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Discussions of Authenticity, Style and Form in the Architecture from the Modern Period to the Present

Modern Dönemden Günümüze Mimarlıkta Özgünlük, Üslup ve Form Tartışmaları

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Abstract

In the process of the modern period until today, social and technical developments have greatly changed all architectural productions. The reflections of the innovative and authentic ideologies of modernism, which reject the tradition, on architecture have turned into an international style in which only simplified abstract forms spread over time. As well as in the West, modern architecture began to be viewed as universal acceptance based on form in non-Western contexts. Also, in the 21st century, it is thought that a technological style that behaves like a modern international style has emerged because of the accelerated technical developments and changes in the society. This situation provokes a debate on style, authenticity and form which has been going on for nearly two hundred years. The purpose of the study is to bring that conceptual discussion from the past to the present. In this context, as a method in the study, a comparison is made between the modern and contemporary period architectures, which seem to be quite different, but in terms of results, there are similarities. The sample of the study is limited within the scope of residential buildings. With this sample, it offers a view of the concept of "authenticity", which defines many components such as place, culture, material, technique, form, through the phenomenon of "style".

Keywords
Modern Architecture, Contemporary Architecture, Authenticity, Style, Form

Öz

Modern dönemden günümüze kadar gelen süreçte, yaşanan toplumsal ve teknik gelişmeler tüm tasarım ve üretimlere dâhil olarak mimarlığı büyük ölçüde değiştirmiştir. Modernizmin geleneği reddeden yenilikçi ve özgün ideolojilerinin mimarlığa yansımaları, zamanla yalnızca sadeleşen soyut biçimlerin yayıldığı bir uluslararası üsluba dönüşmüştür. Modern mimarlık, ortaya çıktığı Batı'nın yanı sıra, Batı-dışı bağlamlarda da biçime dayalı evrensel kabuller şeklinde ele alınmaya başlamıştır. Bununla birlikte 21. yüzyılda teknik anlamdaki gelişmelerin giderek hızlanması ve toplumdaki kültürel değişimler sonucunda, modern uluslararası üslup gibi davranan bir teknolojik tarzın doğduğu düşünülmektedir. Bu durum yaklaşık iki yüzyıldır süregelen bir üslup, özgünlük ve biçim tartışmasına sebep olmaktadır. Çalışmanın amacı, bu kavramsal tartışmayı geçmişten günümüze taşımaktır. Bu bağlamda çalışmada yöntem olarak bahsedilen kavramlar çerçevesinde, modern dönem ve çağdaş dönem mimarilerinin oldukça farklı gibi görünen ancak sonuçları bakımından benzeşimlerin ortaya çıktığı bir karşılaştırma yapılmaktadır. Çalışma konut yapıları kapsamında sınırlandırılan örneklemiyle birlikte yer, kültür, malzeme, teknik, biçim gibi birçok bileşeni tanımlanan özgünlük kavramına üslup olgusu üzerinden bir bakış sunmaktadır.

Anahtar Kelimeler
Modern mimarlık, Çağdaş mimarlık, Özgünlük, Üslup, Biçim

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Genişletilmiş Özet

Modern dönemle birlikte geleneksele karşı yeni olana yönelim vurgulanmaya başlamış; soyut düşünsel ideolojiler, teknolojik ilerlemeler ve tarihî süreçlerle toplumsal gelişmeler gibi birçok sosyo-kültürel etken sonucunda basit formlara dayalı yeni bir mimari düzen ortaya çıkmıştır. Yeni olanın orijinallikle ilişkilendirilebilen yapısı, belirli bir üslup çerçevesinde çeşitlilik tanımlayan modern yaklaşımın özgünlüğünü tartışmaya olanak sağlamaktadır. Özgünlük mimaride yer, mekânsal kurgu, form, malzeme, teknoloji gibi fiziksel bileşenlerin yanı sıra tasarım aşamasındaki düşünsel nitelikleriyle de ele alınabilmektedir. Bu açıdan bakıldığında gelenekten kopuş ve yeniye yönelim gibi ideolojileriyle modernizm, mimarlığın düşünsel nitelikleriyle de özgün olabileceğini göstermektedir. Buna karşılık çeşitliliğin birliği olarak üslup olgusunun yalnızca form bileşeniyle tanımlanma riski ve soyut çizgilerin bu tanımlamaya imkân veren alt yapısıyla modernist ifadenin zaman içerisindeki dönüşümü kaçınılmaz hâle gelmektedir.

İkinci Dünya Savaşı gibi toplumsal gelişmelerin de dâhil olmasıyla aslen Batı'da temellenen modernizm, özellikle Batı dışı bağlamlara yalnızca mimari form özelinde evrenselleşen bir uluslararası üslup şeklinde yansıyarak tartışmalı bir dönüşüm göstermiştir. Temelde kendi içerisinde bile yorum farklılıkları gözlemlenen modernizm, Batı dışı bağlamlarda toplumsal ve tarihî süreçlerin de değişkenlik göstermesiyle, salt form üzerinden ele alınmaya başlamıştır. Çalışma bu noktada, tartışmayı Batı dışı bir bağlam olan Türkiye üzerinden aktarmayı amaçlamaktadır. Türkiye'nin Avrupa'daki savaşın bitmesiyle dışa açılması ve yeni devlet yönetiminin kentsel planlama kararları gibi geçirdiği süreçler modernizmin ülke mimarlığına yansımalarında etkilidir. Yaşanan bu değişimlerle birlikte Batı'da yaşanan uluslararası üslup sürecine geçiş döneminin çakışması ise modernizmin Türkiye'ye yeni bir mimarlık arayışı sonucunda hâlihazırda uluslararası bir üslup olarak gelmesine sebep olmuştur. Bu dönemde modernizmin uluslararası üslubundan esinlenen Türk mimarlar, kendi mimari karakterlerini yansıtarak bireyselleşememiş ve özgün üretimler gerçekleştirememiştir. İstanbul Belediye Sarayı ve Hilton Oteli gibi 1950'li yıllarda inşa edilen bazı yapılarda, yalnızca uluslararası üslubun biçime dayalı özellikleri kullanılmış ve taklit denebilecek kütleler ortaya çıkarılmıştır. Kamu yapılarının yanı sıra o dönem tasarlanan özellikle toplu konut yapılarında da benzer yaklaşımlar sergilenmiştir.

Bununla birlikte zaman içerisinde uluslararası üslubun gelenekselden uzaklaşmadan modern anlayışla Batı-dışı bağlamlarda inşa edildiği yapı örneklerinden de bahsedilebilmektedir. Türk Tarih Kurumu, SSK Zeyrek Tesisleri, Türk Dil Kurumu gibi özgünlük arayışlarıyla inşa edilmiş en bilinen kamu yapılarının yanı sıra birçok konut tasarımında bu arayışlara rastlanmaktadır. Sedad Hakkı Eldem'in çağdaş materyalleri modernizmin çizgileriyle yorumlayarak tasarladığı Sirer Yalısı, geleneksel ve modern olanın bir arada ele alınabileceğini örneklemektedir. Sedat Gürel tarafından

tasarlanmış parçalı birimlerden oluşan yazlık konut grubu da modern yaklaşımların geleneksel mimari ve çevreye ait özellikleriyle yorumlanabileceğini ifade etmektedir. Her iki yönde incelen tüm örnekler, kaynakları Batı'da olan modern mimarlığın evrenselliğinin form odaklı olmayabileceğini göstermektedir. Modernizmin özündeki ideolojinin evrenselliğini ve evrensel olanın da yorum farklılıklarıyla özgünleşebileceğini ifade eden bir yaklaşım karşımıza çıkmaktadır. Formun üretiminin yer ve bağlam ayırt edilmeksizin evrensel bir üslup olarak doğrudan aktarımı ise yoruma bağlı özgünlüğün yerini tasarımların aynılaşmasına bırakmaktadır.

Modern dönemden günümüze kadar gelen süreçte, teknolojiyle birlikte yaşanan toplumsal gelişmeler sonucunda, mimari tasarımların giderek daha da form odaklı görsel yaklaşımlara dönüştüğü görülmektedir. Çağdaş mimari üretimlerde dijital tasarım yöntemlerinin, teknolojinin sunduğu teknikler ve materyaller çerçevesinde yeni formlar tanımladığı gözlemlenmektedir. Yeni gelişen teknolojiler, her ne kadar formların çeşitlenmesine olanak tanısa da fiziksel ve sosyal bağlamıyla ilişkili bir tasarım fikrine dayandırılmaması durumunda, tıpkı uluslararası modern üslupta olduğu gibi yalnızca mimari formun oluşturulmasına odaklanmaktadır. Modernizmin dönüştüğü uluslararası üslup kavrayışıyla benzeşen çağdaş dönemin bu teknolojik yaklaşımları, günümüz mimarlığında da özgün kütlelerin üretimini zorlaştıran evrensel teknikleri ve formları içermeye başlamaktadır.

Mimari türü veya dönemi tanımlayıcı bir tarz bulma arayışında olan teknolojik üslubun bilgisayar destekli bu dijital üretimleri, benzer tekniklerin kullanımı sonucunda birbirine benzer biçimler ortaya çıkarabilmektedir. Bu durum uluslararası modern üslupta olduğu gibi mimari tasarımların özgünlüklerinin de sorgulanmasına sebep olmaktadır. Böylece üslup, biçim ve özgünlük ilişkisinin çağdaş mimarlık ortamında hâlâ devam eden bir tartışmaya yol açtığı görülebilmektedir.

Bu kapsamda çalışmada modern dönemden gelen özgünlük, üslup ve form olgularının günümüz çağdaş mimarlık yaklaşımlarının neresinde olduğu irdelenmektedir. Nitelik ve içerik bakımından oldukça farklılaşmasına rağmen bu iki dönemin benzeşen yanları üzerinde durularak, uzun yıllardır süregelen özgünlük ve form tartışmasına bir soru işareti bırakmak çalışmanın amacını oluşturmaktadır. Çalışmanın ilk bölümünde özgünlük ve üslup, modern soyut formları içeren mimarlık örnekleri aracılığıyla irdelenmektedir. Bu bölümde modernizmin öncü mimarları Mies van der Rohe, Adolf Loos, Le Corbusier ve Alvar Aalto'nun bireysel modernist üsluplarını yansıtan üretimleri örneklenmektedir. İkinci bölümde Batı kaynaklı ideallerle ortaya çıkan modernizmin Batı-dışı toplumların mimarilerine yansımaları, birebir formun aktarımı ve özgün çözümler şeklinde iki gruptan oluşan Türkiye'deki özel konut grupları üzerinden tartışılmaktadır. Son bölümde ise, günümüze kadar süregelen bu tartışmanın, 21. yüzyıl çağdaş mimarlığında ele alınma şekli benzer bir karşılaştırmayla değer-

lendirilmektedir. Dolayısıyla çalışma, kuramsal temele dayanan karşılaştırmalı bir yöntemi içermektedir. Coğrafi bağlamların yanı sıra modern dönem ve çağdaş dönem arasındaki tekniklere ve forma dayalı üslupların karşılaştırılması örnekler, tablolar ve kavramlar üzerinden yapılmaktadır.

Sonuç olarak çalışmada, modern dönemin ardındaki özgün fikirlerin değil, uluslararası üslupta kabul edilen mimari formların evrenselleştirilmesi durumu eleştirilmektedir. Modernizmin uluslararası üslup döneminde ve günümüzün çağdaş yaklaşımlarında, üslup ve form kavramlarının farklı tekniklerle benzer bir çerçevede işlendiği analiz edilmektedir. Yeni bilişim teknolojileri ile üretilmiş formlara ve tekniğin baskın olduğu bir ortaklaşmaya sahip çağdaş mimarlığın da uluslararası üslupta olduğu gibi yer ve bağlam fark etmeksizin her yerde uygulanması durumunda, "yeni" bir evrensel üsluba doğru dönüşebilme tehlikesi taşıdığı düşünülmektedir. Buna karşılık üsluplaşarak evrenselleşecek olan, tasarım yaklaşımlarının özündeki yorumlanmaya açık düşünce sistematiği olduğunda daha verimli ve sürdürülebilir bir dil oluşumu sağlanacaktır. Bilişim teknolojilerinin yeni mimari form, yöntem ve dil arayışlarında, bağlam ve üslup ilişkisinin göz önünde bulundurularak yönlendirilmesi, evrensel üsluba getirilmiş olan eleştirilerin tekrarlanmasını da engelleyecektir.

Introduction

With the modern period, the orientation towards the new versus the traditional has begun to be emphasized; a new architectural order based on simple forms has emerged because of many socio-cultural factors such as abstract intellectual ideologies, technological advances, historical processes and social developments. The structure of the new that can be associated with the original allows to discuss the authenticity of the modern approach that defines different styles. Within these processes, whose effects are still visible today, the essence of modernism conceptually demonstrates changes both in its own context and within the framework of different contexts. The history of modern architecture is a long evolutionary process that continues for about one hundred years in terms of both the formation of the intellectual infrastructure and the shaping attitudes[1].

With the differentiation of historic, sociological, political and cultural processes according to place and time, the change of modernist expression becomes inevitable. Heynen argues that the idea of modernity goes well beyond being an intellectual concept with industrialization, political turmoil, and growing urbanization[2]. The fact that modernism, which emerged in the West, was based only on form in non-Western contexts, apart from the influence of different components such as culture and environmental factors, made the mentioned change even more visible. In this regard, there is a need to examine the relationship between authenticity and modernism, which tends to be explained by a certain international style.

In the process from the modern period to the present, because of social developments in technology, it is seen that architectural designs are turning into increasingly form-oriented visual approaches. This brings about a discussion of authenticity and style that can be read through the form. The technological approaches of the contemporary period, which are similar to the understanding of the international style in which modernism has transformed, also begin to include universal techniques and forms that make it difficult to produce authentic forms in today's architecture.

In this context, the study questions the concepts of authenticity, style and form in the international style of modernism and today's contemporary approaches. It analyzes that these concepts offer a similar framework with different techniques in architecture. The reflections of modernism that emerged with western ideals on the architecture of non-western societies are examined with a sample of housing composed of form transfer and authentic solutions. Contemporary productions, acting in an international style, contribute to the debate on authenticity and form, which has lasted for over a

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1   Ali Naci Özyalvaç, "Mimarlıkta Modernite Kavramı ve Türkiye", *FSM İlmî Araştırmalar İnsan ve Toplum Bilimleri Dergisi* 1 (2013), 297.

2   Hilde Heynen, *Mimarlık ve Modernite*, trans. Nalan Bahçekapılı and Rahmi Öğdül (İstanbul: Versus Kitap, 2011), 23.

century. Consequently, the content of such productions is discussed. This discussion allows a comparison in which modern and contemporary architectures seem to be quite different, but there are similarities in the comparison results. In summary, the study includes establishing the relationship of style in contemporary architecture with the concepts of authenticity and form seen in modernism, depending on the new technological methods.

The Relationship between Authenticity and Style in Architecture on the Axis of the Modern Period

Authenticity is a phenomenon which seeks to be defined in many areas such as art, philosophy, education, sociology and architecture. Two important aspects underline the definition of authenticity. The first corresponds to the concepts of originality, uniqueness, novelty and unusualness, and the second is the state of being unique to the person, which can be defined by concepts such as personalization, self, interpretation and individuality. In the dictionary, the concept of authentic defines the original, which has unique qualities and differs from its peers in terms of these qualities[3]. Similarly, Özorhon points out that authenticity is a concept that can exist through the reflection of individuality and the pursuit of the idea of innovation. The authenticity that emerges from the combination of subject, freedom, critical and creative thinking is strongly linked to the intuition, imagination and accumulation of the subject[4]. In all these respects, the concept of authenticity is closely related to the discipline of architecture, which creates spatially organized intellectual environments.

However, the content of the phenomenon of authenticity has evolved over time within architecture. As Neagu emphasizes, authenticity occupied a relatively small intellectual space in architecture before the 19th century and expressed a different identity or a new interpretation[5]. Therefore, since the modern period, which focuses on the production of the new with the break of tradition, this concept has turned into a phenomenon that is frequently sought and discussed in architecture.

According to Özorhon, the architects obtained authenticity within their structures using different tools. In this context, authenticity can be examined in an artefact from different aspects such as spatial layout, form, material, technology and belonging to the place[6]. In addition to the specified physical qualities, the intellectual qualities that built an artefact may be counted among the basic components of authenticity in architecture. With this, the historical processes that guide the architect in creating a

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3   Türk Dil Kurumu, "Özgünlük", accessed July 28, 2022, https://sozluk.gov.tr/

4   İlker Fatih Özorhon and Türkan Ulusu Uraz, "1950-60 Arası Türkiye Mimarlığı'nda Özgünlük Arayışları", *İTÜDERGİSİ/a* 8/2 (2009), 91.

5   Özorhon and Uraz, "1950-60 Arası Türkiye Mimarlığı'nda Özgünlük Arayışları," 91.

6   Özorhon and Uraz, "1950-60 Arası Türkiye Mimarlığı'nda Özgünlük Arayışları," 92.

design are also among the factors influencing the components of authenticity. At the same time, in the words of Sözen and Tanyeli, the concept of original characterizes all cultural and artistic phenomena and attitudes that emerge because of the actual conditions of the society in which they are produced and are not the product of an imitation[7]. In the context of all these factors, as Heynen states, it may be said that the modern movement in architecture gives priority to authenticity with the questions and themes it addresses. The avant-garde approach of modern architecture, which includes the demolition of the old and the construction of the new, in which eclectic forms are used together with the pretentious decoration that creates social classes[8], reflects that architecture can be authentic with its intellectual qualities and ideologies.

However, while the conflict between modern architecture and tradition creates authenticity, it also prepares the situation for becoming ordinary with generic and easy productions as soon as it becomes authentic[9]. It can be said that this relationship between authenticity and commonness in modern architecture became more visible with the transformation of architecture into a simple understanding, which got rid of the dominance of historical forms and adopted new building materials and construction methods in the 20th century[10].

One of the most evident reasons for the simplification of artefacts is the emergence of abstract perspectives following the domination of rational thought in this period. Abstraction, which reveals the essence of things as a subjective action and is interpreted differently in each mind, has been effective in the reflection of the intellectual simplification that guides the modern period on architectural forms. In Çelikkan's words, abstraction, which is the reflection of the artist's inner voice[11], is shaped by the thoughts of subjects and constitutes the beginning of an interpretation whose end product can change. This reveals the differing characteristic approaches of the subjects in architecture, which presents a system of abstract and geometric lines without giving place to the image of concrete things encountered in life[12].

An architectural environment where subjective understandings are with abstract expressions and original productions being multiplied gains weight in the modern era. Modernist architects interpret and customize their distinctive approaches with abstract lines as a modern architectural style in line with emerging ideologies in this era.

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7   Uğur Tanyeli and Metin Sözen, *Sanat Kavramı ve Terimleri Sözlüğü* (İstanbul: Remzi Kitabevi, 2011), 234.

8   Hilde Heynen, "What Belongs to Architecture?' Avant-garde Ideas in the Modern Movement," *The Journal of Architecture* 4/2 (1999), 130.

9   Özorhon and Uraz, "1950-60 Arası Türkiye Mimarlığı'nda Özgünlük Arayışları," 93-94.

10 Özyalvaç, "Mimarlıkta Modernite Kavramı ve Türkiye," 299.

11 Şule Gece Çelikkan, *Modern ve Postmodern Dönemlerde Soyut Sanat Felsefesi* (İzmir: Cem Yayınevi, 2018), 26.

12 Adolf Göller, *Mimarlıkta Üslup Neden Durmadan Değişiyor,* trans. Alp Tümertekin and Nihat Ülner (İstanbul: Janus Yayıncılık, 2019), 14.

Mies van der Rohe focused on searching for total space and skyscraper architecture. Adolf Loos made groping mass volume and function experiments, Le Corbusier did formulation experiments and research, and Alvar Aalto dealt with adapting the context to modern ideology. These approaches reflect the different workings of the minds of modernist architects **(F. 1, F. 2)**.

F.1: Building examples of Rohe and Corbusier's design approaches
(https://www.archdaily.com)

Forming these individual characteristic approaches, each has a turning point in which they are affected by their mental mechanism, cultures, lifestyles, different experiences and social events. Therefore, these minds, which unite on a specific common ground with similar approaches or new experiences, determine the periodic styles that make up the movements called "-ism", just like in modernism. As a result, like Minor states, a period or culture becomes apparent in style[13].

F. 2: Building examples of Loos and Aalto's design approaches
(https://www.archdaily.com)

The style, which expresses the commonalities of individual approaches as an "intellectual unity on the basis of diversity"[14], contains a diversity as in abstraction. The social events which form the unity of this diversity and the architectural ideas which flow from it constitute the common style of characteristic subjective practices. This

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13 Vernon Hyde Minor, *Sanat Tarihinin Tarihi*, trans. Cem Soydemir (İstanbul: Koç Üniversitesi Yayınları, 2013), 174.

14 Hendrik Petrus Berlage, *Mimarlıkta Üslup Üzerine Düşünceler*, trans. Atilla Erol (İstanbul: Janus Yayıncılık, 2018), 65.

relationship between abstract expression and style can also be linked to authenticity when seen as an interpretation that brings diversity. Thus, it can be said that a semantic link can be established between style and authenticity in the context of abstract thinking and that these concepts develop depending on each other by being influenced by similar conditions.

With all this, the style based on diversity can lead to the similarity in architecture by focusing on just one of the components of authenticity mentioned before, through the possibilities of abstraction and new technical developments. Structures produced in different physical and social contexts far from subjective interpretations may spread as not authentic, merely concrete forms. Ultimately, what becomes a style are the architectural forms that are made universal and produced without regard to other components of authenticity.

After a certain period in modernism, the basic formal features determined as universal acceptances were transformed into an international style in which only the architectural form was transferred. Curtis speaks about international style as a major historical simplification as one of many working traditions[15]. The international modern style became widespread with the advantages of developments in both physical and social living environments, leaving its ideals aside and simplifying it only on the axis of form. In standardized architectural structures, it has become increasingly difficult to provide the authenticity that must be fed by other components across diverse environments and cultures. As a result, it becomes necessary to examine the relationship between authenticity and form in modern style, through its manipulation in different contexts.

The Relationship of Modern Style with Authenticity and Form in Western and Non-Western Contexts

Modernity is a purely Western concept, and here, it is considered as a starting point, offering the possibility of establishing a new culture[16]. However, modern architecture, which emerged with the ideals of the West, became universal in time with the new world order, in accordance with the solutions offered by its rational language[17]. The transformation of modernism into an international style by becoming universal throughout the world is based on changes in the West, particularly after World War II. In Europe in the 1950s and 1960s, the requirements for the rapid rebuilding of cities damaged after the war, the housing of workers and the construction of functional and affordable housing to respond to the urbanization phenomenon arose. These prog-

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15 William Curtis," Modern Architecture by Manfredo Tafuri, Francesco Dal Co; Modern Architecture: A Critical History by Kenneth Frampton," *Journal of the Society of Architectural Historians* 40/2 (1981), 168.

16 Heynen, *Mimarlık ve Modernite*, 22-73.

17 Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı* (İstanbul: YEM Yayınevi, 2017), 134.

rams, which were carried out in the countries of Western Europe for mass production with new industrial technologies, developed with great uniformity[18]. In this context, especially after World War II, there were ideas against modernism that argued that modernism lost its pioneering character by being institutionalized. Erden states that these views against modernism are not raised against its essence but its situation[19]. Heynen, on the other hand, states that these modern architectural structures, consisting of solid lines and smooth surfaces, are an appropriate response to the requirements of the time[20].

According to critics who have appeared during this period, the modernist utopias in the plans of Walter Gropius and Le Corbusier have been replaced by the skyscrapers built by Mies van der Rohe in America, and modernism has become one of the tools of capital[21]. The international style quickly propagated through European architects such as Mies van der Rohe, who went to the United States. The designs are unified with the basic geometric shapes such as rectangular prism in the mass, rectangular and square in the plan, large windows and facade layouts based on the use of glass surfaces[22].

As a result, the early ideals of the modern era were lost and a certain pattern based on formal features emerged. This universal style, which emerged after the war, is perceived as the most critical point in modernism because style is here related to formalism, not diversity. In this sense, when modernism is manipulated with a style based on a universal form, it can reveal the issue of uniformity and similarity in architecture. In this respect, according to Outka, the international style has the opportunity to spread to the world due to the will of its creators and advanced communication systems. Separate from space, culture, climate and time[23], it also affects the different geographies only on the shape scale. The essence of modernism, which emerged as a progressive and scientific movement in the West, cannot be adequately understood in a non-Western context and can be handled as the transfer of formal expression rather than authentic structures.

In this regard, modernism can be assessed through its reflections in Turkey, which is a non-Western context different from its source. Modernism, which has been advancing in parallel with the historical, cultural, economic and technological processes in the West for almost a century, made a rapid entry into Turkey, especially with the developments in the 1950s. Although Turkey managed to stay out of World War II during that period, it underwent significant changes in its own context. According to Özorhon, the 1950s

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18 Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 134.

19 E. Osman Erden, *Modern Sanatın Kısa Tarihi* (İstanbul: Hayalperest Yayınevi, 2016), 316-317.

20 Hilde Heynen, "Transitoriness of Modern Architecture," *Modern Movement Heritage* (London: Taylor&Francis, 2005), 26.

21 Erden, *Modern Sanatın Kısa Tarihi,* 316.

22 Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 134.

23 Elizabeth Outka, "Consuming Traditions: Modernity, Modernism and the Commodified Authentic", *Modern Language Studies Journal* 43/1 (2013), 78-82.

were the period when modernization changed direction from the nationalist architectures in Turkey. Urban reconstruction movements that took place with the coming to power of the Democratic Party in the country and the increase in migration from rural to urban led to a shift to the economy-based modernization approach. These are the years of openness to international organizations and relations, during which major structural changes began in Turkey. Developments such as Marshall aid, participation in the Korean war, and entry into NATO are signs of a new order[24].

Hasol says that in the light of all these developments, Turkish architecture, opened up to the outside in the 1950s and built structures for rationalism under the influence of modern architecture, which has become increasingly widespread in the Western world. According to him, the 1950s were a rationalistic period of universalist and international style in which Turkish architecture was fed by external influences, independent of technological, economic, social and environmental data[25]. The coincidence of these changes in Turkey and the period of transition to the international style process in the West have led modernism to come to Turkey as an international style because of a search for a new architecture. At that time, Turkish architects, inspired by the international modernist style, could not individualize and produce authentic products reflecting their own architectural characteristics.

Istanbul City Hall, Nevzat Erol, 1953

Istanbul Hilton Hotel, SOM, Sedad Hakkı Eldem, 1952-55
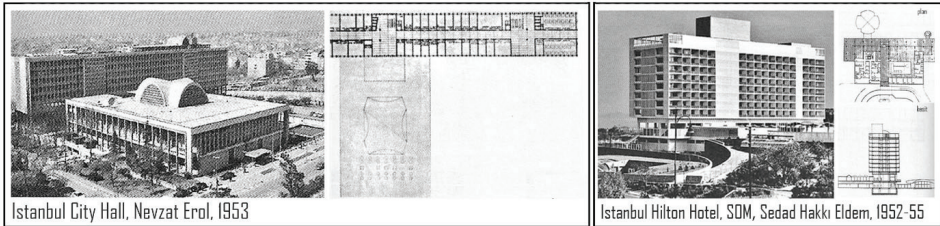
F. 3: International modern style designs in Turkey
(Hasol, *20. Yüzyıl Türkiye Mimarlığı,* 139-140)

In some buildings built in the 1950s, such as the Istanbul City Hall and the Hilton Hotel, only the stylistic features of the international style were used and masses that could be called imitation were revealed **(F. 3)**. In addition to public buildings, similar approaches were exhibited in residential buildings designed in those days. Mass housing projects built in the coastal part of Bakırköy and in Levent with the initiative of Emlak Kredi Bank, have the characteristics of the international style, which is the contemporary understanding of the period. In addition, the Natuk Birkan Apartments, where Haluk Baysal and Melih Birsel skillfully displayed their sensitive rationalist approach, are among the housing projects that reflect the architectural characteristics of the period[26] **(F. 4)**.

24 Özorhon and Uraz, "1950-60 Arası Türkiye Mimarlığı'nda Özgünlük Arayışları," 95.

25 Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 135.

26 Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 144-147.

F. 4: House designs with international modern style in Turkey
(Hasol*, 20. Yüzyıl Türkiye Mimarlığı,* 144-147)

On the other hand, modernism aims primarily at replacing all the historical styles with a new construction culture. In this new building culture, it is hoped that form will be considered together with components such as program, function, location, budget, materials, and construction, not as a primary stylistic decision. This refers to an architecture that is suitable for the context in which it is located, whose form can change according to various places, and which is universal in terms of design principles[27]. Therefore, it can be said that, particularly in non-Western contexts, modernism becomes more authentic when manipulated without being placed in some mold, international style or universal form. As Güzer said, the context forces the architectural object to be different, to become authentic and to move away from imitation[28]. Even in the early days of modernism, there are different interpretations and different contexts. These differences in development and interpretation in Western and non-Western societies demonstrate that universality is perhaps not only stylization based on form. The adaptability of the central idea and the knowledge of the various cultures may also make a claim of universality.

According to Mgbemena and Okonta, while modernism was spreading, Asian societies, isolated from Western ideologies, displayed a warier attitude than other societies accepting the international style. Although there are productions in an international style with the attraction of new materials and technologies, traditional approaches have not been wholly abandoned[29]. In Bozdoğan's words, the structures that are considered as defining that modernism is not a style problem and that it does not need to be in sharp opposition to the traditional[30] were also designed. Since the mid-1960s, reactions have grown against the monotony and rigidity of the modern international style, and architecture has started to move away from strict rationalism.

27 Sibel Bozdoğan, "Türk Mimari Kültüründe Modernizm: Genel Bir Bakış", *Türkiye'de Modernleşme ve Ulusal Kimlik,* ed. Sibel Bozdoğan ve Reşat Kasaba (İstanbul: Tarih Vakfı Yurt Yayınları, 2005), 337.

28 Abdi Güzer, "Mimarlıkta Gerçekle Taklidin Sınırları," *Mimarlık Dergisi* 333 (2007), 30-32.

29 Emeka Ebuz Mgbemena and Ebere Donatus Okonta, "How International Was International Style of Architecture?", *American Journal of Civil Engineering and Architecture* 6/1 (2018), 35.

30 Bozdoğan, "Türk Mimari Kültüründe Modernizm: Genel Bir Bakış", 350.

From the 1970s, this monotony was replaced by diversity and heterogeneity[31]. In this context, examples of buildings in which the international style is built-in non-Western contexts with a modern understanding without moving away from the tradition can be mentioned.

Turkish Historical Society, 1966 | SSK, Zeyrek Facilities, 1970 | Language Association, 1978
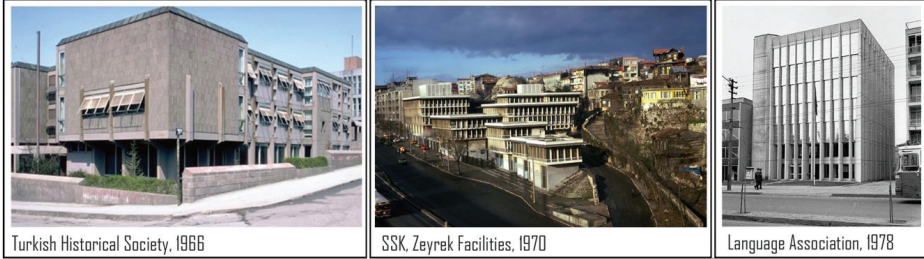
F. 5: Various designs of non-Western modernist architecture in Turkey
(https://www.arkiv.com.tr)

In the mentioned periods, in addition to the most well-known public buildings built with the pursuit of authenticity such as the Turkish Historical Society (1966), the SSK Zeyrek Facilities (1970), and the Turkish Language Association (1978), these searches are also encountered in many housing designs **(F. 5)**. The Sirer House, designed by Sedad Hakkı Eldem to interpret contemporary materials along the lines of modernism, shows how traditional and modern can be treated together **(F. 6)**. While the building is close to the traditional house style with its wide eaves and modular façade arrangement[32], it reflects the modern approach with the decisions taken on the layouts and the ways of doing it.

Sirer House, Sedad Hakkı Eldem, 1967
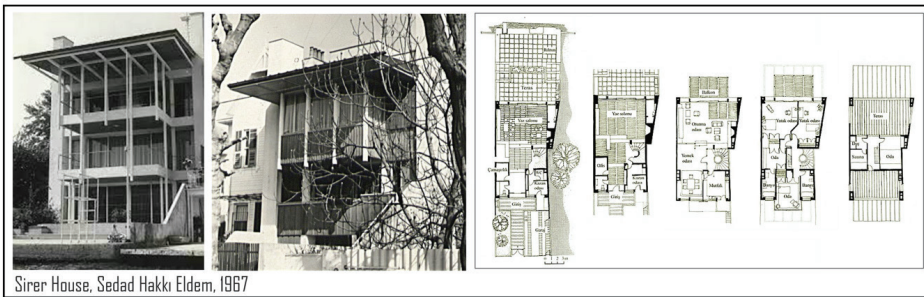
F. 6: A house design of non-Western modernist architecture in İstanbul, Turkey
(https://artsandculture.google.com) (Hasol, *20. Yüzyıl Türkiye Mimarlığı,* 173)

Likewise, the residential group consisting of fragmented units designed by architect Sedat Gürel is one of the examples where modern approaches are interpreted with

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31 Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı* (İstanbul: YEM Yayınevi, 2017), 156-159.

32 Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 173.

traditional architectural and environmental features **(F. 7)**. The most distinguishing feature of this design, which consists of living units around a courtyard, is organized in harmony with the natural environment, the landscape, and the user's actions[33]. This example can be counted as one of the local and original modern approaches in non-Western contexts in designing it with modern and abstract lines, considering the climatic characteristics and traditions.

Gürel Family Summer Residence, Sedat Gürel, 1968-71

F. 7: A house design of non-Western modernist architecture in Çanakkale, Turkey (https://www. arkiv.com.tr) (Hasol, *20. Yüzyıl Türkiye Mimarlığı,* 190*)*

Examples of similar approaches to architecture can be found, not only in Turkey but also in other non-Western contexts. These examples demonstrate that the universality of modern architecture, whose origins are in the West, may not be focused on form. It presents an approach that articulates the universality of the basic ideology of modernism and that the universal style can become original with differing interpretations. In short, within the framework of the study, the universalization of forms accepted in the international style, and not the original ideas behind the modern era, is criticized. The direct transfer of production based on form as a universal style, regardless of place and context, makes the designs homogeneous. This situation reveals a problem of form which began with the modern period and continues to this day. Similarly, it may be said that there are new forms that act as international styles in the contemporary architecture of the 21st century. Thus, we can see that relations of style, form and authenticity in architecture are important enough to create a permanent debate in contemporary construction environments.

Discussions on Authenticity, Style and Form in Contemporary Architecture

Contemporary architecture, which expresses architectural structures adapted to the present period, is regarded as a continuation of modern architecture by some architects and architectural theorists. When it comes to 21st century architecture of the 20th century, it can be seen that there are still practices made with the understanding and formal approaches of the modern period. On the other hand, a completely different

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33 Hasol, *20. Yüzyıl Türkiye Mimarlığı,* 190.

architectural language appeared in the present techniques. New construction technologies allow the production of numerous design approaches and all kinds of forms. Therefore, in the 21st-century architectural environment, there is a constantly changing production of ideas and forms with the opportunities provided by new technologies. Therefore, it is questionable whether a certain style exists in contemporary architecture, as in modernism. Berlage expresses a lack of style as a disorder[34]. Göller, for his part, asserts that the constant change of forms, which attracts only by their external magic, has become visual tiredness. According to Göller, who looks at the debate from a different angle, this fatigue in the human memory of images reduces the enjoyment of forms, and for this reason, the style is constantly changing[35].

Although these discussions on the existence of today's architectural style do not reach a clear conclusion, it can be observed that there are some common points based on 21st-century architecture. After all, as Semper mentioned, the style "emphasizes all the internal and external factors that change the embodiment of the theme and the basic idea"[36]. In today's architecture, it can be said that the basic common denominator is a technology-based construction method rather than intellectual ideologies. As a result, architecture becomes a production of forms in which building techniques can be interpreted as much as current technologies. These structures, which were built within the scope of common technical possibilities, can transform into similar forms that are transferred exactly without distinguishing the context, as in the modern international style.

Although it cannot be said with certainty that there is an effort to create a specific style today, technological design tools allow the production of forms that behave like an international style. The fact that social and political perspectives cannot become an attitude that reflects ideas that creates the means of producing the design also supports this. According to Pekin, architectural works that have emerged in the last thirty years without relying on a guiding statement or social unity in the society are based on formalism, a show of wealth or pure technique[37]. Therefore, due to social and technological developments, there is a stylization according to the technical language, increasingly focused on form in architecture.

This international stylization in modernism stems from the technical possibilities of the modern period and the forms made up of simplified lines. On the other hand, in the contemporary period, fluid forms obtained with the new and frequently used digital technologies may become stylistic. Therefore, it can be said that this stylization, which we can consider as a technological style in which digital techniques come to the fore,

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34 Berlage, *Mimarlıkta Üslup Üzerine Düşünceler,* 76.

35 Göller, *Mimarlıkta Üslup Neden Durmadan Değişiyor,* 17-41.

36 Gottfried Semper, *Bilim, Endüstri ve Sanat* (İstanbul: Janus Yayıncılık, 2019), 23.

37 Şevki Pekin, *Yirmibirinci Yüzyıl İçin Mimarlık Tarihi* (İstanbul: Ofset Yapımevi, 2019), 49.

varies according to subjects, historical processes, and the techniques they use, just like in modernism. These design models, which form the current technological style, are expressed by Kolarevic as digital design and production systems. These models have become more diverse over time and are now used in many urban buildings, including residential buildings **(F. 8)**. According to Kolarevic, these computational and digital architectures consist of non-Euclidean spaces, topological approaches, genetic algorithms, kinetic and dynamic systems, unlike the modern architecture of the industrial era[38].

Housing Project in Monterey, Zaha Hadid, 2018   Housing Project in Belgrade, Zaha Hadid, 2011

F. 8: Contemporary residential examples of digital design in different Western contexts
(https://www.archdaily.com)

Patrik Schumacher from the Zaha Hadid Architects group defines parametric architecture, which Kolarevic considers as one of the models of today's technological style, as a style in itself from a different perspective. According to Schumacher, this style, a new solid paradigm born in post-industrial society, is based on digital animation techniques, advanced parametric design systems, and scripting methods. This system, which has been developed in recent years and claims hegemony in avant-garde architectural practice, achieves the effect of modernism as a long wave of systematic innovation. Parametricism ends the ambiguity of styles that have emerged with a series of ephemeral architectural periods such as postmodernism, deconstructivism, and minimalism[39].

These technology-oriented architectural productions are based on construction techniques consisting of specific geometries. Like the simple abstract lines which have become dominant as a result of modern architecture, these abstract lines of computer-aided design products create various geometries, revealing structure and forms. Many digital techniques with various geometries allow forms that cannot be produced in modern technology. Kolarevic argues that with these techniques, complex curvilinear geometries, plane forms, cylindrical, spherical, or conical forms can be produced with the same ease as before in Euclidean geometries[40].

38 Branco Kolarevic, "Digital Architectures," *Acadia 2000: Eternity, Infinity and Virtuality in Architecture* (College Station: VBW Publishing, 2002), 251.

39 Patrik Schumacher, "Parametricism: A New Global Style for Architecture and Urban Design", *Architectural Design* 79/4 (2012), 14-23.

40 Kolarevic, "Digital Architectures", 255.

So, while the world has become more and more digital in the 21st-century, the spatial images of architecture seem to act opportunistically to capture a world empty of thought. The understanding of fluidity continues to grow[41]. On the other hand, this fluid architecture can be considered the producer of spatial images different from its modern predecessors[42]. In contrast to modernism, which is based on universal space, it is claimed that digital approaches such as parametric architecture differentiate the spaces. In the process, a fluid configuration is used, with waves and spiral vortices, without sharp lines and shapes[43].

From all these perspectives, it is said that the curvilinear forms of the new digital approaches are not fixed but represent a variable universe that leads to new possibilities of forms. However, the choice of forms emerging in this universe is guided mainly by the aesthetic and plastic sensitivities of the designer[44]. Therefore, as in the modern universal style, forms arise only from the individual approaches of leading architects or other actors of structural production, independent of the context in which they are revealed. As a result of the development of communication technologies, these structures are known in other contexts and can be copied to make them iconic. As Nilsson said, non-Euclidean experimental architecture is now seen and constructed in many world regions. However, this approach overtakes the spatial politics of late capitalism in many ways, where corporations and cities support an architecture that produces icons[45].

Contemporary forms, which may be applied everywhere, as in the modern international style, are similar regardless of environmental and cultural differences. This approach entails the risk of losing the possibility of authenticity and moving towards a form-oriented style that is becoming more and more universal. With the evolution of technology into a universal style, the cultural factor, especially in non-Western modernist examples and on which the original forms are based, can be ignored. Thus, it becomes increasingly difficult for the architecture produced with new digital design models to adapt to the existing characteristic built environment. Like in modernism, forms that emerged in the West with their resources and showed a specific development process can become alienated from their context when directly transferred to a non-Western environment.

An example of this is the urban regeneration project designed by Zaha Hadid for the Kartal-Pendik line in Istanbul. This comprehensive project, which includes con-

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41 Stankovic et al., "Form in Architecture and Principles of Design," *Arkhitektura. Stroitel'stvo. Obrazovaniye* 1 (2018), 60.

42 Nana Last, "Architecture and the Image of Fluidity", *Globalizing Architecture: Flows and Disruptions* 1 (2014), 36.

43 Schumacher, "Parametricism: A New Global Style for Architecture and Urban Design", 250.

44 Kolarevic, "Digital Architectures", 255.

45 Fredrik Nilsson, "Architectural Objectiles – Architecture, form, meaning and experience in the digital era". In *Architecture & Phenomenology International Conference. Proceedings CD* (2007).

temporary living spaces as well as service structures, creates a different habitat within itself, independent of the life and built environment in the city of Istanbul. This means that it cannot fit into the context in which it is **(F. 9).** In today's world, these approaches are becoming one of the factors that reduce the authenticity of architectural forms and designs.

Zaha Hadid Architects, Kartal-Pendik Project, Istanbul, 2006
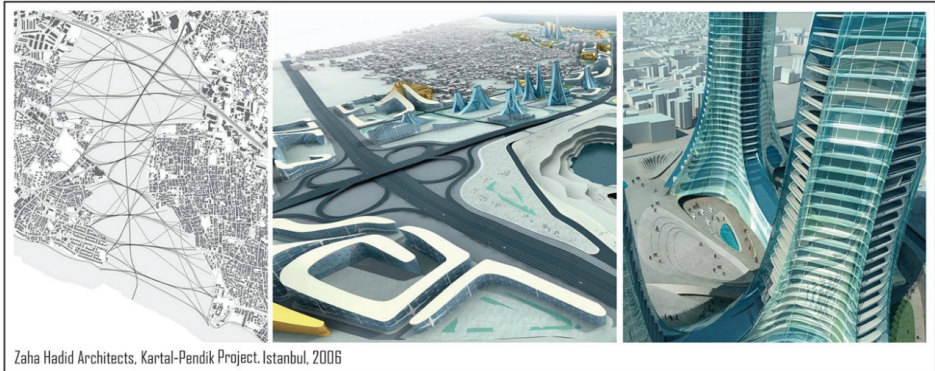
F. 9: A contemporary residential example of digital design in a non-Western context, Istanbul, Turkey (Schumacher, "Parametricism: A New Global Style for Architecture and Urban Design", 241-255)

In summary, it can be said that the use of newly developing technologies in designs as a construction technique creates a partnership, despite the debate about whether there is an architectural style or not. It is observed that digital design methods such as parametric design define new forms within the context of the techniques and materials proposed by the technology. While these forms allow for diversification, they cannot be based on a conceptual idea linked to its physical and social context. In this case, as in the modern international style, the emphasis can only be placed on creating forms. In this regard, a similarity can be established between the international style approach of the modern period and today's contemporary architecture through the universality of forms.

Conclusion

With the social and technical changes of the modern period to the present day, the influence of forms dependent on the dominance of visuality in architecture progressively increases. Especially in the international modern style that emerged because of historical processes and in the designs of 21st century architecture based on technology; it is seen that forms have become the main feature. The universalization of forms, ignoring the innovative and interpretative approaches that modernism has at its foundation, has revealed an ongoing debate about authenticity and style since the modern period.

In the modern period, the forms formed by abstract intellectual ideologies that should be subjective and authentic have been made in a style by being universalized in a systematic framework. This created an important problem of authenticity, particularly in the propagation of modernism to different contexts. The authenticity, which has many components such as place, subject, culture, history, material, technique, and form, has begun to be lost with the designs that are only considered on the axis of form. The use of the same forms everywhere prevents the possibility of interpreting the ideas found in the essence of modernity in different contexts, thus preventing the diversification of the style, which is an intellectual unity. This leads us to the conclusion that there can be negative attitudes towards dealing with styles, not the style itself.

A comparable situation can be observed in the contemporary architecture of the 21st century, where technique is a common basis because of technological developments. Since contemporary design methods using computational techniques only use the possibilities of existing technologies, there are difficulties in reflecting the variation mentioned in the phenomenon of style in a wide range of forms. Today, designs that seek to find a style that defines the architectural type or the period are mostly produced depending on the construction techniques and can cause the architecture to be expressed in the concern of producing form. Computer-aided digital productions of technological style can create similar forms whose authenticity can be questioned by ignoring factors based on physical, social and historical contexts. Thus, these forms, which are applied everywhere, irrespective of place and context, carry the danger of becoming a new international style.

At this point, where the possibility of authenticity is lost, contemporary architecture begins to turn into a universal formal style such as modernism. In this study, the international modernist style and the contemporary technological style are compared with one another in this respect. Although the periods compared differed in terms of environments, techniques and architectural characteristics, as can be seen in the table, it was determined that they ultimately included a repetitive universalization of forms **(Table 1).**

Table 1: Modern architecture vs contemporary architecture comparison chart (Prepared by Artkan and Kandemir, 2022)

Modern Architecture:	Contemporary Architecture:
"abstract thinking" -- abstraction as an ideology at the idea stage	"abstract techniques" -- abstraction as a technique at the production stage
"regular forms" -- the dominance of straight lines obtained with Euclidean geometries	"irregular forms" -- non-Euclidean shapes with curvilinear geometry derived from regular forms through technology
"low (industrial) technology" -- low-tech materials and construction methods, including technical developments in the focus of industrialization	"high (digital) technology" -- high-tech materials and production methods, including technological developments in the focus of digitalization
"solid masses" -- segmented mass movements consisting of angular forms	"fluid masses" -- masses formed by the smooth movements of the form

However, it is also found that there are successful approaches to modernism in different contexts, in which all kinds of qualities belonging to that place are interpreted by inclusion. According to Heynen, these approaches suggest that tabula rasa architecture is not capable of responding to all human needs. The needs that Heynen mentions here are the need for belonging, which is deeply felt by the meaning of history, and the need to relate to the past[46]. Therefore, it is concluded that an authentic architecture can be created when the qualities of the place and context, the ideologies that reveal the styles, and the form are considered as a whole. As Loew exemplified in the French context, this also requires government policies that consider historical processes, regulations that take into account all of the decisions and actors that affect design[47].

Hence, what becomes a style by becoming universal should be the system of thought open to interpreting the essence of modernism. This approach is more efficient and sustainable in transforming new methods and forms into the appropriate language. The relations between context and style should also be considered in the search for new architectural forms, methods, and languages of information technologies. This situation will also avoid the repetition of critics of the international style.

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46 Heynen, "Transitoriness of modern architecture," 30.

47 Sebastian Loew, *Modern Architecture in Historic Cities: Policy, Planning and Building in Contemporary France* (London: Routledge, 2005), 209-212.

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