2d ed., (New York: Museum of Modern Art 1972).

78. In a sense that culture evolve in accordance to nature.

mainly dominated by the propositions of the leading architects who are acting from their own personal worldview.⁷⁹ The problem is explained in the following diagrams:

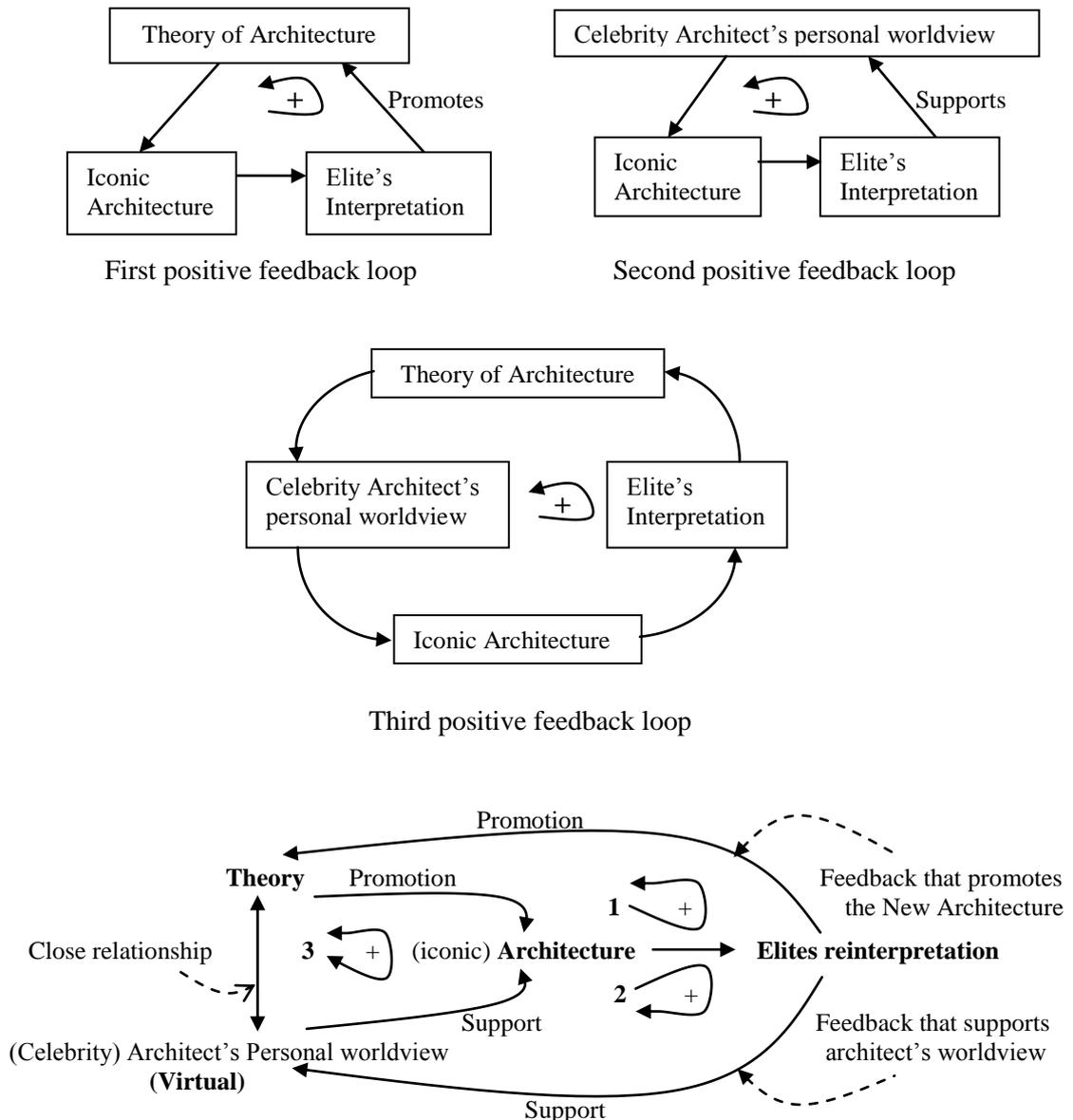


Figure 18
Positive feedbacks showing how reinterpretation enhances the effect of celebrity architects and iconic architecture

At the same time, and in general, the conception of architecture is affected by virtual reality with the help of the cyber space, except in the case of the architect who makes a deliberate effort to be objective, as in reference to the physical existing horizons.

79. See the ethical judgment in architecture that has been discussed in the first part.

Architecture in deconstructivism and neo-modernism has come closer to what Michaud describes as non-objective aesthetic expression.⁸⁰ Michaud's emphasis on experiences, emotions and sensations in art applies as much to the architecture that promotes innovation which promotes only experience through the spectacular, in other words, it is not even about idea. He says:

I don't at all say that the gas or vapour is nothing, a void. It is rather another sort of experience that is proposed and that conveys something other than concepts, ideas or identifiable sensations ... From this point onwards we must imagine that we are dealing with a non-objective aesthetic, with experiences. There is, therefore, *no transmission of ideas, but only of experiences, of ways to feel, of breaths of sensations, of emotions.*⁸¹

These words of Michaud undermine any argument that supports conceptual thinking and is warning against turning the rich objective world into a reflection of personal feelings and emotions, which are transient and unstable in nature. Hays explains that: "This evolution, which began with modernism, fuses the practice of architecture with the critique of architecture and replaces the functional object with a theoretical one."⁸² So if knowledge of architecture in the last century was removed from the functional object to be replaced by theory, the beginning of this century is showing symptoms of removing knowledge of architecture from theory to be replaced by the image and the virtual.

Responsible architecture

Literature, works of art, and novels can investigate the complex psychology involved in the feelings or emotions of a certain character, whether s/he is a hero, celebrity or an ordinary individual, but architecture cannot afford such a path unless it deals with many complex psychologies of the type of individuals who, one way or another, are involved in promoting and living with the building. On the ethical level, architecture cannot afford to reflect the architect's own feelings and emotions, because it has to deal with the present, history, and with the affirmed possibility of the continuous need for the presence of the building and, above all, with the stability of its own relationship to the present in the form of culture and socio-political system.

80. This argument is not a new way of thinking in architecture as it was earlier, in 1964, described by Rasmussen. See: Steen Eiler Rasmussen, *Experiencing Architecture* (London: Chapman & Hall, 1964).

81. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21. (Author's emphasis)

82. Michael Hays, *Architecture Theory since 1968* (Cambridge, Mass: The MIT Press, 1998), p. 235.

The Modern Movement in architecture stressed the rationality of the ordinary, while the new trend in architecture is promoting the extraordinary and the impressive, assuming that the rest will either follow or will adjust to whatever are the consequences and impact on urban life of this extraordinary architecture. So, the individual or the community who believed or still believes in a homogenous locality will be facing a serious challenge that may, or will, result in a natural social reform engineered by the new emerging relationships involving the new architecture. Hence, Costanzo rightly acknowledges that now is the time to stress again the importance of social and urban objectives for the agenda of responsible architecture:

However, with the current economic slowdown and an acute growing awareness of wider issues, such as the imminent shortage of water, food and energy as well as climate change, the reconsideration of the architect as merely a marketing instrument or branding package has become pressing. It is now time to re-evaluate how the architect might become an operative figure in the world of aesthetics while being attentive to social and urban objectives.⁸³

Advocates of the new global modern and abstract architecture, which does not relate to the local in any practical sense, might also argue that going global is part of the spirit of this age. Such a spirit has been advocated by many as the destination of the new world order which is drawing the national economies of the world into a net of interconnected interests. Furthermore, advanced electronic technology has left little doubt that such a net is a reality. This entails that the elements of stability and instability will be shared by nations. So, the disturbance of certain locality may very well trigger a disturbance of another.

The critical issue, at his time, is the focus and the attention with which one sees through such integration. In these times one hopes that architecture can change its historical alignment to the rich that are motivated only by private interest and keep a closer relationship with the city and the rest of its dwellers. Michaud expresses concerns about the future and impact of architecture on the city, but still is hopeful:

One could tolerate the horror of totalitarian architectural gestures when art dominated society – for example the urban projects of Le Corbusier. Today, the artist and the architect toe the line and they must therefore account for their carbon footprint or coexistence with the environment ... It is very curious to observe that, today, the city eats architecture and architecture saves itself by transforming itself into hyper-symbol.⁸⁴

83. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

84. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21.

The above system containing the three positive feedback loops has a destabilising effect on architects and the ontological ethical role of architecture in the social system and its culture. However, given the important role that architecture should play in society, one can add a *negative loop* to the system, in the sense of bringing an element from outside the structure, to help stabilise the system again, given the theory of cybernetics principles.⁸⁵ This loop can be created by adding an element that comes, for sure, from the community of users and from the critical role of ‘ordinary’ practice of architects, as in the following diagram:

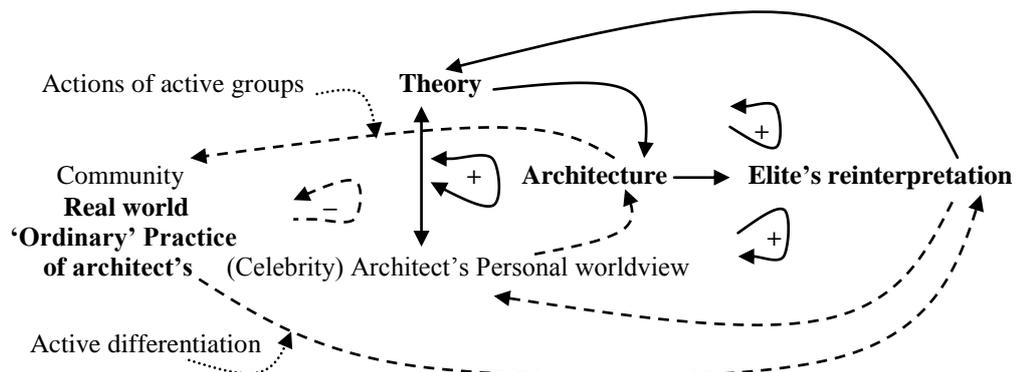


Figure 19

The importance of the negative loop to the stability of the system

In this suggestion, architecture should partially give up the claim for autonomy, and work on extending architecture relationship to the community and to the critical practice of the star architects’ followers. Spector correctly argues that “[a]rt, which needs autonomy to flourish, can only be diminished by the demands of utility,”⁸⁶ which at this time is a utility in accordance with economical and climatic changes that cannot be ignored, or treated as secondary. This important relationship will stop the isolation of the architect’s outlook from that of the existing current collective worldview if the architect wants to stop acting as an avant-grade who is exploring new frontier, and instead, help the transcendental present. For architecture, the future should be thought of as here and now.

Diller gives herself as an example of an architect who cannot think of architecture but through the integration of architecture with culture:

85. Jay W. Forrester, *Urban Dynamics* (Cambridge, Mass.: M.I.T. Press, 1969).

86. Tom Spector, *The Ethical Architect the Dilemma of Contemporary Practice* (New York: Princeton Architectural Press, 2001), p. 97.

Architects that came out from a certain generation of studies were affected by cultural theory and other fields, so they will forever incorporate that kind of thinking into architecture. For me, it was the very reason I became interested in architecture. I thought of it as a cultural discipline, totally integrated, not autonomous.⁸⁷

Wasserman, et al., argue in their book *Ethics and the Practice of Architecture* that architecture cannot be autonomous and that it is a social-political-economic-cultural enterprise. They conclude that: “architecture is a social-political-economic-cultural enterprise. It is not a solitary process; it includes whole communities of people committed to conceiving, designing, and constructing our habitat.”⁸⁸

However, community action can be detected in active professional institutions such as architectural schools, the architects’ union and the municipality of the city where the concern is meant to favour the general public. Regrettably, in most cases, schools of architecture are motivated in their teaching by successful architects and their innovative projects. In which case, to help bring culturally accepted change to the physical horizon of the concerned community within its own acceptable pace, it will be important for them to act as differentiating and critical architects. In any case, the important principle is that spontaneity of life is important to self-realisation whether for the individual or for the community and it is necessary to keep the balance between important and contradictory factors⁸⁹ that are at work in the system explained above, especially between that of the ordinary and the extraordinary.

Conclusion

Postmodern interpretations have not only replaced reality, but they have become, to a large extent, the path through which architecture is interpreted and understood. This state is undermining the role of architecture and its ability to form a relationship with the community in context that is formed through language, habits and customs. Architecture has always had strong shared borders with other disciplines, but at this time it is the loss of the value of theoretical interpretation for the real world that is

87. Liz Diller, Ricardo Scofidio, Charles Renfro and Olympia Kazi, "Architecture as a Dissident Practice, an Interview with Diller Scofidio + Renfro," *Architectural Design (A.D.)* 79, no. 1 (2009): 56-59.

88. Barry L. Wasserman, Patrick Sullivan and Gregory Palermo, *Ethics and the Practice of Architecture* (New York: Wiley, 2000), p.15.

89. On one hand, we have capitalism that promises to transfer our goods into pleasure and desire for consumption and looks at the individual as a commodity and, on the other hand, we have the modern trust in the independent decision making of the sovereign individual.

alienating its theory, at a time when the 'real' itself is threatened, and may alienate architecture if theory continues to dominate architectural practice.

The stability of the language (physical or otherwise) and its meaning are crucial to the formation of a community and the stability of its social life, and that is a condition required by the essential need for spontaneity and consistency in life. In addition, *all our interpretations are in context*. So, without such a context architecture and other figurative objects or elements cannot be configured. The state of *hyper-theory in architecture has helped to bring virtual reality closer* to architecture and further away from the real, objective world.

The world is becoming increasingly complex due to the multiple and cross-cultural effects on socio-political systems, and their related ethical theories. Thus, architects must be more understanding and sensitive to the requirements of the new emerging communities and evolving cultures and to the need for the community to be self-assertive; this requires consistency in the language of architecture and in its relation to the social-cultural system as understood by people not only by a few selected individuals who act through personal interest. Architects cannot simply use the subjectivising power of their unique knowledge without critically investigating the required stability of the horizons in context.

The next section will investigate further the relationships and ethical implications of global abstract language of architecture, stability and alienation.

Global architecture and alienation⁹⁰

Introduction / architecture formal language

Among the many achievements of the Modern Movement in architecture is its relation to ‘ordinary’ people’s life, which was demonstrated mostly in its neighbourhood project and house design. When Jencks declared the death of modern architecture in 1972, he used the demolition of a housing project that was built for ‘ordinary’ people and awarded a prize in 1959, as a witness to his declaration. This event is not only symbolic, but also an event that *signified a shift in architectural relations to society*, and to the ordinary.⁹¹ In fact some of Bofill’s architecture was a deliberate attempt to move the ordinary dweller to the castles of the royal and bourgeoisie.⁹² With postmodern architecture the attention gradually shifted from the *ordinary to the celebrity and the spectacular*, from the person as a dweller to the individual as a consumer.

In 1973, Martin Pawley explained what seems now as earlier symptoms of this change, which at this time cannot be understood but as a change towards consumerism and the new global culture and social stratification. He said:

In a sense choices made by the people of the West — for the private car and against public transport, for suburban life and against urban or rural community, for owner occupation and against tenancy, for the nuclear and against the extended family ... for social mobility and against class solidarity, for private affluence and against community life ... all these are choices in favour of privacy, in favour of individual freedom, in favour of anonymity, but *against the very idea of community*. The triumph of consumer society is a triumph of all private goals over public goals ... the demands in indiscriminate ... the result is that the consumer gets his way.⁹³

90. This section is built on a paper which was presented at the 8th International Conference of the European Academy of Design, on the subject of “Design Connexity” held at the Robert Gordon University/ Aberdeen, Scotland, 1st. - 3rd April/ 2009, and was published in the proceedings, pp. 409-414. See also: <http://www.ead09.org.uk/Papers/055.pdf>

91. Since the nineteenth century, and in different parts of the modern world, cities were expanding due to migration and natural population increase. This urban expansion was a new challenge for architects and still is today. In postmodernity scholars started to pay more attention to the importance of local cultural language as necessary grounds, and their main projects were more tuned to cultural activities. However, in its early stage, postmodernity included several housing projects that displayed a serious attempt to stabilise the modern language and harmonise its formal appearance within the cultural context.

92. See the examples of Bofill’s architecture given in Charles Jencks, *Architecture Today* (London: Academy ed., 1988).

93. Martin Pawley, *The Private Future, Causes and Consequences of Community Collapse in the West* (London: Thames and Hudson, 1973), pp. 60-61. (Author’s emphasis)

In his interview with Venturi and Scott Brown, Francesco Proto describes the new abstract formal language of architecture in the introduction when he says, “[n]otoriously, the stress on a building’s external surface has in fact assumed a strategic importance, to the degree that it has sometimes superseded the importance attributed to any other aspect of the building process.”⁹⁴ The engagement of architects in formal language is explained by Ghirardo as escapism⁹⁵ from engagement of matters that address complicated issues and can antagonise money interests, to avoid the negative criticism of existing power structure.

To do otherwise might entail opening a Pandora’s box of far more complicated issues: racism and white flight, exploitation and the manipulation of land values, prices, resources, building permits, zoning, and taxes on behalf of small power elite— as well as larger questions about our current cultural situation.⁹⁶

This fact has been acknowledged by many of whom Jencks, the patron of postmodernism, was one. Jencks views the main reason behind such formalism as the growing global culture that does not embrace any particular belief system, and the rise of consumer society and the celebrity system. He says that this formal sculptural language, which for him is the dominant convention of the new paradigm, started with Ronchamp and the Sydney Opera House, and may result in pseudo-art:

Peter Eisenman, Rem Koolhaas, Daniel Libeskind, Coop Himmelblau, Zaha Hadid, Morphosis, Eric Moss – and now mainstream architects such as Renzo Piano – produce suggestive and unusual shapes as a matter of course, as if architecture had become a branch of surrealist sculpture. It has, and the result may often be overblown, pseudo-art...⁹⁷

94. Robert Venturi, Denise Scott Brown and Francesco Proto, "That Old Thing Called Flexibility, an Interview with Robert Venturi and Denise Scott Brown," *Architectural Design (A.D.)* 79, no. 1 (2009): 70-76.

Scott Brown is also suspicious of the neomodernist wave: "We feel the Neomodernist wave is suspect and will be forgotten. It's not part of a genuine culture. Now architects are again thinking of buildings as industrial products. And it is an old form of industry they talk about. The new form is electronic, but they still have the Industrial Revolution in their minds. That's why we feel the Neomodern return to transparency is suspect..." *Ibid.*

95. Tschumi — a supporter of this trend and of theory — found it important to reinterpret the meaning of form so that it will include other architectural elements. So he says: "What is "form"? The problem is that both media and dictionaries define it in the most reductive and banalising way: "form as the outline of an object against a background". So does the architectural dictionary of received ideas. I find more pleasure in what I would call 'concept-form', bringing a high level of abstraction in orchestrating together a complexity that includes materials, movement and programmes in the definition of architectural form." Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

96. Diane Ghirardo, "Architecture of Deceit," *Perspecta: The Yale Architectural Journal* 21, no. 1984 (1984): 110-15.

97. Charles Jencks, "The New Paradigm in Architecture." *Architectural review* 213, no. 1272 (2003): 72-77.

Though architecture's own nature requires that it inhabits the different and the significant, however that is different from the demand of the competitive global consumer culture that architecture should be impressive beyond the ordinary. Jencks explains that the new culture: "demands difference, significance, and fantastic expression in excess of the building task ... The injunction is: you must design an extraordinary landmark, but it must not look like anything seen before and refer to no known religion, ideology, or conventions."⁹⁸

Important concepts explained/ the self, authenticity and morality

The condition for the subject's objectivity is the unity of the self without which no reasonable action is possible. This *self unity* is expressed through the concepts of self-understanding and self-consciousness or in Heideggerian terms, self-assertion, which collapses the twin concepts as Dieter Henrich explains. Henrich adds that self unity⁹⁹ also includes judgment, which is necessary for bringing together the different parts or fragments of life in one peaceful worldview, and that the revelation of the self happens when the self is in a relationship with another person, which has to be *a relationship in trust*.

In addition, for self-assertion, mere *survivalism is not enough*, because it means the suspension of judgment on, and relationship with, all issues that can develop human identity beyond this elementary condition. So, the persistence of survivalism as a dominating state will cause alienation.¹⁰⁰ And, it is difficult for the alienated to comply with the condition¹⁰¹ that is stated by Henrich in order to get to a reasonably comprehensive and orientated life, where objectivity can assume its role. So, when Allan Bloom writes: "survivalism has taken the place of heroism as the admired quality,"¹⁰² he is referring to the alienated state of existence, which has predominantly affected the 'ordinary' people.

98. *Ibid.*

99. Dieter Henrich, *Between Kant and Hegel: Lectures on German Idealism*, ed. David S. Pacini (Cambridge, Mass: Harvard University Press, 2003).

100. Dieter Henrich, "What Is Metaphysics-What Is Modernity? Twelve Theses against Jürgen Habermas," in *Habermas: A Critical Reader* ed. Peter Dews (Oxford, UK; Malden, Mass., USA: Blackwell 1999), 291-319, p. 313.

101. See Appendix 2.

102. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p. 16.

On the other hand, to the modern individual, *self-fulfilment is being authentic* and being true to one's self-assertion. As such, authenticity is very much linked to *our judgment*, which unites us with our own secure horizon(s) as manifested in our united personal worldview. In the process of self-fulfilment, the judgment of the modern individual is ideally taken in freedom, but because it is generally linked to an individual's identity that is linked to culture and a social system through its worldview, it becomes a dependent freedom that is always in demand for other things. Taylor explains the importance of this matter:

I can define my identity only against the background of things that matter [horizon]. But to bracket out history, nature, society, the demands of solidarity, everything but what I find in myself, would be to eliminate all candidates for what matters... Authenticity is not the enemy of demands that emanate from beyond the self, it supposes such demands.¹⁰³

Worldview also involves judgment that is *linked to one's ethics and morality*, because one's self-realisation *moves through what is conceived to be good*. Thus, through the individual's worldview, his/her self-fulfilment is not only authentic but also moral.¹⁰⁴ However, this moral authenticity is subjective in a relative sense, because there is no one final ethical judgment that makes self-realisation concrete at any moment. To summarise the above argument in a sentence, one can say that *authentic self-assertion is morally articulated* and happens only *in a relationship of trust* within a community supported by *cultural activities* that provide *a secure horizon*.

On the other hand, identity involves self-unity that continues in a process of self-assertion and refers to the sense of the *uniqueness* of a person despite the change it experiences. These elements of uniqueness as perceived by the individual should also be recognised and confirmed by others at least by those who are in a relationship of trust with him/her. Without this recognition the individual will be alienated. However, because self-realisation is a process and people are not of the same self, it is also a process of self differentiation as much as it is of self-understanding and self-assertion. Erikson views identity as "developing congruence between a person's internal view of the self and the views of that self coming from others."¹⁰⁵ In addition, identity

103. *Ibid.*, pp. 40-41.

104. For more detailed information on the importance of worldview to the interpretation of architecture see appendix 2.

105. Quoted in Edward R. Shapiro, "The Maturation of American Identity: A Study of the Elections of 1996 and 2000 and the War against Terrorism," *Organisational & Social Dynamics* 3, no. 1 (2003): 121-33.

formation process needs to happen within a recognised environment, whether this environment is natural or built, and in accordance with the uniqueness of person's worldview.

[A]n internalized, self-selected concept based on experiences inside the family and outside of the family ... Identity develops and crystallizes across one's lifespan, beginning with the awareness of significant others ... Identity is determined by the intrapersonal, interpersonal, and environmental characteristics, and interactions of significant components of an individual's unique world.¹⁰⁶

These significant factors of the individual's unique world include among other things: the user's background in terms of age, gender, ethnicity, religion, politics and social status and, the impact of previously recognised location and community, which includes: tradition, built environment and natural environment.¹⁰⁷ Those *physical, social and cultural indicators of which architecture play an important role, hold our memories* at varied levels of emotional intensity depending upon the degree of intensity of relationships ascribed to them. They invoke complex layers of meaning on the grounds that hold individual's *sense of belonging*. Performative theory defines the process of self-assertion as a place-making in which "the enacting of identities ... [comes] into being, rather than expressing some predetermined essence."¹⁰⁸

These indicators play also an important role in fostering change through individual's actions and reactions, because they are not always synchronised. Taylor explains that "[e]ach life-form in history is both the effective realisation of a certain pattern and at the same time the expression of a certain self-understanding of man and hence also of spirit. The gap between these two is the historical contradiction which moves us on."¹⁰⁹

Defining the problem of architecture and alienation

A very good example of a community that has constructed for itself a new global modern identity through the promotion of global formal architecture is Dubai. Its case

106. Carmen Guanipa-Ho and Jose A. Guanipa, "Ethnic Identity and Adolescence," Dr. Carmen Guanipa-Ho, <http://edweb.sdsu.edu/people/CGuanipa/ethnic.htm>, (accessed January 20, 2007).

107. Faida Noori Salim, "The Importance of Architecture and Urban Design to Identity Formation of Neighbourhood's Community" (paper presented at the Housing3 conference in Arriyadh, Saudi Arabia, March 25-28, 2007).

108. Lisa C. Henry Benham, "Diversity in Architectural Processes: Identity and the Performance of Place." *20 on 20/20 Vision, Perspectives on Diversity and Design* (2003): 90-97.

109. Charles Taylor, *Human Agency and Language* (Cambridge, New York: Cambridge University Press, 1985), p. 87.

is a story of success for the investors, visiting elites, and tourists. Dubai probably can afford to construct its identity around the rich stratum of the different nationalities and, hence, it is celebrating today's global culture in the form of celebrating wealthy global citizens. Such communities are homogeneous in their global vision, but their relationship to their local cultures is questionable, for it is difficult to see how the world map that is made of islands, or the palm trees settlements, will create communities in the traditional sense, since their dwellings are used mostly as resorts.

In this and other cases, governments and their institutions *cannot claim impartiality* towards their citizens, given the contradictory nature of the interest groups involved. As such, any narrative of progress cannot be considered authentic, because it is by definition related to a certain interest group or stratum that does not necessarily have a relationship with the local community. The absence of the majority of 'ordinary' people in such decision making process will complicate the process of self-promotion even further, because it is not clear whose self is sought. As Taylor explains, "[a] bureaucrat, in spite of his personal insight, may be forced by the rules under which he operates to make a decision he knows to be against humanity and good sense."¹¹⁰

If the new formal language of architecture is helping to create a built environment that is aiming at some future outlook of an existing nation then it should be able to communicate its language with this nation as a whole or at least with the majority. But in many cases, the 'extra-ordinary' architecture is delivered to a selected group. In stating the confusion that architecture is helping to create, at least for the majority of people, when expressing architecture through its formal qualities without considering the requirement of *ordinary people's need* for place making, including the importance of scale, Andreas Papadakis and Kenneth Powell write:

Architecture is about building for eternity, creating monuments, defying time, taming nature, defining roles, defining rules, controlling humanity, balancing reason and emotion: or rather it was once upon a time about all those things. Architecture today is searching for infinity: breaking the rules, embracing nature (and mankind) ... *confusing rather than reassuring us ... even undermining our sense of reality and reason and, above all, of permanence* ... Architecture in the 90s is a critical process, from whichever starting point the critique begins.¹¹¹

110. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p. 7.

111. Andreas Papadakis, Geoffrey Broadbent, and Maggie Toy, eds., *Free Spirit in Architecture: Omnibus Volume* (London: Academy Editions, 1992), p. 9. (Author's emphasis)

The confusion, and undermining of the majority in the city, is defined usually in relation to the *middle class* that is considered as composing most of the society. So, to ignore the importance of the 'middle class' is to ignore an important stabilisation and homogenisation force, which is influential in producing and protecting not only culture but also the social and political systems.¹¹²

Though middle class might show some mobility,¹¹³ they usually retain their cultural background, unless they develop a better income and, hence, move towards a higher class in the community or lose their income and become part of the poor, probably then the issue of culture will be of relative importance. Though these traditional forms of social stratification are changing, they continue to be effective at the present time. The reformation of socio-cultural groups complicates the urban space and environment. Wong Chong Thai explains how the old economical categorisation in the US has developed into some other groups relevant to cultural issues of the day, which has resulted in generating a 'compensatory' space that challenges other groups:

According to Jameson, the old bourgeois self, if it had ever existed in America, is certainly fractured by now. Because of new economical and political contexts, the old class lines are fragmented into a host of small groups: Yuppies, the rich and famous, the underclass, and the homeless. "Each group fantasize the totality of others as bourgeois society or the state"; Jameson calls this phenomenon "separatism." These new class lines instil a certain consciousness whereby each group begins to exert a political presence. They also generate a "compensatory" space ... which allows various groups to lose their identities and to intermingle in historically unprecedented ways.¹¹⁴

Thai suggests that this predication will lead to the establishment of *fragments of spaces formed by the particular separatist's interest and demand, which is a result of a new micopolitics* that provides a sense of 'no-man's land.'¹¹⁵ So, to assume that architecture can progress without confronting these complicated issues can lead to removing architecture from the public domain, and the possible creation of a state of chaos, as Thai has explained, in reference to Koolhaas' article titled "Architecture and

112. Neither the poor nor the rich have the same influence on cultural production.

113. Many reports have pointed out that the *middle class is shrinking* due to the impact of economic and financial globalisation. However, in some countries with growing economies probably the opposite is true.

114. Wong Chong Thai, "Cacophony: Gratification or Innovation," in *Postcolonial Space(S)*, ed. Gulsum Bayder Nalbantoglu and Wong Chong Thai (New York Princeton Architectural Press, 1997), p. 132.

115. *Ibid.* p. 132.

Globalization”, published in GSD News, Winter/Spring 1994, where he predicts that architecture will be discredited.¹¹⁶

On the other hand, removing architecture from the public domain will increase the no-man place within the city that *ignores the requirements of ordinary life and encourages alienation and isolation, which will present the physical horizon as unfriendly and, hence, not trustworthy*. The result of this alienating process is clearly shown in the emerging *gang ‘culture’ that has become a global phenomenon*, within which the alienated seeks the protection of a trusted community. Castells explains such phenomenon as “the exclusion of the excluders by the excluded.” In his words:

For instance ethnically based nationalism, as Scheff proposes, often ‘arises out of a sense of alienation, on the one hand, and resentment against unfair exclusion, whether political, economic or social.’ Religious fundamentalism, territorial communities, nationalist self-denigration, inverting the terms of oppressive discourse ... are all expressions of what I name the exclusion of the excluders by the excluded.¹¹⁷

Castells thoughts come along with his acceptance of globalisation as a matter of fact in today’s world and in conformity with his understanding of *identity* as that which can be *constructed and is always in a state of flux*. So, he notes:

I characterized such a state as flexible personalities, able to engage endlessly in the reconstruction of the self, rather than to define the self through adaptation to, what were once, conventional social roles, which are no longer viable and which have thus ceased to make sense.¹¹⁸

Castells forgets that the self needs *security and trust* in others for the formation of its *stable identity*, and for the self to get rid of the conventional, it requires time if the newly constructed is a better alternative and can secure the self-realisation of the person. Furthermore, the *state of flux* of the self has to be protected against alienation and loss of goals or *a vision of destiny* to secure the orientation of one’s life whether it is a self of a community or an individual. So, promoting relative subjectivity is not a solution. In fact, such an understanding of subjectivity of the self in its process of realisation might help bring alienation even faster to a dreadful destination rather than helping in constructing an authentic identity.

116. *Ibid.* p. 134. See also: William S. Saunders, Peter G. Rowe, Mack Scogin, K. Michael Hays, Carol Buns, and Roger Ferris, eds., *Reflections on Architectural Practices in the Nineties* (New York: Princeton Architectural press, 1996).

117. Manuel Castells, *The Power of Identity* (Malden, Mass.: Blackwell, 2003), p. 9.

118. Manuel Castells, *End of Millennium* (Malden, Mass.: Blackwell Publishers, 1998), p. 349.

Alienation promotes idleness

On the individual level, alienation leaves people indifferent to their required active participation in the collective identity formation process and, thus, weakens the overall community bond to social and political systems gradually eroding the needed trust in those systems. This state will *undermine* dangerously the necessary *social mobilisation* process, which will endanger not only the dynamics of the society but also its own being in a sense of a community. Castells has given some statistics (the first three columns in the table below) that give an idea about the level of interest in elections (of the lower houses of parliament) in some western countries and Japan. The figures show the lowest turnout in the US, which is leading the world in advocating globalisation. So, it is not surprising to see a greater turnout for a candidate who promises real change as did Barack Obama in 2008.

	Castells's Statistics		1990s (one election)	Election resources organisation statistics
	1970s-1980s			(parliamentary election)
	Average Turnout	Turnout range		
France (1 st ballot)	76.0	66.2-83.2	68.9 (1993)	60.4(2007)
Germany	88.6	84.3-91.1	79.1 (1994)	77.7(2005) 70.8(2009)
Italy	91.4	89.0-93.2	86.4 (1992)	83.5(2006)
Japan	71.2	67.9-74.6	67.3 (1993)	58.6(2007) H. Of Councillors. 69.3(2009) H. Of Rep.
Spain	73.9	70.6-77.0	77.3 (1993)	73.8 (2008)
United Kingdom	74.8	72.2-78.9	75.8 (1992)	65.1 (2010)
United States	42.6	33.4-50.9	50.8 (1992) 36.0 (1994)	63.8 (2004) IFDAEA Statistics

Table 2
Statistics showing levels of participation in elections ¹¹⁹

The critical point, Taylor explains, is that “a fading political identity makes it harder to mobilise effectively, and a sense of helplessness breeds alienation. There is a potential

119. Manuel Castells, *The Power of Identity* (Malden, Mass.: Blackwell, 2003), p. 346. The author has added the last column in the table based on the information retrieved from: NationMaster.com, "Institute for Democracy and Electoral Assistance," NationMaster.com, http://www.nationmaster.com/red/graph/dem_par_ele_reg_vot_tur-parliamentary-elections-registered-voter-turnout&b_map=1, (accessed May 9, 2010), and from: Manuel Alvarez-Rivera, "Election Resources on the Internet," <http://electionresources.org>, (accessed May 9, 2010).

vicious circle here...”¹²⁰ This trend was predicted by Tocqueville a long time ago.¹²¹ Alienation breeds alienation on a different level, which cannot but lead to a ‘*community of aliens*’ that will always feel threatened and helpless. Such an epidemic of alienation has been the outcome of the US occupation of Iraq that emphasised *fragmentation and presented chaos as ‘constructive’*. However, any critical insight into the case of today’s Baghdad and other Iraqi cities will show that they are becoming more chaotic, while their construction were only the subject of the media and international conferences. Iraq today is the new Babylon.

Castells describes the *dangerous phenomenon* where alienation breeds alienation as a black hole of the system. He says, “[t]his widespread multiform process of social exclusion leads to the constitution of what I call ... the black holes of informational capitalism.”¹²² However, the helpless alienated person tends to search for ways to protect his/her life and existence in the form of protecting identity formation process, which in many cases go underground. Castells discusses the importance of the underground economical operation to global economy, which is an outcome of social exclusion:

Drug addiction, mental illness, delinquency, incarceration and illegality are also arenas toward specific conditions of dereliction, increasing the likelihood of irreversibly stumbling away from the socially sanctioned right to live. They all have one attribute in common: poverty, from which they originate, or to where they lead.¹²³

The postmodern emphasis on fragmentation was greatly advocated by deconstructivism, which was one of the main forces that drove postmodernity out of its initial closeness to culture towards multicultural coexistence. The abstract form in architecture does not relate to any one culture, but at the same time can relate to all. Derrida recalls the tower of Babel and reflects on its cultural meaning and the impossibility of cultural homogeneity and homogenous social system:

The tower of ‘Babel’ does not merely figure the irreducible multiplicity of tongues; it exhibits an incompleteness, the impossibility of finishing, of totalizing, of saturating, of completing something on the order of edification, architectural construction, system and architectonics.¹²⁴

120. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p. 118.

121. *Ibid.*, p. 9.

122. Manuel Castells, *End of Millennium* (Malden, Mass.: Blackwell Publishers, 1998), p. 162.

123. *Ibid.*, p. 163.

124. Jacques Derrida, *Acts of Religion / Jacques Derrida* (New York Routledge, 2002), p.104.

Most architectural projects that have been produced in the last decades are mostly driven by technology and the commercial appetite for success. However, there are still postmodern architects who object to an architecture of abstract identity and see fragmentation and the new formal language of architecture as a negative and alienating element. Maurice Culot and Leon Krier prophetically wrote in 1978 describing the state of architecture that is closely related to the state of architecture today:

The freedom sold daily by the media through every possible trick is none other than the *slavery of mobility, which has become today the cause and means of social fragmentation—a fragmentation necessary for the destruction of any resistance*, of all intelligence awakening against the industrial system, the suicidal alienation of those with no other project but consumption.¹²⁵

The argument for *pluralism and fragmentation* can be stretched to saying that since all are in fragments then global hybrid homogenisation is possible, and the new global formal architecture is legitimate and ethical, since it asserts this side of the real world. Nevertheless, the question that remains is: how much of this reality is important to the ordinary people's daily life and to the community in context? The new global language of formal architecture is not meant to be part of the existing intimate horizon of the 'ordinary' people, but is part of a new horizon with clear difference from the one that inhabits their outlook.

On the other hand, to argue against the possibility of the 'ordinary' will be a theoretical manipulation of the reality of most communities around the world, for there is no city that cannot be understood through some main stream layers of identity. And, any critical architecture has to operate in close association with social reality, whether it is theory or an actual building. Heynen critiques Hays for his use of operational terms that does not make any reference to social context:

I would argue therefore that Hays, in leaving aside this crucial issue (which would indeed make it difficult to label Mies' architecture as 'critical'), is distancing himself from one of the most essential aspects of critical theory - its claim to assess discourses and facts from the point of view of their relation to social reality.¹²⁶

By *changing the physical horizon* the architect in effect is setting the agenda for a different culture from that which is present and its identity formation process. In these days, this agenda does not seem to be anything other than the global culture that is

125. Maurice Culot and Leon Krier, "The Only Path for Architecture," *Oppositions* 14, no. fall (1978): 39-53. (Author's emphasis)

126. Hilde Heynen, "A Critical Position for Architecture," in *Critical Architecture*, ed. Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London; New York: Routledge, 2007) 48-56, p.50

being promoted as good for all.¹²⁷ In a sense, the pioneers are seeking their self-assertion in delivering architecture that comes from their own self-understanding as *global architects*. In fact, most architects would easily take the challenge to become global architects if given the chance. So, communities will need a dedicated architectural institution to help remedy the alienating effect of such a trend.

The ordinary, the authentic and the alienated

Most avant-garde movements which aim at establishing new frontiers regard authenticity in a Nietzschean sense,¹²⁸ which promotes self-assertion despite the existing horizon and is much in accordance with the power of the will of the individual. This outlook contradicts the ethical ideal of benevolence and empathy.¹²⁹ On the other hand, the trust in an individual's judgment is an important part of the bonds that structure modern society, and requires that the individual be educated on issues that concern the nation. Thus, the importance of the horizons and the reference that Henrich makes to trust should be considered as of national importance, as the authentic individual will be part of the authentic national self-assertion due to the importance of trust to relationships.

Furthermore, a form of *social engineering*¹³⁰ is always in place to check, not only on issues affecting national identity, but also on individual and particular identities according to people's own self-understanding and in the context of the local horizon. However, in today's world such a context is very much in tension between the local and the global, and associated to economic and job market, more than anything else. So, it is exposed to the economic tensions.

Postmodern architecture has emphasised the importance of the architect's own vision. So, authenticity has become associated more with the architect or with the project, not with the communal or national self-assertion. However, if authenticity of the individual (the architect is one) can be contested (as in Castells's view, who would like to describe identity as in flux), then it is much more difficult to defend the authenticity

127. For more explanation of the particular effect of iconic architecture on our horizons see appendix 3.

128. Friedrich Wilhelm Nietzsche, *The Will to Power*, trans. Walter Kaufmann (London: Weidenfeld & Nicolson, 1968).

129. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), pp. 56-66.

130. On social engineering that Popper has promoted for democratic societies see: Mark Amadeus Notturmo, *On Popper* (Singapore; London Wadsworth, 2003).

of an architectural project, which in any case cannot emerge out of one singular input. Martin Pawley questions the sincerity of the belief in the authenticity of any architectural work:

Unlike the reality of practice, the unreality of criticism teaches us that buildings should be something more than mere images erected around serviced floor space. Architects know the falsity of this proposition. They know that all buildings are bits of other people's ideas, the flotsam of plagiarism, the work of unsung assistants, the result of prejudice, bureaucracy, money, time and wayward subcontractors. But when they embark upon criticism they forget it all and take to literary licence like a warm bath.¹³¹

The Modern Movement in architecture was 'critical' and wanted to project 'the spirit of the age' signalling new social unity as it evolved through modern technology, the new minimum living standards, modern social and political systems, modern stratification of communities, new relations between the private and the public, in short through the new industrial and mass culture. So, in the Modern Movement, self-assertion or self realisation meant living authentically in the present and, hence, any link to the past was viewed as a betrayal of the authentic modern self. However, how can an identity that is based on a process of formation discard its past? And how can an alienated (from the present) individual live authentically without his/her own past? Heynen presented the problem differently:

[M]odernism insists on the autonomy of the work of art, is hostile towards mass culture and separates itself from the culture of everyday life, while the historical avant-garde aimed at developing an alternative relationship between high art and mass culture and thus should be distinguished from modernism.¹³²

Hence, Venturi attempted to use the existing street language whether it be traditional or historical, and modern or pop art, to remedy the alienating effect of the new modern physical horizon for the majority of people.¹³³ Rossi and other Neo-Rationalists argued for the restoration of the language that holds the collective memory of the city.¹³⁴ Yet, *the modern phenomenon of alienation continues to live in postmodernity*. Massimo Cacciari writing in 1980 speaks of *the crisis of dwelling*, which is a natural outcome of the sense of living at war or alienated. For him the call for dwelling was silenced by a

131. Martin Pawley, *The Strange Death of Architectural Criticism* (London: Black Dog Publishing, 2007), p. 331.

132. Hilde Heynen, "A Critical Position for Architecture," in *Critical Architecture*, ed. Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London; New York: Routledge, 2007) 48-56, p. 51.

133. Robert Venturi, *Complexity and Contradiction in Architecture*, 2d ed. (New York: Museum of Modern Art 1972).

134. Rossi, Aldo *The Architecture of the City*. Cambridge, Mass.: MIT Press, 1982.

new language that emerged from division, detachment and difference, which cannot secure any dwelling in peace:

There is no doubt that Heidegger keeps listening for the call to dwell. But this listening is just silence. What speaks is not dwelling but *the crisis of dwelling*. And its language is critical: to be exact, *division, detachment, difference... Dwelling is being in peace*; it is not a passive protection, but rather a causing of the fourfold to appear where mortals dwell ... In defining dwelling, Heidegger describes the possible conditions of a mode of living that *today is impossible*. To be-at-home is to be invisible guardians of invisible laws.¹³⁵

Lebbeus Woods declares in his 1993 Manifesto that architecture is part of a machine which makes alienation itself as a form of *living at war with the outside world* and the individuals are armed only with the hope that they will be able to construct their city at some time in the future:

Architecture and war are not incompatible. Architecture is war. War is architecture. I am at war with my time, with my history, with all authority that resides in fixed and frightening forms. I am one of millions who do not fit in, who have no home, no family, no doctrine, nor firm place to call my own, no known beginning or end, no 'sacred and primordial site'. I declare war on all icons and finalities, on all histories that would chain me with my own falseness, my own pitiful fears. ... Tomorrow, we begin together the construction of a city.¹³⁶

The earlier role that had been sought for architecture and urban design was mediation in the form of double coding or juxtaposition, while much *later iconic architecture* became more of an *immediate realisation* of personal taste and interpretation. With the help of the new electronic technology, the new architecture embraced the blurring boundaries between cyber space, virtual reality and the real world. Mary McLeod states that most pioneers of postmodern architecture have, by early 1980s, abandoned their earlier socio-cultural arguments.¹³⁷

Still, one might argue that juxtaposing symbols or using some abstract formal language might risk allowing the new civic society that is composed of several cultures to feel not only stretched between presence (in the case of cultural mix of symbols) and absence (in the case of abstract language), but also to feel that all processes of *identity*

135. Massimo Cacciari, "Eupalinos or Architecture," *Oppositions* 21, no. summer (1980): 106-16.

136. Andreas Papadakis, ed. *Theory and Experimentation, Academy Editions* (London: Academy Editions, 1993), p. 405.

137. She says: "By the early 1980s, however, *post modern* architecture largely abandoned its critical and transgressive culture, one strikingly in accord with the tone of contemporary political life. It was a trajectory traced by the careers of many architects: for Robert Stern, from a critique of public housing in the Roosevelt Island competition to luxury suburban development; for Charles Moore, from a sensitive search for place and regionally responsive vocabulary at Sea Ranch to outlandish walls and amusement parks at New Orleans World fair..." Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

promotion or formation cannot be concluded objectively. Thus, architectural language becomes a matter of subjectivity in the relative sense, a stand that contradicts the search for the realisation of the 'Self' and the 'Other'.

Henri Lefévre argued that everyday life suffers from very powerful forms of alienation because people are not experiencing real life in its entirety. Instead, life has disintegrated into disconnected and unrelated moments. Hence, individuals are alienated from their own 'past' identity and do not seem to be able to recover it in their leisure, public, and work times, if one wants to assume that it is possible for the alienated to recover their identity in privacy.¹³⁸ The spectacular architecture, which can be so different and so attractive, acts as the cause for the destabilisation of the physical horizon, but it is also the result of the loss of unity of the physical and social environment. For real life has become nothing more than *images*, which have *acquired the power of reality*, and are acting as motors of hypnotic behaviour that builds on human derives.¹³⁹ Heynen explains it in reference to Debord's theory of 'Society of Spectacle':

Debord proposes the thesis that capitalist society is essentially different from what it was in the nineteenth century. Instead of the dominance of the commodity, one now has the dominance of the spectacle ... Everything that was directly lived has moved away into a representation.¹⁴⁰

Baudrillard was much more pessimistic, and argued of the murder of the real or the perfect crime.¹⁴¹ Without the real, the only authentic will be the image or the virtual. To assert authenticity of the individual, postmodernity has argued for the importance of communication with the existing built environment insofar as it is part of our collective memory and language and, hence, part of our worldview and self-understanding. However, because self-assertion is always individual and particular (as it cannot be universal), then cultural frame of reference will always be present. As such, if the society is projecting the spectacular, then the physical horizon (formed mainly by architecture) cannot but communicate more of the same, which will

138. Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass: MIT Press, 1999), p. 156.

139. Guy Debord, "Theory of the Derive," *International Situationniste* 2 (1956): 50-54.

140. Hilde Heynen, *Architecture and Modernity: A Critique* (Cambridge, Mass: MIT Press, 1999), p. 156. See also the documentary film that Debord has realised: Guy Debord, "Refutation," France: Simar Film, 1975.

141. Jean Baudrillard, "The Murder of the Real," University of California, <http://www.youtube.com/watch?v=aOljI2gFizM>, (accessed February 2, 2009).

eventually alienate the 'ordinary'. It is a vicious circle that is problematic for authenticity, architects and architecture.

Problems of commodification of architecture

Castle gives a very good example of the ethical qualities of architects that our transitional period has helped create. She says that "Rem Koolhaas, who in his interview with Charles Jencks, openly admits to saying 'yes' to global culture as an architect reliant on commissions, while at the same time regarding consumerism in a 'nuanced way'." ¹⁴² McLeod remarks that, "[p]ost modernism itself became subject to the forces of consumption and commodification." ¹⁴³ It is widely argued that consumerism has affected deeply our inner sense and need for *stability* and has linked the identity formation process to products rather than goods. Hence, the much trusted inner sense of the individual that is ontologically linked to the good has been undermined, and the celebrated individual freedom gradually turned into an *iron cage* made out of *market forces* and the mass media.

However, assuming that architecture currently reflects consumer culture, architects still have to be mindful of the fact that *time is always needed* for others to evaluate and differentiate any suggested changes. Without such a time many people of the older generation, or sometimes even the younger ones, who perhaps have had a different education, or who are living in peace within the existing environment, will be left alienated.

On the other hand, it is safe to assume that there is a section of existing communities that is moving closer to a global culture, and this argues for the importance of the global citizenship and the newly created global horizon. Global or star or celebrity architects are part of this group. In an interview, Rem Koolhaas says: "I think that to speak of a 'cultural project' today is too limited, and that is partly because culture has become part of the market economy."¹⁴⁴

However, Tschumi still does not see that as a matter of criticality to architecture's future. In 2009 Costanzo poses this question for Tschumi: "[g]iven this, can the

142. Helen Castle, "Editorial / Fashion + Architecture." *Architectural Design (A.D.)* 70, no. 6 (2000): 5.

143. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

144. Hans Ulrich Obrist, *Rem Koolhaas*, (Köln Verlag der Buchhandlung Walther König, 2006), p. 30.

theoretical/conceptual nucleus of a project safeguard architecture from the market?” To which Tschumi replies: “[a]rchitecture does not need to be safeguarded: commerce has also been a driving force of progress throughout history. Yet it is commercialism that is problematic – when market forces begin to control every aspect of architectural thinking.”¹⁴⁵

For the time being, this part of the community, which is mostly concerned with the new global culture, does not include ‘the masses’ of people or the ordinary. So, despite the fact that China has only a few buildings of global architecture, the incidents accompanying the demolishing of certain areas for reconstruction of the sites and the required infrastructure services, has reportedly left large groups of people displaced despite their will, while the global architecture involved is presented as a success.¹⁴⁶ In any case, the issue of *sustainability of a culture* is still relevant and cannot be discarded.¹⁴⁷

Capitalism and its consumerism have helped ‘survivalism’ to replace the pre-modern heroism as the admired quality of life. Taylor explains that the best and highest of moral ideals are defined in terms of what one ought to desire. Hence, any promotion of what one ought to desire has to start on the grounds that survivalism is granted as part of our basic right. Since architecture, by its nature, is not part of basic human needs, it has to give that which is more significant to self-assertion — people’s physical language; otherwise, it will rule itself out of people’s self-understanding and self-consciousness.

However, star architects are more involved with their own self promotion, and do not seem to have time for promoting, or perhaps the will to promote the ordinary. Puglisi poses this comment for Michaud: “Naturally there are connections between the philosophies or techniques of self-promotion employed by star-artists or star-architects,” for which Michaud answers:

The situation is no different for the artist than the architect by nature. What are very different now are the economic conditions. Architects need to mobilise investments that are so consequential that they are obliged to come into contact with important political

145. Bernard Tschumi and Michele Costanzo, "Twenty Years after (Deconstructivism) an Interview with Bernard Tschumi," *Architectural Design (A.D.)* 79, no. 1 (2009): 24-30.

146. For more explanation of the particular effect of iconic architecture on our horizons see appendix 3.

147. Faida Noori Salim, "Sustainability of Space in Architecture and the Built Form," *International Journal of Sustainability Science and Studies* 1, no. 1 (2009): 2-7.

and economic decision-makers. Artists, even if they are famous and expensive, are, in comparison, inexpensive and therefore less influential.¹⁴⁸

As it stands today, architecture is promoting commodification as newness and, thus, it is promoting continuously changing horizons, which will threaten even the alienated, and their survivalism will be in doubt if architecture (and other closely related professions) continues the path of changing dramatically the physical horizons of cities. That entails that the survival of societies as they are today will be in doubt. The relation to the new is becoming the symbol of being in the world; people in general and architects in particular cannot but assume that this new is good for the majority, not in the sense of what exists — the present, but in the sense of what is coming, or assumed to be coming — the future. This has led architecture to *ignore its past and present, and stay only in relation to the future*, which is not a representative of any reality.

Reality and the virtual

The new age of information is immersed in the promotion of virtual reality, which makes it difficult to see how this can help our self-realisation since realisation is meant to be related to the real world. As cases of addiction to the Internet are increasing around the world, especially amongst the younger generation, this new virtual reality is proving to be another iron cage¹⁴⁹ and is responsible for increasing the gap between generations. Today, it is possible to process massive amounts of information in order to simulate reality; this will help to address some critical problems in architecture and urban design such as dealing with the impact of climate. However, if not judged with ethical and social sensibility, some results may prove to be a case of aesthetics not of ethics.

This time the iron cage threatens to turn not only the person into a continuous process of unsettled identity, but also keep the whole horizon in the virtual and in the process of continuous flow and change. The significant other is becoming the changing virtual other and the property with which one make his/her place is becoming a changing virtual property under the control of real power. Donna Haraway calls this new other

148. Yves Michaud and Luigi Prestinenza Puglisi, "Evaporating Theory, an Interview with Yves Michaud," *Architectural Design (A.D.)* 79, no. 1 (2009): 18-21.

149. Max Weber used the iron cage metaphor to describe modern society's self-imposed captivity to technology and instrumental reason.

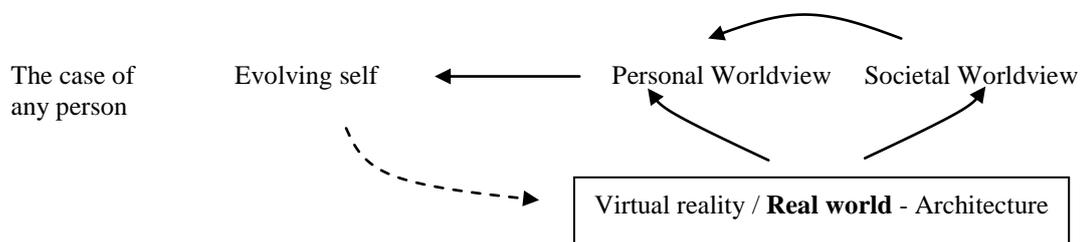
Cyborg.¹⁵⁰ It is a process that started with radio, cinema, and television and has finally ended, at least for the time being, with the Internet.

Conceptual thinking in architecture has always been a virtual reality before being actualised in a real building. Such a close relationship is critical given today’s problem of cyber space as explained above.¹⁵¹ In the case of a new innovative idea, it is generally difficult for the innovative architect to differentiate between the ‘virtual’ and the ‘possible’ as it is merely conceptual. So, most architects await responses to their new innovation for some time after the occupation of the completed building, which proves that they have little or no way of knowing whether what they have conceptualised has achieved success in reality.

Due to this nature of architectural design, architects cannot be trusted for a stable relationship, though the trust might be given to architect’s creativity. In his 1987 “Mansion House Speech”, HRH the Prince of Wales complained about the architecture that does not communicate to people, but lives up only to the architect’s virtual reality and fancy. He also, referred to one of the positive loops that have been explained in previous section, and the alienating effect of some buildings.

Competitions even encourage them to come up with the vogueish innovations and fashionable novelties that appeal to nobody but other architects ...
 Well, *what kind of creativity is that?* To put up a building *which other people have to live with, and leave them to live with it while you wander off saying you’re tired of it,* and then to put up another one which you will presumably get tired of too, leaving yet more people to live with the all-too-durable consequences of your passing fancy.¹⁵²

The following is a diagram that explains the problem:



150. Donna Haraway, "The Birth of the Kennel, Cyborgs, Dogs and Companion Species," European Graduate School, <http://www.youtube.com/watch?v=-yxHIKMI70&feature=channel>, (accessed July 22, 2009).

151. Because of the nature of their training, professional architects can differentiate between virtual reality and the actual world more easily than the ordinary person.

152. HRH The Prince of Wales, "Mansion House Speech," in *Theories and Manifestoes of Contemporary Architecture*, ed. Charles Jencks and Karl Kropf (Chichester: Wiley-Academy, 1987), pp. 189-190. (Author’s emphasis)

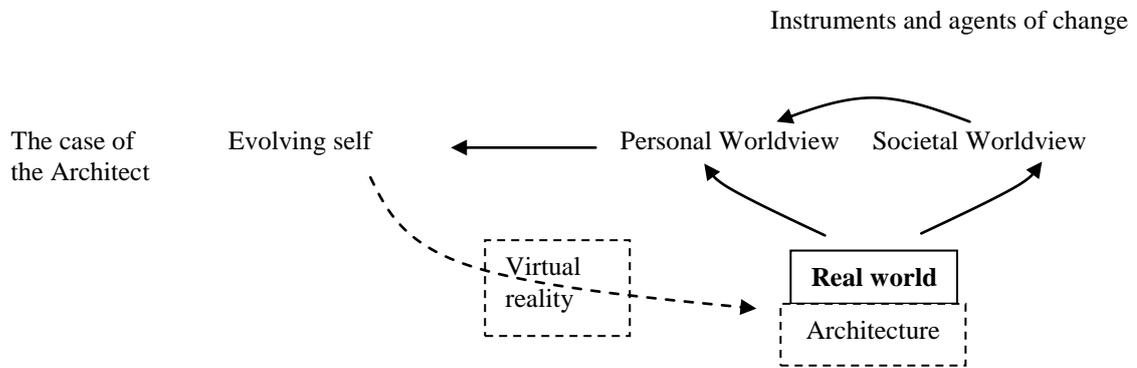


Figure 20
The closeness of virtual reality to architects in comparison to others

It does not require any further analysis to see the slippery connection between the two (virtual reality and architecture) in the process of design conception. However, some architects do not mind taking such path intentionally. In his book, *Violated Perfection; Architecture and the Fragmentation of the Modern*, Aaron Betsky gives this comment on Toyo Ito's architecture:

[Toyo Ito's] architecture dedicates itself to expressing this void: 'what I wish to attain in my architecture is not another nostalgic object, but rather a certain superficiality of expression in order to reveal the nature of the void hidden beneath.' In this way, architecture avoids becoming, nothing more than another of the countless consumer codes of the city...¹⁵³

Betsky cites also Neil Denari who is involved with the representation of the instability of science: "architecture, like science, is an ultimately self-destructive search for the self."¹⁵⁴ The close relationships with virtual reality that are enhanced by computer cyber space pose a challenge to the ethical and moral grounds of architecture. And, since ethics of architecture is related ontologically to culture, architects should take careful precautions before adopting or promoting new possible realities. Christopher Day, in his book *Places of Soul: Architecture and Environmental Design as a Healing Art*, asserts the important responsibility of architecture towards the 'spirit of place':

Architecture has responsibilities to minimize adverse biological effects on occupants, responsibilities to the human individualities not only in the visual aesthetic sphere and through the outer senses but also to the intangible but perceptible 'spirit of place'.¹⁵⁵

Architecture and art have (and have been) employed in virtual reality. Yet, the architect's consciousness will be able to differentiate the virtual from the real at the

153. Aaron Betsky, *Violated Perfection; Architecture and the Fragmentation of the Modern* (New York: Rizzoli, 1990), p. 187.

154. *Ibid.*, p. 199.

155. Christopher Day, *Places of the Soul: Architecture and Environmental Design as a Healing Art* (Wellingborough, Northants: Aquarian, 1990), p. 16.

early stages of involvement with their process of production. But, if reason cannot find self-unity without such space, then it will argue the possible unity of the two to avoid arbitrariness and absurdity and, hence, will reinterpret reality to include the virtual, and thus, help promote this newly found self-unity of the architect.

Conclusion

Today some cities, for the sake of attracting tourism and more foreign investments, are competing to construct more iconic architecture. Implementing this kind of architecture will benefit the local communities in a way, or help its identity formation process, but it is not the community that was present in the agenda that necessitates this type of architecture but the global and universal image and its effect on promoting commercial agenda. In this sense, architecture has withdrawn from the direct relationship to the public, who represents an important partner in the ethical existence of architecture. And, the practice of architecture itself has left the stage that was once open to the newly celebrated ordinary life and ordinary dweller to a new stage set by financial powers and consumerism.

The iconic formal type which is leading today's trend in architecture does not consider the existing language of the physical horizon in most cases. As such, the individual who believed or still believes in a homogenous community will find him/herself alienated in the new environment that is dominated by the new formal, stylistic, and abstract architecture. A guarded process of design is essential if new practices and forms of architecture in a publicly acceptable cultural language are considered important for architecture's ethical role.

The challenge to architects is to design through people's ordinary life and nature while still attempting to be innovative and promote change to prevent cultural stagnation and possibly cultural death. And globalisation is not the first cultural 'change' which architecture has been expressing or will express. So, as Taylor puts it: "the struggle goes on — in fact, forever."¹⁵⁶ However, it is difficult to see how architecture can disassociate itself from the sources of the present 'successes' of leading or global architects and current global iconic or extra-ordinary impressive language of formal abstract architecture, and bring about the much needed moral stabilisation effect for people's environment.

156. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p. 78.

Sovereign architecture / the enigma of power in the age of globalisation¹⁵⁷

Introduction

While architecture and the built form are both effective and powerful in their communicative qualities, iconic architecture plays a leading role in the formation of cultural-national identity. Even in the case of folk, or traditional, architecture, scholars do not refer to any example; rather the reference is made to chosen iconic buildings that usually belong either to the powerful or more wealthy members of the community or, to an important institution. Andrew Ballantyne says: “[t]he most striking monuments of the past, from the pyramids to the capitol, were shaped by architects who were close to concentrations of great power and who were trusted with the great commissions.”¹⁵⁸ Mary McLeod shares the same view: “[a]rchitecture’s dependence on the sources of finance and power extends to nearly every facet of the design process: choice of site, program, budget, materials, and production schedules.”¹⁵⁹

In the pre-modern era people in power were well aware of the importance of this type of buildings to the assertion of their sovereignty or, in modern times, to the power of their institution or company. On the other hand, iconic architecture reflects the uniqueness and historical achievements of nations and their design assumptions and aesthetics, which, in any culture, have been accumulated over a period of time, and represent the pride of nations.

Today, the demand for iconic architecture proves that modernity, together with the Industrial and French revolutions as its important hinges, has not altered the general trend in the history of architecture, which is the search for iconic buildings that prove the cultural and technological accomplishments of modern nations.¹⁶⁰ Jencks, asserting

157. This section was published as a paper in the Second International conference of Global studies held in Zayed University, Dubai/ United Arab Emirates , 30th May- 1st of June 2009, and was published in the *Global Studies Journal*, vol. 2, issue 1, pp. 95-108. However, the copy here includes additional material.

158. Andrew Ballantyne, *Architecture Theory: A Reader in Philosophy and Culture* (London; New York Continuum, 2005), p. 38.

159. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

160. Robert Venturi, Denise Scott Brown and Francesco Proto, "That Old Thing Called Flexibility, an Interview with Robert Venturi and Denise Scott Brown," *Architectural Design (A.D.)* 79, no. 1 (2009): 70-76.

this practice, says that “[t]he iconic building as a genre *concerned mostly with its own iconicity* is now the foremost category of architecture in the world.”¹⁶¹

However, in our modern times, under the influence of modern western architecture, similarities in architectural abstraction of form are increasingly evident. This trend is being marketed through the architecture of iconic buildings. Hence, the questions that arise are: How iconic architecture is born? When is it considered ethical or a source of destabilisation? And, in what way is its iconicity asserted to cultural-national, and individual identity?

Iconic architecture and the existing conditions

When one remembers the nineteenth century one recalls the building of the Crystal Palace (1851) as a very important achievement in architecture. It dramatised the change in the way with which buildings and structures started to be viewed and it represented a type of temporality that was never thought possible before while covering a public space without accommodating privacy. It celebrated openness to nature, through its overwhelming transparency that announced a new trend in the relationship between public and private spaces. Many aspects of the Crystal Palace were *revolutionary*: its function, site, structural system, use of large quantities of industrial materials, methods of construction, time needed for construction and for the first time, the fact that it was meant to be a temporary public building.

One also recalls another important icon: the Eiffel tower (1889), which dramatically represented a type of engineering and construction achievement that had never been attempted before. The *drama* of the Eiffel tower is posited not only in its form and height but also in its advanced structural engineering. Its form was far from compromising with its cultural context and, hence, was seen by Paris citizens as a *threat to their traditional horizon and to their feelings of security*. These kinds of examples were not only great architectural, structural and engineering achievements, but they *contributed also to the construction of modern national identity*.

When examining these and many other modern examples of iconic buildings, it will be difficult to believe that their creative and unique design is the credit of the creativity of

161. Charles Jencks, *The Iconic Building: The Power of the Enigma* (London: Frances Lincoln, 2005), p. 102. (Author's emphasis)

the designer, for not all creative designs have the chance to be constructed, or, if the chance is granted, then the guarantee to get the same celebration that iconic buildings enjoy. In other words *not all creative works of architecture get the chance to become iconic*. On the other hand, there are buildings that were celebrated in many reviews but they have not proven to be iconic and have been surpassed by other examples. In his comments on the Eiffel Tower Jencks portrays the nature of this dilemma as a gamble:

Being wise after the event, we recount the struggle Eiffel had as the classic story of his Modernist daring versus reactionary taste, and congratulate ourselves inwardly that we wouldn't be as stupid as the academics and artists who rejected this, the most famous innovation of the 19th century. We would be out there with the captains of capitalist society, leading the enlightened taste forward, with the engineers, the Cubists, Futurists, and Dadaists, and art dealers, and tourist agencies ... a gamble that paid off. Equally of course, it might have failed.¹⁶²

Architecture is about revitalising what otherwise would be filled with sameness and no differentiated identity. What makes iconic architecture necessary is that it *celebrates ordinary activities in a new and fresh way*. This is to say that it *revolutionises the location* and its existing contextual meaning of interiority and exteriority.¹⁶³ However, being different is, at the same time, means being dissociated from others. Iconic architecture occupies the space in such a way that it *dominates* what is external to it, and *invents new conventions* for dealing with the space and activities that it encloses. Its form invents functional relationships and *changes its urban physical context*. As such, its architecture becomes the overwhelming *driving force of change and disturbance* within the location and sometimes without.¹⁶⁴

Parallel lines can be drawn between this dramatic case in architecture in relation to the order of the urban setting and a case of dramatic event happening in the life of a community. While in juridical order, the expert can see the moment of deficiency in the order that holds the community together when the order is suspended, in case of the built form *the creative architect can visualise such deficiency*. *Both operate in the moment, where current rules and orders need amendment*. As such, they call for their suspension, in favour of new ones.

162. *Ibid.*, pp. 199-200.

163. Faida Noori Salim, "The Binding Power of Architecture," *International Journal for Global Studies* 3 (2010): 75-94.

164. For more explanation of the particular effect of iconic architecture on our horizons see appendix 3.

In case of the social event happening as a state of exception, new regulations may be imposed or some drastic measures taken by the government or the state, while in case of architecture, the new building, if it is meant for amending the existing context, will set its own new rules and people will have to accept them. The design of building can *claim for itself the restoration of some of the missing values* in the urban context or that it meant for revitalising what otherwise will be ill, dull, or idle.

However, after the new architecture is constructed, the case will be more obvious to a larger range of professionals and experts before it proves itself to the public. Sometimes, it takes years before such acknowledgement is granted. The architect, who created the new architecture, will be responsible for the synchronic involvement of the new iconic architecture, though not without the support of some form of *power*. To explain these circumstances, Agamben cites Romano: “There are *norms that cannot or should not be written*; there are *others that cannot be determined* except when the circumstances arise for which they must serve.”¹⁶⁵

In his book, *The Iconic Building: the Power of the Enigma*,¹⁶⁶ Jencks portrays this state of iconic architecture as if it is part of the narrative of the building and the struggle of the creative architect. Hence, for him the power of iconic architecture comes from its enigmatic nature and the complexity of its symbolism. That is true to a certain extent, but, as noted above, not all creative architecture or works of art, symbolic or otherwise have won the enigma of living iconic architecture.

In most cases it is *power* that makes the difference. Power itself can also make it impossible for the iconic building to be realised or can delay its realisation to the extent that it loses its possible immediate role in change.¹⁶⁷ The birth of iconic architecture is, most of the time, *accompanied by difficulty* because it represents a new reality in the form of its relation to the existing and evolving culture of a city and the identity formation process of its community. Thus, it needs several forms of power to support its diachronic cultural survival.

The iconic buildings of the pre-French Revolution period had a clear relation to the form of power that existed then, but what is *not clear* about modern iconic architecture

165. Giorgio Agamben, *State of Exception*, trans. Kevin Attell (Chicago, Illinois: University of Chicago, 2005), p. 28. (Author's emphasis)

166. Charles Jencks, *The Iconic Building: The Power of the Enigma* (London: Frances Lincoln, 2005).

167. Faida Noori Salim, "The Binding Power of Architecture," *International Journal for Global Studies* 3 (2010): 75-94.

is *its relation to modern forms of power*, especially in democratic societies, on the assumption that *modern forms of power are not embodied* and that the modern ‘politics of power’ make it difficult to find clients that are comparable in power to the clients of pre-modern times.

Iconic architecture as a state of exception

In general, in the pre-modern era, iconic architecture marked the state of maturity of an order or a style such as Notre Dame Cathedral, while our modern iconic architecture *dictates new norms*, as in the case of the International Style. This modern reformation cannot be accomplished without the *suspension of existing norms* of the built form, which inherently means creating a state of exception, *at least for a while* and until the change that is triggered by the new architecture has settled its new formation of the context and in the memories of the community and individuals.

This state of exception is explained by Agamben in his book: *Homo Sacer: Sovereign Power and Bare Life*, where he says: “The exception is what cannot be included in the whole of which it is a member and cannot be a member of the whole in which it is always already included.”¹⁶⁸ In examining iconic architecture as a state of exception, one will find that it cannot be thought of as an ordinary member of the built form, but at the same time it cannot be taken from its physical and natural context.

In his book *State of Exception*, Agamben clarifies the picture of this state in its relation to the power of the law. He says: “The modern state of exception is instead an attempt to include the exception itself within the juridical order by creating a zone of indistinction in which fact and law coincide.”¹⁶⁹ So, the acquired power of the iconic architecture comes not only from its new rules and aesthetics, or its innovation and vitality, but from the fact that it existed. This entails, that the more such iconicity is acknowledged without challenge, the more powerful it becomes.

Iconic architecture represents a state of exception and liberation as in a revolution that emerges from a system of principles, which are set by certain institutions and represent the accumulation of related knowledge and, hence are in themselves, powerful. More

168. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, California Stanford University Press, 1998), p. 25.

169. Giorgio Agamben, *State of Exception*, trans. Kevin Attell (Chicago, Illinois: University of Chicago, 2005), p. 26.

than any other forms of architecture that are supposed to be at the centre of people's daily life, iconic architecture transcends life in the sense that it activates the value of what has been written off as nullity by some existing powerful rules and regulations.

Modern iconic architecture stands against any existing style or formal language within its context and sometimes without, and represents itself as a new model to be imitated and followed, though the copy will never match the vibrancy of the original. It stays the first which dictated or announced clearly and loudly the 'New'. So, for example, the Disney Opera House does not take more credit, even if the design of the Bilbao Guggenheim museum came later, because in memories and the promotion of the media Bilbao is the exception.¹⁷⁰ It also cannot be guaranteed that the architect, who designs one successful iconic building, can continue to do so, or guarantee that his/her next design will be as much iconic. Though, the power of the star architect and his/her office attract such thoughts. In any case, it is the building itself with all its accompanying circumstances and support that accumulates its own power and influence.

However, the role of the client who is willing to take on the challenge and finance the construction of the iconic design is crucial and represents not only the needed power, but also a 'state of exception,' as in the case of Guggenheim foundation, which is clearly trying to become a global phenomenon associated with globally recognised architecture. Though the cultural celebration of the architect may promote him/her to the client, this is not always true. The long struggle of many architects, of which that of Louis Sullivan after the international fair of Chicago in 1893 was the most dramatic in modern times, or in more recent times, Jorn Utzon's long waited recognition for his Opera house in Sydney, are witnesses to the case.

In the progression of architecture towards the twenty first century, iconic architecture presented itself as more of a singular experience, rather than an innovation of a new type, seeking to be the one and only operating within its own norms. In this case architecture has sought to create the exceptional state without lending itself easily to normalisation as was the case in the iconic examples of the Modern Movement. Thus, in most cases, examples of postmodern iconic architecture do not represent maturity or the beginning of any style; rather, because of their fascination with singularity and the

170. One should note that there will be another 'New' Guggenheim coming this time from Abu Dhabi and probably will not stop there.

new, as in trends of fashion, after dismissing ‘form follows function’, have sought to represent only themselves.

They are generally speaking *a state of exception*, not a model for any ordinary practice in architecture that is good enough for wide scale application. So, for example, it is almost impossible to have many buildings built within the same city in the formal language of the Bilbao Museum. On the other hand, it is not usual, neither it is possible, to have the formal qualities of Bilbao’s Guggenheim Museum as the norm, which can establish the rules necessary for the architecture of urban areas and its built form, at least for the foreseeable future.

In order to embody the power that made it possible, iconic architecture is meant to stay as a state of exception that is outside the norms of ‘ordinary’ architecture. In most cases, it does not line itself along the city street to create continuous corridors. It seeks to be different, to avoid the possible monotonous rhythm that results from such rules. It invents its own rules. When Philip Johnson challenged his own AT&T building he meant to break the rule of its power within its own context. So, iconic architecture in this sense wants to remain different and have the power to dictate its own singular agenda, as in the case of any other dictator who enjoys having followers but refuses any challenge to his/her assumed qualities.

Sovereign architecture and power

According to Carl Schmitt, the sovereign is he who decides on the state of exception. In which case, most iconic architecture becomes a *legitimate sovereign*. This type of architecture *arrests our vision* as the most important embodiment of the *vibrant life* of our cities. It calls upon the followers to see the current style or ordinary architecture as less than its innovation. Yet, as soon as its qualities fall within a style it becomes less than sovereign especially if mimetic designs are constructed within its own context. However, creating another icon requires the destruction or deconstruction of the set of rules laid down by earlier styles, or iconic buildings. McLeod explains this state which architects are currently deliberately attempting to create in reference to Eisenman’s, Tschumi’s and Wigley’s statements of deconstruction work:

Using such words as ‘unease,’ ‘disintegration,’ ‘decentring,’ ‘dislocation,’ Eisenman, Tschumi, and Wigley have stated that this work [Deconstruction projects] challenges the status quo, not from the outside, but through formal disruptions and inversions within

the object ... In other words, formal strategies themselves have the power, in their view, to undermine codes and preconceptions—in fact, the entire apparatus of western humanism itself.¹⁷¹

Iconic architecture has the power of not only suspending the order and the rules of its context, but also of establishing a new order that affirms its sovereignty over other existing sovereign buildings from the past within its context. Agamben explains that “the paradox of sovereignty consists in the fact ... [that] the sovereign is, at the same time, outside and inside the juridical order.”¹⁷² Hence, due to its *paradoxical nature*, no current norms can be used to evaluate iconic architecture when it assumes the role of the sovereign, as it will be meaningless to use suspended rules for the evaluation and interpretation of the new sovereign architecture.

The *degree of this suspension differs* according to the claimed power of the new sovereign architecture. For example, the sovereignty of the Eiffel Tower is not comparable to that of the claimed power of AT&T. The Eiffel Tower enforced a new hierarchical order on the city and its citizens who awarded the iron structure a ‘royal’ status, albeit after an initial violent reaction against it.¹⁷³ Both examples have enforced a new law that is an exception to the old one and which is in opposition to it.

Foucault believes that power in modern times is not embodied in a singular agent or multiple agents.¹⁷⁴ In explaining panoptical architecture, Foucault does not advocate that architecture represents power. “Rather [for him] it is the techniques for practicing social relations, which are framed and modulated spatially, that allow for efficient expansion of power, or alternatively, for resistance.”¹⁷⁵

Architecture has been devised (intentionally or unintentionally) as one of the capillaries of modern government to transmit power, through its ability to direct people’s habits, and their way of living.¹⁷⁶ The changes to the disciplinary power of the contemporary built form that have accommodated such utilisation, combined with the

171. Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

172. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, California Stanford University Press, 1998), p. 15.

173. Leonardo Benevolo, *History of Modern Architecture*, 2 vols. (Cambridge, Mass: MIT Press, 1971).

174. Alec McHoul and Wendy Grace, *A Foucault Primer: Discourse, Power, and the Subject* (Dunedin, N.Z: University of Otago Press, 1998).

175. Paul Rabinow, *The Foucault Reader* (New York: Pantheon Books, 1984), p. 247.

176. See appendix 3.

confusion of language that has been created through architecture, are explained by Thomas A. Markus:

Many places no longer distinguish clearly between public and private. A shopping mall is accessible to all and hence “public” but feels as if someone controls it, and us, through a powerful presence. Ambiguity in forms, confusion about function, or labyrinthine space deprives towns and buildings of clarity. Forms have become difficult to decode. Classical buildings are as likely to be associated with 1930s European fascism as with republicanism or humanism; the modern movement with democratic freedom as with doctrinaire bureaucracy.¹⁷⁷

Foucault’s description of the panopticon relates power and knowledge. Thomas Flynn explains: “In an interplay of architecture and social science to reveal the self-custodial nature of modern society, where ‘prisons resemble factories, schools, barracks, hospitals, which all resemble prisons.’”¹⁷⁸ But, probably the most revealing words that can summarise the impact of architecture and architectural ideas are those words which Foucault himself has cited from Bentham’s preface to Panopticon,

Bentham's Preface to Panopticon opens with a list of the benefits to be obtained from his 'inspection-house': 'Morals reformed - health preserved - industry invigorated - instruction diffused - public burdens lightened - Economy seated, as it were, upon a rock - the Gordian knot of the Poor-Laws not cut, but untied - all by a simple idea in architecture!¹⁷⁹

This point is crucial if one wants to be able to ‘see through’ power considering Habermas’s definition of “‘modern repression’ as the situation that results from the fact that the prevailing ‘relationships of power’ in society have not been ‘seen through,’ and therefore become the means of ‘disciplinary’ domination.”¹⁸⁰ In addition, seeing through power is a natural continuation of examining the impact of today’s society of ‘controls’.¹⁸¹

Some Iconic architecture acts as a disciplinary sovereign. However this new disciplinary power says something more about the ordinary. Agamben quotes Schmitt reflecting on the structure of the sovereign as the structure of exception that explains not only itself, but also the ordinary or the general. According to Kierkegaard, the

177. Thomas A. Markus, *Buildings and Power: Freedom and Control in the Origin of Modern Building Types* (London, New York: Routledge, 1993), p. 3.

178. Thomas Flynn, "Foucault's Mapping of History," in *The Cambridge Companion to Foucault* (Cambridge, U.K. ; New York, USA: Cambridge University Press, 2005), 28-46, p. 42

179. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (London: Penguin Books, 1991), pp. 195-228.

180. Joan Ockman, Deborah Berke and Mary Mcleod, ed., *Architecture, Criticism, Ideology* (Princeton, New Jersey: Princeton Architectural Press, 1985), p. 90.

181. Ed Romein and Marc Schuilenburg, "Are You on the Fast Track? The Rise of Surveillant Assemblages in a Post Industrial Age," *Architectural Theory Review* 13, no. 3 Dec. 2008 (2008): 337-48.

exception is more revealing than the ordinary, which, in case of iconic architecture, affirms its iconicity. For him, the exception explains itself and the general or the ordinary. Quoting Kierkegaard, Schmitt agrees that the exception is more interesting than the general:

The exception is that which cannot be subsumed; it defies general codification, but it simultaneously reveals a specifically juridical formal element: the decision in absolute purity ... The sovereign creates and guarantees the situation as a whole in its totality. He has the monopoly over the final decision ... The exception is more interesting than the regular case. The latter proves nothing; the exception proves everything... “The exception explains the general and itself. And when one really wants to study the general, one need only look around for a real exception. It brings everything to light more clearly than the general itself. After a while, one becomes disgusted with the endless talk about the general—there are exceptions ...”¹⁸²

Accordingly, professional architects, who *overestimate* the important guidance of norms and sometimes rules and regulations, leave very little space for their creativity to manoeuvre beyond the existing general order. But can they choose not to? In most cases they cannot, because the project is not backed by a sovereign power that can free the architect from the existing norms and rules¹⁸³ of the built form that ensure harmony which is essential for the support of national and cultural identity. On the other hand, the order of the city may overwhelm the architect to the extent that s/he cannot think of re-ordering the context of the project.

The sovereign power that is also sometimes acquired by the architect him/herself can free the architect from the existing order, to the extent of thinking of re-ordering the context itself, though not without difficulties. Such was the case with the Bilbao Museum, Foster’s Gherkin, and many other such examples. Agamben explains the paradoxical nature of the sovereign power that rises from the in-between of *what is a fact and what is right*,

The sovereign creates and guarantees the situation as a whole in its totality. He has the monopoly over the final decision ... The exception does not only confirm the rule; the rule as such lives off the exception alone.¹⁸⁴

...

The situation created in the exception has the peculiar characteristic that it cannot be defined either as a situation of fact or as a situation of right, but instead a paradoxical threshold of indistinction between the two.¹⁸⁵

182. Quoted in Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, California Stanford University Press, 1998), pp. 15-16.

183. They are meant also to be disciplinary for the practice of the profession.

184. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, California Stanford University Press, 1998), p. 16.

185. *Ibid.*, p. 18.

Such is the powerful status that is given to exceptional architecture and this can attract great admiration. However, neither the client, nor the architect can guarantee the possibility of delivering another sovereign architecture. It stands as the same to itself. It is pure identity without differentiation. It is pure sameness. In this sense it is a paradigm.

The role of necessity and subjectivity

Whether it is a lacuna or a deficiency in the ‘order’, *necessity* creates the need for the reformation of norms. For one to be able to decide on the state of exception, one has to have *exceptional authority* that can enforce the new remedy for what one deems to be the necessary operation for a stronger pulse of life. It is not the creative architect who takes such a decision. Even if one assumes that the creative design itself is a decision on such a state, it will stay short of being actualised without the will and finance of a *powerful client* who decides on such a necessity.

However, though the architects would like to describe God as the supreme architect, or see themselves as playing the creator role, given the role of the client in the case of iconic architecture, it is s/he who is the sovereign, who creates the chance that makes the birth of such architecture possible. In this sense, Schmitt explains that “the sovereign is identified with God, and it is he who decides on the state of exception.”¹⁸⁶

Unlike works of art, architecture needs the *generating effect* of need that is seen as a necessity. The creation of an iconic architecture requires not only the right client but also the right time and the right place that will generate a necessity powerful enough to make such architecture come true. When necessity is founded, it *challenges the creativity* of the architect and the will and vision of the client. The challenge comes from the fact that a new iconic building will challenge contextual norms and contemporary architectural language. Agamben quotes Romano to explain necessity:

“The necessity with which we are concerned here must be conceived of as a state of affairs that, at least as a rule and in a complete and practically effective way, *cannot be regulated by previously established norms*. But if it has no law, *it makes law* ... it can be said that necessity is the first and original source of all law, such that by comparison the others are to be considered somehow derivative.”¹⁸⁷

...

186. Giorgio Agamben, *State of Exception*, trans. Kevin Attell (Chicago, Illinois: University of Chicago, 2005), p. 57.

187. *Ibid.*, p. 27. (Author’s emphasis)

[T]he state of necessity is thus interpreted as a lacuna in public law, which the executive power is obligated to remedy... The lacuna is not within the law [...], but concerns *its relation to reality*, the very possibility of its application.¹⁸⁸

...
The state of necessity is not a 'state of law,' but a space without law...¹⁸⁹

Necessity is translated to the architect in the form of a brief or an idea of a project and its location. This brief may include the general vision of the client, which gives the architect the chance to instigate his/her translation in the form of innovative and detailed design. The powerful sovereign client creates the chance out of an imagined rising necessity and, thus, builds the brief or frames it. Hence, the origin of the necessity that paves the way for the creation of a building presented through architecture as a state of exception and which sometimes needs the suspension of urban regulations, is *subjective* as in relation to the subject, who is, in this case, the client.

Agamben gives a long quotation from Ballardore-Pallieri that explains the subjectivity of the necessity that dictates the issuing of a given project, which is built on the understanding that the existing order will be enhanced. Part of this quotation reads; "The concept of necessity is an entirely subjective one, relative to the aim that one wants to achieve."¹⁹⁰ In addition, necessity itself, as Agamben explains (in the quotation above), has no law. The client might be driven by some particular reasons, but it is up to him/her to consider them important enough to necessitate the project in the way it is briefed or framed to the architect. Furthermore, at a different stage, it will be up to the client to accept or reject the architect's proposal.

Agamben explains that Walter Benjamin saw that *the state of exception in the tradition of the oppressed is the rule*; where, in Benjamin's view, the *sovereign power* is incapable of deciding and different from the one who exercises the power. For Agamben, the difference between the two is the same as the difference between the norms of law and norms of realisation of law.¹⁹¹ This differentiation cannot be applied clearly in architecture, because any sovereign architecture will *embody the power* that is exercised by all parties (including the media) that are involved in celebrating it's becoming.

188. *Ibid.*, p. 31. (Author's emphasis)

189. *Ibid.*, p. 51. (Author's emphasis)

190. *Ibid.*, p. 30.

191. *Ibid.*, pp. 55-56.

After the creation of the new iconic architecture, the building takes on a life of its own and it turns the client, the architect, and any other individual who is involved in its becoming as an icon, into its agents. The layers of interpretation that it receives from critics and the public give it *new dimensions* that, in most cases, were not considered by the architect(s). If one traces the development of such criticisms and interpretations, which are also subjective,¹⁹² one will find a vast change and difference from the first day when the new building evoked the first interpretation after the release of its design.

The enigma of sovereign architecture comes from its power of being exceptional in such a way that it keeps on *challenging our intuition, imagination* and comprehension *for further interpretation* and evaluation of its rightness or necessity. As long as it is 'sovereign' it stays paradoxical, and doesn't lend itself to a clear cut theory or rule. It may be true that the good poet creates the audience, but it is not the case in architecture. Audiences of the sovereign building are created after it has succeeded in proving its sovereignty, part of which is caused by its economical viability.

This success comes with support from many powerful sources in which the media and communication channels in general play an important role. In this time of global flow of information, powerful media has more effective channels to celebrate an iconic or sovereign architecture over another which is of similar or equivalent exceptional characteristics and, thus, help to assert its sovereignty on a different level within a shorter span of time. This role of the media is also present in the celebration of particular architects. To conclude, sovereign architecture starts with subjective necessity and goes through a subjective formation process, but ends in having a significant ruling celebrity status in the real world.

The binding powers of sovereign architecture

Sovereign architecture represents the convergence of individualism and totalisation. In view of the sovereign architecture's relationship with others, who may be the users, the client, the community, or the nation, sovereign architecture also reflects multiple types of power. Within the several facets of power that it embodies, sovereign architecture transmits the three types of relations that Michel Foucault referred to in describing power relations: pre-eminence and obedience (as in prisons), goal-directed activities

192. They are subjective in a sense of relating to the subject who operates through his/her own worldview.

(as in hospitals and schools) and communication (as in apprenticeship), whereas the military embodies the three types.¹⁹³

One important aspect of sovereignty is its ability to dictate norms and stay as the source of authority for a long time. What makes the Eiffel Tower all the more sovereign is the length of its active life and its importance to the hierarchy of urban life of Paris, which the Tower itself has imposed. Though, in the ordinary architectural sense, this structure has no functional requirement, because it is not a building in which one dwells, however, the whole heritage of Paris dwells in it. It represents the intimate centre of its horizon. Jencks comments on the impact of the sovereignty of the Gherkin. He says that, “Norman Foster’s Swiss Re headquarters challenges the dome of St. Paul’s and every previous symbol in the city of London ... this rocket inspires a kind of cosmic awe that makes Christianity look a bit like yesterday’s faith.”¹⁹⁴

In this way sovereign architecture asserts two facets of its binding powers, to use Foucault’s terms, that of goal directed activity and communication.¹⁹⁵ At the same time, it alters our visual and spatial context (for a time) in such a way that it gains the power to guarantee a *newly created status quo* and, hence, protect its established rules, new order, and its followers. Agamben explains the paradoxical authority of the sovereign,

For what is at issue in the sovereign is according to Schmitt ... the very meaning of state authority. Through the state of exception, the sovereign ‘creates and guarantees the situation’ that the law needs for its own validity. But what is this ‘situation,’ what is its structure, such that it consists in nothing other than the suspension of the rule?¹⁹⁶

Sovereign architecture sets the stage with *newly furnished narratives*. It is this dilemma which surrounds the work of the pioneers of the Modern Movement in architecture that has led to the homogeneity of modern cities, yet it has been described by postmodern critics as disastrous. Sovereign architecture is a continuous reminder that the *existing rules are incomplete* and this is another facet of its binding power, where it seeks pre-eminence and obedience.

193. Michel Foucault, *Essential Works of Foucault, 1954-1984*, trans. Robert Hurley, ed. Paul Rabinow and James Faubion (London: Penguin, 2000), p. 339.

194. Charles Jencks, *The Iconic Building: The Power of the Enigma* (London: Frances Lincoln, 2005), pp. 13-14.

195. Modern communication and information technologies started with printing technology and will probably not end with the internet.

196. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford, California Stanford University Press, 1998), p. 17.

Sovereignty calls loudly on architects to *prevail over the existing norms* and defy ‘rational’ rules to replace them with yet more intriguing rationality and, hence, to refresh norms by suggesting new and more inspiring ones. This process of change is at the heart of the democratic system, if one accepts the technique of social engineering,¹⁹⁷ laid down by Karl Popper that encourages the correction of a situation to prevent stagnation and monitor the democratic process. However, it is an exceptional moment in the social engineering of the built form and urban design. As Eric Owen Moss argues, any architecture can act as a sovereign. He says, “[a]rchitecture has the ability to expand that internal boundary. It can punch a hole in your sky. You have one frame of reference, someone else has another; we all have a certain way of understanding the world.”¹⁹⁸

But, in comparison to the act of social engineering, which is monitored closely and generated gradually, sovereign architecture comes close to an act of revolution that attempts to correct the current situation through “violence”, because it is actualised without much intervention of the public most of the times, and because mainly it acts in suspension of current norms as in the above quotation from Moss, where he says: “It can punch a hole in your sky.” Many stories of sovereign architecture tell of conflicts between the parties involved, including the public.

The simplicity of Mies’s Farnsworth House for example does not give any indication of the complicated and alienating struggle between the parties involved, and against existing norms. In a speech in 1987, the Prince of Wales pointed out such a character: “Around St. Paul’s, planning turned out to be the continuation of war by other means ... that skyline [London’s], once the envy of other cities ...”¹⁹⁹ The critical point here is that which is concerned with the ideological role of architecture.

Through the domination of the western model of modernity, the modern iconic architecture of the west, in general, and sovereign architecture, in particular, new norms are being established not only within the western context, but also to other cultures. The many buildings of sovereign architecture that are built for Singapore,

197. Mark Amadeus Notturmo, *On Popper* (Singapore; London Wadsworth, 2003).

198. Eric Owen Moss, “Which Truth Do You Want to Tell,” in *Theories and Manifestoes of Contemporary Architecture*, ed. Charles Jencks and Karl Kropf (Chichester: Wiley-Academy, 1991, 2003), 115-117, p. 115. See also Brad Collins and Kasprovicz, eds., *Eric Owen Moss: Buildings and Projects* (New York: Rizzoli International Publications Inc, 1991), pp. 10-17.

199. HRH The Prince of Wales, “Mansion House Speech,” in *Theories and Manifestoes of Contemporary Architecture*, ed. Charles Jencks and Karl Kropf (Chichester: Wiley-Academy, 1987), pp. 189-190, p. 189.

Dubai, China, and more recently, Kazakhstan, are witnesses to the powerful role of the new formal language of architecture. Modern sovereign architecture tunes with the new global culture due to its suspension of existing order of current localities.

There is no doubt that forms of art have become powerful media that shape our memories and our language. Through the global information flow, art politicisation is meant to dictate the new 'here' and 'now' and in the relation to the powerful on a global scale. Sovereign architecture is one such art form and it is playing an important role in the social engineering of the modern nation-states. Agamben quotes Ballardore-Pallieri to assert the quality of the revolutionary and political character and the violation of law in the state of exception that is argued through moral justification:

“...the resources to necessity entails a moral or political (or, in any case, extra-judicial) evaluation, by which the juridical order is judged and is held to be worthy of preservation or strengthening even at the price of its possible violation. For this reason, the principle of necessity is, in every case, always a revolutionary principle.”²⁰⁰

The soft power of sovereign architecture, as subjective and *subjectivising*, is not only true as in the effect of any architecture but also in its own way. Its uniqueness captures our vision and overwhelms individual's presence, which will lead eventually to either his/her *alienation*, because identity formation process still identify with the abolished norms, or that it captures people as in a feeling of *liberation* and joy and a sense that it is announcing the birth of the new 'New'. Such feelings will help to supply individuals with new worldview, vision and hope, though those same feelings will always be linked to the newly established sovereignty and its power.

Its impact will also serve to *normalise the physical languages* of nation-states and, hence, bring them closer to a global form of culture and further away from their inherited existing national culture(s). In this way, architecture is promoting homogeneity with the help of the media and tourist industry, against the nature of tourism itself and the nature of sovereign architecture, which is that of uniqueness and differences. Hence, the modern character of tension is in effect mobilising communities through this type of architecture.

The determination not to repeat the homogenisation effect of the International Style, which put architects under the pressure of the need to constantly break away from what has been established, even if they are their own (as Philip Johnson has clearly

200. Giorgio Agamben, *State of Exception*, trans. Kevin Attell (Chicago, Illinois: University of Chicago, 2005), p. 30.

demonstrated in his projects), has posed a dilemma for architecture and for architects in general and celebrity architects in particular.

Sovereign architecture, ethics, alienation and resistance

Sovereign architecture uses powerful modes of subjection in its relation to others and in the way it involves itself to shape collective and personal worldviews. These modes work as mechanisms through which the interests of the client are fulfilled, but only after they *ignore the conventional thinking* involved in shaping the individual's worldview. Sovereign architecture does so dramatically and strongly on the aesthetical level, but equally important are its technological innovations.

Sovereign architecture leads individuals to live up to the architect's and client's will, *setting the stage for a change* in the order of our horizon and worldview, while it does not accept confinement to existing norms and conventions. As such, people who are confined to an *identity that is secured by the existing horizon* will feel alienated. Jencks questions this phenomenon in political terms: “[t]his radical form of democracy and egalitarianism seems to strike at the heart of collective notions of the same faith. Is democracy turning against itself? Is rampant individualism killing the public realm?”²⁰¹

In defiance, iconic and sovereign buildings, present a fresh way of looking into the paradoxical nature of architecture itself that of *celebrating permanence and change*. In fact the changing and variable are more apparent in those types of architecture than in the ‘ordinary’. However, Foucault explains that subjectivity does not operate without limits. He comments that “[t]he relationship between all the three axes of *power, truth, and ethics* constitutes the limit and condition of the possibility of subjectivity.”²⁰² Hence, the search for *the ‘New’ operates within the limits of the subjectivity of the architect and the client*.

Sovereign and iconic architecture are ethical in Foucault's thinking, since it presents the example of *resistance* that he would like to see all individuals practice in the form of *refusing what one is* as a subject moulded in the conventional, due to the exercise of

201. Charles Jencks, *The Iconic Building: The Power of the Enigma* (London: Frances Lincoln, 2005), p. 17.

202. Jon Simons, *Foucault & the Political* (London, New York: Routledge, 1995), p. 30. (Author's emphasis)

power. However, according to Frampton, who claims that regional architecture offers *resistance to change* in identity, such architecture will be unethical. So, while Foucault promotes change which sovereign architecture supports to the extreme, Frampton promotes a *difficult stability* to maintain the feeling of secure horizons, of which traditional architecture is supportive.

Writing in 1990, Day commented on the power of architecture that should be checked with *responsibility*. He said: “[a]nything with such powerful effects has responsibilities - power, if not checked by responsibility, is a dangerous thing.”²⁰³ Frampton, also, asserts that architecture should emerge from the feeling of responsibility towards stabilising our sources of identity, while considering Foucault’s view, architecture should support the ethical principle of individual emancipation, which assures more freedom in innovation within the difficult balance of regional context and modern culture.

In all cases, this will result in a different architecture, which will subject individuals to change and, hence, gradually they will be imprisoned in its cultural outlook. In the same 1990 article, Day explains this required balanced harmony: “[h]armony in our surroundings is no mere luxury. Our surroundings are the framework which subtly confines, organises and colours our daily lives. Harmonious surroundings provide a support for outer social and inner personal harmony.”²⁰⁴ In the same speech referred to previously (1987), HRH Prince Charles asserts that urban rules and regulations were not successful in protecting the inherited skyline of London from change brought by the new architecture and the “wrong kind of freedom” in the last forty years. He says:

Let’s admit that the approach adopted for protecting it [London’s Skyline] over the past forty years has simply not worked ... because there is this broad discretionary element in our planning legislation, as well as an absence of aesthetic control, architects and developers have the wrong kind of *freedom* – the freedom to impose their caprice, which is a *kind of tyranny*.²⁰⁵

In the same vein, and in reference to Heidegger’s thoughts on poetic dwelling Derrida asks people to learn again how to inhabit places in search for the origins of meaning as

203. Christopher Day, *Places of the Soul: Architecture and Environmental Design as a Healing Art* (Wellingborough, Northants: Aquarian, 1990), p. 15.

204. *Ibid.*, p. 70.

205. HRH The Prince of Wales, "Mansion House Speech," in *Theories and Manifestoes of Contemporary Architecture*, ed. Charles Jencks and Karl Kropf (Chichester: Wiley-Academy, 1987), pp. 189-190. (Author’s emphasis)

if architecture was not born out of inhabitation, instead of asking architects to consider the importance of the balance needed between stability and change:

Mortals must first learn to dwell ... listen to what calls them to dwell. This is a call to repeat the very fundamentals of the architecture that we inhabit that we should learn again how to inhabit, the origin of its meaning.²⁰⁶

As has been argued, sovereign architecture does not encourage the stability that is needed to dwell and inhabit unless it is meant for itself, in the sense that it represents *the violation of stability* and, hence, dwelling. It encourages the mobility and continuous change, which destabilises the rituals of ordinary daily life. Under global economic pressure and in the guise of creativity and openness, the destabilisation of culture involves the necessary condition of abandoning the sovereignty of nations as they stand today.

Conclusion

In modern times, under the effect of modern western architecture, similarities in architectural abstraction of form are increasingly evident, despite the past objection to the negative impact of the international style. This trend is being marketed through the architecture of iconic buildings. Given the current cultural dilemmas, the important questions that this section has answered are: how iconic architecture is born? When is it considered ethical or a source of destabilisation? And, in what way its iconicity is asserted to cultural-national, and individual identity?

Modern iconic architecture presents itself as a state of exception that plays an important role in changing the norms of the built form and asserting new rules. Furthermore, due to its initiation by powerful subjective necessity, it helps to change the cultural identity of its setting in accordance with the vision of individuals who initiated this necessity. And because of the impact of globalisation, information flow and new technology, on architecture (most of the times) and the promotion of its interpretation and effect, iconic architecture as sovereign architecture is leading the way towards a global agenda. However, its amount of sovereignty of this type of architecture is dictated by the power that it can generate.

206. Jacques Derrida, "Point De Folie -- Maintenant L' architecture," *AAFiles* 12, no. Summer (1986): 65-75.

Not all examples of iconic architecture are elements of enhancement of the cultural contexts. The role of sovereign architecture is more of a destabilising force to traditional cultures and their related national identity. In its strong 'call for difference' sovereign architecture initiates new grounds for reformation of identity formation process. Thus, it can be ethical in that it provokes change, but when it destroys the current traditional environment, it plays an unethical role. As such, it is paradoxical in nature and needs to be evaluated carefully by the people concerned, especially the elite, in concert with the state of the nation.

Conclusion

Conclusion

Since the 1990s, globalisation has become a major concern for nations around the world on a number of levels such as: economy and finance; technological advancement and the electronic revolution; politics and international relationships; energy and resources; climate and environment; cities and urbanisation; and food and poverty. It has resulted from rapidly expanding flows of information, people, goods and services that are affecting people's habits, the way they live and the varying degrees of modernity in the different regions of the world.

To set the ethical grounds for an examination of the patterns according to which architecture is transforming the physical horizon under the impact of globalisation, the thesis first reviewed the literature on the ethics of architecture and concluded that the normative theories are not conclusive and that there is a confusion of ethics and aesthetics in architecture to which literature has also alluded. In order to explain the sources of this confusion, since this may have an effect on the embedded ethics of architecture, the thesis searched and highlighted important modern themes and changes with regard to the individual, the social system, and some implications arising as a consequence of this confusion.

The modern call for turning inward has given power to the individual and, thus, identity and nature of the self have become important, and the individual has become the sovereign whose dignity should be protected. Accordingly, articulation has been encouraged to master self-expression, and language has become more personal. The turning inward to the self, as the source through which the real world can be comprehended, made the relationship of ethics to aesthetics inevitable, but blurred. This state destabilises any argument for the exclusive application to architecture of any one of the normative ethical philosophies.

To avoid the destabilising effect of this confusion that continues to complicate architecture's ethical frame of reference and the application of normative ethical theories, the thesis has sought to establish an *ontological ethical ground* for architecture, and argues that it is in architecture's role in signifying a relationship to culture where the goodness of the society is sought without stating whether it is local

culture or global. This ethical requirement of the role of architecture expects the architect to act responsibly and in a transparent way, where personal and public worldviews play an important role in preserving the need for this ethical ground. On the other hand, modern changes have led to a very important relationship, that of culture to *the modern nation-state*, which was formed as the defender of the free citizens and their social contract. Today, the nation-state stands as an important ethical link between the community, the individual, the international community and all cultural activities that are linked to these relationships and associations.

However, national identity has a dialectical and unstable nature which revolves around culture, geographical location, and the natural context of its physical location. It includes several dichotomies that leave it in a state of continuous challenge. Those dichotomies are: the religious and the secular; the individual and the collective; the particular and the universal; the cultural and the political; the homogenous and the heterogeneous and, inclusiveness and exclusiveness. Hence, *modern national identity* presents itself as *deferred identity* and is born out of the *dynamic nature* of national activities. National identity is also a compound phenomenon that represents a collection of other identities formed with reference to history, language, religion, gender, class, blood relationship and defined territory. As such, national identity co-exists with other loyalties or affiliations, and along with culture, it fulfils a fundamental human need for security and belonging.

Architecture relates to this relationship through four trajectories. These are: the nature of the region; materials and methods of construction; the belief system; and memory. The relationship that architecture signifies through these trajectories is challenged by their own complex nature and, today, by global culture. The challenges appear as change and come through forgetfulness, cultural diversity, and technology that have helped bring about a global culture. Architecture's effectiveness and cycles of change, as part of cultural fields, can be traced in two essential processes of the modern dynamic model of national activities: the *innovation—stabilisation* and *innovation—transformation* of cultural interpretation and socio-political systems. The most obvious example, where such effectiveness is apparent, is in the dynamics of the innovative interpretation of iconic architecture (local or global), which, in most cases, is designed by celebrity architects (local or global). However, its effect is stabilised through the

dynamics of differentiation and integration. On the other hand, the essence of traditional and historical architecture is tuned to stabilisation and continuity.

Thus it is that, when change induces new rules it becomes (after enough time) part of the norms, and the user's adaptation will be imminent. The role of the dynamics of *re/interpretation* and *differentiation/integration* is to provide the modern society with the critical balance between healthy change and stability. In addition, the processes of *innovation/transformation* and *innovation/stabilisation* are part of the ontological grounds of a healthy orientated life for modern society. Hence, due to the importance of architecture to the horizons in relation to the self-understanding and self-preservation, or self-assertion processes of the individual, for architecture to be ethical and play a positive role in establishing this healthy life, it should act as an element of, and be able to provide, the required cultural balance.

The complexity of the nation-state and its paradoxical nature stem from some critical, central issues that affect the modern social system. So, on one hand, it has to deal with pluralism, diversity and the fragmentation of its social fabric, triggered by the postmodern '*call for difference*' through the issues of gender and the 'Other' in the formation of identity. On the other hand, the nation-state has to manage the new global social stratifications that are affecting natural borders, not only of the nation but of the individual as a local citizen. Under the impact of globalisation and its important cultural phenomena such as; flow of information, communication and transportation technology, mobility and immigration, de-territorialisation and the global economical network, the national-cultural relationship is becoming the difficult dialectical synthesis of, and is sometimes in conflict with, existing culture(s) that seek local homogeneity and a global culture that seeks modern global homogeneity.

On the other hand, the new trend of *synchronic assimilation of societies*, has started to replace the older diachronic assimilation of the modern nation-state. These alliances which can be *virtual communities* have no centre or periphery or boundaries, nor do they have the validity for national identities and cultural styles.¹ Hence, they form a cosmopolitan alliance that has no link to any particular culture or history. The synchronic pattern of the newly formed global communities has led to the increasing influence of virtual reality.

1. Charles Taylor, "Globalization and the Future of Canada," *Queen's Quarterly* Fall, no. September (1998): 330-42.

The central themes of *multicultural modern civic society* are decentralisation, pluralism and horizontality. Whereas, the more *culturally oriented nations* advocate the importance of culture and preserve the *traditional centres and hierarchy*. Yet, modern nations are always in a process of identity differentiation that takes into consideration *two things*: protection of historical memories and the integrity of the associated culture, and accommodation of the drastic changes brought by globalisation. *Architecture should take notice of such considerations and help stabilise identity formation process as a free choice by the concerned community.*

In reality, the *traditional communities* have proven to be *more coherent* than the new social urban fabric of modern civic states, which are supposed to be more of an open society that promotes inclusiveness. The family farm and the urban neighbourhood are two examples of how modern mainstream culture (which have been included in modern tradition) is disrupted in the name of assimilation within the new unbounded and dispersed urban communities of global cultural trends. Those two traditions were able to protect individual and collective identity for a long time. However, globalisation is not motivated by such a cause.²

The postmodern '*call for difference*' affected deeply the stability of the trajectories of influence between architecture and national identity. The role of architecture puts it in an odd position, for it either assumes the role of conflict with the existing culture or it chooses the role of enforcing or constructing new cultural identity. The ethical importance of the change brought by architecture is not seen through those designs that remain as examples, but through those which can recreate both the way in which people live, and also their intimate physical horizons, whilst challenging the stability of their relationship to the world. Such was the role of the pioneering examples of modern and postmodern architecture, which were able to force architects' own understanding and worldviews on the process of transformation of public worldview.

However, in general, due to their role in the dynamics of the society, modern power and knowledge have an important organising role, and this is also true in architecture. Though power is seen as disembodied in modernity, the class of elites and celebrities

2. Tom Palmer who defends globalisation and its ability to protect identities admits that, "[g]lobalization and cosmopolitanism would certainly lose much of their moral appeal if there were no plausible account of personal identity that would be compatible with the exercise of the right of exit from a social or political order." Tom G. Palmer, "Globalization, Cosmopolitanism, and Personal Identity," *Etica & Politica/ Ethics & Politics*, no. 2 (2003).

(local or global) has a kind of popular power and/or knowledge-power that affects social and national processes. As such, the role of elites and celebrities as agents of change is central in the transformation of modern societies.

The transnational elites, of which *global celebrity architects* are good examples, who are the products and instruments of globalisation, tend to have global rather than local perspectives. They often have affiliation to more than one country and see themselves as ‘citizens of the world,’ and they tend to share similar consumer patterns. Thus, what was a formal language of a particular culture is juxtaposed with another particular to become part of the elite global language. This state leaves the person pure subject in a sense of relativism, which cannot lead but to nihilism, because the here and now is constantly transferred to the next possible objective moment that is also a challenge to memory and rootedness, since such moment is always in progress. As Charles Taylor explains in multi-cultural communities the individual is *constantly liquidated inwardly*.³

As such, in *global culture*, there is no permanent relationship that can be established and, hence, the life of the *multi-cultural-community* will be as in-between, where *identity becomes thought*. This in-between is a *turbulent moment* for the self, because it is a moment of transition and coming to be. In this state, *time and not place becomes the accommodating dimension*. However, the celebration of (relative) time in architecture is a *celebration of mortality* which is the opposite of what past architecture has celebrated: *the immortality*. So for example, the Eiffel Tower was constructed as a temporary structure. Yet, the social attitude was, and still is, not ready to accept that such a giant structure could be treated as temporary or mortal. At the same time, the material used and the rationale involved in its structure promised its immortality.

Postmodernity in architecture initially took on the task of repairing the harm that was done to national and cultural identity, but it ended up in *fragmenting* them even further and moved gradually *through deconstruction* into affirming modernity and change on the global level. *In this environment, architecture is merging Vitruvius third element, which is aesthetics⁴ with Wotton’s third element, which is a commodity,⁵ driven by*

3. Charles Taylor, *Sources of the Self: The Making of the Modern Identity* Cambridge, Mass.: Harvard University Press, 1989, pp. 108-109.

4. Pollio Vitruvius, *Vitruvius: Ten Books on Architecture*, trans. Ingrid D. Rowland (Cambridge; New York Cambridge University Press, 1999).

5. Sir Henry Wotton, *The Elements of Architecture* (Charlottesville, Va.: University of Virginia Press, 1968).

*technology and commercial appetite for success, and has become immersed in fashion.*⁶ What is dangerous about fashion is that it is about life and change, as much as it is about death.

Through its impact, globalisation has deepened the already existing *dilemmas of architecture*, which are reflected on the occupation of space with regard to how people live, utilise, and relate to spaces. It is true also, that the *immersion of architecture into theory* has shifted or deformed the attention of architecture from its critical role as an important part of the secure horizons for all people, to architecture as a representation of some *cultural arguments*, in which no existing national-cultural identity will ever be stabilised. This immersion has also *destabilised meaning in the language* of architecture which forms a very important part of people's physical horizons. Those horizons and their physical language play an important role in the recognition of identities and their stability and feeling of security.

The *innovative theories* that support the continuous change in architecture have seldom argued for a *stability* that will help a community to fathom the impact of the newly invented form on its frame of reference with regards to the physical horizon and its symbolic importance to the collective memory and identity formation. In recent times, the theory of architecture has reached a *state of hyper-theory* that has helped to create more illusions and, hence, *has driven architects even closer to their personal virtual reality* as manifested in their own worldview, and further away from the collective worldview of the community.

To legitimise this closeness to individual virtual reality, authenticity is promoted as that of the architect rather than that of the community. So, a new *paradox* has been created. On one hand, by virtue of its nature, architecture has to be part of the real world and true to the community in order to support its authentic identity. On the other hand, it has to reflect the architect's vision of the self-assertive and creative modern individual. Through this hyper-theory state and due to the nature of architectural study, architects are *confusing their virtual reality with possible future reality* for the

6. Walter Benjamin has discussed the new modern cultural phenomenon of consumption and its relation to architecture, through the connotation of *fashion*, where he says: "[t]hat is fashion. And that is why she changes so quickly; she titillates death and is already something different, something new, as he casts about to crush her." Benjamin tells about the other side of fashion, for *as much as fashion is presented as pro life and pleasure it also is about the death* of other fashions and eras. Such is the case for architecture that does not mind being fashionable. See: Walter Benjamin, *The Arcades Project* (Cambridge, Mass: Belknap Press, 1999), p. 63.

community. If such *confusion is to become widespread* due to the effect of electronic technology, or the practice of global celebrity architects, *alienation will be the norm*.

On the other hand, global forms or styles of architecture are void of places that can relate to any local cultural physical language whether it is particular or individual, because they emphasise the flow of spaces to become a representation of continuous transformation and change. This means that architecture is emphasising *continuous displacement of dwelling and total relativism*. As a result, by projecting a confused state of articulation of the physical language of an existing community, architecture is increasingly becoming a message of *abstract global modern culture* rather than being a cultural element of national and social stability. Not to mention that abstract space is homogenous over and above any symbolism, which means that it can relate to any living culture and at the same time not to relate to any one of them.⁷

This type of architecture has left the masses of people at a distance, where it is impossible for the majority to consider it as part of their intimate horizon. Thus, the practice of architecture itself has left the platform that was once open to the newly celebrated ‘*ordinary life*’ to a new stage set by financial powers and *consumerism*. Many people of older generations, or sometimes even younger ones, are left alienated and caught in the in-between that promises nothing but *change with no hope in any determinant moment*, and all moments of *transition cannot promise integration*.

The continuous search for the ‘New’ entails not only the end of the beginnings exhibited in tradition, history and roots, but also the end of the end. So, gradually existing cultures, including architecture, become cultures of means which are continuously changing due to the impact of technology and the modern meaning given to progress. Nietzsche, in *Human, All Too Human*, “speaks of the need for grounding without ground.”⁸ It is the idea of the need for stabilisation in a *continuous displacement of dwelling* and total relativism, which can lead to the sense of ‘*so what*’

7. Lefebvre describe the paradox of abstract spaces that does not communicate with the existing social spaces: “We already know several things about abstract spaces. As a product of violence and war, it is political; instituted by a state, it is institutional. On first inspection it appears homogenous; and indeed it serves those forces which make a tabula rasa of whatever stands in their way, of whatever threatens them – in short, of difference. These forces seem to grind down and crush everything before them, with space performing the function of a plane, a bulldozer or a tank. The notion of the instrumental homogeneity of space, however, is illusory—though empirical descriptions of space reinforce the illusion — because it uncritically takes the instrumental as a given.” See, Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford, UK; Cambridge, Mass, USA: Blackwell Publisher, 1991), p. 285.

8. - , *Differences: Topographies of Contemporary Architecture*, trans. Graham Thompson, ed. Sarah Whiting (Cambridge, Mass.: MIT Press, 1997), p. 59.

and 'anything goes'. It is a high social and cultural cost that people should not be paying.⁹

On the other hand, it is difficult for global culture to lend the individual or a nation the right to exit, a stand that supports the moral legitimacy of globalisation, from the new world order promoted from the point of view of the evolving global culture, at a time when globalisation is still changing. However, it is more complex in the case of architecture where a building can continue to affect the life of the people for generations, and the idea of exiting from all such architecture is not possible.

The demand for 'New' architecture that is designed by 'celebrity' architects today is not seen through such right, but is seen as witness to the strength of the economy of the country and a source of *attraction for tourist*.¹⁰ It is, also seen as a cultural element that can enhance or *construct new national identity* and help bridge the gap in the 'scale of progress' between nations. But, this trend, again, threatens cultural differences and distinct identities adding to the complex nature of identity and belonging.

Unequal access to the consumption of globalised means has added to the complicated position of nations and to the promotion of cultural standardisation. *However, if contesting identities move faster than the pace needed for normalising certain innovations, it will cause alienation. Then it will not matter whether it is a global or a national culture.*

In addition, *sovereign architecture*, as an exceptional type of iconic architecture, uses powerful *modes of subjection* in its relationships to others and in the way it involves itself to shape the worldview of the society and its individuals. Those modes work as mechanisms through which the interest of the client is fulfilled, but only after it has *ignored the conventional thinking* that is involved in shaping the individual's worldview. This type of architecture has moved away from encouraging themes and concepts of the life of ordinary people, and asserted the stratification that the new

9. With regard to architect's new image, McLeod says that: "The image of the architect shifted from social crusader and aesthetic puritan to trendsetter and media star...fragmentation, dispersion, decentering, schizophrenia, disturbance are the new objectives; it is from these qualities that architecture is to gain its "critical" edge." See, Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* 8, no. February (1989): 22-59.

10. Daniel R. Williams, "Leisure Identities, Globalization, and the Politics of Place," *Journal of Leisure Research* 34, no. 4 (2002): 351-67.

capitalism promoted by global modernity has created: the ordinary and the celebrity. So, as Taylor puts it: “the struggle goes on—in fact, for ever.”¹¹

Within the conventional thinking in architecture’s relationship with culture, it is widely believed that people create the trend then architecture follows. However, this is not the case with today’s architecture, neither is it true of modern architecture. *Architecture is assisting globalisation to bring about cultural ‘change’ that promotes global culture based on mass-customisation.* It is helping to bring insecurity to one’s own body as Michael Hays puts it when commenting on Paul Virilio’s article “The overexposed city”.¹²

Yet, if architects want to be closer to the ordinary and to the masses of the people, they have to disassociate themselves from the sources of the present architectural mediated successes. It is *a challenge* to design through people’s ordinary life and nature. That does not mean that architecture should never attempt to change, because *movement will prevent cultural stagnation* which can only lead to death.

Today, architecture is increasingly becoming *the site of tension between the local, the national, and the global*, because of the challenge it faces in articulating identities and the physical horizons of the built form. What makes this tension so severe is that architecture is less controlled by the state, and *global ‘celebrity’ architects* are gaining more *power in mobilising global trends* through their globally mediated iconic architecture that gains global recognition. This architecture still carries national pride, not because it has links to local cultural roots, but because it is taking the nation to new fronts where it can compete on the global level.

Final notes

To live on secure ground in the world and place themselves safely and consciously, individuals need to build an account of their identity that is differentiated from the world. Only through such an account will they be able to pursue and live a *good and normal life*. In this complex world, an individual’s *identity presents itself as a manifold* of many characters or possible description of the person, which accumulate over a

11. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p. 78.

12. He says: “[h]ere and there, interior and exterior, private and public —these distinctions on which architecture has depended— no longer hold, and the resultant insecurity of territory ranges from the city to one’s own body.” Michael Hays, *Architecture Theory since 1968* (Cambridge, Mass: The MIT Press, 1998), p. 540.

period of time that *presupposes an intimate horizon* to secure its process of formation. The interaction of the person with this intimate horizon not only differentiates one person from another but also *differentiates one culture from another*.

So, whether the universe is jumping¹³ or going through climatic change, individuals and communities are still *in need of secure horizons* to ensure their identity formation. *Globalisation and national identity* share many elements that co-exist but are in conflict too. Those elements cover most discourses of which architecture is one. However, the most dominating are the economy and technology on one hand, and the dynamics of modern societies on the other, and both are in effect in any architectural process or project. This complex modern state that is in tension makes their *relationship very strained*.¹⁴

It is only at this time of globalisation that nations are beginning to realise that they should work together to overcome most of the problems that are of global magnitude such as; climate change, economic crisis, poverty, security, and financial regulation. Hence, the resulting impact of globalisation is a 'global modernity',¹⁵ since modernity in the last century has differentiated itself in different degrees within different cultures. In such a state one cannot assume the possibility of disengagement, because no national identity can be recognised if it is disengaged from its inter-national horizons. Issues that complicate the matter at the present are information technology and the notion of shared international security. The World Wide Web is open in many ways for people to share several experiences, characters and time on several fronts: economy, science, technology, social life, entertainment, to name but a few.

However, some postmodern thinkers have dismissed the possibility of grand narratives such as nationalism or globalism. But, without such narratives it will be difficult to think of a cause for the call of a *homogenous society* or a homogenous world and, hence, people will be directed to think through fragmentation and be left with one

13. Charles Jencks, *The Architecture of the Jumping Universe : A Polemic : How Complexity Science Is Changing Architecture and Culture* (London: Academy, 1995).

14. Thus, we find James Goodman and Paul James suggesting that "[g]lobalisation cannot be understood simply as processes of disorder, flow, fragmentation or rapture. Globalisation is simultaneously a process of integration and differentiation." See, James Goodman and Paul James, eds., *Nationalism and Global Solidarities: Alternative Projections to Neoliberal Globalisation* (London, New York: Routledge, 2007), p. 3.

15. As we have explained in the introduction, what we mean by 'global modernity' here means the extension of modernity on a global level but with some guidance from the nation-state. This term differs from Appadurai's term 'modernity at large' by which he means that modernity will be everywhere with little or no guidance from the state. See Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, Minn: University of Minnesota Press, 1997).

possibility, and that is a form of *hybrid co-existence*. Yet, there is no guarantee that such co-existence is secure for identity formation process, for identity seeks the identical. In addition, one should admit that both cases —the homogenous society and the secure hybrid society— are *utopian thoughts* that can never be finalised.

On the other hand, *architecture is not a pure simple being*, it develops internally, and it also needs to extend its limits to reach for what is external to itself.¹⁶ The double coding of *postmodern language is biased to the elites in a sense that they can read both types of code*. However, even this proposition was deconstructed later to *deconstruct the stability of architectural language*. Hence, architecture became open to any kind of change since it had disassociated itself from its own roots. Such a state opened the doors wide to the influences of new phenomena such as globalisation and its new technologies.

Most architecture of celebrity architects has crossed cultural and national boundaries and is threatening existing national-cultural identities. The causes for this crossing can be interpreted in *two ways*: that the architect thinks of globalisation as a must, or that there is a need for the language of architecture to communicate to the local just how close it is that the global can be in any particular project.

The choice of the direction of architecture will still stay in the hands of the powerful client and the creative architect, but national institutions can participate effectively in *regulating the change* to protect cultural identity and social stability to *give enough time* for society to adapt to change. *Cultural shock is dangerous* especially when it aims at changing neighbourhoods in a short period of time. What is important is to reach a *balanced state in preparation for the impact* of the individual building or the more complex and compound project that may affect the community.

The thesis suggests that the participation of architecture in creating the ethical external world can happen in three ways. It can happen when architecture stands with the possibility of change in such a way that it communicates at the same time the feeling

16. Being with itself and being without raises the question Henrich presents: “what conception of unification is appropriate to overcoming the oppositions between subject’s relations to the world?” Hegel’s explanation for the evolving dialectical forces of life was that they move towards a higher more differentiated unity. In this case Babylon for architecture will be a good example as it is preserved in history and the biblical text, despite its current state, and that has proved to be eternal. However, how many more Babylon architecture are there, or can be produced? Probably None! See, Georg Wilhelm Friedrich Hegel, *Science of Logic*, trans. A. V. Miller (London, New York: Allen & Unwin; Humanities P., 1969).

of security for the ordinary individual. Another way is when architecture helps the individual to recollect his/her origin and subsequent history, through transcendental architecture as part of the finite objects of the intimate horizons. Finally, it can happen when architecture does not challenge the beauty and harmony that symbolises the unity of the external world for the individual.

On the other hand, change in the stability of the world is leading architecture to a state of tension, which *ignores three basic principles*. The first is the fact that people (the users) naturally need time to adapt to the new, according to their self-preservation and self-consciousness that rationalises, or recollects the past. The second is the fact that harmony and stability are part of the natural environment that humans have to accept in order to preserve the unity of the world; otherwise, the one world will end up in fragments of different worlds that are in a state of continuous conflict and tension. The third is that architecture should not ignore the need for fair consumption of natural resources. Such resources are limited and should be used for the well being of all humanity.

However, since the phenomenon of globalisation is still evolving, this thesis cannot be fully concluded. Yet, the information and ideas that are presented in the thesis provide a concrete ground for further investigations, assuming the issues of identity, culture, stability and change as being of central importance. Research might also start from other principles. The subject can be further enhanced by a post-occupational research work of a considerable number of global iconic examples of architecture, especially those that are concerned with the dilemmas of architecture and the role of agents of change, and the modern dynamics of nations.

Appendices

Appendix 1

Synopsis of global history

It is thought that the real global history started in 1492 when Christopher Columbus (1451-1506), then aged forty one, went west on an exploratory voyage across the Atlantic in an attempt to reach China, but instead reached the islands of the Caribbean. His second voyage comprised of a fleet of seventeen vessels and was motivated by colonial ambition. By 1498 Columbus was preparing his third trip to supply Spain with slaves from the aboriginal people of America, who were not initially made welcome. Later, thousands of Europeans moved to the 'new world' in order to get rich using the indigenous Americans as slaves for establishing plantations and mining. Gradually, cities such as Mexico (built on a network of lakes) and their cultures, which had previously been stimulated by their ruling aristocracies, were destroyed. In 1519 much of Aztec literature and the Great Temple of the Gods were destroyed and, instead a gothic church was built. Eventually, within three years, the Aztec Empire was in ruins:

The invaders brought not only their vandalism from the islands to the mainland, but also their diseases, which quickly decimated the closely packed urban community without even sparing the elite, one of whose kings apparently died of smallpox during the wars... the demographic decline that had accompanied the Spanish Conquest was made worse in 1545-1547, and again in 1576-1580, by renewed outbreaks of epidemic diseases.¹

By 1537 all of the Americas had been colonised by Spain and Portugal. Portugal was the leading country in the European exploration of the world in the fifteenth century. The Treaty of Tordesillas split the New World into Spanish and Portuguese zones in 1494. Portugal colonised parts of South America (mostly Brazil), but there were also some failed attempts to settle in North America in today's Canada. Over three centuries the Spanish Empire gradually expanded from the small early settlements in the Caribbean to include Central America, most of South America, Mexico, what today is the south west of the United States and, the Pacific and Caribbean coasts of North America reaching to Alaska. However, by 1825 it had lost all of its colonies on the mainland of North, Central and South America. The remaining Spanish colonies of

1. David Birmingham, *Trade and Empire in the Atlantic, 1400-1600* (London; New York: Routledge, 2000), pp. 56-59.

Cuba and Puerto Rico were occupied by the United States following the Spanish-American War in 1898 that ended the Spanish rule in the Americas.

During the seventeenth century, Dutch traders established trade posts and plantations throughout the Americas, but many of the Dutch settlements were lost or abandoned by the end of the century. British colonisation of the Americas began in late 16th century. The British were one of the most important colonisers of the Americas, and their American empire came to rival the Spanish American colonies. This British conquest caused dramatic disturbance to the indigenous civilisations in the Americas both directly, through British military force, and indirectly through disruptions to culture and to the state of public health. Indigenous societies were not able to withstand the technological superiority of British forces. Many of the conquered people vanished or were incorporated into the colonial system. French colonisation of the Americas began in the sixteenth century and continued in the following centuries.

The invasion of the new lands was made possible by the advancement of ship building, the invention of large canons which it was possible to carry on board ship, the improvement in compass technology and the knowledge of tropical diseases. The search for new lands to conquer was motivated by an eagerness to get rich and the improvement in the economy of the homeland. Sugar, tea and, spices were first sought, but then gold and silver became the main goal. The invaders melted local artefacts to get the silver and the gold they contained. Spain had exhausted its supply of gold by 1520, but in the years 1500-1650, 181 tons of gold and 16000 tons of silver were transferred to Spain and Portugal.

The consequences for the locals were a massive reduction in population and enslavement by the colonisers. In 1512 Mexico's population was 25 million; however, in 1580 they were 1.9 million. Peru's population in 1530 was 10 million, but in 1590 it was 1.5 million. Along with using their military capabilities, the invaders had introduced diseases such as smallpox which were major killers of the indigenous population and helped tremendously in the conquering of the most populated areas. The advances in researching tropical diseases helped to transfer those diseases not only to America but to China, Hong Kong and Japan.

By the seventeenth century America's population started to grow again due to the development of agriculture and the importing of slaves from Africa. But in 1807

slavery was abolished in the British Empire, and in 1888 it was abolished in Brazil. At this time the Islamic world was governed by the Ottoman Empire. It stretched through the Arab world, Turkey, almost half of Africa, middle Asia, through India and southern China. However, it gradually started to suffer defeats until it lost all its lands in the First World War 1914-1917. China's population at that time was 150-200 million, but by 1850 it had reached 410-450 million.

Along with these developments a new cultural outlook started forming only to replace the older Christian worldview. European nations did not undertake such expeditions without legitimising their actions ethically. It was asserted that the ethical duty of the Europeans was to transfer civilisation in the form of conversion to Christianity and to spread the (European) universal law. Because of the importance of the content to the subject, in the following a lengthy citation from Antony Anghie that explains the colonial outlook and origin of the international law that gave the excuse for the idea of a 'just war' based on the arguments of Francisco de Vitoria's (1492-1546), who was an influential Spanish theologian, philosopher and sixteenth century jurist:

The traditional framework relied basically on two premises. First, it was asserted that human relations were governed by divine law. As Vitoria's jurisprudence suggests, the medieval western world relied on three different types of law: divine law, human law and natural law. Of these, divine law was asserted to be primary by many scholars and theologians of the fifteenth century. Secondly, it was argued that the pope exercised universal jurisdiction by virtue of his divine mission to spread Christianity...²

Vitoria vehemently denies each of these assertions and, in the course of refuting the conventional basis for Spanish title, creates a new system of international law which essentially displaces divine law and its administrator, the Pope, and replaces it with natural law [use of reason] administered by secular sovereign... which was proclaimed to be the basis of the new international law...³

While appearing to promote notions of equality and reciprocity between Indians⁴ and the Spanish, Vitoria's scheme finally endorses and legitimizes endless Spanish incursions into Indian society... according to Vitoria, Indian personality has two characteristics. First, the Indians belong to the universal realm as do the Spanish and all other human beings... Second, however, the Indians is very different from the Spaniard because the Indian's specific social and cultural practices are at variance with the practices required by the universal norms... Thus the Indian is schizophrenic... The discrepancy between the ontologically 'universal' Indian and the socially, historically 'particular' Indian must be remedied by the imposition of sanctions which effect the necessary transformation... Thus Spanish identity is projected as universal... [so] the transformation of the Indians is to be achieved by the waging of war and ... Vitoria's concept of sovereignty is developed primarily in terms of sovereign's right to wage war... Now Indian resistance

2. Antony Anghie, *Imperialism, Sovereignty, and the Making of International Law* (Cambridge, UK; New York, US: Cambridge University Press, 2005), p. 17.

3. *Ibid.*, pp. 17-18.

4. The Indians here refers to the aboriginal people of America.

to conversion [to Christianity] is a cause for war, because it violates not the divine law but the ... [natural law] administered by the sovereign.⁵

Out of the great waves of European colonisation that started in 1492, of Africa, America and the far east of Asia that had been stimulated by the search for resources and markets for trade, new wealthy and influential merchants, worriers and investors in the newly established industries emerged as important sources of power besides that of the ruling sovereign. This whole process of change led to the French and Industrial Revolutions and the American Independence, out of which the new nation-states were created and new constitutions were written that favoured the public in the form of ordinary life, the family and the free individual. However, for some countries, colonisation did not end until the second half of the twentieth century where it was replaced by the new trade agreements and the control of UN Security Council that gave its five colonial powers a permanent seat and the right to Veto. The modern nation-state was created to protect the rights of its citizens, who are responsible for breeding and modern cultural activities. As such, after abolishing the older hierarchal aristocratic society, the modern egalitarian society was introduced.

5. Antony Anghie, *Imperialism, Sovereignty, and the Making of International Law* (Cambridge, UK; New York; US: Cambridge University Press, 2005), pp. 21-23.

Appendix 2

The importance of the horizon and worldview

Dieter Henrich explains that the moral ground and the need for comprehensiveness and consistency are necessary for any normal life in order to give it some form and to save it from merely “happening, as an arbitrary event, but is consciously lived.”⁶ So, there is a need of a common ground that links the problematic divisions that Henrich has stated in relation to the self. Those are, the divisions between the factors that organise the world conceptually with the requirements of the real world that are linked to one’s conceptual schemes; and the division between the unity that one sees according to one’s own outlook and the altered conception of unity that emerges in the real world and its changes over time. The third is the division between the forms of rationality and specific path(s) of an epoch, which is a reference to the division between general views and the rational given by individuals.⁷

On the other hand, the assumption of objectivity in judgment based on the ethical ground of architecture, which has been previously discussed in the subject of ethical judgment in architecture, cannot be separated from the comprehension of the individual’s own self⁸ that is necessarily in unity and consistent with its own worldview, because without such consistency people cannot act and react in a reasonable and responsible way.

The subject’s *worldview*, for the practical purposes of architecture, can supply those necessary links with reference to Henrich’s view of subjectivity as “the inner organisation of the conscious mind of a subject in so far as this organisation and the way it operates are conditions of possibility for the subject’s self-understanding and for its understanding of the world around it.”⁹ The subject’s worldview relates as well to

6. Dieter Henrich, "What Is Metaphysics-What Is Modernity? Twelve Theses against Jürgen Habermas," in *Habermas: A Critical Reader*, ed. Peter Dews (Oxford, UK; Malden, Mass., USA: Blackwell 1999), 291-319, p. 294.

7. Dieter Henrich, *Between Kant and Hegel: Lectures on German Idealism*, ed. David S. Pacini (Cambridge, Mass: Harvard University Press, 2003), p. xxii.

8. Harvie Ferguson, "Deception and Despair: Ironic Self-Identity in Modern Society," in *Identity and Social Change*, ed. Joseph E. Davis (New Brunswick, London: Transaction Publishers, 2001), 179-208.

9. Dieter Henrich, *Between Kant and Hegel: Lectures on German Idealism*, ed. David S. Pacini (Cambridge, Mass: Harvard University Press, 2003), p. xxii.

the transcendental 'I' of Descartes, where the self is in control and in harmony with the self-consciousness that the transcendental 'I' projects.

The objective side of the individual's worldview (it is objective only because it comes from the world and it is about the world), helps materialise the transcendental 'I' and presents its material 'I' in the identity that is exhibited in the real world. Arthur Holmes explains that the need for a worldview is fourfold: "the need to unify thought and life; the need to define the good life and find hope and meaning in life; the need to guide thought; the need to guide action."¹⁰ Jerry Solomon adds a fifth need which is: "to help us deal with an increasingly diverse culture,"¹¹ which in case of the impact of globalisation on existing cultures will be the outstanding need.

In addition, there is the *horizon*, which is linked intimately to personal and collective worldviews. It can be physical, cultural, social, political and/or ethical. Charles Taylor defines it as "things [that] take on importance against a background of intelligibility."¹² As such, the horizon is there in the background of, not only the personal worldview, but also of the worldview of the community that cannot be denied or suppressed in subjectivity, and whose frame of reference is very much built into people's collective memory.

Therefore, one can say that the comprehension of any objectivity is closely linked to the real world through those same horizons and is closely monitored by personal worldview that, in turn, is formed through one's interaction with the collective worldview of the community as reflected in its culture and social and political systems. So, whether it is Modern Movement's objectivity, or Christopher Alexander's or some techno-scientific approach to objectivity in architecture, they all cannot operate outside people's and individual's horizons.

In this sense, architecture cannot claim exteriority. The only acceptable meaning of exteriority is that which comes from the ethical grounds of architecture that have been discussed earlier, and that is architecture relation to the 'other', even if that architecture is challenging its own cultural context. So, there is no ground for assuming that

10. Arthur F. Holmes, *Contours of a World View* (Downers Grove, IL, USA: InterVarsity Press, 1983), p. 5.

11. Jerry Solomon, "World View," 1997-1998 World Religions Index, (accessed October 2, 2005). <http://wri.leaderu.com/orgs/probe/docs/w-views.html>,

12. Charles Taylor, *The Ethics of Authenticity* (Cambridge, Mass: Harvard University Press, 1992), p. 37.

architecture can go beyond itself as in the Ole Bouman, Rem Koolhaas, and Mark Wigley project. In an interview with Bouman, Luca Guido said that:

To him (Bouman), ‘to go beyond’ – beyond form, beyond language, beyond disciplinary frontiers – is the new motto for architectural research. Indeed, ‘Architecture must go beyond itself’ was the key theme of the first issue of *Volume*, the now quarterly magazine Bouman edits, and which he founded with Rem Koolhaas and Mark Wigley. And ‘Out There: Architecture Beyond Building’ was the title of the 11th International Exhibition of Architecture at the Venice Biennale (2008), directed by Aaron Betsky.¹³

Guido, cites Bouman’s references to intellectual freedom, agitation, power and destruction as examples of how architectural discipline can go beyond itself. For sure none of these are new to architecture, neither are they new to the horizons. What is most ordinary, and which already has been discussed in the ontological ethical grounds of architecture, is to say “Architecture beyond building”. Going beyond, then, is nothing more than going back to society. Guido adds: “[t]hese are issues chosen by society, issues that are part of everyday reality and far from the classical contents of discipline.”¹⁴ The important question that Guido asks is: “how can we derive from this reality the stimulus to promote a new architecture?” According to Bouman:

What interests me the most is an assessment of the cultural and historical dynamics in which architecture finds itself today. These dynamics, of a mind-boggling nature, affect everything that we consider architecture or architectural: its definition, its mandate, its output, its corpus of knowledge, its education, its inspiration, its legitimacy, its techniques and methods, its social status, its communication.¹⁵

These dynamics cannot be other than what one perceives and projects through one’s worldview that includes projection into the future, which will still be in need of legitimacy and social status. Furthermore, as much as the worldview is a result of individual’s perception of the world it also provides a framework for *generating and conceptualising knowledge and actions* in the world. Bouman gives his examples of how going beyond reaches outside the local culture. He says: “[t]he paradigm set by Shanghai or Dubai, and by Nazarbajev or King Abdullah, has nothing to do with heritage or history, classics or vernacular – not even with what we know as ‘city’”.¹⁶ On the other hand, Koolhaas has problems with identifying the character of some cities:

13. Ole Bouman and Luca Guido, “to Go Beyond or Not to Be”, *Unsolicited Architecture, an Interview with Ole Bouman*, *Architectural Design (A.D.)* 79, no. 1 (2009): 82-85.

14. *Ibid.*

15. *Ibid.*

16. *Ibid.*

Architecture can't do anything that the culture doesn't. We all complain that we are confronted by urban environments that are completely similar. We say we want to create beauty, identity, quality, singularity. And yet, maybe in truth these cities that we have are desired. Maybe their very characterlessness provides the best context for living.¹⁷

Bouman is right in mentioning these examples, but he failed to remember that through one's worldview one can *construct new identities* for existing communities, if the existing local culture is not decisive in creating what one perceives in oneself as the possible identity (as it has been noted earlier in the discussion of the ontological ethical grounds of architecture).¹⁸ In addition, these cities have their own economical reasons for searching for new identities beyond the local culture. However, the critical question is: to what extent is the local community happy and motivated by this new identity that architecture is helping to create.

Interestingly, Bouman claims the opposite for architecture. He says: "It is now more than ever an existential necessity to continue as an interesting and appealing discipline that keeps attracting the brightest minds."¹⁹ But, to have an existential necessity, is to avoid being in bad faith, as Sartre asserts,²⁰ unless this existential necessity is meant for the architect or the client, and some of the elite, who support going beyond the existing cultural identity or the established knowledge of how one should live.

Although the most dangerous statement that Bouman makes is: "[t]he issue is that if you don't perceive the big-time changes, your creativity will never be as creative as it could be. To make sure it is, you have to go beyond. Moreover, it is a matter of 'To Go Beyond or Not to Be.'"²¹ Such a statement critically undermines the role of architectural institutions which depend on established knowledge and 'ordinary' practice of architects who should satisfy the client's need, including that of working to a limited budget. Their work is of an extraordinary importance in that they help to integrate the new changes that come through innovative designs of 'celebrated' or 'star' architects into the physical horizons of cities through their practice.

17. Katrina Heron, "From Bauhaus to Koolhaas" *Wired*, <http://www.wired.com/wired/archive/4.07/koolhaas.html?pg=3&topic>, (accessed July 21, 2009).

18. This subject was discussed in detail in the second part within the issues of constructing new identities on the national and global level.

19. Ole Bouman and Luca Guido, "'to Go Beyond or Not to Be', Unsolicited Architecture, an Interview with Ole Bouman," *Architectural Design (A.D.)* 79, no. 1 (2009): 82-85.

20. Jean-Paul Sartre, *Being and Nothingness*, trans. Hazel E. Barnes (New York; Sydney: Washington Square Press, 1966).

21. Ole Bouman and Luca Guido, "'to Go Beyond or Not to Be', Unsolicited Architecture, an Interview with Ole Bouman," *Architectural Design (A.D.)* 79, no. 1 (2009): 82-85.

Personal worldview serves as a *generating system* for perceptions and tends to be harmonious in that it doesn't hold contradictions (as long as one is happy with it), allowing the individual and the community to experience stability. So, Bouman and the editors of Volume encourage some form of destabilisation within the professional knowledge in order to explore new avenues, but what is rational in their call falls with what is already there, and what is irrational (as ignoring the client) is either ethically questionable or is not practical. However, what is important, about their message is that worldview has to be flexible enough to accept changes and modifications.

Personal worldview does not present itself as a theory, but can guide the individual everywhere and anywhere, because it can *help him/her secure his/her need for self-preservation*. Without feelings of security, one would feel alienated and unable to fathom out all the new information and changes that affect one's horizons, which will result in the suspension of concerned judgment. Then, 'I do not know' becomes real with no possibility of 'may be' being genuinely included as a matter of living a differentiation process necessary for the accommodation of personal and cultural changes.

Most of the time, what is observed becomes consistent with the worldview. As such, the result will be more subjectivity than objectivity, or an objectivity that is equally in relation to personal worldview. However, the objectivity that cannot be but in a relation is a dependent objectivity, which sometimes cannot avoid being in contradiction with the real world. Henrich states that:

It is impossible, however, to achieve complete reunification of that which has been separated ... there is no way back into undifferentiated 'being' once the mind has originated. There is no way to overcome the separation in the finite world, because that would mean the mind's overcoming of its nature.²²

The movement of consciousness, through its worldview, helps the movement and dynamism of the self and in tune to the 'dynamic' horizon. However, when horizons are confused through continuous alteration that does not give enough time for individuals to fathom such changes, the movement of consciousness will also be confused. Such a movement is prompted by the conscious 'I' to assert its subjectivity against the objectivity of the world which, in the case of changing to a pace that is faster than one can comprehend, will possibly lose its own reflexive objectivity in the

22. Dieter Henrich, *Between Kant and Hegel: Lectures on German Idealism*, ed. by David S. Pacini. (Cambridge, Mass: Harvard University Press, 2003), p. 293.

sense of being, or becoming, something determinant, especially since this change and its pace are motivated by other individuals as a result of their own actions and different worldviews. Therefore, the horizons will be part of the subjective world rather than being objective reality.

The critical question here is: when does a change in the worldview of the individual lead to change in the worldview of society and, in this case, a change through architecture? The ethical importance of the change brought about by examples of architecture is not seen through those designs that remain as examples, but through those that have the power to recreate societal setting and worldview and can challenge the stability of people's relationship to the world.²³

However, architects, in general, project their own subjectivity and frame of reference as they continue to differentiate themselves within the process of design or the architecture that they visualise.²⁴ It is also not difficult to assume that they are engaged emotionally with their designs or other related architectural practices through the contemplation of the different or the significant that is ethically required by the nature of architecture. In Jencks words, "Eisenman is an example of this restless self-transformation."²⁵

One may refer to the charters of architectural practice and education to argue for his/her objective consideration. The charter for architectural education published by UNESCO and the UIA (International Union of Architects) in June 1996, among other things, states:

We, being responsible for the improvement of the education of future architects to enable them to work for a sustainable development in every cultural heritage, declare:

I. General Considerations

– That architecture, the quality of buildings, the way they relate to their surroundings, the respect for the natural and built environment as well as the collective and individual cultural heritage are matters of public concern.

– That there is, consequently, public interest to ensure that architects are able to understand and to give practical expression to the needs of individuals, social groups and communities, regarding spatial planning, design organization, construction of

23. Hanno-Walter Kruft, *A History of Architectural Theory: From Vitruvius to the Present*, trans. Ronald Taylor, Elsie Callander and Antony Wood (London ; New York Princeton Architectural Press, 1994).

24. Bernd Evers et al., *Architectural Theory: From the Renaissance to the Present: 89 Essays on 117 Treatises*, trans. Jeremy Gaines Gregory Fauria, Michael Shuttleworth, (Köln; Los Angeles: Taschen, 2003).

25. Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture* (Chichester: Wiley-Academy, 2006), p. 5.

buildings as well as conservation and enhancement of the built heritage, the protection of the natural balance and rational utilization of available resources.²⁶

To enable architects to work for a sustainable development in every cultural heritage, is certainly not an easy task, nor without dilemmas. Architecture contains the language, logic, structure, types and patterns that particular cultures deliver through the interpretation of their understanding of the meaning of life and how it ought to be lived. Thus, according to this form of contract, objectively architecture is about preserving and understanding cultural worldviews, or the opening up of new points of vision for the realisation of a new, or an oppressed, worldview. Worldviews are *not absolute*, neither in time nor in place; they are dynamic and can change according to changing maps of epistemology; they are shaped by subjects in accordance with the real world but only as forming the link to the outside world through which collective or personal self-assertion is possible.²⁷

Societal, personal worldview and change

In order to arrange empty shapeless space and objects, architects need the knowledge that is predetermined in a societal setting. The most fundamental issue for architecture is the necessary knowledge of how people live, and how things should be located in space. Therefore, in addition to its ontological ethical link to culture, all architecture begins with a particular cultural worldview of how objects and actions are organised in the real world: it then reaches out to a more complicated philosophical vision that is more of a metaphysical reality. However, to explain why it is necessary to seek a different formal approach to the same type of architecture, Jencks has added the need for expression,²⁸ which in turn refers to cultural background that cannot be without history, but may be Eisenman will refer to the need for the new.²⁹

Furthermore, if architects are to be autonomous then, historically, there will be no need for them to assume the importance of any other cultural elements, which cannot be the case for all architects. Eisenman accuses 'modern architecture' of being a continuation of Renaissance rationality in search of an end and thus of having a utopian vision

26. UNESCO, "UIA Charter for Architectural Education," ed. UNESCO: UN, June 1996.

27. Imma Tubella, "Television and Internet in the Construction of Identity," In *The Network Society: A Cross-Cultural Perspective* ed. Manuel Castells (Cheltenham: Edward Elgar Publishing, 2005) 257-68.

28. Geoffrey Broadbent, Richard and Bunt and Charles Jencks, ed.s, *Signs, Symbols, and Architecture*, (Chichester; New York: John Wiley and Sons, 1980).

29. Eisenman, Peter. "The End of the Classical: The End of the Beginning, the End of the End." *Perspecta: The Yale Architectural Journal* 21 (1984): 154-73.

which, in that sense, modern architecture will still be in the classical tradition not modern.³⁰ Eric Lum gives a good example of how worldview projects what it assumes reality:

Interestingly, architects who worked on typological issues, such as Aldo Rossi, Diana Agrest and, Mario Gandelsonas, were also placed under the banner of autonomous architecture, even though their concern with the historical and political dimensions of urban building clearly refuted this attachment.³¹

It is the dynamic worldview of the architect that makes it possible for him/her to interact with the changing outside world and with contradictory worldviews which are more or equally important. At the same time, verbal or pictorial expressions of any theory will never guarantee its smooth transmission from one person to another. It is the transmission of the worldview behind the theory that gives it such momentum, especially that most manifestos are very idealistic or utopian. Gelernter says that:

[A]ll theories of art, knowledge and design took shape under the influence of a prevailing set of cosmological beliefs, the most biased views in a culture about the nature of the world, the nature of humans and their abilities, and the relationships between the two. These beliefs changed far less frequently than the numerous design and epistemological ideas that [the architect or the artist] will explore.³²

This ‘cosmological system’ in Gelernter’s words is a reference to societal worldview, and corresponds to the modern terminology ‘spirit of the age’. However, this latter phrase differentiates only time not cultures, and it does not allow for the inclusion of transitional periods neither for architecture nor for other fields. Gelernter asks: “How does this idea explain that some ages would appear to possess several spirits simultaneously?”³³ On the other hand, it is true that one can find at any era shared ideas and values among some.

The reference to personal worldview instead gives more flexibility to situate the prevalent thought with individual’s ideas, actions and involvement with the real world without specific reference to any time or nation. Such a worldview recognises the individual, the particular and the universal. Panofsky used the term ‘inner world’ in reference to the personal worldview and the term ‘outer world’ in reference to the real world:

30. *Ibid.*

31. Eric Lum, "Conceptual Matter, on Thinking and Making Conceptual Architecture," *Harvard Design Magazine* Fall, no. 19 (2003).

32. Mark Gelernter, *Sources of Architectural Form: A Critical History of Western Design Theory* (Manchester, New York: Manchester University Press, Martin's Press, 1995), p. 3.

33. *Ibid.*, p. 3.

In its attitude toward art, the Renaissance thus differed fundamentally from the Middle Ages in that it removed the object (of art) from the inner world of the artist's imagination and placed it firmly in the 'outer world'.³⁴

Gelernter also shares such a belief and explains how the personal worldview is affected by the common worldview or the real world:

Alberti clearly aimed to make art as objective as possible ... his aversion to subjective opinions clearly shows in his claim that the design of buildings 'must without doubts be directed by some sure rules of art and proportion ... yet in setting out his theory of ideal beauty, Alberti was forced to acknowledge the active, autonomous mind ... this still makes the mind dependent upon the outer world for its knowledge of ideal beauty, in the sense that it needs the raw sensory material from which to make its selections.'³⁵

The practical importance of personal worldviews can be seen well in the built environment. Most modern cities have been accused of having the same planning schemes and land subdivisions. The grid-iron system approach is widely used in US cities and in the modern residential expansions of certain older cities in Europe and elsewhere. Diane Brands' research work on the formation of Wellington quotes very interesting information which gives a direct link to the importance of a preconceived worldview of the surveyor who was in charge of setting its first plans:

Many plans of the time were prepared in advance of the journey from Britain. The Cobham plan for Wellington, designed in Britain for a flat site on a river, was abandoned by Mien Smith when the Hutt River flooded while he was surveying it in 1840.³⁶

This shows clearly the difference between the perceived worldview and the real world. It is an even better example of how the agent's worldview is shaped by the natural environment that is intimate to his/her horizons. On the other hand, architecture is in the crowded cities and far remote villages, provides spaces for actions and interactions among people and with the real world. So, as much as architecture depends on subjects and subjectivity, it is still part of the real world as a dominant element in a manmade physical horizon.

34. *Ibid.*, p. 97.

35. *Ibid.*, p. 98-99

36. Diane Brand, "Auckland, Slowly Disappearing: Looking for the Felton Mathew Plan," *Journal of Urban Design* 1, no. 3 (1996): 265-79.

Appendix 3

Iconic architecture and the horizon

The most important type of architecture that affects the physical horizons, and thus people's memories, are those buildings that Kevin Lynch calls 'landmarks',³⁷ or are called iconic buildings, and the most important of such landmarks are those that affect the collective memory of the community. Iconic buildings (in most cases, are celebrated and famous buildings in a particular sense and are associated with individual's or community's identity on local or national level)³⁸ produce the most tense relationship with both the viewers and users and are usually designed by famous (celebrated or pioneers) architects.

While the rest of the architecture that composes the fabric of the city is usually designed by the architect's followers who make use of the theories and interpretation given by theoreticians or critics of architecture or by the celebrity architects themselves in reference to their architecture. In fact, most of the architects who work in famous architectural or constructional firms are of this type, yet they also can produce some important examples of architecture.

More than anything else, the language of architecture is permeated with a cultural sense of what humans should do, where they should do it, when they should do it, how important these activities are, and how they relate to the rest of the community. Architecture communicates meaning to the members of a community who set it in relation to other different activities. It communicates sets of rules that are structured into the worldview of community members. Earlier in their life, most of the buildings that are built by pioneers do not share, or share little, common language with the public. Rather, they challenge such language and lead the public towards a new worldview.

As such, iconic buildings advocate change and the new and, hence, assert the modern call for innovation, which is seen as progress. In certain cases, one iconic building may

37. Kevin Lynch, *The Image of the City* (Cambridge, Mass.: Technology Press, 1960).

38. For more information see Encyclopædia Britannica, Inc. "Icon," in *Encyclopædia Britannica, online* (Chicago, Illinois, US: Encyclopædia Britannica, Inc 2008/2009), (accessed July 22, 2009). And for an extensive discussion of the icon see: Geoffrey Broadbent, Richard and Bunt and Charles Jencks, ed.s, *Signs, Symbols, and Architecture*, (Chichester; New York: John Wiley and Sons, 1980), and Charles Jencks, *The Iconic Building : The Power of the Enigma* (London: Frances Lincoln, 2005).

be more powerful than others and, hence, will be in command of the moment and will continue to dominate the process of identity formation of the individual and the community. This state is very much part of nature and of the real world, because such architecture will have a central role in proposing which of the contradictory ideas or theories will dominate the physical horizon and thus make it part of the real world and collective worldview. In this way, the iconic building sets the standard with which people measure not only the physical world but also its social settings and standards.

The iconic type of architecture that changes the language of the physical horizon does not consider the existing language of architecture most of the time, but when it does, it only makes a reference to a local that can help promote its status. Scott Brown states her philosophy with regards to architecture, which can be interpreted as a call for more adjustment with the culture of the visual, the spectacular and fragmentation of architecture:

People don't necessarily want to live with that structure; they want to see it ... Seen from this particular standpoint, the iconisation of architecture is of course significant inasmuch as the spectacularisation of the urban context has highlighted an issue at the very heart of Postmodern architecture: the issue of the building's facade as a symbolic means for the 'democratisation' of the building itself. In public architecture, for example, this has often addressed transparent facades as a means for visual appropriation, something that the fields of sociology and philosophy have both labelled 'architecture of consumption'.³⁹

At a certain stage, the problem is not limited merely to iconic projects but is also present in the practice of the followers who feel safe in their practice when they break away from tradition and advocate the newly celebrated formal language, especially those who are affiliated with large construction firms conducting large projects. Those architects are giving the practice of the pioneers the legitimacy they need to design without much attention being paid to the local, except for those elements they choose to include, mainly for aesthetical purposes.

In its early stage, the advocacy of complexity and contradiction was another strong postmodern message that has allowed modern purism and utopian thinking to come closer to the public through their established horizons. However, some have argued for the autonomy of architecture. In the case of Eisenman's projects such realisation takes the form of rejecting any concrete frame of reference, which means promoting relative

39. Robert Venturi, Denise Scott Brown, and Francesco Proto, "That Old Thing Called Flexibility, an Interview with Robert Venturi and Denise Scott Brown," *Architectural Design (A.D.)* 79, no. 1 (2009): 70-76.

subjectivity. It is a message of negation of what exists and is a continuous search for new forms even in what relates to his own creations. Such a stand may result in more successful practical careers for the architects who promote the new in which their powerful clients invest and, hence, gain power. Colin Rowe and Fred Koetter explained this dilemma in 1975 when they wrote: “societies and persons assemble themselves according to their own interpretations of absolute reference and traditional value, and up to a point, collage accommodates both hybrid display and the requirements of self-determination.”⁴⁰

If there are many such ‘successful’ architects it will be impossible to speak of a homogenous identity for the physical horizons except perhaps a kind of chaotic ‘constructed’ identity. Postmodern understanding of the complexity of modern cities and their communities and the processes that explain their dynamism, and the fear that they may alienate people are expressed by Rowe and Koetter:

For the truly empirical order was never liberty, equality, fraternity; but it was rather the reverse: a question of the fraternal order, a grouping of the equal and like-minded, which, collectively, assumes the power to negotiate its freedoms. Such is the history of Christianity, continental freemasonry, the academic institution, trades’ unionism, women’s suffrage, bourgeois privilege and all the rest.⁴¹

On the other hand, it is not only the architectural examples that this group of elites has produced that have affected almost all architectural institutions, but they also have affected the theories and studies of architectural history. Recently, after claiming the death of modern architecture Jencks admitted, somewhat indirectly, to the emergence of new global modern architecture in his book *Critical Modernism*.⁴² A comment written on the book on his website reads:

Critical Modernism emerges at two levels. As an underground movement, it is the fact that many modernisms compete, quarrel and criticize each other as they seek to become dominant. Secondly, when so many of these movements follow each other today in quick succession, they may reach a ‘critical mass,’ a Modernism, and become a conscious tradition.⁴³

40. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass.: MIT press, 19780, p. 145.

41. *Ibid.*, pp. 116-117.

42. Charles Jencks, *Critical Modernism: Where Is Post-Modernism Going?* (Chichester, England; Hoboken, NJ John Wiley, 2007).

43. Charles Jencks, "Books," (Charles Jencks), (accessed August 20, 2009). <http://www.charlesjencks.com/books-3.html>.

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