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DISPLACING ARCHITECTURAL KNOWLEDGE: A MULTI-SITED READING OF VERNACULAR ON PALANGA ART AND ARCHITECTURE FARM

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DISPLACING ARCHITECTURAL KNOWLEDGE: A MULTI-SITED READING OF VERNACULAR ON PALANGA ART AND ARCHITECTURE FARM

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A thesis submitted to
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APPROVAL

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Başak Aka

_____

19/07/2023

To My Family...

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ABSTRACT

The dichotomy of the traditional and modern demonstrates a radical segregation embedded in our political operations in various scales and contexts, from the local to the global and from our "ordinary" everyday practices to the praxis of architectural design. This tension is intertwined with the conceptual challenges of the "vernacular," a category that has often been reduced to traditional regional typologies and constituted as the "other" of modern, professionalized, urban, and "Western" architecture. This study seeks to disrupt these dichotomies by inquiring into the modern qualities of the vernacular and aims to unfold vernacular's ephemeral, malleable, and plural character by revealing its interdependence with design and production processes based on contemporary theories. In this framework, the study examines the processes of Palanga Art and Architecture Farm (hereby referred to as PAAF), a project initiated in Erzincan by artist and filmmaker Kutluğ Ataman, where animal shelters are reinterpreted with modern building technologies by renowned architects. Narratives of the project exhibit conceptual dilemmas inherent to the discourse of vernacular (past-future, natural-rational, and center-periphery), even though the design strategies do not indicate an outright interest in the use of vernacular methods. Through these dilemmas, the study reads into the potentials of unintentionally surfacing vernacular conditions regardless of the articulated desires for a critical process to create a "modern" and experimental "collection of architecture" on the farm. Using the "actor-network theory," developed within science and technology studies, these potentials are explored through the "multi-sited" stories formed by human and nonhuman "actors" within the socio-material environment of PAAF; through architects' strategies for collecting and responding to local data, their design intentions and collective negotiation processes with academics, farmers and manufacturers, their engagement with farm animals, photos, drawings and models, etc. The research thus aims to multiply and diversify the conditions of the vernacular and to present the PAAF experience as a rich "vocabulary."

Keywords: vernacular, modern, regional, sense of place, ephemeral, actor-network.

MİMARLIK BİLGİSİNİ YERİNDEN ETMEK: PALANGA SANAT VE MİMARLIK ÇİFTLİĞİ ÜZERİNDEN VERNAKÜLERLİĞİN ÇOK-SAHALI OKUMASI

ÖZET

Geleneksel ve modern kavramları radikal bir şekilde ayrışmış olmalarıyla yerel ve küresel ölçekte, gündelik ve "profesyonel" bağlamda pratiklerimizi derinden etkileyen politik bir ikiliği ifade eder. Bu gerilim, sıklıkla "Batı'nın," kentin, ve mimarlığın "ötekisi" olarak ele alınan, sabit ve bitmiş olarak tanımlanan "vernaküler" kategorisine içkin çatışmalar ile paralellik gösterir. Bu doğrultuda vernakülerin mimari tasarımla ve değişimle ilişkisini ortaya çıkaran, bölgesel tipolojilere indirgenmiş vernakülerlik imgesini söküme uğratan güncel yaklaşımlar önem kazanır. Bu çalışma, vernaküler mimarlığın "ev hissi," tanıdıklık, yerleşiklik kavramlarıyla olduğu kadar çokluk, geçicilik, ve hafiflik gibi modernliğe dair kavramlar ile; bitmiş mimarlık ürünleriyle olduğu kadar tasarım-üretim süreçlerindeki müzakereler, kısıtlar, niyetler, ara yüzler ile ilişkili olduğunu ortaya koymaya çalışır. Oluşturulan bu çerçevede mimarlık süreçlerini "vernaküler" yapan tasarım davranışları, sanatçı ve film yönetmeni Kutluğ Ataman tarafından Erzincan'da kurulmuş Palanga Sanat ve Mimarlık Çiftliği (PAAF) örneği üzerinden okunur. Hayvan barınaklarının tanınmış mimarlar tarafından yeniden ele alındığı bu projenin anlatılarında, vernaküler söylevini oluşturan ikiliklere (geçmiş-gelecek, naturel-rasyonel, merkez-çeper) rastlanır; ancak tasarım niyetlerinin ve stratejilerinin doğrudan "vernaküler mimarlık" üretmeye yönelik olmadığı, üstelik büyük ölçüde modern bir imgenin arzulandığı açıkça görülür. Buna rağmen PAAF deneyiminin sosyo-materyal ortamında, kasıtlı veya kasıtsız, kaçınılmaz olarak yüzeye çıkan vernakülerlik potansiyelleri fark edilebilir. Çalışma, bilim ve teknoloji çalışmaları (science and technology studies) alanı içinde gelişen "aktör-ağ" teorisinden yararlanarak Palanga'nın insan ve insan olmayan aktörlerinin "çok-sahalı" hikayelerinde, mimarların yerel bilgiyi bulma ve işleme yollarında, çiftlik hayvanlarıyla, akademisyenlerle, yerel üreticilerle yürüttükleri kolektif süreçlerde vernaküler durumlar arar. Araştırmadan, tasarım süreçlerinde "yer" ile kurulabilecek ilişki türlerini çeşitlendirmesi ve PAAF deneyimini bu yönden zengin bir örnek olarak ortaya koyması beklenmektedir.

Anahtar Sözcükler: vernaküler, modern, bölgesel, yer hissi, geçicilik, aktör-ağ.

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LIST OF ACRONYMS AND ABBREVIATIONS

AHT: Atelier Han Tümertekin

ANT: Actor-Network Theory

ECA: Erginoğlu & Çalışlar Architects

IND: Inter.National.Design

KA: Kutluğ Ataman

KPM: Kerem Piker Mimarlık

MoMA: Museum of Modern Art

NSMH: Nevzat Sayın Mimarlık Hizmetleri

PAAF: Palanga Art and Architecture Farm

SO?: SO? architecture and ideas

STS: Science and Technology Studies

TBD: Tropical Building Division

1. INTRODUCTION

This study aims to uncover the socio-material environment of Palanga Art and Architecture Farm (PAAF) and the potential of "vernacularity" within its design and building processes. PAAF is an initiative by artist and filmmaker Kutluğ Ataman, who invited renowned architects to design "modern" animal shelters on his farm in Erzincan in 2017-2018. There are six built projects designed by five architectural offices, and there are several projects still in the design or building process. The projects include a chicken coop, calf shelter, cow shelter, cattle barn, goat shelter, open kitchen, and slaughterhouse. There was a "curatorial" process directed by architect Hasan Çalışlar, and now by Kerem Piker, yet each architectural office worked autonomously (Çalışlar, personal communication, 2021), depicting different restrictions, methods, and technologies, "constructing" the user (Van der Linden et al., 2018) and "breaking down" the context through different filters (Latour & Yaneva, 2017). This variety of approaches and methods involve consulting local, professional, or academic people; collecting mathematical data from the site or translating the individual sensory experience into design information; employing available local building materials or transporting prefabricated structures; aiming to design a site-specific shelter or a modular and repeatable one… The project as a whole is not articulated as an attempt at reviving traditional building techniques, moreover the concept of "vernacular" is largely absent in the narratives of the projects in the media. However, their design processes—including architects' and Kutluğ Ataman's dreams and intentions—intentionally or unintentionally raise intriguing tensions between the categories of vernacular and modern.

The category of vernacular has been an intricate subject of architecture for more than a century, assuming various contending attributes, denounced, celebrated, and marginalized against the "modern." Vernacular architectures remained unplaced among the practice and theory throughout the years, while the central questions for drawing the boundaries around their definition remained unanswered: Whom, where, and which period do they belong to? Bearing a loaded history associated with reactionary and nationalistic ideologies since the early 20th century, the concept of vernacular had long

been paired with the notions of essence, identity, and memory. Vernacular's role as a representation of identity still proceeds today in a different and restored discourse wherein the multiplicity, diversity, and individuality of non-Western and non-urban architectures are emphasized against the new embedded forms of Orientalist and colonialist politics (Roy, 2001). Moreover, contemporary post-colonialist theories criticize the romanticization of regional architecture as the pure embodiment of an unmixed cultural identity, untouched by global forces (Akcan, 2006; Colquhoun, 1997; Lu, 2012).

"Identity requires boundaries and exclusions," Hüppauf (2005) claims, whereas the "imperative of modernity" is to destroy boundaries. Despite the 20th-century assumptions on the impending irrelevance of "sense-of-place" in architecture, vernacular has re-gained significance with a more inclusive and obscure identity (Hüppauf, 2005) and has gained theoretical reflection, distilled from its specific association with regional typologies—to its operative spirit for "place-making" (Maudlin, 2010). Considering its survival and transformation through this "destructive" imperative of universalism, vernacular's inheritance of adaptiveness and ephemerality has been recognized (Maudlin, 2010). Accordingly, the study aims to reveal the constitutive togetherness of modern and vernacular by demonstrating the non-determinant, ephemeral, and multiple "recipes" of *vernacular sense of place* based on the new theories of vernacular since the last two decades. Drawing on Hüppauf and Umbach's (2005) verb "to vernacularize," the static understanding of vernacular is aimed to be challenged in order to unfold its dynamic interdependence with design and building processes—negotiations, dreams, givens, restrictions, backgrounds, networks…

In the first part of the study, the recent criticism of the typological, stylistic, and regional associations of vernacular architecture will be reviewed based on Amos Rapoport's (2006) table "Attributes of Traditionality," which is selectively adapted to vernacular, and supported with the findings from the literature review. These common attributes of vernacular create various conceptual tensions within the modern condition: past-future, natural-rational, and center-periphery. Past-future is a temporal and orientational dichotomy related to vernacular's nostalgic, romantic, and past-oriented attributes within nationalist discourses in the early 20th century. It also consists of the objectives of "pausing" time—timelessness and immutability—and linking the past to the present—

the ecological and cultural discourse of continuity and sustainability. Natural-rational tension focuses on the challenges in design methodologies and frameworks. It interrogates the separation of vernacular from professional architectural design based on its attributions authorless, non-rationalistic, non-critical, indeed, self-evident, and organic. Typology, an integral interface within the production of vernacular design, will accordingly be reconsidered as a "vernacularizing" framework through which change and innovation operate. Center-periphery is a geographical and political dichotomy. Vernacular architecture's incorporation into the Western canon of modern architecture is a significant context to understand its positioning as "Other." Discussions on these power dynamics and the simplification and standardization of contextual information as architectural design data in these "peripheral" expertise will be discussed. This discussion also converges with vernacular's association with spontaneity, harmony, and again typology.

Introducing another dimension to the discourse, Kenneth Frampton's (1983) phenomenological approach to critical regionalism is important in evoking a "sense of place" through sensory, individual experience. Lastly, vernacular's appearance in everyday urban practices and minor "spatial agencies" demonstrates how modular, functional, temporal, and light urban tactics can operate in building a vernacular sense of place. Through the contemporary reinterpretations of pragmatism, utopianism, and autonomy within the post-structuralist, post-critical and post-theoretical discourses, the above-mentioned dichotomies of vernacularity will be discussed on their intertwined meanings, evolving in time. It has been included in cityscapes, as well as landscapes (Lepik, 2010), and has recently been recalibrated to architecturally respond to the changes towards a more information-based culture (Asquith & Vellinga, 2005). The variety of approaches and evolution of meanings demonstrate that it is difficult to speak about a singular canon of vernacular architecture. Moreover, the diversity of its attributions can be considered a rich vocabulary for looking into architectural design processes to analyze the many ways a building can be vernacular. It may surface through design strategies for collecting and processing data, interrogation of typologies, sensory interaction with the field, collective dialogues, the journey of materials, and many more. Rather than proposing a checklist, this study suggests an affirmative attitude toward these intentional

or non-intentional, minor embodiments of a “sense of place” in architectural processes and attempts to extend the conditions of vernacularity.

In the second part of this qualitative research, methods for “breaking down” the socio-material environment of architectural processes will be discussed by visiting the approaches of Science and Technology Studies (STS) and employing the vocabulary of Actor-Network Theory (ANT). The verbal and nonverbal (Evans, 1997) translation mediums in design processes will accordingly be multiplied by including nonhumans—media, drawings, models, and animals in the specific case of PAAF. The situated nature of knowledge production and the constructive power of “narrative” will be discussed (Bruner, 1987; Cuff, 1992; Wilkie, 2010); moreover, it will be argued that the established links between the built form and the environment can be read through the narratives of “actants” in design processes, along with the visual representations and the built form itself.

Accordingly, within the study, semi-structured oral interviews are done with the employer Kutluğ Ataman and with three architects who designed, in total, five projects for PAAF: Hasan Çalışlar, Arman Akdoğan, and Kerem Piker. Interview questions were directed toward their design intentions, dialogues with other actors, and the mediums of translation used throughout their processes. The transcripts of the interviews are supported by web-based findings from media, architectural magazines, interview videos, conference recordings, and project descriptions on the official websites of offices and manufacturers. In the second part of the study, the particular “stories” of the projects on PAAF will be presented and visually mapped as “networks,” including the actors, their verbal and non-verbal dialogues, and repetitively used concepts that surfaced through the interviews and the web research. Some of the sub-questions of the study covered in this chapter are as follows:

- What do architects consider before accepting a commission?
- How do architects position themselves in a rural/Eastern/private project site?
- How do they conduct a multi-sited process between the project site and the office?

- How do they detect and process the “givens” and “restrictions” of the site, the desires of the employer, and the requirements of the commission?

Finally, in the third part of the study, vernacular and modern attitudes in PAAF will be analyzed. The collected data regarding the narratives and visual representations of PAAF will be interpreted in order to associate the concepts with the strategies under four categories: Informing the local, constructing the user, situating the information, and building the farm. In this regard, the study attempts to use “grounded theory” as the research methodology, in which the data collecting, grouping, and analyzing aim to unravel the ways reality is perceived and meaning is constructed amongst social groups (Charmaz, 2006). Moreover, the approach toward the nature of reality in the study is from the perspective of late ANT discourses, where “modes of existence” are grasped from a position between external, objective reality and subjective, constructive ways of language and “thingly” relationships (Elder-Vass, 2018; Latour, 2014). Accordingly, narratives of PAAF will be taken as mediums through which reality is unraveled in different ways, and they will be interpreted in comparison to the built forms and visual materials. The concepts formed from these interpretations and grouped under categories will be related to the theoretical framework constructed in Chapter 2, to the “tensions” and multiple recipes of vernacular. Significant concepts and discussions, and diagrammatic analyses under the main three chapters which form the body of this research are schematically summarized in Figure 1.1.

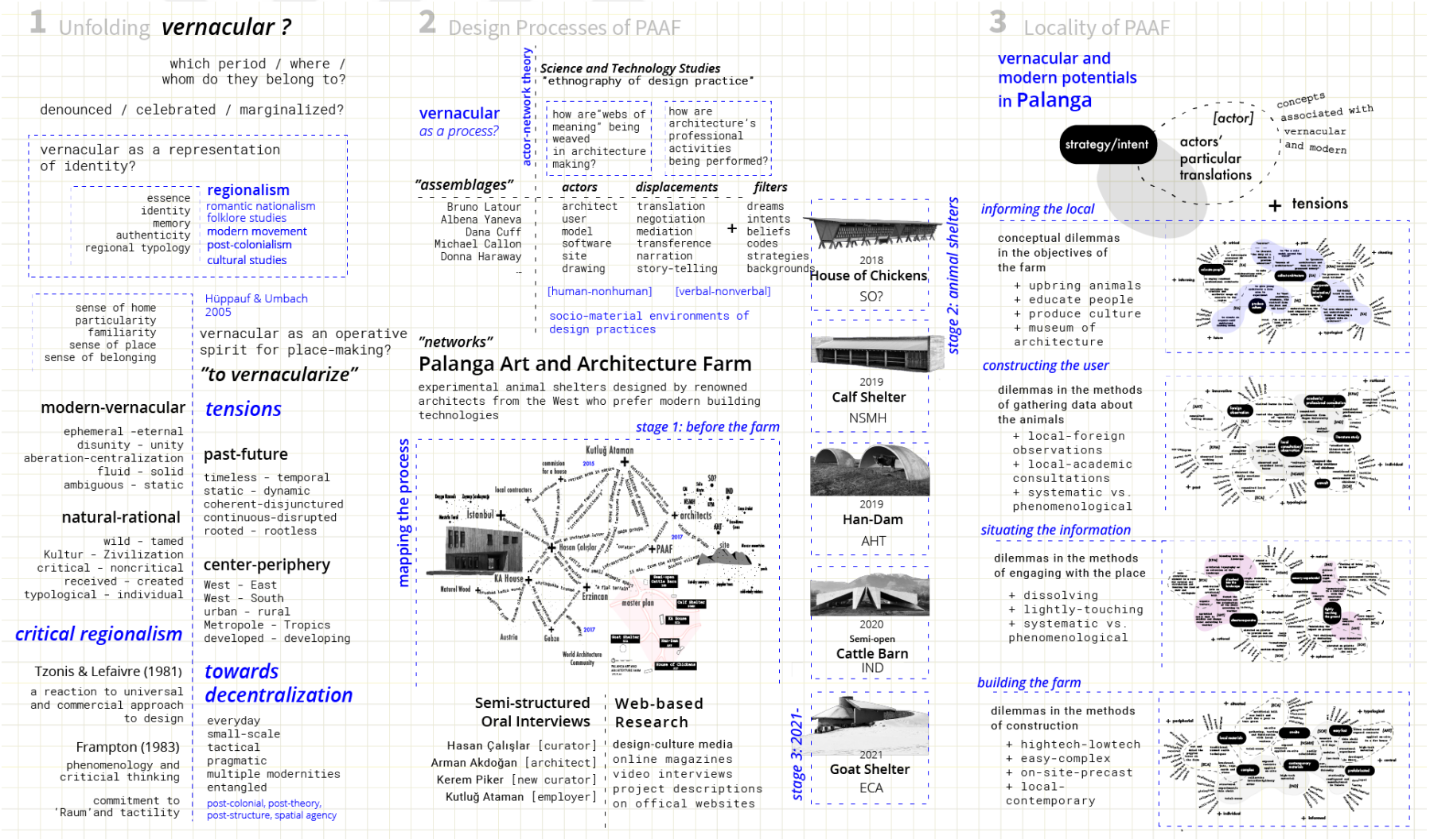


Figure 1.1: Structure of the study (Aka, 2023).

2. UNFOLDING VERNACULAR

This chapter will cover some key discussions in the course of revealing the dynamic qualities of vernacular, drawing on Amos Rapoport's "Attributes of Traditionality" and definitions made by pioneers of 'modernism,' national-romanticism, post-war revisionist movement, and critical regionalism. A selection of these attributes will be discussed on their capacity to compliment and acknowledge the ephemerality of vernacular, regarding their tension or dialogical engagement with the attributes of "modern." The "tensions" reflect some critical dilemmas of the modern condition: disruption-coherence, abstraction-concreteness, ambiguity-rootedness, organicity-corruptness, global-local, received-invented—and so on. According to the contextual planes of such dichotomies, they are grouped into four categories under the subchapter Tensions: Modern-Vernacular, Past-Future, Natural-Rational, and Center-Periphery.

2.1 Tensions

When analyzing the position of "vernacular" within the discourse of architecture since the late 19th century, it becomes evident that this category has often been the subject of conflicting discussions related to issues of identity politics, ecological concerns, and cultural sensitivities. These discussions arose various notional dichotomies; however, a particular interest can be given to the traversing attributes made for the concepts of *modern* and *vernacular*: The progressive, transcendental, future-oriented characteristics of the modern (Heynen, 2000) over against the past-oriented, immutable, and repetitive features of the vernacular (Rapoport, 2006). The polarization becomes more evident within the modern condition of the 20th century and the dominant avant-garde mindset in various scales—from daily practices to global dynamics. Fueled by the concerns about a context-neutral architectural and social destination (Frampton, 1983); vernacular architecture appeared as a field of study as a form of resistance "to foster a sense of place, to humanize the machine à habiter" (Eggener, 2002). Vernacular—paired with tradition—implied familiarity against alienation; unity and collectivity against individuality (Boyer,

2012). The epistemological transformation of these two concepts during the 20th century holds immense significance in revealing their underlying tensions within the current discussions of architecture.

2.1.1 Modern and vernacular

> Estrangement is not conventionally nomadic; rather, it takes place largely in situ, as existing buildings and constructions respond to desires for escape, for blurred boundaries, and for collective expression. (Stoner, 2015)

Harvey's (1991) theory on modernity explores the paradoxical unity of its two designations despite their conflicting natures: *ephemeral* and *eternal*. After its first appearance in the 5th century as a differentiator of the present from the past, the concept of "modern" began to oscillate between identities: the temporal, fluid, indeterminant, and the static, solid, and determinant. The scale of this duality has critically dilated with the development of objective science and universal morality against myths, religion, and superstition. The modernity thought of the French Enlightenment in the 18th century had been in pursuit of the "one single correct mode", *the eternal*; to make sense of, control, and rationally order the world (Habermas, 1983).

The desired totality of Enlightenment thought had been fragmented and pluralized with the 1848 socialist movements; a furor of experimentation, heated to its boiling point right before World War 1, emerged in European and American city centers (Habermas, 1983). Industrialization of production and technological developments resulted in an increased speed in urban life and growth over the course of the fin de siècle. The formation of culturally diverse urban environments, particularly in the West, raised concerns about the relevance of *place* and *local particularity*.

Berman (1988) credited Jean-Jacques Rousseau as the originator of the 19th-century sense of the term "modernity," as a *temporal* phenomenon. Within the pages of his literary work titled Julie, or the New Heloise, Rousseau illuminates the elusive and spectral essence of modernity through the portrayal of the character Saint-Preux: "I see only phantoms that strike my eye, but disappear as soon as I try to grasp them" (1761, as cited

in Berman, 1988). As per Berman, modernity is “a mode of vital experience—experience of space and time, of the self and others, of life's possibilities and perils […],” and to be modern is being surrounded by an environment of change, power, and enjoyment, and at the same time, which “threatens to destroy everything we have, everything we know, everything we are.”

> ...modernity can be said to unite all mankind. But it is a paradoxical unity, a unity of disunity; it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, "all that is solid melts into air. (Berman, 1988, p. 15)

The threat of “disunity” and individual alienation strengthened as the concepts of time, place, and function were being reinvented along the organizational shift of life from “experienced time” or “physiological sense of time” to standard -and abstract- International time (Hüppauf & Umbach, 2005). Modernity denoted physiological and emotional detachment from the particular place and a farewell to the community sentiment of *pre-modern.* Harvey (1991) explains the destructive climate of modernity as: “only secure thing about modernity is its insecurity, its penchant, even, for 'totalizing chaos.' Through the never-ending change and fragmentation, modern was defined as an ideal vision that is in flux and does not have a memory or a familiar form; and to be modern was a constant effort to criticize and deconstruct any "repeating" pattern, to transcend the present toward an unfamiliar future (Heynen, 2000).

The economic and political crisis in Europe after World War 1 had set the stage for the period often referred to as “heroic modernism,” where a certain modern image was formed. As an authoritarian strategy to cope with the above-mentioned “threats” and to psychologically and socially stabilize the chaos of constant *deviation* of practices, an “immutable modern myth” (Harvey, 1991) had to be invented. In search of the *eternal* once again, this myth celebrated the *linearity* of universal progress and the functionalist and technocentric approach to design. From the Bauhaus Movement in the 1920s, the 1929 “International Style” exhibition in The Museum of Modern Art in New York to the Congress of International Modern Architects (CIAM) in 1928, there emerged the “machine myth” (Harvey, 1991) to rationally order the cities and houses as “living

machines." Siegfried Gideon's (1948, as cited in Lejeune & Sabatino, 2010) concepts in his book Mechanization Takes Command were adopted by modernist architects who advocated for anonymity and industrialization to eliminate artistic individuality and encourage a collective identity. New spatial principles, forms, and technologies were introduced as the inevitable and universal outcome of the *zeitgeist* (Lu, 2012). Function, modularity, efficiency, abstraction, and novelty became the principles of modernist architecture—an omnipotent, "heroic" power—to free the world from ghosts (Lu, 2012) with a "direct and deliberate departure from tradition and the past, irrationality, technological inferiority and reactionary politics" (Crysler, 2003, as cited in Brown & Maudlin, 2012).

This universal code of design became the most visible and prevalent mode of modernity by the early 20th century. Nevertheless, a consistent interest in vernacular architecture shared the stage with the Modern Movement in the early 20th century. This interest is generally highlighted in the period of the Arts and Crafts Movement, Lewis Mumford and Elizabeth Mock's books in the interwar period, Le Corbusier's "vernacular modernism" in the 1930s, and later in the writings of postwar revisionists Bernard Rudofsky, Paul Oliver, Christopher Alexander, Amos Rapoport among others. This classic periodization of 20th-century architecture has been criticized by contemporary architectural historians, underlining the embeddedness of the traditional forms, their tectonic qualities, and building techniques within the Modern movement, from 1905 onwards (Colquhoun, 1997). Firstly, the value of vernacular had been acknowledged by North European and American scholars, such as Nikolaus Pevsner, who highlighted the influence of the English countryside on the functionalist ideals of the Arts and Crafts Movement and eventually on the Modern Movement, in his book "Pioneers of the Modern Movement" in 1934. Secondly, Mediterranean, African, Asian, and East European vernacular buildings contributed to the modern movement, appreciated by renowned architects[1] for their rationality, simplicity, and lyricality; and were an inspiration for the formal principles of modern architecture (Lejeune, Sabatino, 2010).

[1] İnci Aslanoğlu (1988) exemplifies the diversity in modern architecture: "Frank Lloyd Wright's organic architecture, Dutch and German expressionists…romantic classicism of Mies, MIAR group in Italy which tried to merge tradition with rationalism, diverse minds even within CIAM and neo-classic reactions to Neu Sachlichkeit in Germany, Italy, and Russia."

A particular interest is given to the transforming influence of Mediterranean vernacular on Le Corbusier—one of the pioneers of the Modern movement—around the 1930s, which is associated with his distancing from the technocratic modernist discourse with the rising Nazi ideology and his encounter with Mediterranean modernist architect Jose Sert on the fourth CIAM congress held on a voyage between Marseilles and Athens (Lejeune, Sabatino, 2010). The white, pure form and flat roofs of Mediterranean houses formed a root for the modern image pioneered by Le Corbusier. Nevertheless, Hüppauf & Umbach (2005) underline the reduction of the diverse and rich vernacular architectures of the world in the course of formally justifying the white-washed, cubic buildings of the Modern Movement, its general exclusion from the Western modernist theory (Hüppauf & Umbach, 2005), and its separation from its context and inherited "sense of place" (Lejeune, Sabatino, 2010). King (2006) draws attention to the scope of Hitchcock and Johnson's book "International Style: Architecture Since 1922" which only included renowned modern architects from 15 countries, all Western with the only exception of Japan. Similarly, the Mediterranean influence on Le Corbusier's Villa Mandrot (1931) was overlooked in the book, since the multifaceted and diverse embodiments of modernity—such as Mediterranean modernist architects Jose Sert, Jose Coderch, Dimitris Pikionis, and Adalberto Libera among many others—"did not reinforce their curatorial argument that modern architecture constituted an international style" (Lejeune, Sabatino, 2010).

In the "Radiant City," Le Corbusier wrote a well-known letter to the mayor of Algiers that provides a summary of his international perspective during the 1930s:

> The economy of the world is upset; it is dominated by the incoherence of arbitrary and harmful groups. New groupings, and regroupings, new units of importance must come into being which will give the world an arrangement that is less arbitrary and less dangerous. The Mediterranean will form the link of one of these groupings, whose creation is imminent. Races, tongues, a culture reaching back a thousand years – truly a whole. (Lejeune, Sabatino, 2010)

Le Corbusier's evident desire for a "true whole" can also be read in his writings about the "primitive" buildings he discovered in the Balkans, Greece, Turkey, Italy, and central Europe which he regarded as the roots of architecture (Forty, 2006). Despite the diversity

in forms and approaches, one can argue that modern movement was characterized by its objective to create its own traditions, which would be indefinitely and globally valid. Classical, traditional, and their polemical dynamic with “modern” has lost its association with a specific period/region (Habermas, 1983). 20th-century modern myth “creates its own self-enclosed canons of being classic,” however, this “new” classic was still to “be overcome and made obsolete through the novelty of the next style” (Habermas, 1983). Due to the ungovernable flow of time and change, Harvey (1991) suggests: “Modernism could speak to the eternal only by freezing time and all its fleeting qualities.” The brief state of being modern is immediately defied by time, the beginning of its end. “Our most creative constructions and achievements are bound to turn into prisons and whited sepulchers that we or our children will have to escape or transform if life is to go on” (Berman, 1988). The dynamic Berman delineated between “prisons” and “escapes,” or the similar dynamic defined with more neutral notions of “territorialization and deterritorialization” in Deleuze and Guattari’s model rhizome, will be referred to by the paired concepts of *centralization and aberration* in this study.

Hüppauf and Umbach (2005), in their re-conceptualization of vernacular modernism, affirm the “prisons” (centralization) as well as the “escapes” (aberration), embracing their constitutive dynamic as integral to the conditions of modernity. The "modern project,” which aims to produce coherent and homogeneous socio-spatial structures and denotes an eternal destination, is an inherent part of modernity, even though it contradicts the “modernist mentality” of constant novelty and innovation. Parallel to the way the nodes, “centers,” “gathering and grouping of things” that Deleuze and Guattari (1980) diagrammed as “assemblage” in their rhizome diagram, are also an integral part of the “distributed” network (fig. 2.1). Unpredictably spreading things in no direction, pattern, beginning, or end, gain intelligibility and structure in the “centers” where they unite, and acquire a title, coherence, and discipline. Within this dynamic of aberration and centralization, aberration may point to the modernist ambiguity, while centralization refers to Hüppauf and Umbach’s (2005) theory of the verb “to vernacularize.”

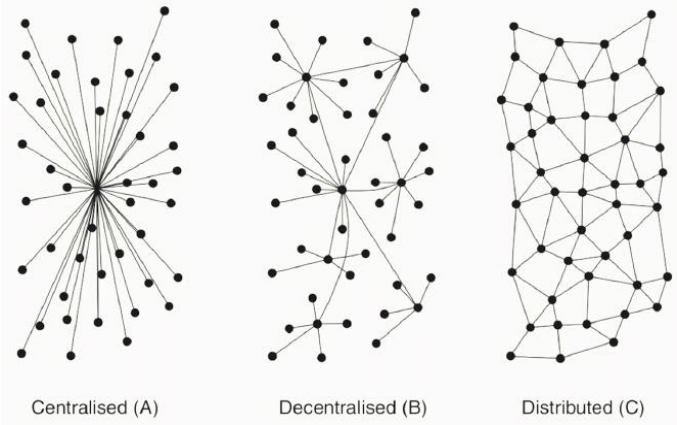


Figure 2.1 Centralized, decentralized and distributed network models by Paul Baran, 1964 (Hoelscher, 2014).

Revisiting its Latin root for a more extensive understanding of the verb "to vernacularize," "verna" was a word to differentiate the enslaved people born into the household; from the ones on the market (Hüppauf & Umbach, 2005, p. 9). The signified domesticity in its root can be found in the word *vernacular*, in its reference to belonging to a place and its sensitive approach towards the particular characteristics of a region. To vernacularize, accordingly, is an act of building a sense of place, of home; adapting, dwelling, settling, and territorializing (Hüppauf & Umbach, 2005). Vernacular evokes a "sense of orientation," and its scope may be extended on a plane of episteme, into an act of giving a narrative to the unimaginable, giving a form to the formless, or assigning a function to the ambiguous.

Being primarily a linguistic term describing the languages and dialects of regions, Paul Oliver (1993) suggests that the term constitutes the "architectural language of the people with its ethnic, regional, and local dialects." Vernacular buildings are often seen as the embodiment of a local character through the common choices in schemas, materials, and decorations, often characterized by climate responsiveness and the adoption of available local materials. As ethnographic inventories, these collectively produced typologies were held under the scope of folklore studies for "inventing" collective, specific national identities in the nation-building process in the 19th century in Europe (Smith, 1987). Their recognition by the "profession" of architecture corresponds to the same period of awakening romantic nationalism in Europe; however, they were still positioned as the

other of "Architecture."[2] With an essentialist belief in the existence of a binding core and a consistent past in tightly-knit communities, architects of nations identified the characteristics of "homogeneous stocks of 'regional' architecture" (Tzonis & Lefaivre, 1996), *the essence*, derived from customs and local conditions, and incorporated them into their practices of design (Colquhoun, 1997). Different incarnations of vernacular in professional architecture are often referred to as "regionalism," coined by Lewis Mumford and Elizabeth Mock and retroactively categorized later by Tzonis and Lefaivre. Tzonis and Lefaivre (2016) mention MOMA's role in the development of the interest in vernacular architectures between 1934 and 1945, while radical modernist Philip Johnson took a break from his curatorial role in MOMA. First, the big exhibition "America Builds," then Elizabeth Mock's successful exhibition "Built in USA:1932-44," highlighted the long-dismissed unattended vernacular buildings around the country. Lefaivre argues that Mock's understanding of modernity was much more extensive than many modernist pioneers.

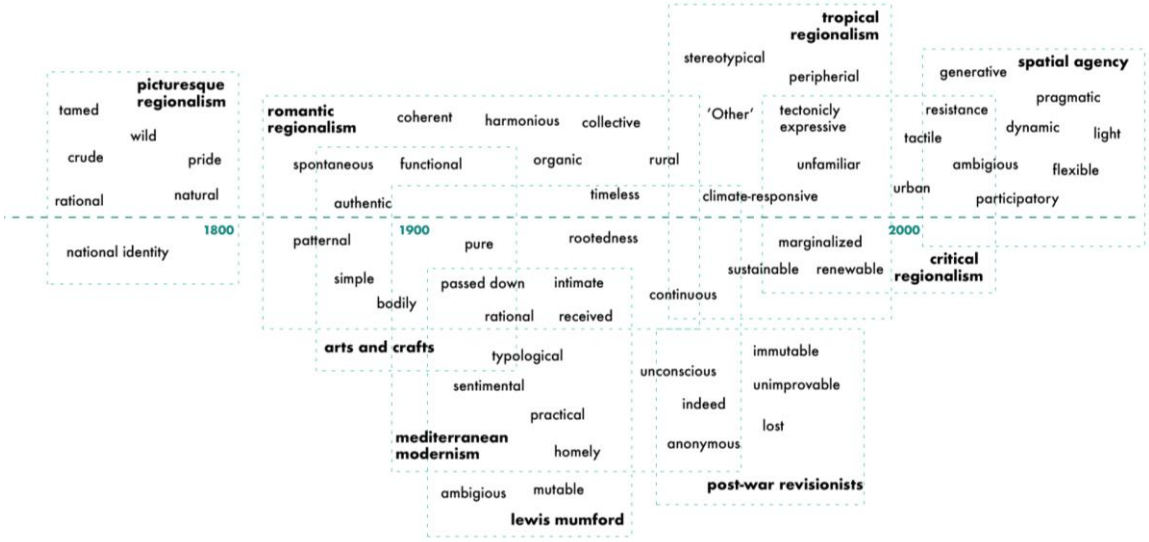


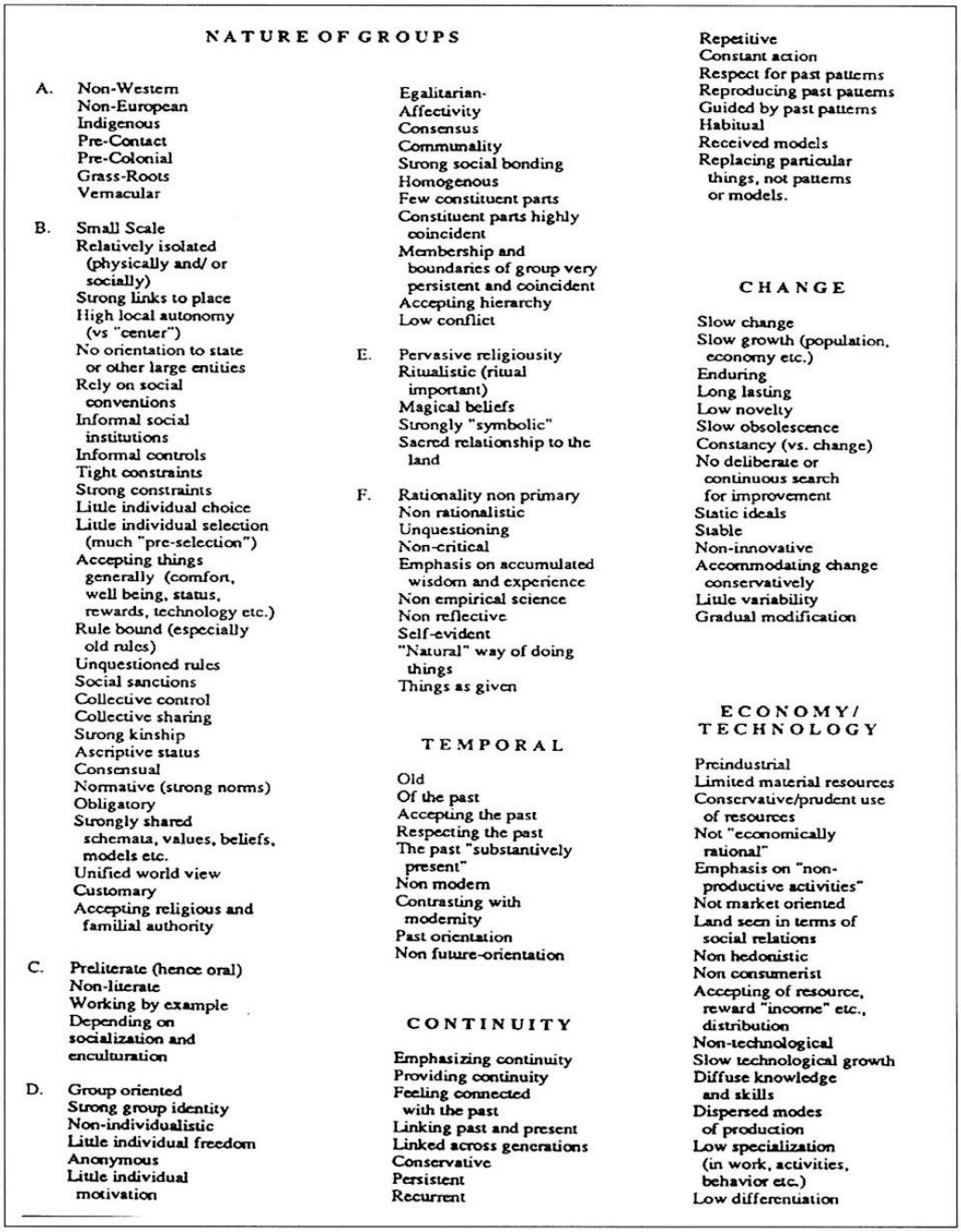
Figure 2.2. Attributes of vernacular in different discourses of architecture (Aka, 2023).

[2] Architecture with a capital "A" refers to professional architecture, in comparison to vernacular ways of building (Upton, 1993).

Vernacular architectures were defined with various adjectives by practitioners and scholars from different periods (fig. 2.2).[3] Amos Rapaport has listed the common definitions of traditional in his book chapter On the Attributes of Traditionality (1989, as cited in Rapoport, 2006) (fig. 2.3), which draws a parallel picture to the common attributes of vernacular. The entries in this table are rather diverse. One can detect the emphasis on anonymity, the sense of collectivity, the authority of norms and nature, immunity to the capital flow, the global economy, and to technological advancements—all in all, a state of stagnation against rapid change and innovation.[4] Herewith, in this subchapter where the tension between modern-vernacular has been discussed, some of the entries in Rapaport's table were attributed to "modern architecture" as well, such as *unified world view, repetitive, long-lasting, little individual motivation*, strengthening Habermas' argument that modern myth of 20th century has manifested towards its own stagnating, immutable traditions. On the contrary, some of the attributes are more in a truce with the modern-ephemeral qualities of vernacular, thanks to their re-conceptualization in recent discourses: *collective sharing, socialization, and enculturation*, being *non-market oriented, small scale* and sensitive to the *limited material resources*. These new forms of vernacular practices wherein the concept is liberated from its typological associations and embraced as multi-sited, minor agencies of building a sense of place—*to vernacularize*—will be further elaborated in the subchapter Towards Decentralization.

[3] Additional keywords for vernacular: savage, barbarian, exotic, aboriginal, backward, uncivilized, naive, instinctive, authentic, archaic, native, tribal, erotic, spontaneous, indigenous, non-pedigree, practical, indeed, natural, unconscious, Other, non-western, rural, primitive, primordial, original, low culture, low cost, circumstantial, passed down, found, received, accepted… (Forty, 2006; Passanti, 1997).
[4] Anthony King (1993) draws attention to the attributes which constitute the prefix "non," to describe how tradition was built as the "Other."

Table 1
Attributes of traditionality



NATURE OF GROUPS

A. Non-Western
Non-European
Indigenous
Pre-Contact
Pre-Colonial
Grass-Roots
Vernacular

B. Small Scale
Relatively isolated (physically and/ or socially)
Strong links to place
High local autonomy (vs "center")
No orientation to state or other large entities
Rely on social conventions
Informal social institutions
Informal controls
Tight constraints
Strong constraints
Little individual choice
Little individual selection (much "pre-selection")
Accepting things generally (comfort, well being, status, rewards, technology etc.)
Rule bound (especially old rules)
Unquestioned rules
Social sanctions
Collective control
Collective sharing
Strong kinship
Ascriptive status
Consensual
Normative (strong norms)
Obligatory
Strongly shared schemata, values, beliefs, models etc.
Unified world view
Customary
Accepting religious and familial authority

C. Preliterate (hence oral)
Non-literate
Working by example
Depending on socialization and enculturation

D. Group oriented
Strong group identity
Non-individualistic
Little individual freedom
Anonymous
Little individual motivation

Egalitarian-
Affectivity
Consensus
Communality
Strong social bonding
Homogenous
Few constituent parts
Constituent parts highly coincident
Membership and boundaries of group very persistent and coincident
Accepting hierarchy
Low conflict

E. Pervasive religiousity
Ritualistic (ritual important)
Magical beliefs
Strongly "symbolic"
Sacred relationship to the land

F. Rationality non primary
Non rationalistic
Unquestioning
Non-critical
Emphasis on accumulated wisdom and experience
Non empirical science
Non reflective
Self-evident
"Natural" way of doing things
Things as given

TEMPORAL

Old
Of the past
Accepting the past
Respecting the past
The past "substantively present"
Non modern
Contrasting with modernity
Past orientation
Non future-orientation

CONTINUITY

Emphasizing continuity
Providing continuity
Feeling connected with the past
Linking past and present
Linked across generations
Conservative
Persistent
Recurrent

Repetitive
Constant action
Respect for past patterns
Reproducing past patterns
Guided by past patterns
Habitual
Received models
Replacing particular things, not patterns or models.

CHANGE

Slow change
Slow growth (population, economy etc.)
Enduring
Long lasting
Low novelty
Slow obsolescence
Constancy (vs. change)
No deliberate or continuous search for improvement
Static ideals
Stable
Non-innovative
Accommodating change conservatively
Little variability
Gradual modification

ECONOMY/ TECHNOLOGY

Preindustrial
Limited material resources
Conservative/prudent use of resources
Not "economically rational"
Emphasis on "non-productive activities"
Not market oriented
Land seen in terms of social relations
Non hedonistic
Non consumerist
Accepting of resource, reward "income" etc., distribution
Non-technological
Slow technological growth
Diffuse knowledge and skills
Dispersed modes of production
Low specialization (in work, activities, behavior etc.)
Low differentiation

Figure 2.3 Attributes of Traditionality (Rapoport, 2006).

2.1.2 Past and future

In contrast to the future-oriented characteristics of modern, common attributes of vernacular and traditional in architectural circles indicate stagnation and a direction towards the past. To better understand this duality, the categories of Temporal, Continuity, and Change in Amos Rapoport's table (fig. 2.1) can be revisited. Under these groups, some adjectives point to a prior tense, such as *old, of the past, accepting the past, past orientation;* and some indicate the maintenance of the past in the current, such as *feeling connected with the past, linking past and present, linked across generations, reproducing past patterns.* Moreover, the majority of the features imply a renunciation of change: *conservative*, *persistent*, *repetitive*, *received models*, *constancy*, *stable*, and *non-innovative*, among several others. Its affiliation with the nostalgic tendencies of romantic nationalism is unequivocally past-oriented, albeit there are other discourses where vernacular alludes to a connection with the past: timelessness/immutability ideals in the writings of postwar revisionist Bernard Rudofsky and continuity/sustainability objectives in the cultural studies of Paul Oliver, Christopher Alexander, and Amos Rapoport. Upon their tenet of "learning from vernacular," the dichotomy of stable-dynamic (fig. 2.4) and the utopian potential of returning to the past will be discussed in this subchapter (Hüppauf, 2005).

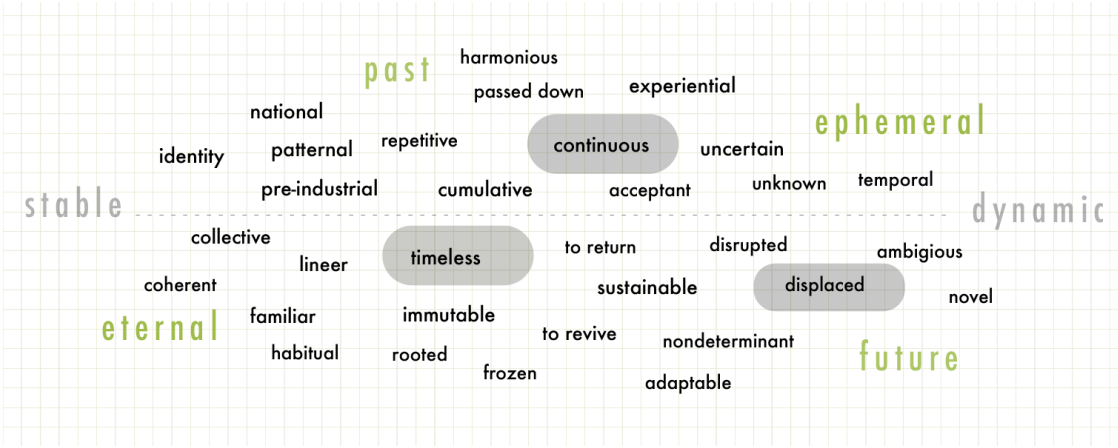


Figure 2.4: Attributes of vernacular: stable and dynamic (Aka, 2023).

The second industrial revolution in Europe fueled a national sentiment and a desire for individualized nations, impenetrable against the universalizing and monetizing forces of

the epoch. To find a root to legitimize their rapid development, societies invested in discovering their own particular histories. Considering regional specificities, “elaborate genealogies were invented to support the new sentiment of nationhood” (Colquhoun, 1997). According to Smith (1987), these national histories had to be “invented” not because the past was empty; rather, it was fully loaded and required a selective curation of traditional motifs. These recombined elements "represented the national essence" extracted from the *indigenous culture* of regions, including their local architecture. Architectural expression found an interrelated ground with the climatic, geological, and cultural conditions amongst writers and architects—as can be seen in Charles Garnier’s exhibition (1889) and book L’Histoire de l’Habitation Humaine (The History of Human Habitation) in 1875, and in the writings of John Ruskin (Lejeune & Sabatino, 2010).

Smith (1987) suggests that: “There can be no identity without memory (albeit selective), no collective purpose without myth, and identity and purpose or destiny are necessary elements of the very concept of a nation.” The memory-constituting quality and “voicefulness” of architecture were underlined throughout the 20th century by numerous theorists, including John Ruskin (1912), Frances Yates (1966), and Aldo Rossi (1982), among many others. Frances Yates (1966, as cited in Jo, 2003) argues that the memory is “imprinted” onto the built environment through images, displaying the transmission of knowledge in time. John Ruskin (1912) adds: “We may live without architecture, but we cannot remember without her.” According to him (1912) vernacular buildings constitute cultural memory; and arouse a sense of “national achievement.” Vernacular buildings and their place-identity association have been up to appropriation by nationalist politics—especially in the late nineteenth-century nation-state building process—and they were semantically transformed into symbols of national identities.[5] The political climate of Germany is one of the most complicated contexts where the past-future dichotomy had manifested itself through the political agenda of the vernacular revivalist movement Heimatschutzarchitektur between 1905-1945. The objective was to bring the *authenticity* of the “German” past to light, reinforce the love for the homeland, and define the

[5] During the first decades of the German reich, many artists and architects such as Paul Schultze-Naumburg were assigned to “invent traditions for the new country” (Gutschow, 2010), through which the “idealization of an authentically “German” rural past informed Nazi racial thinking…” (Hüppauf & Umbach, 2005, p. 11)

characteristics of being a German through differentiating from the "Other." Brown and Maudlin (2012) state that the positioning of the "Other" strongly appears in the depiction of ethnic boundaries; "we are what they are not, and we are where they are not;" accordingly, questions arose on the period and the culture that vernacular architecture belongs to.

"Pre-modern" had been glorified by the romantic nationalists in their ideologically driven pursuit of harmony, collectivity, and "organicity" that had been assumed to be *long lost* in the alienated atmosphere of machine production. It reconfigured a "collective local identity" to the nations and composed a chronography *shared by all* (Tzonis & Lefaivre, 1996). However, the need to return to the traditions of the past comes with a question: Is there a "single coherent past" to return to (Smith, 1987)?

Many architectural theorists, including Semper, Laugier, and Vitrivius, embraced the idea of "timelessness" in describing coherent and continuous traditional practices (Etlin, 1991) which are "not tied to historical events but to the myth of origins, following an ahistorical and a-temporal narrative" (Alsayyad & Arboleda, 2011). Timelessness implies responsiveness and enduring relevance to the era regardless of change or disruption—indicating a fixed state, a trackable and revivable static destination. There is a variety of attribution made for timeless architecture. Jose Sert's definition of timeless architecture is the vernacular architecture of the "lowest class;" while Irish geographer Aalen (1973, p.27) used the terms conformity, coherence, anonymity, and continuity. Christopher Alexander's (1979) definition of timelessness is the characteristics of being alive, whole, free, comfortable, egoless, definite, and eternal. In his book "Timeless Way of Building," he (1979) proposes a connection between sustainability, timelessness, and "the indigenous vernacular;" and proposes the principle of timelessness as an architectural design method. According to his perspective, vernacular building methods were significantly impacted by the patterns of nature and regeneration. Consequently, his formulation of timeless architecture is through a return to the fundamental biological principles of nature in design practice, through obtaining sustainability and "resilience."[6]

[6] The timelessness discourse around the preservation of indigenous buildings as cultural assets follows the heritage organizations in Britain who treated them as "vessels of half-forgotten cultural memories that, therefore, must be protected from change and loss (Oliver 2006)." They were a perfect coherent learning

Bernard Rudofsky's conception of vernacular architecture revolves around similar concerns. As one of the leading theorists of vernacular architecture in the 1960s, he (1964) famously states in his book Architecture Without Architects: "Vernacular architecture does not go through fashion cycles. It is nearly immutable, indeed, unimprovable, since it serves its purpose to perfection. As a rule, the origin of indigenous building forms and construction methods is lost in the past." According to Upton (1993), Rudofsky's definition of vernacular implies stability, an inevitable marginalization, and "a stagnation and even deprivation against which mainstream cultural change - our ways - can be seen to advantaged." On the other hand, Lewis Mumford had drawn a more ambiguous boundary around the characteristics of regional architecture in 1941, in his book "The South in Architecture:"

> Regionalism is not a matter of using the most available local material, or of copying some simple form of construction that our ancestors used, for want of anything better, a century or two ago. Regional forms are those which most closely meet the actual conditions of life and which most fully succeed in making a people feel at home in their environment… (Mumford, 1941)

One can argue that Mumford's description corresponds to the contemporary theoretical reflection of vernacular where the concept is evaluated on its feeling of homeliness rather than certain formal features. Eggener (2002) argues that Mumford had realized the mutability and conditionality of identity, culture, and regional architectural expression.[7] He appreciates Mumford's non-romantic conception of the past as "a modern, self-reflexive regionalism that shunned revivalist pastiche and cheap nostalgia" (Eggener, 2002). Another vessel of late 20th-century theoreticians has also rejected the "fossilized reintroduction of old forms" in architecture (Curtis, 1985, p.73), and repositioned vernacular as a dynamic, ambiguous process, which reacts to and adapts to the political, ecological, and technical concerns of the current condition.

source to return to in times of crises so they must be "mummified and preserved" (Ananya Roy). "...the fixing of 'tradition' by the heritage and tourism industries artificially disassociates traditional buildings from the changing cultural processes by which they were formed and are continuously reformed" (Brown & Maudlin, 2015).

[7] See Tzonis and Lefaivre's (2016) "Lewis Mumford's Regionalism."

Brown & Maudlin (2012) points to the constant shift in these concerns, alongside the transforming meanings and expressions of buildings over time. Economic advantages of natural materials, the market economy, and gender roles in social and domestic contexts evolve or become radically disrupted in time. Even the relatively more concrete criteria of site appropriateness fail to be timeless; as the environmental and climatic conditions change, resources get damaged, and communities are replaced due to governmental strategies. Alsayyad and Arboleda (2011) present the example of the indigenous community Basarwa, which was displaced in 1997 after a political controversy with the Botswana government. Being accused of damaging the water reserve where they reside and harvest around, the community had to abandon their traditional ways of connecting to their environment since their context has been disruptively changed. Zwerger (2019) argues that continuity must be defined with adaptability rather than rigidity and immutability, and this definition is only valid when the abovementioned changes are embraced. Nevertheless, Upton (1993) criticizes the description of communities merely on their enduring practices and patterns, as "disruptions and dissociations…characterize the human landscape as built and lived."

In times of societal disjuncture and disruption, a romantic sentiment that mourns for the earlier forms of tradition occurs, consisting of an element of *nostalgia*, grieving "a distorted image of the past" (Hüppauf & Umbach, 2005). This anti-progressive reaction in early 20th-century Europe was coined "romantic anticapitalism" by sociologist Georg Lukacs, who, according to Hays (1989), depicted another current to this reaction. In his book The Theory of Novel (1962, as cited in Hays, 1989), Lukacs pointed to the utopian potential of past-oriented thought, "seeking to discover in the past forgotten organic, semantic potentials relevant to the perceived present and future needs of humanity" (Hays, 1989). Hence, the past may become a reminder of the possibility of a different future in times of crisis, providing guidance for the future (Brown & Maudlin, 2012).[8]

[8] Ernst Bloch's perspective on Heimat, offers the past as a source for utopian thinking. Edward Said's concept of "restored authority" can also be visited.

2.1.3 Natural and rational

Revisiting the category "F" under "Nature of Groups" in Rapoport's table (fig. 2.5), *natural, self-evident,* and *things as givens* are enlisted as attributes of traditionality, and as taken in this study, parallelly of vernacularity. Recognition can be given to the negative adjectives formed by the prefix "-non:" non-rationalistic, non-critical, and non-reflective. Albeit the position of rationality is rather entangled in this context. There are a number of "functionalist" practitioners who were interested in vernacular based on the evident emergence of a "type" out of a series of purely rational and functional decisions of a community; while these attributes were also nearly interchangeably used to describe the Modern movement of 20th century. This chapter will discuss the tension between natural-rational to unfold the positioning of vernacular against innovational and individualistic motives of architectural design. Its emergence in the discourse of English, French, and German nationalists will only be briefly covered to set the ground for the architectural ideals of German Arts and Crafts Movement's Heinrich Tessenow and Hugo Haring on the inevitable, technical form. The codependence of typology and design will be revealed based on the critics of contemporary theorists.

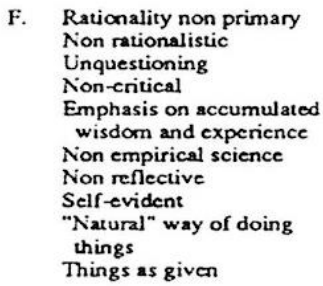


Figure 2.5: Category F in *Attributes of Traditionality* (Rapoport, 2006).

The tension between natural and rational dates back to the materialization of the landscape as an object of design, as a part of the built environment. The dichotomy of tamed-wild had appeared as expressions of nationalistic values in 17th-century English picturesque gardens, in their wild, irregular, primitive state which set a counter-

representation of the formal, symmetrical French (Princely) gardens.[9] Naturality and wilderness were employed as a symbol of "brave Britons" unconquered by foreign forces (Tzonis, Lefaivre, 1996). In the late 19th century, the duality of individuality-collectivity appeared as a parallel tension where collective forms of life and production were poetized to verify the ethnic, and national values over the corrupted, individualized, alienating modes of capitalism. Smith (1987) describes this approach as a kind of "naturalism" where it is assumed that the communities of the past were regulated with "same laws of birth, growth, flowering, and decay - and renewal - as plants and trees and fed by analogous elements." This assigned a regressive, nostalgic task for the romantics to delineate and situate the communities in their cruder states, which are assumed to be "more innocent, natural, or spontaneous, and therefore truer, than later, refined ones" (Upton, 1990).

The distinction of Gemeinschaft and Gesselschaft by antimodernist Ferdinand Tönnie in 1887,[10] and Zivilization and Kultur that are widespread in German intellectual circles reflect this duality.[11] Hays (1989) describe the Kultur as the symbolization of "a cultivated, aesthetic, spiritual, and organic relation to the world" while Zivilization represented "the superficial, materialistic, artificial, and commercial orientation of the decadent West."[12] The ideal of unity, organicity, and authenticity in architecture was represented through the utilization of local materials, sensitivity to the regional elements, scale, context, etc. (Hays, 1989). Hays's emphasis on representation is significant since

[9] "Even rude rocks, the mossy caverns, the irregular unwrought Grotto's, and broken Falls of Waters, with all the horrid Graces of the Wilderness itself, as representing nature more, will be the more engaging and appear with a magnificence beyond the formal Mockery of Princely Gardens." (Tzonis, Lefaivre, 1996).

[10] "Gesellschaft pointed to the cold rationality of science, commerce, and industry, to contractualism, exploitation, and profiteering, and to the impersonality of metropolitan life; while Gemeinschaft harbored kinship, neighborhood, and fellow- ship, morality in tradition, and virtue in community association" (Hays, 1989).

[11] "Kultur" is a German word for "crop" and harvesting, a word intertwined with agriculture—a taming practice against the nature.While the earlier definitions of Kultur connoted a a different direction than the natural existence and inclinations of human beings, the word was used as a synonym for civilization until the late 19th century. The term was later localized by German romantics, to oppose the French word "civilisation" (Dellaloğlu, 2020).

[12] This idea had been adopted by the Nazi racial thinking in 1920's Germany, "taking up the ideas of writers like Houston Stewart Chamberlain, who had used the distinction Zivilization/Kultur to promote the concept of racial purity."Schultze-Naumburg in 1933: "newer architecture lacked the spirituality and honest functionality of older buildings. the ugly, mass produced, artificial building materials and ornament emoted an uncaring, cold-hearted sense of expediency" (Lejeune, Sabatino, 2010, p.156).

he suggests that romantic regionalist architecture is not the image of an "authentic thing," it can only be a representation of an idea.

The duality of natural and rational, best witnessed in the German avant-garde, finds an equivalent in Heinrich Tessenow's separation of perceptual, bodily experience from rational consciousness, and soul from material (Hays, 1989). As an architect of the German Arts and Crafts movement, he also problematizes the separation of hand and eye, referring to handcrafting and "a daily realm of 'originary' or 'primitive' forms and objects over against the degraded instruments and products of capitalism" (Hays, 1989). Tessenow's ideas on simplicity and practicality were in agreement with the other craftsmen-architects of the period. Hermann Muthesius, who promoted the English Arts and Crafts Movement in Germany,[13] emphasizes the simple, rational qualities of English vernacular architectures: "...they possessed everything that had been sought and desired: simplicity of feeling, structural suitability, natural forms instead of adaptations from the architecture of the past, rational and practical design, rooms of agreeable shape, colour and the harmonious effect that had in former times resulted spontaneously from an organic development based on local conditions" (1904-5, as cited in Lejeune & Sabatino, 2010).

Being an advocate of technical form and purity in "industrial work," Tessenow also argued that "form is only affirmed as something unavoidable," as technique always pursues the simplest form (Tessenow, 1990). His idea of inevitable form resides in a resistance against the long-lasting tradition of ornamentation, symmetry, and historicist architectural styles. Nevertheless, Hays (1989) claims that Tessenow did not employ technical form and simplicity for producing a standard—profitable and advantageous for industrial entrepreneurs. His promotion of a "type" involved concerns about evoking familiarity and orientation through recurrence (Tessenow, 1990); employing "the peculiar power of typology to individualize experience by appealing to community memory" (Hays, 1989).

[13] "The German architect and writer Hermann Muthesius distinguished between "StyleArchitecture" and "BuildingArt" as early as 1902-3" In his famous debate with Henry Van de Velde at the Deutsche Werkbund Conference in Cologne (1914), Hermann Muthesius promoted industrial and rational production, over individuality. See "typisierung."

Vernacular architectures are commonly described through typologies, while their formation is linked with “practical responses” specific to the conditions of the land and with the shared knowledge and customs passed down over time (Brown & Maudlin, 2012). Since the post-war period, academic studies on vernacular architecture have coded their formation with functional determinism, ‘built to meet needs’ (Maudlin, 2010). Bernard Rudofsky’s (1964) abovementioned attribution to vernacular architecture as “unimprovable,” serves the argument right, positioning vernacular as a set of rational decisions that lead to perfection.[14] Colquhoun (1997) argues that this representation might create a reified, "oversimplified picture of a complex cultural situation." Dating back to the folklore studies of the early 20th century, there has been another vein of interest in traditional buildings—material culture, ethnography, and cultural geography—in which the social-cultural impact on buildings is investigated. Repudiating their conception as a mere representation of practical considerations or examples of modern architecture’s doctrine that ‘form follows function,’ theorists such as Amos Rapoport and Paul Oliver submitted human activities, social rituals, and artifacts as components of the evolution of traditional buildings—whether built of “stone, timber, mud or tin” (Maudlin, 2010).

Besides the disregarding approach towards the impact of culture on vernacular, artistic control and creative power of individuals—whether professional or nonprofessional architects—are often dismissed as well. According to Maneo (1987), identical problems may lead to almost identical forms; however, this consistency must not deduce typology to an endless repetition wherein individuality is eliminated. He reconsiders typology as a “frame within which change operates,” even a frame for looking into the future (Maneo, 1987). Architect gets initially “trapped” into the type, into the knowledge they are familiar with, and later they can transform or destroy it.” In a parallel approach, Tessenow’s typology recognizes change as he describes type as a ground: “We need more than a ground, but we need a ground first” (Tessenow, 1990). He proposes typology as a

[14] Felicity Scott (2001, as cited in Maudlin, 2010) points to the selection of vernacular architecture in Rudofsky’s exhibition: “The stark, deeply shadowed buildings of Rudofsky’s unpopulated black-and-white photographs emphasized formal purity in order to promote a functionalist agenda related to the Primitivist strand within Modernism.”

“relatively stable and vertically transmitted context of production” through which the individual artistic contribution can be recognized, measured and appreciated (Hays, 1989). However, Hays (1989) suggests that Tessenow’s “technical form” and “purity” does not complement his idea of individual creativity since technical form does not consist of “that fifty percent of necessary stupidity;” it relies too much on the already acquired knowledge and “not enough in what we cannot yet know but feel and intuit, or it believes too little in form as such.”

The concepts of individuality and technical form were rather differently exercised by Hugo Häring—a member of the Berlin-based architectural collective Der Ring (1926) where the two prevalent, yet polar, attitudes of functionalism and “Expressionism” were consolidated (Jones, 1986). Within Der Ring, these plural approaches were united against historicist styles in architecture, including Walter Gropius, Mies van der Rohe, Bruno Taut, Ernst May, and also Heinrich Tessenow, among others. Häring assumed a different position from his peers in the collective, exploring what he called “organic architecture,” and context responsiveness, repudiating the *tabula rasa* approach to the site. His first “modernist” and “tectonically conscious” building (Jones, 1986), a cowshed in Garkau (fig. 2.6), can be given as an example, where he interpreted cow’s natural eating patterns around a circle, their social behavior, in means of bullying and fighting, which led to the organic, oval form of the barn—eliminating sharp corners in the building to mimic their environment and avoid physical harm (Ghoche, 2022). Moreover, his latest built work Schmitzt House (1950) demonstrates his sensitivity to the context, as the project is elevated from the ground on pilotis to offer a space underneath and to build a better connection with the garden (fig. 2.7). Häring’s constitutive approach towards the duality of natural-rational can be understood from his ideas on “form,” which he articulates with the words organ-haft (organ-like) and wesenhafter gestalt ('being-like form'), arguing that form should be allowed to “grow from within rather than being imposed from without, of the task finding its own expression” (Jones, 1986). Jones (1986) depicts a similarity between Häring and Louis Kahn in his interest in the “existence of will” of a building and Alvar Aalto in his design approach to allow “materials to express themselves.”

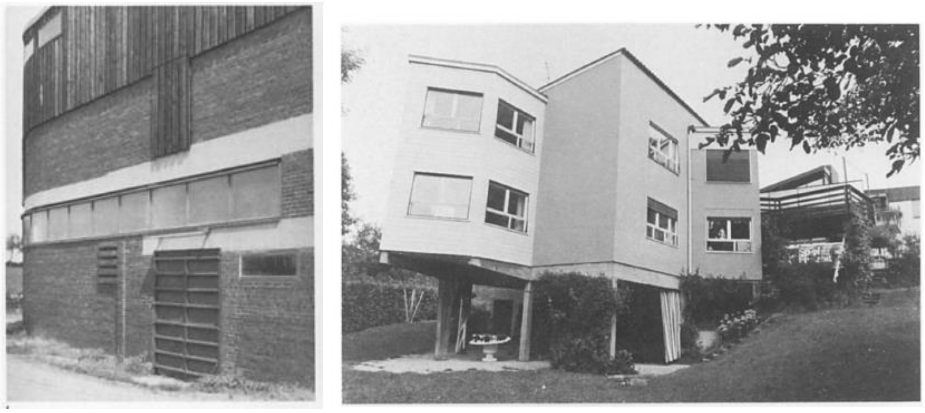


Figure 2.6, 2.7: The round end of the cowshed in Garkau (right), Schmitz house (left), (Jones, 1986).

This understanding assigns the architect a role as a medium "through which the task expresses itself," where the architect does not express their own individuality, "but rather the individuality of things" (Jones, 1986). Haring's claim of pursuing a practice of everyday building rather than architecture "with a capital A;" and years later Rudofksy's (1964) emphasis on authorless architecture, demonstrate a criticism towards the autonomy of the architect as an individual creator.

Bozdoğan (1999) delineates the challenge in this task of defining the position of the architect: "The point is not to dismantle the myth of the architect as autonomous and creative genius by replacing it with an equally problematic notion of architect as a mere instrument or agent of historical forces, ideologies, and politics." She (1999) argues that: "Received notions about the autonomy of form and the ethos of individual creativity, as well as the canonic status of works by great masters of the past and/or the celebrity designers of the present, continue to shape the dominant culture of the architectural community in most places." Colquhoun (1997) parallelly points to the embedded codes of "Architecture" which deploy a dependence on the past, on typologies and techniques.[15] Moreover, he states that it is difficult to speak about the phenomena of individualism within the nation-state, which he refers to as the "modern region," since the architect is themselves the product of "modern rationalization and division of labor" and is acting on

[15] Colquhoun (1997) adds that techne—Greek word for technique—of the pre-industrial world followed myths relating to the earth and the cosmos "and the technique in today's world has been detached from the "phenomenal world of the visible and tangible."

various social and disciplinary codes (Colquhoun, 1997). The disciplinary "centers" through which the architect operates manifest the autonomy of architecture as a myth. This myth took place in the ideas of "critical theory" in the 1970s, where the role of the architect was "freed from social and utilitarian constraints," supported by the theories of "architectural phenomenology" (Nunes, 2022). In more recent critiques, "post-theory" and "post-critical," architecture's task is again reconsidered as practical, pragmatic, collective, and bodily since the "established academic criticism has proved to be an ineffective tool of resistance, liberation, and change" (Nunes, 2022). The contemporary return to the pragmatic values of vernacular, and the discourse of "dynamic typologies" (Rajchman, 2012) in design today is fueled by fresh and restored discourses on "urban tactics" or "spatial agency," not denying, yet resisting the conditions of commercial, capitalist modernity. Vernacular's association with these new tasks will be further explored under the subchapter Towards Decentralization, revealing the intertwined and everchanging associations of natural-rational in time, along with the dilemmas of individual-typological, theoretical-practical, instrumental-autonomous, and received-designed (fig. 2.8).

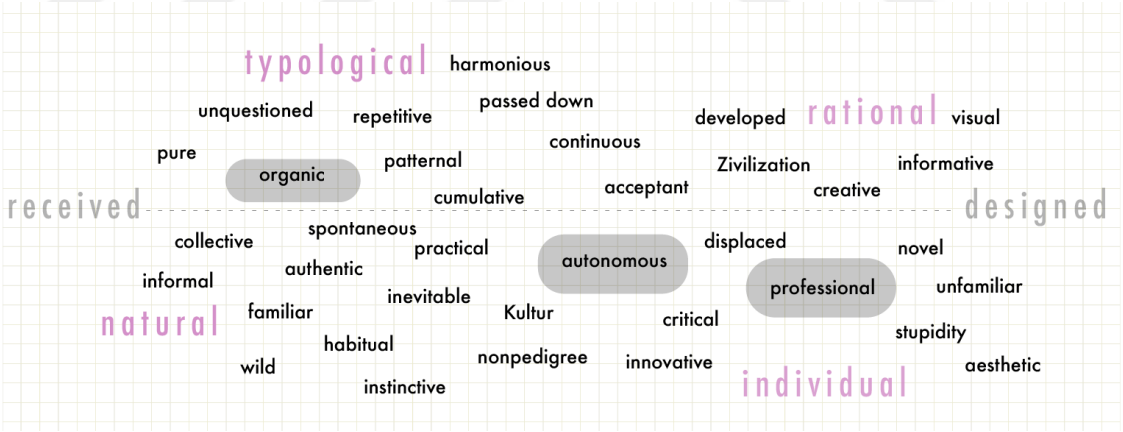


Figure 2.8: Attributes of vernacular: received and designed (Aka, 2023).

2.1.4 Center and periphery

Vernacular is often geographically positioned as rural, peripheral, non-urban, non-Western, and non-European, and as listed in category A in Rapoport's table, it is spatiotemporally conceived to be "pre-contact, pre-colonial:" as a state of purity, which

is lost in contact with "Western hegemony" (fig. 2.9). King (1993) argues that there are various reasons behind the category of "modern" being fixated in Western cities. He enlists Europe being the first instance of labor division, "place of origin" of urbanism, technological developments and high-energy materials, and he puts production modes of late capitalism forward as the model that sustained the centralization of the West as the modern capital. Western modernity's "distribution" to "other" parts of the world, significantly to colonies in 1950s, raise intriguing debates on the asymmetrical power dynamic between centers and peripheries of architectural discipline. These centers consist of "...those with power in the academy, the media, the publishing industry, in specific institutions and regions of the world," which form and "mobilize" certain visual, intellectual, and technical paradigms (King, 1993). These paradigms might have a standardizing impact on building techniques, dimensions, materials, and schemas to offer a framework for architects to meet the fast, mass production requirements of the capitalist market, and "to maintain the primacy of certain cultural paradigms" by positioning the traditional as the "Other" (King, 1993).[16]

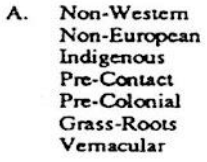


Figure 2.9: Category A in Attributes of Traditionality (Rapoport, 2006).

Vernacular is constituted as the Other through a variety of approaches in architecture, such as primitivism. Reyner Banham denounces "primitive" as a category "squalid and disease-infested" (Forty, 2006), whereas a great number of practitioners and theorists paid attention to the "savage," "crude" buildings of non-Western lands. This interest can be considered as a quest for the origin, the root, and accordingly the destination, of the discipline of architecture. Recent postcolonial and orientalist discourses have pointed out the hegemonic reconstitution of Western cultures within the fascination Western architects showed towards vernacular architectures of the South and the West. Passanti (1997) mentions Le Corbusier's trip to the Balkans in 1911 in his "Voyage d'Orient"

[16] Other with a capital "O" is used with the word "Self" in post-colonialist discourses (Said, 1978; King, 1993) in reference to the psychoanalytic literature, to describe the attributes made by Western literature to define the "non-West" as the binary opposite, to maintain an "authority" position.

during which he expressed his admiration towards the villages and the "pure and natural" people that are not "corrupted by the turmoil of the nineteenth century." He (1997) highlights one of Le Corbusier's quotes where he described the fingers of a potter as if they "blindly obey the orders of centuries old tradition," simply sustaining and accepting the "received" rather than "created and chosen." Forty (2006) draws attention to Le Corbusier's description of fisherman shacks in Landes in south-west France where he attributed poetic and lyrical qualities to the structures, followed by a set of "primitivist" terms such as unconscious, savage, spontaneous and "Negro".

Another example for the colonial modes of non-Western vernacular's incorporation into the Euro-American canon of modern architecture can be the late colonial developmentalism, the tropical "modern" architecture in the Caribbean, West Africa, South Asia after World War 2 (Anderson, 2021). Sibel Bozdoğan (2013) points out that Western anthropologists, artists, scientists, photographers, architects, and travelers have shown interest in the "exotic" geographies, contributing to the construction of their colonial histories. The "Tropics" is a similar subject of wonder to the mystical East, with its sensory spectrum of colors, heat, humidity, etc. (Bozdoğan, 2013). During the period of the dissolution of British Empire in 1950's, institutions were built in metropole (Europe), such as Department of Tropical Architecture at the Architecture Association, London, in 1954, Tropical Building Division in 1959, and their substations were established in tropical regions in order to collect climatic technoscientific data from the colonies to produce standardized architectural solutions to "uplift, reform, and provide care for the colonized at the same time as they made comfortable the colonizers" (Anderson, 2021). Anderson (2021) refers to the agenda of these agencies as "disciplining and managing subject populations, mobilizing and inserting them into the lower levels of global capitalism."

The center-periphery dialect is visible here through the peripheral expertise and detailed surveys which were processed by the "center of calculation:" metropole. The documented and composed transportable information was collected and evaluated by the architects from the metropole to acclimatize the building technologies; increase material durability and energy efficiency in tropical regions. Jane Drew and Maxwell Fry in their Village

Housing in the Tropics (1947), and Tropical Architecture in the Humid Zone (1956), and in their planning activity in Chandigarh with Le Corbusier, sought to develop ideas on acclimatized architectural elements and techniques to impose minimalism and functionalism to the late-colonial tropics (Anderson, 2021). One of the points of the criticism directed towards tropical architecture is the regional concepts being oversimplified and stereotyped into one-dimensional climatic concerns (Chang & King, 2011). To make them mobile, these pieces of information were transformed into handbooks, Colonial Building Notes, which would guide European architects to apply these replicable solutions to various parts of the tropics, ignoring the cultural and socio-economic diversity among different regions with similar climates (Chang & King, 2011). Bozdoğan (2013) argues that the rising significance of climatic design and technoscientific knowledge in professional architecture resulted in the dominance of climate in design, which is easier to systematize than traditions and culture. The technocratic appearance of the West is being deconstructed by the recent forms of decolonial discourses on the assumption that non-Western cultures are "simply passive recipients of dominant Western discourses without any capacity to appropriate, transform, and reproduce them for different ends," or the presumption that non-Western is a "completed and bounded cultural entity" (Bozdoğan, 1999).

2.2 Critical Regionalism

Upon delving into the common attributes of vernacular, which tend to disregard its embodiment of temporality, ambiguity, and plurality, a fresh subject matter for further discussions can be introduced: Critical regionalism. The concept was first coined by Tzonis and Lefaivre in their essay "The Grid and Pathway" (1981) as a reaction to the "authoritarian, standard and universal approach to design" and to the reduction of regional architecture to a romantic or a commercial representation of culture. Critical regionalism was one of the many approaches around the world where alternative ways of building and attending *particularity* were explored within the consumption-based societal practices of the 1980s. Regarding the phenomenological reevaluation of Kenneth Frampton, critical regionalism was introduced to another dimension in the following years; it adopted some of the then-prevalent dualities into its discourse: tactility and bodily experience over

against the visual-based approach of "postmodernist" architecture. The "defamiliarization" strategy of Tzonis and Lefaivre will be discussed in this chapter in order to understand critical regionalism's "criticality," its detachment from style, and its connection with "lived experience."

Generating a strong criticism towards the rationalist urban design principles of the 1950s International Style, practitioners, theorists, and activists of 1960s counterculture movements in Europe and America have taken on roles to restore the community sentiment and collective memory (Rossi, 1982) destroyed by the ambitious, high modernist agenda of "functional city." Jane Jacob's "The Death and Life of Great American Cities," published in 1961, brought attention to the alienating effects of top-down urban planning activities, which dismissed the safety, familiarity, and liveliness the heterogeneous and diverse networks of neighborhoods had provided.

While the concepts of human scale, culture, and familiarity entered the vocabulary, "vernacular architecture" was invited into the academic field of architecture parallelly, with the contributions of Bernard Rudofsky, Amos Rapoport, and Paul Oliver, among others mentioned above. Paired with contextualism, the interest in vernacular ways of building and living was in pursuit of a "humane" architecture that prioritize context and life over form-making (Rapoport, 1969).[17] Vernacular "ordinary" house was also highlighted in feminist theory on the masculinity of the "homelessness" ideal; therefore, the private-public dichotomy, domestic space, and traditional ways of residing in gendered spaces have become a subject for interrogation (Lu, 2012).

Within the intersection of phenomenology and architecture, concepts of *dwelling* and *genius loci* were ingrained into the discourse, denouncing the "alienation of architecture from lived space" in the 1970s (Lu, 2012). Studies on architectural phenomenology found a base in Edmund Huserrl's critique of cartesian rationality, wherein he proposed subjective experience in making meaning of the world. Accordingly, Maurice Merleau-Ponty in his book Phenomenology of Perception (1945), repudiated the separation of

[17] Rudofsky's ideas on "collective form" and the famous example of counter-culture movement "Drop City" can be visited here.

human beings' existence from the world's and the object's existence from the subject's, as he positions the "embodied self at the centre stage as an active agent in the world" (Hale, 2017). The concept of lived space was inracinated in Martin Heidegger's (1962) notion of "being-in-the-world," paired with "Dasein," which delineates the phenomenological experience of being on earth as a human.

This phenomenological perspective formed a framework for many architectural studies against the non-place urban realm and the phenomenon of universal placelessness. Kenneth Frampton's perspective on architectural phenomenology contributed to the discussion on architect's role in the production of place. He introduced Heidegger's notion of place (Raum), which describes a site, a clearing in which one comes into being, formed by the bounding of space (extensio, spatium): the endless continuum grasped by "distances, spans, and directions, and of computing these magnitudes" (Heidegger, 1971). According to Frampton (1983), "the condition of 'dwelling' and hence ultimately of 'being' can only take place in a domain that is clearly bounded," and this boundary will allow the space to endure "the endless processual flux of the megalopolis." The strategy he suggests is to mitigate the consequences of universalist forces "with elements derived indirectly from the peculiarities of a particular place" (Frampton, 1983). He proposes a viewpoint for architects to commit to the Raum not by appropriating "the autochthonous forms of a specific region," albeit by pursuing inspiration in the inherent qualities of a place—local light, topography, or "a tectonic derived from a peculiar structural mode" (Frampton, 1983). In his manifesto "Ten Points on an Architecture of Regionalism: A Provisional Polemic" (1987), four years after his first writing on critical regionalism "Six Points for an Architecture of Resistance," he enlisted these sources of inspiration in dualities: typology/topography, architectonic/scenographic, artificial/natural, visual/tactile, information/experience— and above-mentioned space/place.

In the previous subchapter, "Natural-Rational" in this study, the adhesion of typology and the dichotomies of received-designed, natural-rational (or artificial), and Zivilization-Kultur has been revealed. This above-made argument coincides with Frampton's (1987) take on typology, as he argues that typology relates to both civilization and culture. He (1987) compares the gridded, rational, placeless, and "relatively universal" building

typologies of Ecole Polytechnique and Ecole des Beaux-Arts with the "received types" of the Arts and Crafts Movement—which he claims to be culturally grounded, handed down, programmatically, and historically specific to the place. On the contrary, the rootedness of *topography* is undeniable in a concrete sense, including the "manipulated man-made nature." He argues that the integration of typology and topography unavoidably transforms each other resulting in the emergence of a *place-form*. Within his examination of the duality of natural/artificial, he persists in his consolidant attitude between the techniques of civilization and culture, underlining the significance of natural lighting and acclimatization in architectural design, without radically denying the technology of air-conditioning and artificial lighting. His concerns can be considered in terms of protecting the environment from consumption and pollution—yet also of building contextual relations and spatial experience in design.

Frampton's arguments on information, vision, and representation in his manifesto can be read as a critique of the postmodernist commodification of architecture, converging with Tzonis and Lefaivre's principle of defamiliarization. Tzonis and Lefaivre adopted the concept of defamiliarization—first coined by Russian critic Victor Schklovsky and mostly employed in literature—to describe the "critical" side of Critical Regionalism. This choreographed "aesthetic effect on the viewer," aims to avert the overfamiliar, easy, and immediate associations established via elements borrowed from a counterfeit, sentimental regional image (Tzonis & Lefaivre, 1996). Criticizing the "proliferation of commercialism and propaganda regionalism," they (1996) declared that critical regionalism's scope of interest is the "place defining elements" of regional buildings, incorporating them "strangely, rather than familiarly…distant, difficult, even disturbing." Moreover, by resetting and slowing down the process of perception, critical regionalism aims to convert architecture "into meta-memory machines" (Tzonis & Lefaivre, 1996). They (1996) abstained from submitting a checklist of design criteria; manifested that there is not a single way to be a critical regionalist.

In a similar vein, Frampton (1987) contextualizes his idea of resistance, against the global consumption-driven strategies of construction which commodify architecture into "an aesthetic skin…the packaging." He similarly proposes critical regionalism as an approach

"beyond a style," as opposed to the "so-called Post-Modern" architecture, which was exhausting the cultural heritage by giving superficial, banal references—to a point where tradition would turn into another item in the infinite field of "free-floating commodities and images." He argued that amongst these images, society was losing its ability to distinguish information and experience, reality and irreality. Shirazi (2013) suggests the contemporary tension between information and experience as a parallel dichotomy to Kenneth Frampton's "visuality and tactility," drawing on his phenomenological discourse, which reintroduces tactility and bodily experience against the "ubiquitous presence of media and the reduction of architecture to information." His critical attitude towards the "Western mode of perception," where vision dominates other senses of perception and visuality is prioritized against tactility, points at the oversimplification "of experience to mere information" (Frampton 2002, as cited in Shirazi, 2013). Similarly, Frampton highlights architectonics which interacts with nature through gravity, climate, and time, over against scenography—meaning scene—which is "essentially representational in nature."

In his famous book Studies in Tectonic Culture, published in 1995, Frampton quotes Antoine de Saint Exupery: "We don't ask to be eternal beings. We only ask that things do not lose all their meanings." Hale (2013) argues that phenomenology is often criticized upon the assumption that it is backward and only interested in the past, and in recovering the meaning, experience, and identity that is lost. He points out that any form of information is unavoidably infiltrated through the channel of "embodied experience," which is inherently critical and innovative towards the materiality of things that show resistance against change. Materiality offers a potential opportunity for criticism, therefore the material agents of architecture must be considered and questioned through an individual filter during design processes for a "critical poetics in architecture" (Hale, 2013). Hale (2017) quotes Merlau-Ponty's saying: "...by renouncing a part of his spontaneity, by engaging in the world through stable organs and preestablished circuits, man can acquire the mental and practical space that will free him, in principle, from his milieu and thereby allow him to see it."

2.3 Towards Decentralization

The uncertainty, fraction, and "anxiety" in the postwar climate settled on a new ground in the 1970s within the narrative of "pluralism" (Lu, 2012). With the rise of the welfare state, new approaches and aesthetics were invented to explore the dynamics of this new state of capitalist modernity in Europe and America. While interwar modernism employed the Enlightenment ideals of unity and revolution, postmodernists, deconstructivists, feminists, and post-theoretical architects embraced multiplicity, ambiguity, heterogeneity, and discontinuity—to cope with the defects of "modernist ethos," ecological crisis, and commercial society (Lu, 2012). Lyotard's (1984, as cited in Lu, 2012) description of post-modernity indicated "incredulity toward metanarratives," rejection of totality, linearity, heritage of Enlightenment thought. Nonetheless, the neo-Marxist critics of "postmodernism" such as Jameson (1991) and Harvey (1991) reconsidered the postmodern values as an integral, inevitable ontological mode of existence already within modernity rather than an invention. While the earlier interrogations of modern "often invoked time and temporality, as mentioned above, when is modern, are we moving closer, we have never been modern;" new questions revolve around the "whereabouts" of modern, aiming to multiply and extend the recipes of modernity to global, and to the non-Western (Lu, 2012). These new discussions acknowledged local versions of modernity after their long dismissal as "outside of the conditions of capitalist modernization" (Crysler, Cairns, et.al., 2012). "Post-colonialist" criticism of Edward Said (1978) extended the canonical understanding of modern, pointing to the Western hegemony in knowledge production, revealing another feature of global modernity: the invisible forms of colonization. Keith Eggener's (2002) criticism of critical regionalism points to this hegemony, whilst he claims that non-Western "modernist" professional architects struggle to escape the images, forms and materials that are "imposed from outside the positions of authority." He (2002) argues that the idea of a "one single correct mode of regional" is often enforced from "outside the region," and sometimes from inside, offering the modernist works of Luis Barragan as an example. He (2002) criticizes Barragan's curation of "Mexican" elements in his modern work, which was designed to appeal to the reductive, Western image of "Mexican" architecture.

Bozdoğan (1999) parallelly mentions the western trained, “modernist” Indian architect Charles Correa, who was not recognized by the “Western architectural circles” until he declared to be restoring and incorporating Hindu symbolism into the narrative of his work. From a different perspective, Egyptian architect Hassan Fathy’s modern vernacular works have received appreciation for their ability to stay “outside the canon,” defying formal styles and fashionable images, as a great resistance to the dominant paradigms of Western architectural culture.

The asymmetry discourse has recently been renovated since theories around the dominance of Western images and knowledge, reinforce the center-periphery dichotomy and the conception of non-Western modernities as “victims” or “rebels.” The expectation from local architectures to be authentic, different, and particular consolidate their position as “outside the canon” of architecture. Bozdoğan’s (1999) question points to an escape from a Euro-centric point of view towards a more cross-cultural perspective: “How can we include the hitherto excluded and marginalized "others" without either neutralizing their differences or essentializing these differences into incommensurable and timeless categories?” Lu (2012) argues that the different forms of knowledge must be legitimized, which requires a reconsideration of Western knowledge not in asymmetry and dominance, but rather in dialogue, translations (Akcan, 2006), and mutual connections. These multiple modernities must be considered upon their own processes and trajectories, “discourses, social institutions, and categories of reference,” yet not alienated from their “entanglement” with other modernities. She (2012) states that these new arguments around modernity respond to the need for multi-voiced viewpoints regarding the social issues of ethnicity, race, class, and gender, representing the cultural sites and social spaces as also agents of power.

The 1970s shift in approach away from the “progressive ideals of the Modern Movement” towards a more artistic and conceptual model, following the American and European Postmodernist criticism of utopias, gave rise to the concept of "autonomous architecture," unburdened by the abovementioned “social and utilitarian” issues (Nunes, 2022). Visiting 1970s “critical theory” in architecture, academic debates on the autonomy of architecture endorsed the idea of “disciplinary autonomy” from the “external factors” of society and

history (Fischer, 2012). Aldo Rossi's Tendenza, a neo-rationalist movement that drew upon rationalism's linguistic foundations to bring out its artistic dimension, played a key role in popularizing this idea (Nunes, 2022). Certain architects, including Peter Eisenman, have shown "disinterest" in addressing the brutal effects of late capitalism within their academic or professional endeavors. Rather, their focus lies in reassessing the assumptions inherent within the discipline of architecture through their particular initiative, the so-called "autonomy project" (Martin, 2012), questioning the repetition of legitimized, self-referential "established meanings" which "unmotivates" the architectural signs and images. Within this conception, autonomy is distinct from modern ideas such as technological advancements or social relationships, and also from other disciplines. Instead, it is taken as a re-examination of the disciplinary structure, as an inner criticism (Martin, 2012).

On the other hand, Manfredo Tafuri presented the concept of autonomy in reference to the Italian "autonomia" movement of anarchic communists and action groups in the 1960s, against the ruling capitalist system and "an extension of class struggle" (Fischer, 2012). In essence, 'autonomia' referred to the "self-organization of tenants in building cooperatives and direct action through do-it-yourself and urban squatting." This was essentially a pursuit of "architecture without architects," as stated by Rudofsky in 1964. His perception of autonomy referred to actions that are oriented against the "violence" of capitalist powers (Fischer, 2012). As a form of resistance against the powers of neoliberal authority, which operate upon everyday urban practices; small-scale, temporal, "urban tactics" have gained significance. Drawing on Lefebvre's (1991) re-introduction of the urban space as an active agent in the networks of production, rather than a supra-structure, "the right to the city" had strengthened within the discourse of activists and architects, including individuals in the transformation and reproduction of the cityscapes. Architecture has come to be seen as "a powerful instrument to affect social change" (Lepik, 2010). Deinstitutionalization of political power and the reformulation of space as an integral part of the politics of modern society has introduced the tactical, minor, down-to-earth, and every day (Lefebvre, 1991) up against the "heroic, extraordinary, spectacular, transcendental or philosophical" (Lu, 2012). "Spatial agency," coined by Awan, Schneider and Till in 2011, exemplify and describe these "other ways of doing

architecture." The open database they created includes unbuilt projects, "authorless" architectures, community-led developments, installations, urban interventions, and so on. Parallel to the multiplicity and diversity of these examples, their theoretical ground can be argued to be liberating and extended. They (2011) criticize the dominance of aesthetics, form, technique, and style of buildings in architectural discourses, suggesting an emphasis on "the processes of their production, their occupation, their temporality, and their relations to society and nature" (Awan et al., 2011). They argue that the architect's new role and responsibility of an agent of societal change, or a community organizer, is not a threat of losing "control" of the individual "guiding hand," or "professional credibility" within the discipline, and should be approached "as an inevitable condition that must be worked with in a positive light." Professional architects' involvement in design processes must not be denied, however, social space recognizes the voices of others, and rejects their conception as "expert authorship" which is a prevalent notion "the professions still cling to." The new theories of vernacular discussed in this study demonstrate vernacular's association with spatial agency, through their unequivocally converging operative dynamics and theoretical basis. Awan, Schneider and Till (2011) highlight the design knowledge that is produced collectively in consideration of multiple voices, "praxis" operated through typologies (rather than 'practice' which connotes repetitive and indeed), and "open-ended evaluation of the particular external conditions, out of which action arises with no predetermined outcome…" Lepik (2010) adds "simple materials" and "no-nonsense appearance" to the descriptions of small-scale architectural operations. Parallel to the attributes of vernacular such as particular, simple, and technical; body-to-body shared knowledge and typology appears in the "bottom-up" architectural practices, in their new restored meanings, connoting change and novelty.

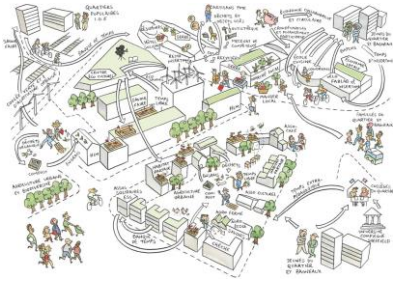
Hale (2013) argues that the earlier conceptions of "shared and passed-down knowledge" is constrained by the myth of unity, and a lack of change and creativity within. This myth dismisses the inherent potential for freedom in shared knowledge. According to Hale (2013), while shared, experience-based knowledge can become an "engine of innovation," rule-driven, written manuals may provide fixed, top-down principles "that are often unable to adapt to changing requirements." His argument is to reveal the innovative and creative nature of "authorless" vernacular typologies, both consciously

and unconsciously, that are transformed, developed, and designed. The rise of "design-build" methods in architectural education has also brought attention to the bodily interaction between architects and the site, material, and other commons in the architectural processes. Lonnman (2010) suggests that design-build education originated in the early 20th-century Bauhaus' manifest on restoring the designer-medium relationship to equip the students as artist-designer-craftsman. He (2010) gives Buckminster Fuller as the initiator of a new pedagogy, involving students in a full-scale construction project to a dome with him. Criticism of traditional methods of architectural education covers the dismissal of economic and technological conditions of a project site (Cuff, 1992), the user, and overall oversimplification of the given conditions, which is argued to impose a false sense of "autonomy" on the students. Self-critical of this autonomous position, architects have embraced a new role as active participants in 1:1 scale applications, conducting participatory design-build processes, open forums (fig.2.10) and also promoting do-it-yourself typologies for communities—temporary lightweight, easy-to-build.

Figure 2.10: A panel discussion of atelier d'architecture autogérée (aaa) in the project area Agrocité of Bagneux, 2001 ("Panel Discussion: Bagneux Agrocite", 2021).

Realism and "pragmatism" emerged as new matters of discussion within "post-theory," in Somol and Whiting's writing "Perspecta" in 2002, replacing the autonomy project of the so-called critical architects with an "immersion into the practice" (Fischer, 2012) as a reaction to the critical discourse's emphasis on theory and the inner dynamics of the discipline. Post-theorists and post-critics adopted diagrams, slogans, fast images, shapes, and performances, since academic criticism, Fischer (2012) argues, failed to act as an agent of "resistance, liberation, and change" against the neoliberal mechanisms of control. Accordingly, in opposition to Hale's (2013) argument on the imminent novelty

and ambiguity in shared knowledge unlike the conceptual model of learning through written information; instructional diagrams (fig. 2.11) and handbooks play a significant role in the formation and distribution of these modern vernacular typologies (fig.2.12).



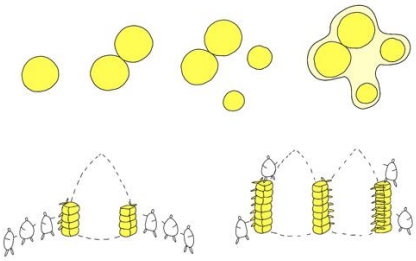


Figure 2.11, 2.12: Diagram by atelier d'architecture autogérée (left) ("Solidary Eco-city Network", n.d.); an instructional diagram by Architecture for All for post-disaster do-it-yourself shelter typology (right) ("Herkes İçin Mimarlık Derneği, Afet Sonrası Yeniden İnşa Planı için Destek Arıyor", 2023).

3. DESIGN PROCESSES OF PAAF

Recent vernacular architecture studies emphasize the social, political, and environmental complexity of architecture making regarding the multitude of emergent parameters in design and building processes. Brown and Maudlin (2012) argue that the interdependence of the "design made" and "design in the making" (Yaneva, 2009) must be recognized to deconstruct the fixed criteria upon which a building is considered "vernacular." They (2012) suggest that these criteria, such as anonymity or indigeneity, form a "typological barrier" where vernacular architecture is positioned on the "Other" side of "architecture." Beyond this monetizing rigid barrier, design processes where unique conversational networks are formed through relations and agencies can become sources for analyzing and multiplying the possible *recipes* of vernacular sense of "place."

These recipes are formed by human and nonhuman actors who take part in the process of giving form to the space: architect, employer, artist, advisor, manufacturer, drawing, model, software, user, and their dialogical engagement with the "givens." The method of this engagement may vary: mathematically collecting and fabricating local data, exploring into the sensory experience of being in space, collective dialogues, abstraction, and diagrammatization, among many others. In addition to the methodology, there are other dimensions to the design knowledge produced and used in this complex network of negotiation between the architect and the place: the context of knowledge production, intents of the employer, locality of the architect, images, and ideas circulating through the interaction mediums of design communities (magazines, competitions, conferences, transdisciplinary studies, etc.).

In this chapter, the collected data regarding the different dimensions of the socio-material environment of Palanga Art and Architecture Farm (PAAF) will be presented. Firstly, the situated and encultured nature of design knowledge will be unfolded through the lens of Science and Technology Studies, having recourse to the Actor-Network Theory (ANT) of Bruno Latour, Michael Callon, and John Law. Inquiring the vocabulary of architectural

theorists who contributed to ANT—Albena Yaneva, Dana Cuff, Valerie Van Der Linden, Paul Gottschling—terms such as actor, actant, mediator, assemblage, negotiation, and translation are explained. In the second subchapter, "Palanga," these terms will be adopted to build the narrative of the PAAF experience. Dialogues between human and nonhuman actors -employer Kutluğ Ataman, architects, animals on the farm, farmers, advisors/professors, site models, 3d modeling tools- will be recounted based on the semi-structured interviews made with Kutluğ Ataman, Hasan Çalışlar, Arman Akdoğan, and Kerem Piker. The information gathered from these interviews will be supported with web-based findings from the design-culture media, architectural magazines, videos, project descriptions on official websites of architectural offices etc.

3.1 Networks and Multi-sited Stories

Delineating the dynamics in the actualization processes of buildings, Yaneva (2005) reassesses the term "translation" which was suggested within Actor-Network Theory and employed by science studies. Translation, she (2005) suggests, designates "the displacements realized by actors whose mediation is indispensable for any action to occur." Indicating the "transference" procedures through which ideas are "transformed" into realized projects; terms "translation, transfiguration, transformation, transfer" might omit a vital part. Evans (1997) argues that "transmutations" occur between 2d and 3d architectural thinking mediums and the building, just as "things can get bent, broken or lost on the way" in linguistic translations. He (1997) suggests that these alterations still "remain to a large extent an enigma."

Since the 1980s, Science and Technology Studies (STS) have been investigating this enigma in architecture, embracing the methods of ANT. Designers and anthropologists have been researching the socio-material environment of the practice where the transmutations, discontinuities, and disruptions occur, observing the human and nonhuman actors [actant] and the mediators in their collective negotiation processes (Yaneva, 2018). Dana Cuff (1992, as cited in Yaneva, 2018) refers to the practice of architecture as an "assemblage" concerning the involvement of nonhumans beyond being a mere "social construct." Ethnographic studies pointed out the details of the designerly

dialogues in this assemblage, verbal and non-verbal narratives in design routines, "weave webs of meaning among different participants in architecture making; thus forming design cultures" (Yaneva, 2018).

Recently the constructive possibilities of narrative have been introduced in architecture. Storytelling has become an essential agency under focus in weaving the messy, complex processes of design and deconstructing the misconception of "a linear progression from mind to product" (Gottschling, 2018). Latour's (2014) conceptualization of word and world can be a substratum for the engagement of architecture and narrative. Latour (2014) points out the "...ontological distinction between what came to be known as primary quantities—real, invisible, emptied of values—and secondary qualities—full of values, accessible to the senses but unfortunately devoid of any reality." Based on Alfred North Whitehead's theories in "The Concept of Nature" (1920), Latour describes this dichotomization as the 'bifurcation of nature,' the distinction of nature/culture, object/subject, fact/value; word/world. Within this distinction, world refers to reality which is the object of scientific research; meanwhile, word is the "meaningful but unreal" realm in which we try to make sense of the world (Latour, 2014). Latour encourages deconstructing this bifurcation by perceiving the common world with its complexity and messiness. He (1993) explains the entanglement as "...networks are simultaneously real, like nature, narrated, like discourse, and collective, like society." Parallel to this perception it can be suggested that narrative (word) is not a separate path from giving meaning to the "universally objective" existence of architecture; in fact, the reality of architecture is entangled with narrative as well as tangible, earthly objects: drawings, models, and the building itself.

From a social constructionist perspective, Bruner (1987) argues that "...a life as led is inseparable from a life as told or more bluntly, a life is not 'how it was' but…how it is interpreted and reinterpreted, told and retold…." He (1987) describes narratives as "…recipes for structuring the experience itself," separating and prioritizing word over world. From a similar perspective, Van der Linden, Dong, and Heylighen (2018) posit that the "user" is "reimagined, constructed or even invented" through their dialogue with the architect. Architect assembles different characteristics upon the verbally given or

imagined responses of users to different design problems, into a whole character. In that sense, Wilkie (2010, as cited in Van der Linden et al., 2018) describes the user as again "an 'assemblage' resulting from multiple voices in the design process." These voices include architects' personal and professional environment, interdisciplinary connections, stakeholders, or "the larger architectural community" (Van der Linden et al., 2018). On the other hand, Dana Cuff's account of assemblage involves nonhumans and nonverbal dialogues as well, rather than assuming the practice as merely socially constructed. Yaneva (2018) marks that Van der Linden's approach may appear limited in that sense, however, the architect's fiction and fabrication of the user in "the absence of the user's voice" is an overlooked subject that must be further interrogated.[18]

Another assemblage is the "context" for the architect. Yaneva (2005), in her research on the office environment of Rem Koolhaas, noticed the constraints and givens the architects depict from the context of the project site to work with. She (2005) realized that these constraints are primarily negative: to avoid demolishing, damaging, intervening, and exceeding the surroundings.[19] Besides these limitations, they enlist the users' needs, the client's requirements, and design parameters the designer sets as "givens." This breakdown of the "context" shows that it is, unequivocally a summary of many components the project is exposed to. Latour and Yaneva (2017) further exemplify these elements as "fashions spread by critiques in architectural magazines, clichés that are burned into the minds of some clients, customs entrenched into zoning laws, types that have been taught in art and design schools by professors, visual habits that make neighbors rise against new visual habits in formation, etc."

All these givens, embedded codes and filters inscribe embracement or rejection of the "habitual." Referring to the famous saying of Koolhaas "Context stinks," Yaneva and Latour (2017) argue that it can only stink by "rotting" after standing still for a long time; therefore, it is significant to comprehend the dynamicity of the context. They (2017) offer Etienne Jules Marey's "photographic gun" paradigm as a method for breaking down the

[18] Within this study the phrase "constructing the user" is used as one of the categories to address the different phases-planes of design in Chapter 4, indicating the methodology of breaking down, reassembling, imagining, and translating the reality of the user in design processes.
[19] Yaneva (2005) gives examples of these limitations as 'not to exceed the zoning envelope', 'not to demolish the brownstones', 'not to damage the adjacent buildings.'

movement of the context. To understand the flight of a bird, a photographic gun, by capturing moments, divides the flow into sequences and slows it down. The continuity of a flight is, then, "translated" for the human eye and the human sense of time and space.

To translate "the context in flux" in architectural design, a similar mechanism to the photographic gun, a new "visual vocabulary," has to be invented. Yaneva and Latour (2017) assign this "new task" for architects to understand and represent the "thingly nature of buildings, by contrast to their tired, old 'objective' nature." There are many dimensions to the complex, active, and absurd nature of things that designers can only represent in more dynamic mediums rather than stabilized representation techniques such as technical drawings, charts, and design artifacts (Yaneva, 2009).

These nonhuman entities' role in design networks can be understood from architects' attachment to drawings, models, in general tools which assist their comprehension process of new contexts and objects in design projects (Yaneva, 2009). Yaneva (2009) underlines the ways technical objects participate in the "making of culture," suggesting that the scope of analysis must not be limited to the "discourses of designers and inventors." Moreover, the exclusion of nonhuman agents from the networks points to a deficiency in common approaches in social studies, to the unbalanced power relations between the humans and technical objects, where architecture is conceived to be a mere social field. Callon's (1986) efforts in his paper on St Brieuc Bay in which he treats the scallops and fishermen as equal sides in negotiation can be considered as a representation of such resistance to the human-oriented, asymmetrical power dynamics in social constructionist perspectives.

Donna Haraway (1988) draws attention to another power issue related to the production of knowledge and "objective truth." She highlights the social constructionist argument which claims that in knowledge production neither the inside nor the outside of scientific boundaries is privileged, since these boundaries are "theorized as power moves, not moves toward truth" (Haraway, 1988). She argues that the attacks on universal rationality, master theories and reductionist authorities must consider the particularity of "location" as an argument, rather than defending "relativism." While Western narratives on objective

truth indicate “distance” and “transcendence,” she suggests that the standpoints of feminist objectivity are aware of “limited location,” partial perspective and “situated knowledge.” She (1988) argues for “sciences and politics of interpretation, translation, stuttering, and the partly understood” where object of knowledge is considered as an agent in complex and situated webs, rather than a “screen,” a solid ground or a resource.

In the following subchapter Palanga Art and Architecture Farm (PAAF), a particular attention will be given to these situated, multi-sited webs where knowledge is produced within design and building processes. The social and material environment of PAAF demonstrates the abovementioned power dynamics between the professional, academic, disciplinary knowledge and local, non-pedigree forms of knowledge, between the East and the West. Through the narrative, visual and human mediums of translation throughout the process, the distributed networks of PAAF will be analyzed.

3.2 Palanga Art and Architecture Farm

Palanga Art and Architecture Farm is an initiative Kutluğ Ataman took in 2017-2018 to revitalize the once-fertile farm in Binkoç Village of Erzincan (fig. 3.1, fig. 3.2). His grandfather Mehmet Ali Bey established the farm back in 1888. However, it was eventually abandoned in the 50s because of the country's modernization, which led to migration from rural areas to urban centers (“House of Chickens,” n.d.). Aiming for agricultural and intellectual production, he employs renowned architects who prefer modern building technologies to design animal shelters and offices. Planning on inviting academics, artists, and students to this “museum” of architecture and agricultural practices, Ataman foresees the future of this collective as producing culture and being a role model around the globe (Yüksel, 2020). The farm is already a subject of interest among the architectural community and has won several awards with different projects. There are currently 6 built projects from 5 different architectural offices; several projects are still to be finalized.

Figure 3.1, 3.2: Palanga 1888 (M. Kösen) (left); Palanga seal (right) (Avcıoğlu, 2022).

3.2.1 Stage 1: Before the farm

In 2015, director and contemporary artist Kutluğ Ataman gave his childhood family friend Hasan Çalışlar, co-founder of Erginoğlu & Çalışlar Architects, a commission to design a house on his inherited land in Erzincan. Çalışlar approached the artist's invitation as "an opportunity to learn from different intellectual fields," in means of Ataman's knowledge in the fields of film and art (Çalışlar, personal communication, 2021). He foresaw the valuable contribution of Ataman's artistic sensitivities to his approach to devising design strategies; herewith, he took the commission in exchange for an artwork from Ataman (Çalışlar, personal communication, 2021). The program of "KA House" offered Ataman—and his friends visiting from international art platforms "a retreat area in nature" for their creative endeavors and contemplative processes. The house is surrounded by a set of trees to provide a certain sense of privacy. Çalışlar (personal communication, 2021) suggests one of the reasons behind Ataman's further enthusiasm for the "art and architecture farm" was the sense of fulfillment that arose after the construction of KA House, the spatial and physical actualization of his very own idea.

Hasan Çalışlar and his team Zeynep Şankaynağı, Duygu Uzunalı, and Mustafa Tural completed the design process of KA House in 2015 (fig. 3.3). The main idea of the project was to design a structurally durable building in response to the trauma of two major earthquakes in 1939 and 1992 Erzincan had gone through. The team separated the mass from the ground by elevating the building on a platform considering the general height

of snow in Erzincan, strenghtening the idea of "a product that does not belong to this geography" (Çalışlar, personal communication, 2021). The office employed no local manufacturer for the building except its concrete foundation. Çalışlar (personal communication, 2021) describes the approach as "not one single screw was provided locally." The load-bearing steel frame structure was manufactured in Gebze, Kocaeli, and mounted on-site. The brushed ladin wood (The Naturel Wood) cladding of the facade was exported from Austria. Disengagement from the "local" was adopted as a conceptual design idea; and also as a practical method to facilitate the production and improve the quality of construction. Ataman reveals that they initially tried to work with local contractors and manufacturers (Yüksel, 2020). He expresses the challenges of building in such a "backward region of the East" as: "We are trying to create something in an area where people cannot understand connecting with, and the value of managing a project with an architect" (Yüksel, 2020).

Çalışlar mentions that he visited Palanga many times during the design and construction process of KA House; however, he suggests that "there is not much to understand from the land compared to an urban context." Çalışlar posits the absence of considerable local data to incorporate into the design as:

> On the top of a mountain, on a flat terrain, with no urban data. Somewhere in the village, there are trees and bushes, and a stream flows; yet there is not much natural data either. The sun setting behind the Munzur mountains can be considered as a parameter for the direction of the front facade. (fig. 3.4) There is no established construction technology. We cannot talk about the historical texture, the memory of the city has already been erased by earthquakes…In the absence of data, we produced a scenario ourselves. (Arkitekt, 2021)

One of the motivations in this scenario was to establish an "artist loft" aesthetic, an industrial atmosphere by exposing the steel structure (Arkitekt, 2021). The team experimented with an inclined galvanized metal roof that enables a mezzanine underneath, a prevalent architectural element from the aspired loft trend. They used a drywall system for the facade of this "atypically" formed mass. This system (OSB, rock wool, aqua panel) is also perceptible from the interior space, again, following the recipe

of an industrial character: exposing rough materials. The project won the award of World Architecture Community in 2017.

Figure 3.3., 3.4: KA House (Emden, n.d.), (left); Contextual diagram of KA House (right) ("Palanga Art and Architecture Farm", n.d.).

The idea for inviting renowned architects to build shelters on the farm was not until two years after the construction of KA House. Ataman had slowly initiated his farming routine after he settled into the house; aiming for a larger organic, self-sufficient farm built with regenerative agricultural practices for recovering the exhausted soil and rehabilitating the animal ecosystem ("House of Chickens," n.d.). Çalışlar (personal communication, 2021) elucidates this economically sustainable model: "He (Ataman) buys some cuffs, transports them to the farm, breeds them on the pastures, and sells. He makes some money and shares it with the people on the farm. Eventually, the growth of this mercantile cycle resulted in some spatial requirements." Some of these requirements, annex, storage, and kitchen, were met by the workers on the farm (Ataman, personal communication, 2023) with simple construction techniques and cheap materials such as sandwich-patterned insulated panels. After two years, these unplanned structures had grown to be uneasy in Ataman's eyes.

> Kutluğ does not live there all the time. He stays in İstanbul and in London sometimes. Meanwhile, farmers/shepherds propose solutions to the needs on the farm…Compared to the life form he dreams of building there, next to his house, he did not want to see such crude structures, so he began to think of ways to 'whip them into shape.' This thought evolved into building for animals which would be objects designed by fine architects creating an architectural collection. (Çalışlar, personal communication, 2021)

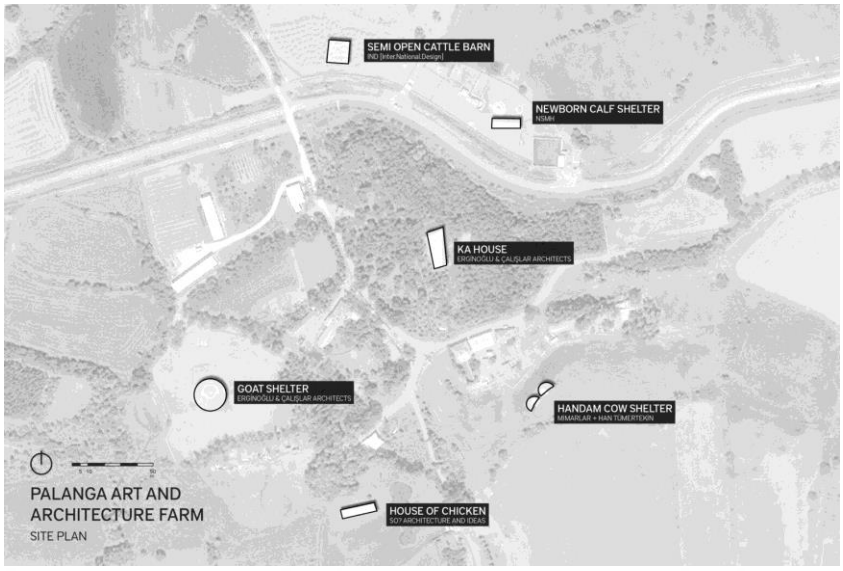


Figure 3.5: Masterplan of PAAF ("Palanga Art and Architecture Farm", n.d.).

Ataman describes his vision for the farm to produce pavilions rather than crowding the site with ugly concrete buildings" (Arkitekt, 2021). Thus, Çalışlar developed this idea with Ataman, invited architects to design specific shelters for different animals, and started to work on a masterplan for the farm (fig. 3.5). Çalışlar (personal communication, 2021) states that this masterplan did not encourage architects to work collectively or in harmony based on a "collective mind". Each solution was expected to be tackled singularly and produced "autonomously." (Çalışlar, personal communication, 2021). "It was not a big master plan; therefore, our approach was not: 'Everyone's idea is important' […] There are acres of land, and it is merely impossible for them (architects) to even build visual connections between structures. Some of the shelters are approximate. For instance, the distance between our Goat Shelter and the coop of SO? is not much, yet there are trees and such in between; fences, walls […]" He delineated that the spatial construct of the farm was not aligned with a 'urban village' (köykent) formation where there is a more extensive and holistic master plan. The master plan was small, and they could even make changes to the location of some projects in the process since the structures were "not supposed to build contextual relations." Çalışlar (personal communication, 2021) states: "The buildings were not supposed to respond to an urban context […] So we did not go into negotiations as such 'everyone should meet in the middle […] the 3,60 level of my design should meet your 4,50 level, etc.' There are no such associations. We only took a step and selected the architects."

When Çalışlar (personal communication, 2021) was assigned as the "curator" of the project in 2017, he did not make a curation of architects who could act on a certain common design sense. He acted on the wish of Ataman, which is to give young architects a free area to experiment and selected different categories of architects based on experience and age: young, middle-aged, and old (Çalışlar, personal communication, 2021). His team searched for promising young architects on the internet; he enlisted some of the experienced architects who were his friends and made a list of names to invite: Nevzat Sayın, Han Tümertekin, Emre Arolat, Arman Akdoğan, Sevince Bayrak, Oral Göktaş, Kerem Piker, Selin Maner, Mevce-Eren Çıracı, CM Architecture. Most of these architects are renowned in the architectural community, mostly based in İstanbul, or have offices abroad. Çalışlar invited all of the architects simultaneously with an invitation email. He informed the architects on the commission on the functional requirements of the shelters assigned to each office. The multifarious program included chicken coop, calf shelter, cow shelter, open kitchen, semi-open cattle barn, pigeon house... Ataman (personal communication, 2023) posits that many solutions on the farm were formed via trial and error: "Similar to the way you (architects) make models, we build test models on site and observe our animals inside them. If they use the structure, we continue with the process; otherwise, we make changes. We progress into the permanent structure afterwards." (Yüksel, 2020). The master plan was revised as well, according to the experiences gained in the process: for instance, facing the threat of microbial transference, Çalışlar and Ataman adopted breeding small animals and cattle in a certain distance as a principle (Yüksel, 2020). Ataman (personal communication, 2023) mentions the difficult conditions in the East, that suspended the process from time to time, in means of receiving infrastructural support from the city: electricity, water etc. "At this point, every work is redone again and again. This might upset one…Architect accepts the suggested alterations, of course, it becomes their final design in the end. Yet as one embraces the original for a right amount of time, revisions may demoralize them…That is the reason this is a never-ending process." The dreams, dialogues and interactions between human and nonhuman actants of this stage of the project is spatio-temporally mapped in Figure 3.6.

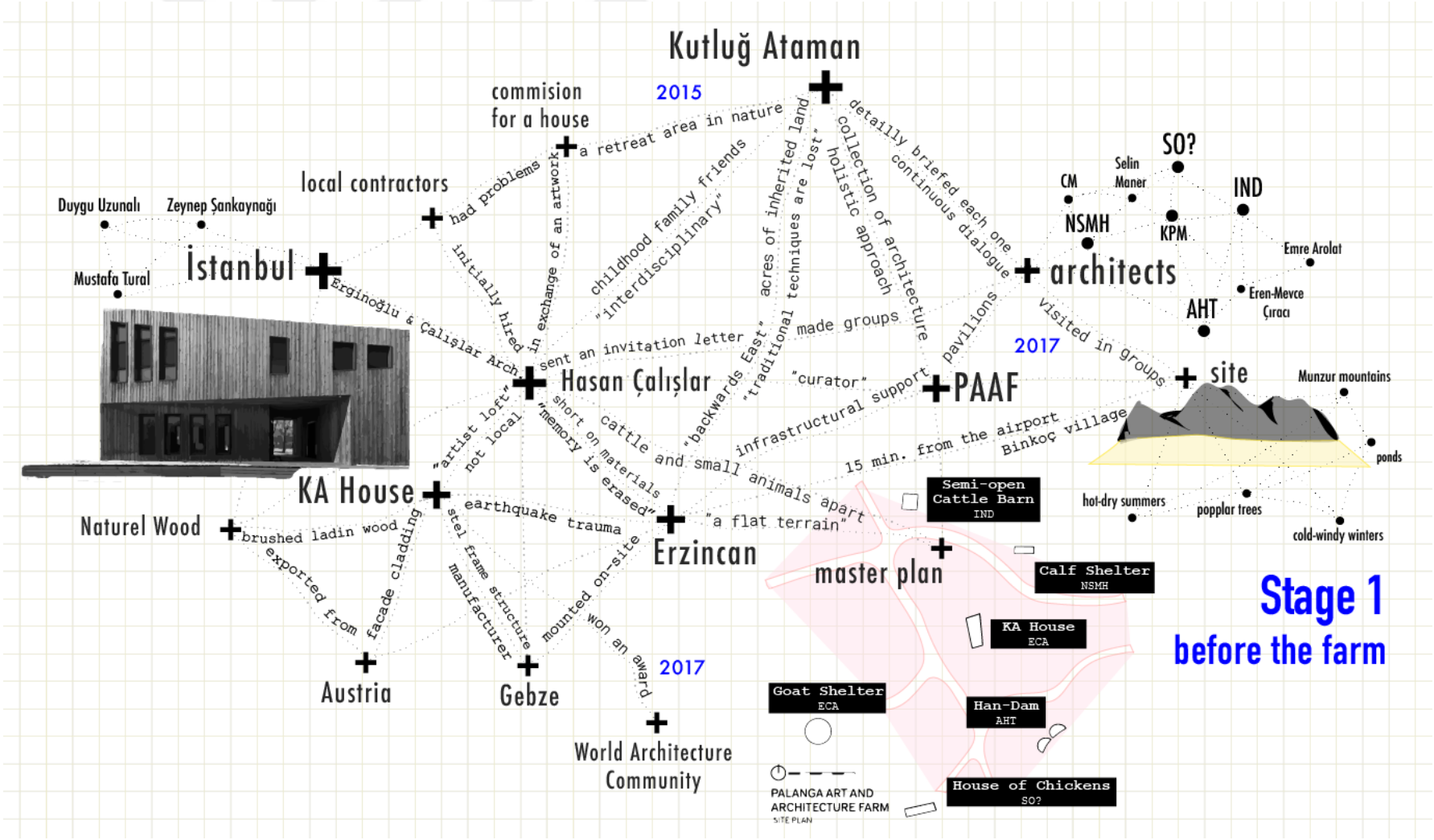


Figure 3.6: Map of Stage 1: Before the farm (Aka, 2023).

3.2.2 Stage 2: Animal shelters

In the second phase, Ataman got appointments from the architects who accepted the commission and explained his holistic approach for the farm. He had given details about the program of the shelters and his knowledge on breeding requirements; then invited them to visit the farm in groups. These groups were hosted in KA House for a couple of days; meanwhile, they exchanged opinions with Ataman. These visits and designerly dialogues continued through the end of each project; Ataman had given consultation on the animals, conditions of the field, and also on the aesthetics of designs—which he regards as the "most fun part of the project" (Ataman, personal communication, 2023). Çalışlar (personal communication, 2021) also notes that SO?, Arman Akdoğan, Kerem Piker, and Eren & Mevce Çıracı showed him their project "to benefit from his experience" amidst their design processes. He pointed out that these consultations happened only once for each project and he did not commit to a position similar to a "project manager." He states that he did not sustain his position as the "curator" as well: neither interfered with their architectural decisions nor followed up their processes (personal communication, 2021).

The first set of shelters to be built on the farm according to the master plan were House of Chickens (2018), Cow Shelter (2019), Calf Shelter (2019) and Semi-open Cattle Barn (2020) (table 3.1). Goat Shelter by Erginoğlu & Çalışlar Architects was not a part of the master plan in the beginning. When Çalışlar received the commission for Goat Shelter, SO?, Atelier Han Tümertekin and NSMH had already completed the construction of their projects; Cattle Barn (Inter-national Design) was in construction and "Kerem Piker, Cem Sorguç, Çıracı and Selin Maner had completed their designs" (Çalışlar, personal communication, 2021).

Completed Projects	**KA House**	**House of Chickens**	**Calf Shelter**	**Cow Shelter (Han-Dam)**	**Semi-open Cattle Barn**	**Goat Shelter**
Architects	Hasan Çalışlar, Zeynep Şankaynağı, Duygu Uzunalı, Mustafa Tural [ECA]	Oral Göktaş, Sevince Bayrak, Elif Çivici, Gülce Yuyar Derya Ertan, Selin Çubukçuoğlu, Zeynep Çabuk [SO?]	Nevzat Sayın, Metehan Kahya [NSMH]	Han Tümertekin [AHT]	Arman Akdoğan, Felix Madrazo [IND]	Hasan Çalışlar, Kerem Erginoğlu, Dilara Demiralp [ECA]
Actors	Prime contractor: İbrahim Öztürk	Construction site manager: Elif Çivici Timber manufacturer: Asmaz Timber Structures		Civil engineer: Hanif Kara, Ahmet Topbaş	Civil engineer: Ahmet Topbaş	Rammed earth consultant: Prof. Bilge-Suat Işık Archeologist: Mustafa Çakalgöz Civil engineer: Suat Güvenç
Year	2016	2018	2019	2019	2020	2021
Capacity/m2	468 m2	58-60 m2, 800 chickens	100 m2	5 m. x 4 m. x 2m	160-220 cattle	256 m2. Indoor: 60 m2 22-42 goats

Table 3.1. Built projects on PAAF (Aka, 2023).

House of Chickens

In 2018, SO? architecture and ideas, an architectural office based in İstanbul, completed their project "House of Chicken" in Palanga, the first animal shelter project to be completed on the farm. The 58-60 m2 timber structure was designed by the team of SO? led by Oral Göktaş, Sevince Bayrak. When Bayrak and Göktaş, the co-founders of SO?, received the invitation, they expressed their commission-related concerns to Ataman. They pointed out that chicken was not the familiar user profile architects often design for, who would be able to provide feedback to the designer on their special daily needs (Arkitekt, 2021). Therefore, the team was assuming a challenging task of foreseeing the possible incongruities between the designed scenario and the natural behavior of chickens. Bayrak mentioned that Ataman had reassured them about the possible failure of the coop in means of being used by the chickens (Arkitekt, 2021). Ataman, as an artist

besides a breeder, was an employer who could tolerate the fallibility of an architectural experiment. His flexible approach liberated Bayrak and Göktaş from meeting the restrictive requirements of serial production and enabled them to adopt function-oriented architectural thinking for providing a high-quality living environment for the chickens, "just as in designing for a human" (Arkitekt, 2021).

Adopting a critical attitude towards traditional coops, the design team made observations on the daily routines of chickens and eggs, studied the "literature of coops", consolidated with the local people of Erzincan and produced a set of design principles represented as 12 section diagrams (fig. 3.7). These diagrams are based on behavioral patterns of chickens, their interaction with humans; and other natural parameters such as daylight, air, snow, wild animals etc.

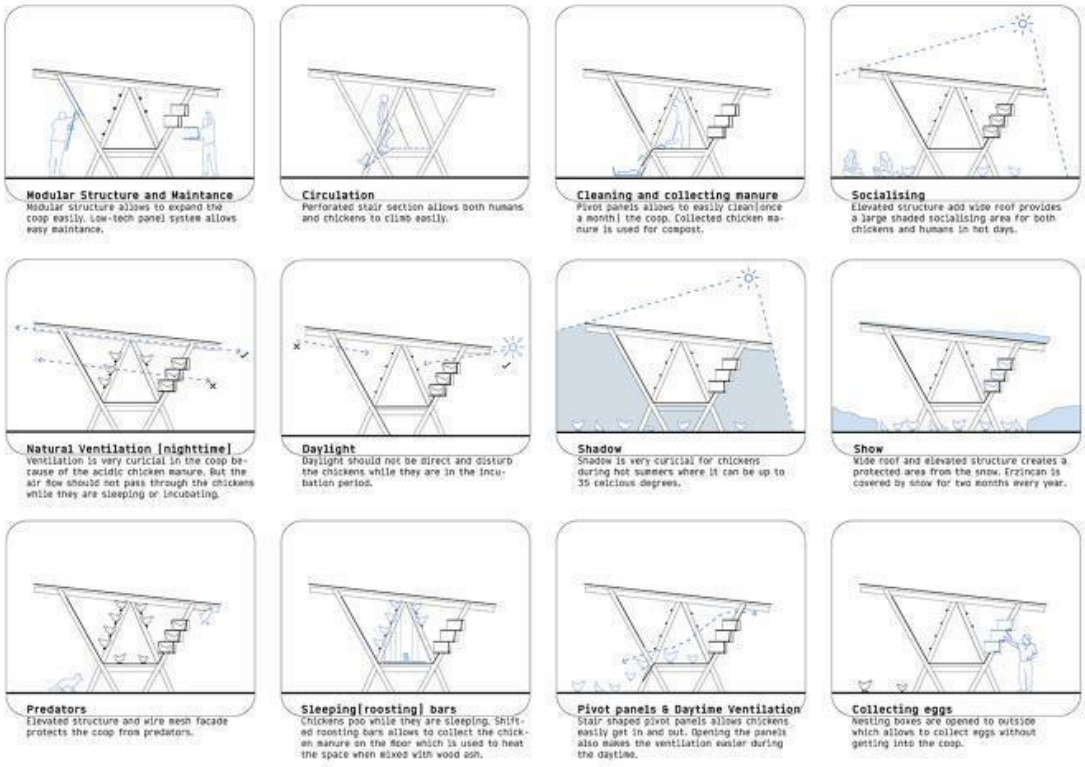


Figure 3.7: Section diagrams of "House of Chickens" ("House of Chickens / SO? Architecture and Ideas", 2019).

When analyzing the diagrams, one can detect a cycle where certain architectural components respond to different problems during the day, or during seasons. The interior space of the modular coop was designed to receive daylight indirectly to prevent the chickens from being disturbed in their incubation periods. The incubation and sleeping areas were also protected from cross-ventilation inside the coop, which was designed to happen at night. Cross-ventilation is essential for chicken coops as it evacuates the acidic air of chicken manure. Chickens naturally sleep on the branches of trees, therefore angled roosting bars inside the coop were designed for chickens to roost in a similar position; on top of each other diagonally. They drop their manure from this bar in their sleep to the ground where the manure mixes with wood ash and raises the temperature of the coop. The manure is cleaned once a month by humans; with the help of the pivot panels, they are swept outside and collected to be used for compost. Cleaning, and collecting the manure, is the only scenario where a person enters the coop; meanwhile, the eggs are collected from nesting boxes openable from the outside. Pivot panels also work as the way in and out for chickens and for fresh air during the daytime. In order to prevent wild animals and snow from entering the coop, the coop is elevated from the ground on pilotis which also invites chickens to get under to avoid the summer sun (fig. 3.8). In a similar way, the wide and inclined roof offers protection from the sun and snow. It can be argued that the design approach of the team was to offer efficient solutions via simple features which concurrently respond to multiple design questions.

Figure 3.8: House of Chickens by SO? architecture and ideas (A. Taptik) (“House of Chickens / SO? Architecture and Ideas”, 2019).

An accordant aim of SO? was to employ "low-tech materials and simple construction methods" ("House of Chickens," n.d.). The design team inquired into the modes of "not challenging or dominating nature" through certain design principles: The structure is touching the ground only lightly on pilotis, which "minimizes impact with the ground and will allow the owners to regenerate the arid landscape with nutrient-rich soil and planting" ("House of Chickens," n.d.). In consonance with Ataman's righteous concerns on the infrastructural permanence and supplementary continuity in this remote and rural site (Ataman, personal communication, 2023), "easy maintenance" was also prescribed as an essential design problem for each project on the farm. In response to this problem, SO? selected "environmentally friendly" timber for the structure, which was statically configured and manufactured by Asmaz Timber Structures, in their factory in Yalova. According to the designers, timber mimics the natural environment of chickens and with its heat storage capacity responds well to the extreme climate of Erzincan: dry and hot in the summer ("House of Chickens," n.d.). The truss system consists of triangles to absorb lateral earthquake loads, and rustproof hinges to prevent further maintenance. Oak plywood and magnesium oxide wallboards cover the structure, with a thin galvanized metal roof. This simple modular system was quickly mounted on-site, by the team of Asmaz Timber Structures in only 4-5 days. The construction site was conducted by Elif Çivici from SO? team. SO? claims that the coop has accomplished its purpose and has been embraced by chickens since right after its construction.[20] The project received recognition worldwide, was nominated for Aga Khan Awards, and won the Arkitera Employer Award in 2019. The design and production process of House of Chickens is mapped in Figure 3.9.

[20] In their website, SO? team explains their take on rural areas: "...this small building aims to use design as a transforming tool…Throughout the 20th century, the design has been used as a medium to implement modernity on various parts of our urban lives. Today, the contradiction between urban and rural is sharpened and the values of rural environments that have been neglected for a while are being rediscovered again. Rural is not only an option for retreat any longer, but it is also steadily becoming a way of life that people would prefer instead of a never-ending struggle in a chaotic urban environment" ("House of Chickens," n.d.)

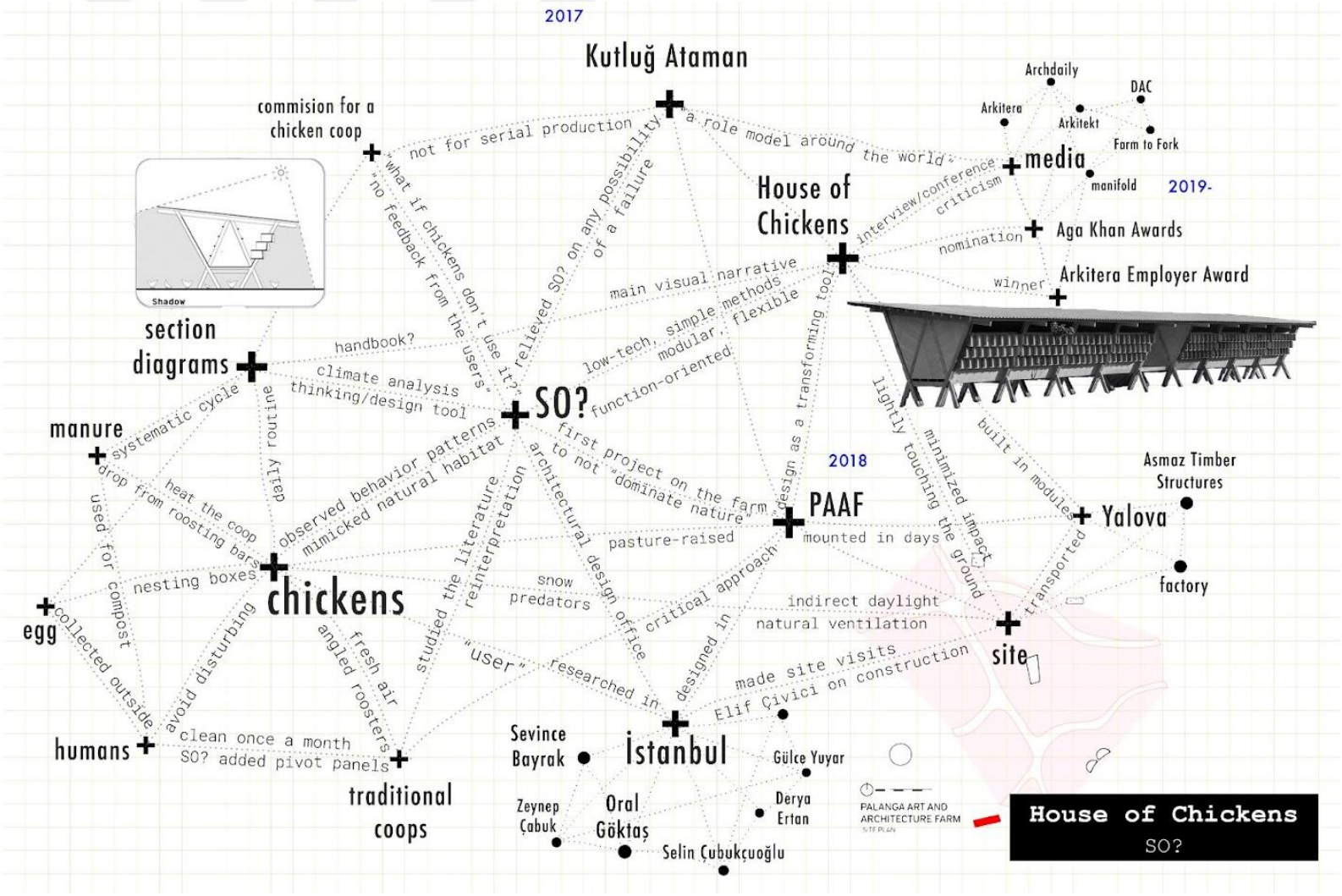


Figure 3.9: Map of the process of House of Chickens (Aka, 2023).

Calf Shelter

Another project on the farm where the traditional shelters were reinterpreted, shaped, and situated through the consideration of climatic data is Calf Shelter (fig. 3.10). It was designed by the architectural office "Nevzat Sayın Mimarlık Hizmetleri" (NSMH) and was constructed on the northern side of Palanga in 2019 after the construction of the chicken coop. The 100 m2 structure was designed as a semi-open system and consists of enclosed areas in which the newborn calves are nursed in healthy conditions. The architect, Sayın evaluated the climatic conditions of Erzincan and incorporated the information of wind and sun into his design ("Palangada Barınak," n.d.). The north, west, and east facade of the shelter is closed with concrete walls to block the strong wind flows of the region; meanwhile, the south facade is open, to receive sunlight and to allow the in and out circulation of newborn calves. Orientation of the mass and angling of the roof (towards the south) was very critical in means of protecting the calves from the burning sun (fig. 3.11).

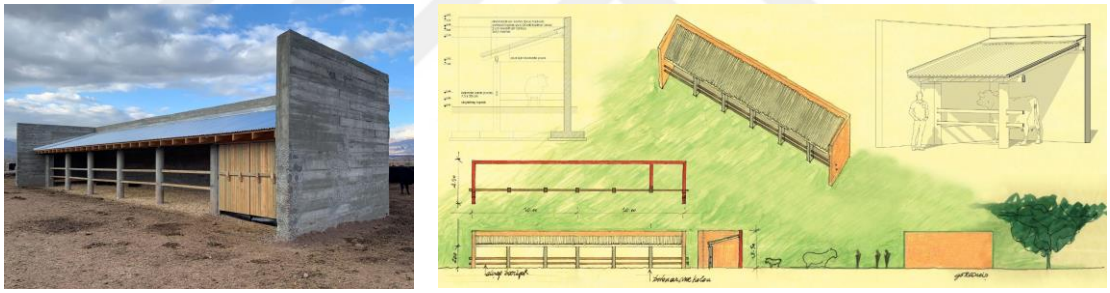


Figure 3.10., 3.11: Calf Shelter (left); Sketches of Calf Shelter by NSMH (right) ("Palangada Barınak", n.d.).

Complying with the exigency of easy maintenance, Sayın preferred exposed concrete for the walls, which would not require repairing or repainting; and would stand strong as a "rough surface for 500 kg calves to scratch their backs on." (Arkitekt, 2021). Therefore, the concrete was deliberately left as rough and scabrous as it came off from the formwork. Ataman (Yüksel, 2020) emphasizes the significance of introducing the creative and aesthetic interpretations of cement in the East (Yüksel, 2020). He emits his personal enthusiasm for "brutalist architecture" as a mutual interest with Nevzat Sayın, who positions his decision on using concrete for the shelter as an aesthetic and practical response to the context: "There is not much about the stone in the environment, then we

shall build with concrete […] There is something 'gray', blue in the atmosphere […] The way for this shelter to vanish in this grayness is: concrete" (Arkitekt, 2021). One design question triggered another, and a chain of solutions was established in Sayın's mind "in the form of an inner dialogue," through which the final form of the shelter emerged. (Arkitekt, 2021).

Revisiting the systems of traditional calf shelters around the world, Sayın innovatively employs simple materials and practical building techniques, sharing a similar sensitivity with the SO? team. The roof was designed as layers on top of a basic timber structure: straw and mud coating for heat isolation; sinusoidal metal covering, which was discovered to be a common method in the area, for preventing snow accumulation; and wood boards. For the ground material, they simply used rammed earth with a periodically renewed straw layer on top. Sayın remarks the design as a 'developed traditional method,' rather than a "reformist" approach ("Palangada Barınak", n.d.). The shelter is a plain structure, reinforced according to the difficult conditions; and "as simplified as anyone can build." ("Palangada Barınak", n.d.). Adopting the "experiences of the past" and informing traditional methods on new techniques, the project follows the principle of "cultural continuity" ("Palangada Barınak", n.d.).

Sayın mentions the emergent tendencies that arose after the construction, where animals occupied an unintended shadow area formed on the exterior side of one of the concrete walls (Arkitekt, 2021). The shelter is appropriated by the animals in both designed and undesigned ways. Ataman involves Nevzat Sayın to the further structuring of the farm as the architect of a number of more buildings (Yüksel, 2020). The calf shelter was facilitated with a watering pool, which will be followed by a vet room, and a guardhouse nearby. The web of interactions in the design and production process of the shelter is mapped in Figure 3.12.

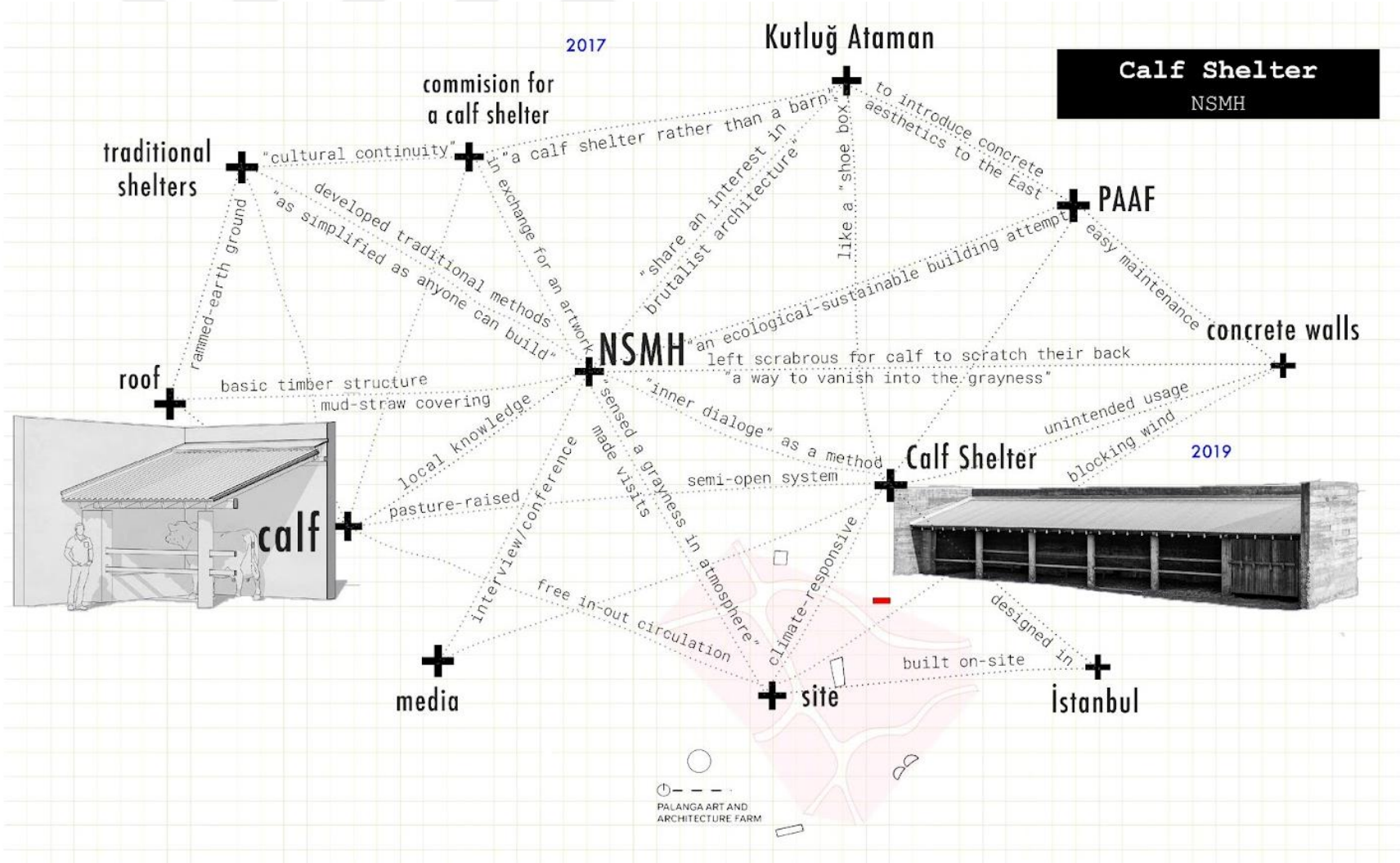


Figure 3.12: Map of the design process of Calf Shelter (Aka, 2023).

Han-Dam

In 2019, the same year as the construction of Calf Shelter, Han-Dam was built on the southeast of the farm. Designed by the architectural office Atelier Han Tümertekin (Mimarlar ve Han Tümertekin), these two mini-shelters, which are around 4 x 5 meters in plan and 2 meters in height in a dome form, have the capacity for two cows underneath each (fig. 3.13). The thickness of this elliptic shell structure is 2,5 centimeters which is a level of thinness specific to the potential of fiber-reinforced concrete ("Han-Dam", n.d.). Experimenting with this advanced and more flexible technology, in means of form-making and manufacturing in comparison to conventional concrete systems, is one of the most important design ideas of the project.

Tümertekin situates this project in a disparate place on the line of his career as he received an animal-oriented design commission for the first time (Arkitekt, 2021). His initial idea was to utilize the indigenous materials on the site and abstain from transporting any kind of building material from outside, as a self-given design restriction. The soil and branches of the poplar trees which were already being cut on the farm had been incorporated into the design as a primal step. Nevertheless, the history of earthquakes in Erzincan raised concerns about durability; similar to the reasons behind Hasan Çalışlar's estrangement from the local technologies in the design process of KA House. In this state of the project, Tümertekin was cooperating with another actor, civil engineer Hanif Kara. Through their dialogues, it became apparent that the trees needed reinforcement for earthquake resistance, yet Tümertekin complains about this scenario: "The design loses its spirit completely." He reveals his practical attitude towards architecture making as he "tends to abandon a design that does not progress lightly" (Arkitekt, 2021).

Tümertekin sustained a recurrent communication with Kutluğ Ataman throughout the process, in pursuance of his farming knowledge: "I am a city person, an 'apartment kid.' Of course, I have a stronger relationship with nature as a '60s kid' in Istanbul compared to today; however, I do not have a special interest in animals or agriculture. Kutluğ was the actor in this process who gave me confidence. I received every scientific information on farming and about the local from Kutluğ" (Arkitekt, 2021). The methane gas accumulating in an enclosed barn affects animals' lungs in harmful ways, regarding the

information Ataman had acquired from the observations he did in Canada, one of the coldest regions of farming in the world, which shows that cattle can survive in very low temperatures, Tümertekin could design the Han-Dam as an open shelter. He mentions that he "forgot that he was designing for animals" after a while in the process (Arkitekt, 2021).

Aspiring for a gentle physical interference on the soil employing the "minimum amount of building materials," Tümertekin designed a single surface structure, which engages in a dialogue with the context via formally responding to the climatic parameters. The shell is inclined for wind blockage and oriented towards the sun. To strengthen the idea of lightly touching the ground, Tümertekin aimed for a self-standing shelter that is not supported by load-bearing structural elements. He argues that the "unequivocal form" in line for this objective was dome (Arkitekt, 2021). The nonverbal dialogue between Tümertekin and the constraints, restrictions, and parameters on the way to the final form of this dome can be read through his sketches where he explored the interrelation of the diameter of the shell, the volume, and the capacity.

For the static design of the shelter, civil engineer Ahmet Topbaş, founder of Attec Design, joined the process as a mediator between the architect and the manufacturer. Translating the idea of a pure, eggshell-thin, dome form into a concrete system, he worked with 2d cross-section drawings to break down and analyze the intended 3-dimensional elliptic geometry. These multiple planes of sections were transformed into a temporary steel frame system for on-site application (fig. 3.14). A shell-form surface was obtained with this system on which they could lay a membrane and apply the FibroBeton, steel mesh, and glass fiber reinforced concrete (GRC) using spraying and hand bonding methods ("Han-Dam", n.d.). The concrete's load-bearing capacity, flexibility, and water resistance is improved, and permeability is reduced through fiber, which eliminates the need for steel reinforcement.

The research and development of this structure was made in the FibroBeton factory in Düzce where a prototype was produced beforehand. The application on site had lasted a couple of hours and been operated with one single truck, abstaining from disturbing the

inhabitants, the animals, with a crowded traffic of heavy equipment on the tranquil farm. This fast application process also complimented the endeavors of Tümertekin: to be simple, practical, and gentle on the soil.

Figure 3.13., 3.14. Application process (left). Han-Dam (right) (“Han-Dam”, n.d.).

The artist-architect collaboration was not contented with information exchange before the construction. Kutluğ Ataman suggested “a final touch” after the dome was built on the farm: sprinkling metal (copper) dust on concrete which would oxidize and change color according to the weather conditions, for the shell to reflect a natural process of decaying whereon one can “view time.” The story of the shelter is mapped in Figure 3.15.

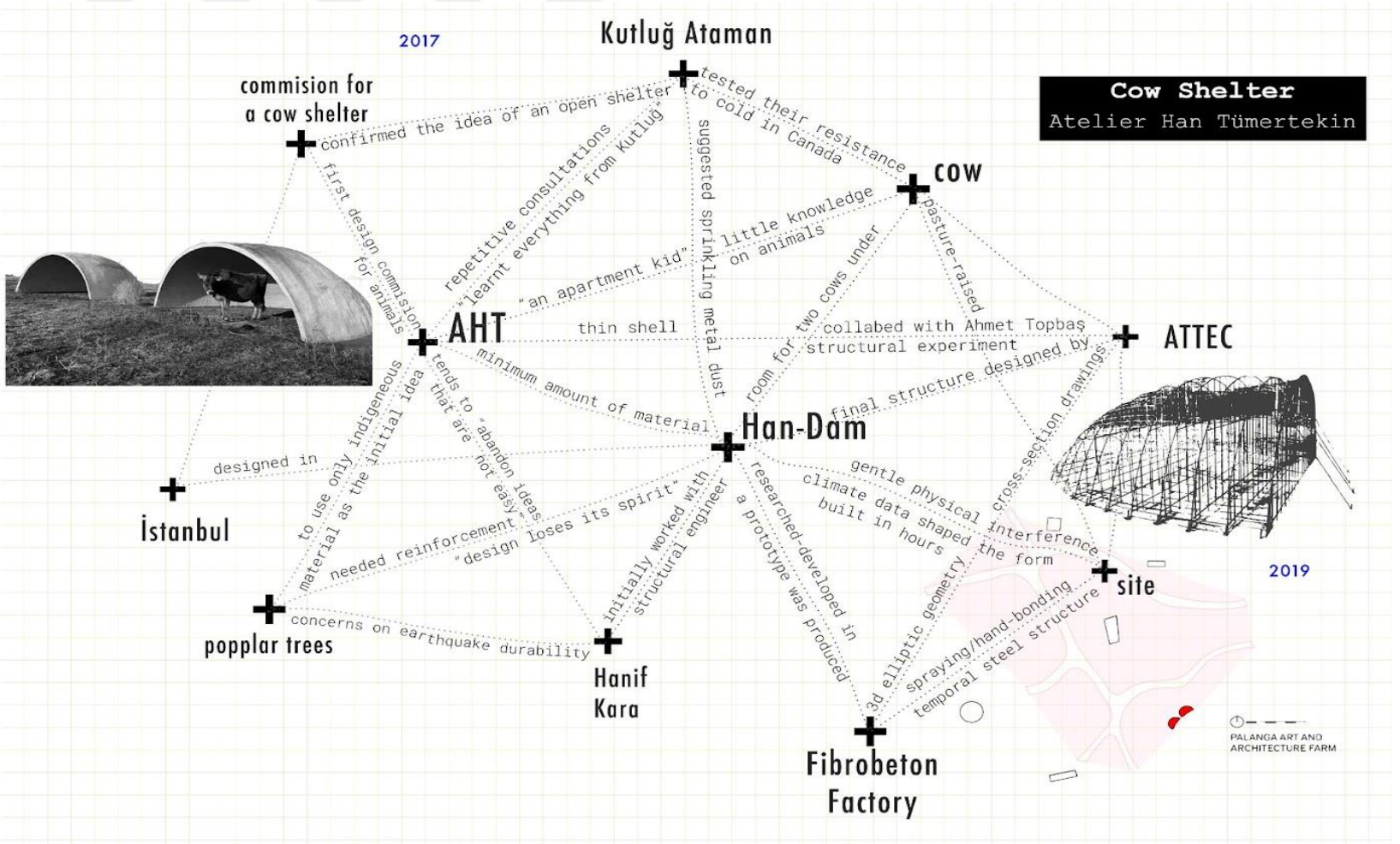


Figure 3.15. Map of the design process of Han-Dam (Aka, 2023).

Semi-open Cattle Barn

Concrete was a common choice of material amongst the designers on the farm. Another project where the potential of concrete was innovatively explored is the Semi-open Cattle Barn by Inter.National.Design (fig. 3.16). Arman Akdoğan and Felix Madrazo, co-founders of the office based in Rotterdam and Istanbul, designed the 160-220 animal capacity barn in 2020 in Palanga. The design process was managed in the Rotterdam office until Arman Akdoğan, the project manager, had to make a last moment alteration while he was in Istanbul (personal communication, 2023). In cooperation with the civil engineer Ahmet Topbaş from ATTEC Design, established building technologies were challenged for achieving earthquake resistance albeit with a thin layer of concrete. Arman Akdoğan, the project manager, indicates the influence of the common schema of cattle barns which were reinterpreted with an advanced structure.

Figure 3.16. Semi-open Cattle Barn by Inter.National Design (Avcı, 2022).

Akdoğan underlines the encouraging impact of Hasan Çalışlar, as the co-founder of Erginoğlu & Çalışlar Architects where Akdoğan formerly was an employee of, on his unhesitant agreement to the commission (personal communication, 2023). Accordingly, he delineates that he did not find it challenging to communicate and understand the intentions of the farm and adds: "[...] It was an unpaid commission […] yet he (Ataman) is developing the farm very recently, we wanted to give a hand" (personal communication, 2023). The groups of architects Çalışlar formed based on age and experience, wherein Akdoğan and Madrazo were considered as middle aged, reinforced Akdoğan's enthusiasm for the Palanga project: "We know from the historical examples

that projects where a group of architects work together, can turn out to be very good, such as Weissenhof in Germany" (Akdoğan, personal communication, 2023).

The design had to undergo multiple revisions since the givens, conditions, restrictions; even the location of the farm has changed during the process (Akdoğan, personal communication, 2023). The "land consolidation" interference of the state blurred the boundaries of Ataman's inherited land, constant alteration of the abuttals delayed the process of depicting a definitive point for building the farm in the village. Ataman (personal communication, 2023) addresses his concerns about progressing upon assumptions as: "...if you build something and then they tell you this is not your land anymore, you need to leave there. Tons of complications might occur in that case. So the locations changed until we became completely sure about that land's future." In reaction to this state of uncertainty, the team designed a system with dismantlable modules to be able to transport and reassemble in case of a relocation in the beginning. This idea was abandoned once the location was settled. The design process was challenged by the production potentials of Erzincan and the economic conditions of Turkey which were translated to the team by Ataman, the main source of knowledge on Erzincan and farming. Akdoğan elucidates the emergence of bigger financial motivations and the evolution-elaboration of Kutluğ Ataman's holistic approach, which transformed the expectations and scope of the project in time.

The prolonged process invoked an aspiration for further research on "closed loop farming systems" which led the team to apply for a subsidy from Holland. The data-collecting process was conducted in alliance with Ataman and professors from Wageningen University in Holland. The design team consulted the "animal Neufert", the research findings of the professors, on their design questions: the sleep and nutrition routines of cattle, their physical proportions, and the spatial requirements for their health and safety, such as the minimum height of the parapet walls. To avoid air contamination caused by the gas and the breath of animals, the open middle axis initiates ventilation by sucking the air up. The team set some principles on the findings they came across coincidentally throughout the process: air circulation axis must be designed at a level above the animals to protect them from cold winds of Erzincan. The middle tractor road connects the

adjacent feeders on its two sides through where animals circulate in and out independently: A plan schema commonly applied by local farmers in Erzincan, according to Akdoğan's observations. Akdoğan (personal communication, 2023) stated: "We did not need much technical guidance (from the professors) since our schema was a classical one. We tested the accuracy of our project with Wageningen University." Upon the intentions of Ataman, this semi-open system evolved into a more enclosed one, as his sale-oriented endeavors demanded well-fed and healthy cattle to manage the extreme winters of Erzincan.

The designerly negotiations in the office were mediated through 3d Studio Max whereon the team produced and tested the volumetric projection of the shelter. The initial choice of material for the system was wood which was replaced with concrete later in the process in response to the aesthetic suggestions of Ataman, concerns of earthquake resistance, and ecological innocuity. Firstly, on his own in Istanbul, Akdoğan had to make concordant revisions on the structure, protecting the schema of the shelter. Later on, in cooperation with Ahmet Topbaş from ATTEC Design, he worked on the form, thickness, and load-bearing capacity of the concrete folded plate roof, which Akdoğan claims to reference "Japanese paper arts." To achieve a certain level of thinness in the concrete, Topbaş confirmed and structurally developed Akdoğan's proposal for the reinforced concrete plate that dilates triangularly inward from its bearings in a diamond shape. Akdoğan remarks that the triangular forms of the system created a strong contrast with the Munzur Mountains behind. The thinness of the shell was a critical objective, just as in the project of Han-Dam. Considering the translational alignment between the design intentions and the realized structure, Akdoğan mentions ATTEC Design as an office that is "easy to work with for architects" (Akdoğan, personal communication, 2023).

The construction of the shelter was planned with precast plates however due to budgetary stringency it was built with cast-in-place concrete. Akdoğan mentions the overweight of the positive feedback the project received after its entangled, back-and-forth design process compared to the negative criticism, which were mostly directed towards the non-ecological features of concrete (personal communication, 2023). He signifies the impact

of the site-specific conditions which makes this criticism on the material preference obsolete:

> In an American country, for instance, wood can be considered as the easiest and cheapest solution. Albeit it is incompetent for this region. Wood is mostly imported from abroad, travels long distances and even if it is industrial wood, leaves more ecological footprint than concrete. The redeeming features of concrete are its simple application, low cost, and longevity in means of easy maintenance. If the shelter was wooden, the urea-based acidic atmosphere of the animals would damage the structure and the steel joints would require maintenance. We also tried to work with steel, whereas we would have to design a second layer for the roof: a further problem regarding its sustenance. Reinforced concrete was the ultimate option for this area. (Akdoğan, personal communication, 2023)

The design team is currently conducting a research in Istanbul Technical University about farming and agriculture on Palanga. Akdoğan mentions several projects which were inspired by PAAF, anticipating further influence on various other projects. This complex web of production including multiple sites and disciplines is mapped as in Figure 3.17.

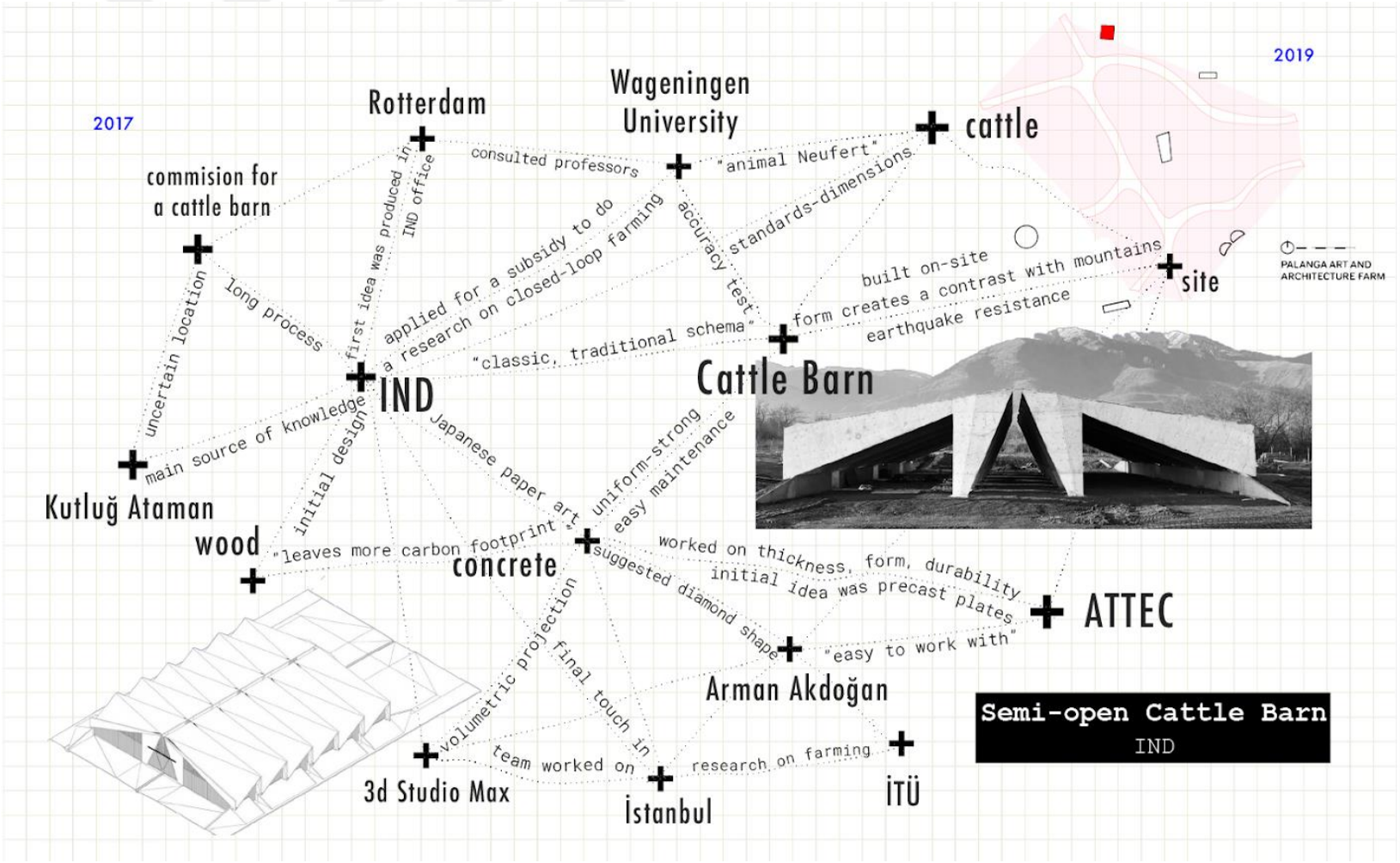


Figure 3.17. Map of the design process of Semi-open Cattle Barn (Aka, 2023).

3.2.3 Stage 3: 2021-

Following the group of architects who designed for animals, Erginoğlu & Çalışlar Architects requested a second commission from Kutluğ Ataman to design an animal shelter on the farm. Their previous involvement with rammed earth technology evolved into an enthusiasm for building a shelter with earth, which incited Ataman to offer an additional program nonexistent in the prior master plan: a goat shelter. Being completed in 2021, the project had a long and complex process due to the unexpected impact of the global Covid-19 pandemic (Çalışlar, personal communication, 2021).

Strategically adopting a counter approach to their first project on the farm KA House; architects Hasan Çalışlar, Kerem Erginoğlu, and Dilara Demiralp intended for a design that "belongs to the place." In contrast to their principle of avoiding any kind of local material in the making of KA House, they employed only local and natural materials as the main idea of Goat Shelter, as a rule, which was perpetuated in every decision throughout the process. Traditional craftsmanship techniques of stone, timber, and earth were embraced as the construction method; stones from the site were used for building a deep foundation, poplar trees on the farm were cut and dried for the roof structure, brushwood, jute, and earth were mixed for roof covering and the joint details were solved with rope. Local construction workers were employed for the process of gathering, compression testing, processing, and assembling these site materials. The team states that the structure is an experimental example of 'zero impact construction' and can return to nature without leaving any traces and effects ("Palanga Goat Shelter," n.d.).

Concerns about an earthquake hazard provoked some precautious design decisions. There are two self-supporting semicircular rammed earth walls built with a masonry system. The shaft in the middle evacuates the methane gas that accumulates indoors and works as a supporting column for the wooden structure of the roof. The circular form of the shelter is designed to resist the earthquake lateral load and the roof was built with lightweight material and inclined in order to relieve the snow load on the structure. The artificial hill built around the shelter walls operates as a barrier for blocking the northwest wind, for carrying soil and allowing 22-42 goats circulate freely.

Çalışlar mentions the 3d modeling programs Rhino with Grasshopper as the digital tool the team worked on, especially for the parametric design of the roof. They spent a great amount of time collectively figuring out the “right balance” of the inclination and the form through ongoing tests in the office on Rhino. A physical model was made with soil later by Katharina Anna Thomas, who made soil models before for different projects of ECA, when the design process was completed (fig. 3.18).

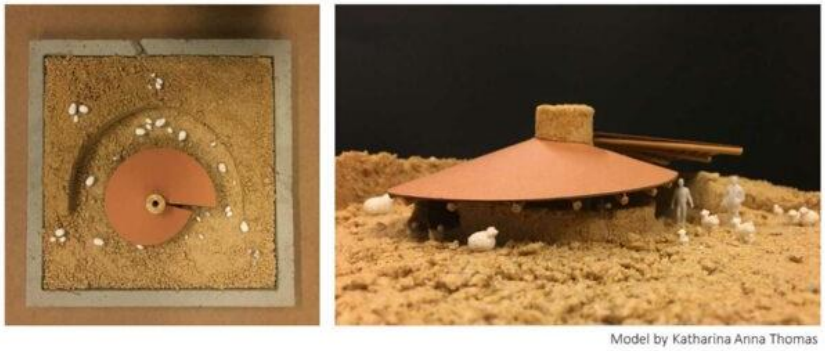


Figure 3.18. A model of goat shelter by Katharina Anna Thomas (Çınar, 2023).

A collective and interdisciplinary learning process accompanied the construction since new building techniques had to be invented after several trial-and-error phases. Çalışlar mentions the physical failure of their first attempt at building with rammed earth technology which was not favored by the dry air and sudden changes in the temperature. The prompt dehydration of the loam caused the material to pulverize “like a cake” during the process of ramming. The team demolished the already built walls foreseeing the failure of their recipe in means of water resistance; and made different mixtures.

This recipe of loam was given by Suat Işık (architect) and Bilge Işık (architect, academician retired from Istanbul Technical University,) who have been researching and applying rammed earth for many years. In May 2021, a rammed earth mixing and ramming workshop was instructed by Bilge Işık, the team of kerpic.org, and Erginoğlu & Çalışlar Architects. Çalışlar recounts their “negotiation” sessions with the project advisor Bilge Işık which were mostly about the self-supporting capacity of rammed earth. Işık illustrated the infirmity of rammed earth which must be strengthened with horizontal timber ties to bear the load of a roof. Whereas the team insisted on bypassing the bonding

timber, they found examples from Africa, and findings from some research done by French researchers to show Işık, only to be rejected and be advised to use timber again. Their desire for a self-supporting system was finally approved by Işık at the end of their negotiations, once the team elaborated on the bonding method and the lightness of the roof, and the stability of the form. However, with the given loam recipe, the team was faced with the pulverization of the material due to the conditions mentioned above and began to experiment with various ingredients in different proportions (Çalışlar, personal communication, 2021).

Another actor who joined the process as a translator between the team's intentions and the traditional rammed earth knowledge was Mustafa Çakalgöz, archaeologist and professor at 9 Eylül University in İzmir. He was contacted on the roof covering method archaeologists apply upon the found Hittite graveyards which Çalışlar and his team were inspired by. Çakalgöz "showed a generous attitude; shared all his knowledge" and also offered information for the team's challenge with the rammed earth walls (Çalışlar, personal communication, 2021). Çalışlar reveals their Whatsapp group, of which Çakalgöz became a participant immediately, as the digital environment where a remote and collective thinking process was held and different ideas for the ingredients and measurements were negotiated. Çakalgöz introduced an age-old building material, a mixture of tile dust and hydraulic lime called Khorasan mortar, which was recreated to build the foundations and the walls of the shelter (Çalışlar, personal communication, 2021).

The team initially evaluated the tinplates laying around in the farm, "to involve recycling" into the process. However, Çalışlar consulted tinplate manufacturers who informed him of the friendly nature of the material towards the environment. Since the material rusts and crumbles and dissolves into the soil almost in 5 years, they abandoned the idea, leaving the trash to vanish on its own. The roof is constructed with the technique Çakalgöz suggested as an archeological restoration technique, with a mixture including hydraulic lime, cream lime, perlite sand, gypsum, and tile dust.

The team worked with civil engineer Suat Güven in load-bearing calculations and construction site organization. Dilara Demiralp from ECA conducted the on-site processes, who also works on the transference procedures of the research by taking part in the workshops and presentation of the project.

The application process continued for a long period of time since the team had to wait in between certain procedures and was interrupted by the global Covid-19 pandemic. After the foundation was built in 2019, the soil hill was formed around the retaining wall. They waited for a year for this soil to turn green and the weather to turn warm, since rammed earth techniques cannot be applied under 12 degrees Celsius. Çalışlar adds: "As a result of our 'fantasy' to use only the locally available material […] the cut poplar trees were dried and waited ready for a long time." The project received the Achievement Award at The 17th National Architecture Exhibition and Awards in Turkey. This collective process is mapped as in Figure 3.19.

The "curator" position has recently been taken over by Kerem Piker, who was included in the group of PAAF architects, to design an "open kitchen" on the farm. Piker completed the design of "Open Kitchen" which featured in the media with the images derived from its 3-d model. Piker (personal communication, 2023) described the kitchen as a dining and cooking place for experiencing or developing traditional cooking techniques. However, along with the evolving intentions, the requirements of the kitchen changed in time and the commission was reassigned to Selin Maner. Kerem Piker is now designing another program on the farm: An integrated meat facility (Piker, personal communication, 2023).

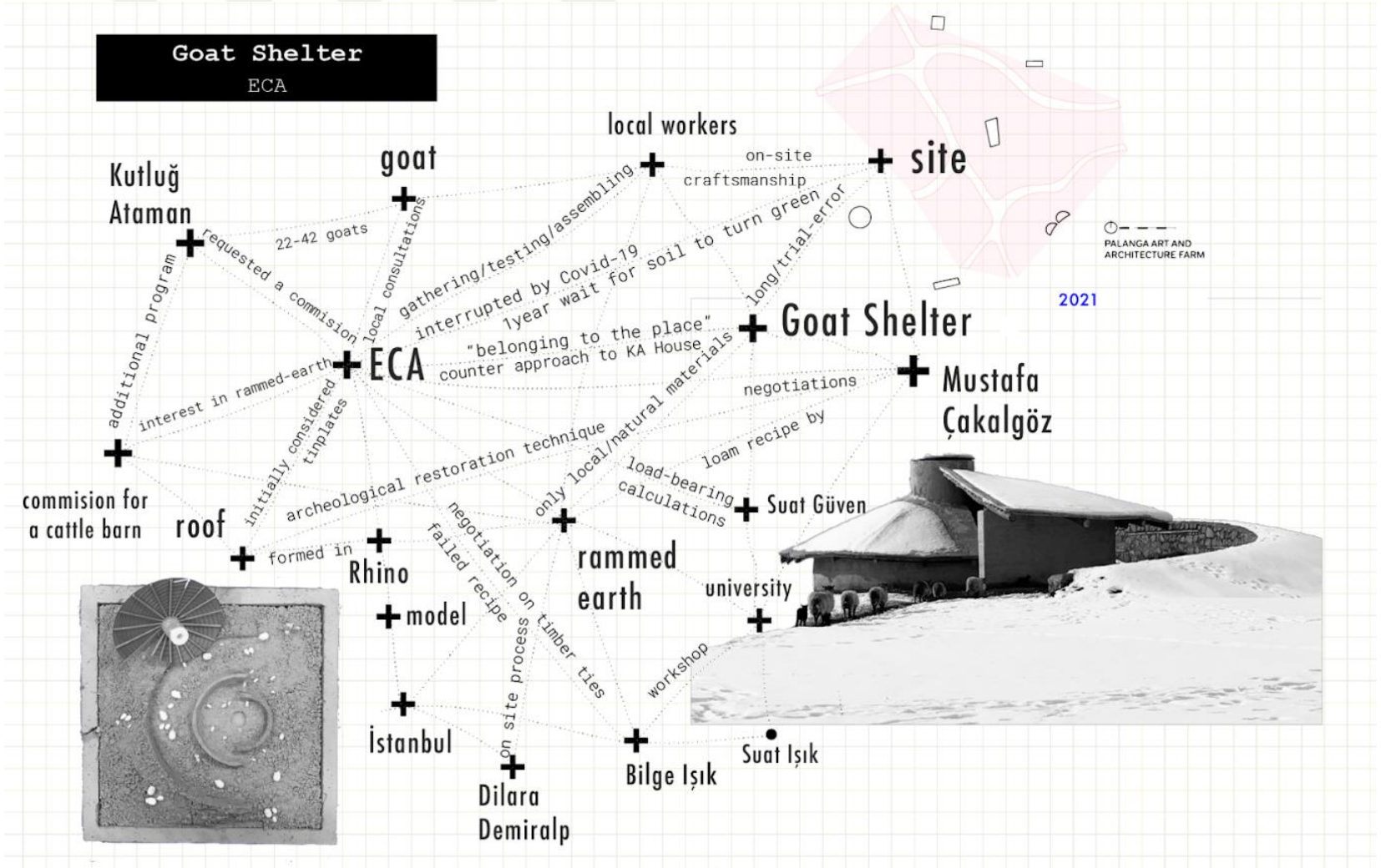


Figure 3.19: Map of the design process of Goat Shelter (Aka, 2023).

4. LOCALITY OF PAAF

Within this study, it has been argued that vernacularity cannot be solely defined by a formal style or a singular attitude toward material, practicality, and context (Hüppauf, 2010). Integration with the place can be built through various ways, “irrespective of whether they appear, or are made to appear, distinctive or not.” Ashraf (2007) argues that whether being articulated or not, “...all built work constitutes an engagement with landscape.” This engagement can be established by an architect through designing heavy tectonics, or lightweight structures, by dissolving the structure into the landscape or lightly touching the ground; buried into the topography, or even physically separated from the ground. However, within the study, the strategies for committing to the particular place are not limited to certain structural and tectonic attitudes toward its physicality; rather it is extended with the design processes, intangible constitutions of social and political space, designerly dialogues, and many other actions in restoring a sense of belonging for the actors of a space. Having discussed the variations of vernacular which converge in their motivation for building a sense of place, ideology and activism, problems and solutions, motives and strategies, dreams and dialogues, and theory and practice must be analyzed jointly.

This chapter will delve into the analysis of vernacular and modern attitudes in PAAF. To conduct this analysis, the data collected from the narratives told by the actors of PAAF will be interpreted in order to associate the concepts with strategies that fall under four categories: Informing the local, constructing the user, situating the information, and building the farm. The narratives will be interpreted in comparison to the built forms and visual materials to form concepts that will be grouped under categories and related to the theoretical framework constructed in Chapter 2. This relationship will be based on the "tensions" of vernacular. All projects will be discussed, however, under each category, only groups of projects will be evaluated thoroughly, selected upon their associations with certain attributes. Through this analysis, the dilemmas and “displacements” occurring in the PAAF experience can be unraveled, raising multi-dimensional problems in motives and strategies which are unable to be strictly grouped under vernacular or modern.

4.1 Informing the Local

Kutluğ Ataman's (KA) main intentions on Palanga Art and Architecture Farm follows a trajectory towards a convergence of vernacular and modern qualities. Within the project, urban-rural, professional-nonexpert practices are intertwined. Planning on inviting academics, artists, and students, Ataman describes his objective of the farm as a field of "agricultural and intellectual production." In regard to his holistic approach, he argues that a farm can "upbring animals, educate people, and produce culture" altogether, in reference to the mutual history and etymology of agriculture and culture (Yüksel, 2020). The earlier definitions of vernacular architecture posit a separation from academia, offering vernacular "as an alternative to both stylistic revivals and academic architecture" (Etlin, 1991). Richard Etlin (1991) quotes American architect Ralph Adams Cram's writing on Spain in 1923: "The vernacular architecture of farms and inns…that is not really architecture at all from an academic point of view, but just straightforward, instinctive building of grave and kindly men behind whom lies the creative tradition of two thousand years." Based on the common attributions of vernacular such as non-professional, authorless, and unacademic (Oliver, 2006; Rudofksy, 1964) the combination of farmerly and scholarly practices embody some challenging discussions under the history of architectural design, which modern and vernacular had been confronting or compromising subjects of. To deconstruct the autonomous position of the professional architect, autochthonous abilities and passed down knowledge of "untutored builders" (Rudofsky, 1964) were celebrated by many theorists of vernacular studies, especially in the postwar period. Their work was considered "unconscious," intuitive, and spontaneous (Le Corbusier, 1928, as cited in Forty, 2006). An incompetence was ascribed to the methods and knowledge of architecture in means of responding well to the climatic and topographical conditions or understanding the cultural dynamics of a region. Intensifying with the romanticization of the "untouched," organic rural image (Muthesius, 1904, as cited in Lejeune, Sabatino, 2010), architects had been casted as "outsiders" in

rural areas, being accused of imposing "foreign" practices to local.[21] As discussed in Chapter 2, within the tension center-periphery, this discussion is embodied variously as "Western architects in the south and the east" (Bozdoğan, 2013; Chang & King 2011; Lejeune & Sabatino, 2010). One of the points most fundamentally articulated in this debate in PAAF experience is, therefore, Ataman's employment of professional architects, mostly based in Istanbul or abroad, to design structures for an eastern rural land. A second point is the agricultural structures—coops, barns, and shelters—which are commonly simple structures constructed by farmers to meet needs, being recontextualized as subjects of aesthetic and structural re-interpretation by renowned architects: authored and titled shelters.

The main challenge within these attitudes is the power dynamics between the center and the periphery. Ataman's narrative portrayal of Erzincan and the employment of professional architects based in Istanbul or abroad to inform this Eastern area on academic and artistic practices of farming and architecture; might coincide with the hegemonic occurrence of the West, the urban, and the so-called "developed" over the "developing" East and the rural. The unbalanced and unidirectional flow of information from center to the periphery has been challenged by the post-colonial theories since the 80s, raising new dilemmas on the image of the "periphery:" untouched and authentic, against corrupted and assimilated by the embedded presence of the "center." Ataman's intentions of educating this "backward" area imply such unbalance, between "knowledge" and intelligence, disciplined and spontaneous.

Nevertheless, to avoid simplifying the East and the rural in a stereotypical pastoral image, the unique context of Palanga must be further understood.[22] Hasan Çalışlar (HÇ) underlines the myth of "untouched rural" by revealing the context of the farm on a bigger scale. "We are not building in virgin forests. It is in a village named Binkoç. There are thousands of unpleasant, ugly buildings as one often sees in the East of Turkey […] Everyone pictures a pastoral image, but one has to visit there. It is 15 minutes away from

[21] A similar concern is Schultze Naumburg's ideas on the Mediterranean influence on Weissenhof, a foreign image imposed on German culture (Lejeune & Sabatino, 2010).
[22] In the earlier theories of vernacular, rural communities are commonly considered to be generating and repeating simple, instinctive solutions that remain untouched from the "architectural blight in industrial countries" (Rudofsky, 1964).

the airport. Erzincan is a massive plato, all meadow. It is just another farm, in that sense." Further illuminating the misconception of authenticity in rural areas, Colquhoun (1997) points out that rural areas in so-called "developing countries" are strongly affected by the "modern technologies and cultural paradigms that increasingly predominate in the urban centers," therefore it is hard to think of an authentic local. He (1997) continues to ask: "Are cultural patterns absolutely dependent on an industrial base, or can they maintain a certain independence? Is an industrialized culture irrevocably Eurocentric?"

Autonomy

Recounting his failing attempts to incorporate the local into the project, Ataman as well, states that the area had failed to support the process of the farm culturally i.e.: The techno-scientific knowledge of the rammed earth technology had to be recreated in Istanbul Technical University for the goat shelter designed by Erginoğlu & Çalışlar Architects, due to Erzincan's estrangement from its traditional building methods. Çalışlar (personal communication, 2021) stresses the ongoing expectation from architects "to establish a connection with the geography and the local people." Since the late 20th century there is a similar vein of architectural criticism on this formulation: vernacular - traditional, regional, primitive - as the recipe of an 'authentic' modern architecture (Colquhoun, 1997), or the source to prove a sensitive attitude towards the shortcomings of contemporary architecture (Banham, 1965, as cited in Forty, 2006).[23] Forty (2006, p. 10) puts forward that "denying interest in the primitive would be suspect because it would suggest an unhealthy complacency about the present."

Hasan Çalışlar indicates that the repository of this expectation from practitioners is the academy, "hypotheses of architectural historians and academics," which often do not align with the reality of field conditions. On the other hand, Sibel Bozdoğan (1999) emphasizes the vanity of this dichotomy which widens the "gap between an architectural history that is increasingly more interested in culture, context, and politics and an architectural design culture (and an architectural design criticism) that privileges form-making and creativity." Although architectural history does not have a direct operative power in design, she draws attention to the nurturing of collaboration (Bozdoğan, 1999).

[23] Forty (2006) analyzes Reyner Banham's review of Bernard Rudofsky's vernacular studies.

Moreover, Colquhoun (1997) asserts that within architectural design, the "demand for traditional forms with their socially embedded, allegorical meanings" may be answered with contemporary techniques due to the atrophy of traditional methods in the embedded presence/'contact' of the West. Nonetheless, losing its relevance in today's context of globalization, he argues that 'regionality' must be conceived as only one of the many design strategies through which 'unique and context-relevant buildings are designed in reference to the traditional methods, materials, and motifs -rather than a representation of an "essence," or an obligation.

Erginoğlu & Çalışlar Architects, by employing two confronting strategies of design in two consecutive projects on the same land, demonstrate their designation of vernacularity as a mere design preference. Their ideas present a radical reversal; from KA House, their first project for which "not one single screw was provided locally;" to their second project Goat Shelter, wherein only traditional methods and natural materials were employed as a principle. He underlines the insignificance of the inversion in their attitudes by saying, "We followed a path in the beginning; we just decided to follow another later." Hasan Çalışlar (personal communication, 2021) distinguishes the physical reality of PAAF from other sensitive contexts, such as "a public space or a natural bay that needs to be preserved," wherein, he argues, the individual attitude of the architect can righteously be up for criticism. PAAF does not commit such a crime. The agency of the architect divorces its professional identity "within an experiment for someone's own pleasure; on a private land, out of sight" (Çalışlar, personal communication, 2021). One can argue that Çalışlar's ideas on the autonomy of the practice liberated from the endorsed interest in regional issues show similarity to the viewpoints of "critical architecture," meanwhile, his separation of theory, ideology and position from the practice of architecture shows parallelity to the manifestations of "post-theory."

Timelessness

Ataman incorporates concepts and roles from the field of art into the objectives and operation of PAAF as he assigns a "curator" position to Hasan Çalışlar, and currently to Kerem Piker. His conceptualization of the farm as an architectural collection subscribes to the task as well, as it was inspired by art collections, in Ataman's words. Ataman: "I

started unaware of examples around the world, yet it seems ours (PAAF) will soon be a role model…I aimed to preserve the architecture and turn it into a permanent memory. Just as the duty of a museum is to provide education, our farm has started to host academics, students, and visitors from the West and local" (Yüksel, 2020).

Detaching Ataman's narrative from the context of Palanga, the permanency ideal of an architectural collection connotes "timelessness," (Alexander, 1979) enduring and transcending time. Regarding the contemporary discourses, immutability and timelessness assume some negative connotations, such as stability, stagnation, and marginalization against the inevitable course of change (Upton, 1993). Nevertheless, despite the common choice of durable and maintenance-free materials for physical timelessness and despite the preference of simplicity in forms which reference the once-prevalent attributes of stylistic timelessness in architecture (i.e. simple and functional forms of Mediterranean architecture) (Etlin, 1991; Lejeune, Sabatino, 2010), there are multiple clues of an embracing attitude towards the deteriorating effects and the natural flow of time in PAAF. One of the design strategies that complement the living, dynamic, and ever-changing actuality of the farm, rather than a "mummified and preserved" image (Roy, 2001), is the final touch of Ataman on Han-Dam, the sprinkles of oxidizing and color-changing metal dust through which the unpredictable effect of time can be perceived (Arkitekt, 2021). Architects' preconsideration of the needs that may arise over time in the process, back-and-forth changes in decisions, acceptance of uncertainty regarding the appropriation of the shelter by animals, the gradual formation of the farm over time and even the change of commissions, illustrate the ways the farm attempts to embrace and accept time.

Criticality

Regarding his aesthetic vision, Kutluğ Ataman's intentions do not head towards a romantic "counterfeit" vernacular; in fact, he desires a modern image of a farm. Ataman addresses his will to inform this backward area in eastern Turkey about the contemporary aesthetics and technical solutions produced within professional architecture (Yüksel, 2020). He expresses his admiration towards brutalist architecture and underlines the importance of introducing the creative and aesthetic usage of concrete to Erzincan.

This informative attitude towards the area echoes in the farming practices. Kerem Piker (personal communication, 2023) argues that one of the influences on architectural processes is the unconventional and experimental farming method Ataman has developed. In addition to the knowledge he gained through his personal interest in animals starting from a young age and his local observations and dialogues, Ataman made observations of barns in Canada, one of the coldest regions of farming in the world. He aimed to test the applicability of an open field system - an efficient and healthy farming system where animals roam freely - in the similarly difficult Erzincan climate. To interpret this method, he detaches the user from its context, and yet instead of depriving it of a medium as a context-neutral functional object, he replaces the animals in a mimicking environment; assigns a temporal context. Through this temporal context, he collects information of animals' responsiveness to a set of conditions and integrates this knowledge into the conditions and common methods of the local. Abstaining from copying the schemas of existing facilities, Ataman argues: "All facilities, including the EU projects, are incorrect. The currently questioned methods in the EU are being forced on people by the bureaucracy as immutable truths in our country. This is terrible, yet unfortunately, that's the way it is. For this reason, in the process of our projects, solutions were found by trial and error method" (Yüksel, 2020).

Beyond his objective to abandon the "indeed" ways of farming, Ataman claims that he aims to ally his progressive ideas and critical perspective with the given conditions and the existing modes of practices. He adds: "Of course, everything you plan does not translate to the local; sometimes it does, yet usually does not. So you need to think in between the two. How do I adapt my idea to the local? On the other hand, you are coordinating the animals. You are constantly translating." Ataman's mentality draws a parallel line to the dynamic of *modern aberration* and *vernacular centralization* theorized in this current study based upon "postmodern" (Harvey, 1991) and critical regionalist (Frampton, 1983) discourses of the 1980s. Within this dynamic; transcendental, anticipatory, critical, and deconstructive mentality towards familiarity (Harvey, 1991; Heynen, 2000) designates a modern mindset; whereas familiarizing, adapting, settling against ambiguity demonstrate a vernacular sentiment (Hüppauf & Umbach, 2005). The

complimentary alliance of these two attitudes in architectural thinking is further delineated by Frampton (1983), one of the pioneers of critical regionalism, as he asserts that a critical attitude in practice is only conceivable through an arriere-garde position, rejecting both the Enlightenment myth of relentless development and the nostalgia for the pre-industrial past. Jameson (1995), as Fraser (2005) quotes: "...for it to be built within a given social and political context, architecture has to ally its utopian or anticipatory aspects to the prevailing value system…" The in-between position Ataman has assumed demonstrates such dialectics: a desire of timelessness, and yet acceptance of time; and a motivation for understanding, yet transcending the traditional (fig. 4.1).

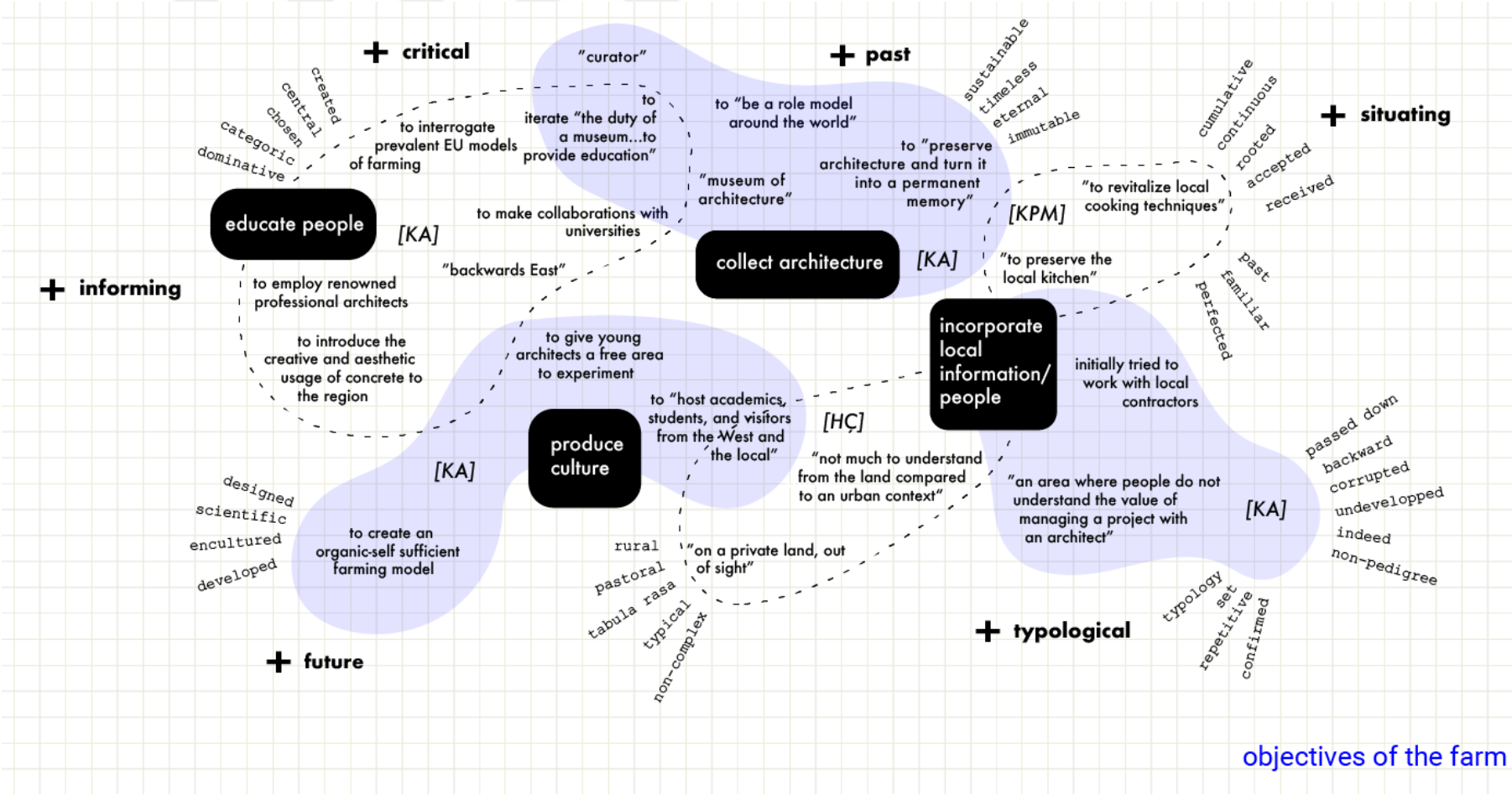


Figure 4.1: Objectives of PAAF and the attributes related to vernacularity (Aka, 2023).

4.2 Constructing the User

	House of Chickens	Calf Shelter	Han-Dam	Semi-open Cattle Barn	Goat Shelter	Open Kitchen	Integrated Meat Facility
constructing the user	observed chickens, studied literature, consulted local people	observed barns	consulted KA	consulted KA and professors from Holland, studied literature	observed goats, searched web, consulted local people	observed local cooking experience, consulted professionals	consulted chiefs and slaughter experts, observed slaughter

Table. 4.1. Strategies for incorporating the user into design in PAAF (Aka, 2023).

The "animal architects" of PAAF delineate the challenges of understanding and responding to the needs of non-human users through non-verbal communication in the interviews they had given for this study and for the media (table 4.1). SO? architecture and ideas team describe their initial concerns as they received the commission of House of Chicken: "Designing for a user that does neither demand nor pay for a property is another ambitious task in the design process. If the users, chickens, do not appropriate "the house," they simply won't live in it." ("House of Chickens", n.d.). To ensure the animals' appropriation to the shelter, architects embraced various methods to translate the patterns of animal behavior and characteristics of their natural habitats into design data. The acquired knowledge is persistently revisited to create spatial responses further in the design process.

The consociate actor on this task was Kutluğ Ataman. Operating as a mediator, he transferred his knowledge of animals to each architect. The information multi-directionally translated by Ataman embodies a distinctive particularity: His interposition produces a relational knowledge between the animals and the conditions "specific" to his farm. The possible impact of territorial parameters on the life being designed for the farm animals, such as soil quality, humidity, nutritional resources, and security gaps, could only be anticipated by the agency of Ataman, who stands at the convergence of the actors and the environment as the owner of the farm. Han Tümertekin, particularly, highlights his perpetuated dependency on Ataman's knowledge from start to finish (Arkitekt, 2021),

whereas SO?, IND, ECA, and KPM architects feature other forms of data-collecting in their processes in the personal interviews made in this current study (fig. 4.2).

Collectivity

Another method of collecting information was academic and professional consultation. Kerem Piker Architecture (KPM), for both of his projects Open Kitchen and Integrated Meat Facility, consulted professional cooks and slaughter experts, supporting his research on local cooking experiences and personal observation of slaughter procedures. Inter.National.Design (IND) collaborated with professors from Wageningen University on the principles of cattle barns. Akdoğan refers to the knowledge they had recourse to as "animal Neufert" which refers to the dimensional information of cattle in different positions and actions translated into volumetric requirements for the barn, i.e., the height of the parapet barriers surrounding the shelter. He points out the substance of these dialogues as to cross-check their schema with the guiding information already established by the professors. In a similar vein, Sevince Bayrak from SO? team mentions that, alongside their observations and local dialogues, they have studied the "literature of chicken coops" (Arkitekt, 2021). Both sources SO? and IND applied to can be considered as instructional "handbooks" of the bare necessities and the most optimal solutions obtained through observations, tests, and distilled, collective, cumulative knowledge.[24]

Collaboration is a common methodology within the contemporary interest in post-human architecture. Shifting the focus of human-centric architecture towards the non-human actors of the environment, a number of architects search for spatial ways of offering inhabitation to different species around the world. As a resource of bottom-up practices—and also of vernacular ways of building (Oliver, 2006), collective forms of knowledge guide architects on their task to analyze and recreate the natural environment of the animals. The information network Ariane Lourie Harrison built while designing the Pollinators Pavilion in 2020, which is a hub for solitary bees in a farm in Hudson Valley, can be presented as a concordant example for this task. Starting with Harrison's coincidental encounter with an artist and a farmer, a series of interdisciplinary dialogues

[24] Van der Linden (et al., 2018) mentions the criticism of Lefebvre (1991) towards the term "user" on its tendency to oversimplify people to "a functional object."

was sustained throughout the process: “a cross-pollination of ideas and expertise,” as Neumann (2019) refers. To accurately mimic the cavities where solitary bees leave their larvae in nature, Harrison studied the literature and collaborated with a science advisor who introduced certain strategies to attract different species of bees into the hub. Documenting the bees with a monitoring system embedded in the panels of the pavilion, the structure itself works as a mediator in this information network, transmitting the images it collects to a database for a machine learning system which identifies the species for further observations (Harrison, 2020).[25] Revisiting PAAF, one can detect a similar agency of the built forms. During the construction processes, animal shelters acted as on-field observation and research stations to analyze the animals’ behavior inside, in context, before the team progressed into permanent structures. Ataman names these as “on-site test models,” in reference to the models architects make in their offices to test their ideas (Yüksel, 2020). In an intermittent state, the unfinished shelters temporarily took on a role as a non-human mediator, within the collective network of information, in-between the observers, designers, and the animals.

Continuity

In architectural practice, from 1960s post-war counterculture movements to today, collectivity operates as a method in deconstructing the ‘autonomous’ position of the profession (Imrie & Street, 2014, as cited in Van der Linden et al., 2018); distributing the architect’s authority to other commons on the future use of a space. Van der Linden’s research “Architect’s Attitude Towards the User" reveals a desire immanent to the practice: to develop and extend the brief and to offer the users “the potential they’re not seeing promptly;” (Van der Linden et al., 2018). Beyond meeting the requirements of the user, they acknowledge it as “a task to the present this added value.” Nevertheless, bringing such professional contribution to the brief may induce some particular risks for non-human users, since their survival is often the most determinant topic in design. “ If there are misalignments, mistakes can be quite catastrophic” (Ghoche, 2022).[26] Given

[25] Harrison (2020) states that “the Pavilion is an ‘analogous habitat,’ as well as a research field station and visitor center.”

[26] Berthold Lubetkin’s Penguin Pool (1934) can be presented as an example of a catastrophic result of a design decision. Being one of the icons of British modern architecture, the reinforced concrete pool in London Zoo was a demonstration of the expressive and the innovative potential of concrete. However, the inadequacy of the space for penguins’ range of movement and a bacterial infection caused by the concrete

the enormous complexity of this task, most of the architects of PAAF revisited traditional schemas in their designs. Being used and developed by farmers in time, traditional shelters offered knowledge that has been tested and approved collectively. Nevzat Sayın particularly mentions ‘cultural continuity’ in their design approach, grounding their ideas on the ‘experiences of the past,' abandoning a reformist and autonomous attitude towards their users and the farming culture, therefore leaving a small room for failure in means of future use.

Umwelt

Bringing another dimension to the study of animal environments in design processes, Joyce Hwang, a contemporary architect who aims to incorporate animals in urban areas with minor spatial tactics, suggests the concept of “umwelt.” Hwang states that she begins her design process with research and dialogue with biologists, observations, and mappings, then proceeds with, in her words, “trying to distill spatial conditions from research” (Ghoche, 2022). To understand their specific environments, she practices an exercise on discussing the concept of “umwelt” of each species with her students.

Umwelt is a concept revisited by the biologist Jakob von Uexküll in A Foray into the Worlds of Animals and Humans (1934), which regained relevance in the 1970s, often translated as “surrounding world.” Uexküll suggested a departure from the human-centric “view from above” towards a multispecies perspective of the living world, to understand animals “beyond innate morphological essences assigned by humans” (Wolch & Owens, 2017). He argued that all living beings, either simple or complex, are subjects, and their worlds are constructed through their organism-specific sensorium. Within his theory, umwelt is the integration of an animal’s *perception world* and its *effect world*. It is revealed through the “functional cycle” in between the stimulants that transform into indications in the animal’s inner world, through which the animal takes action towards the outer world (Alnıaçık Özyer, 2022). Uexküll's perspective presents the environment

resulted in its disuse for nearly 20 years. The design was developed by following the basic design principle: 'behaviorism'; "this was a popular philosophy of psychology in the 1930s that claimed that all animal behaviors were a result of external environments." which is an entertained reason behind the failure (“Penguin Pool in the London Zoo”, 2020).

as temporal and subjective, in a constant state of reconstruction in relation to the subject's perception (Alnıaçık Özyer, 2022).

This phenomenological understanding of Uexküll has formed a base for recent ethological perspectives in architecture. This perspective considers the animal's body with its "expressions of movements, sensations, and environmental flows" in a functional cycle, beyond focusing merely on the patterns of animal behavior, "less of a scalar or programmatic typology" (Wolch & Owens, 2017) as in many of the traditional farming schemas. Considering SO? architect's interest in the natural environment of the chickens, and their efforts on recreating their umwelt in the coop by adding some perception signs from their natural habitat, one can argue that their approach draws some parallel lines to this ethological perspective. The team had tried to mimic the tactility of the branches of trees where chickens roost and sleep in nature, by choosing timber as the main material. The roosting bars, which are usually separate ladder-like objects in basic chicken coops, are incorporated structurally into the design, mimicking the vertically broadening orientation of branches and the spatial interaction of chickens. Although in the narrative of the design team, the contemporary construction method is presented as the "innovative side" of this project; one can argue that the team's efforts on understanding and corresponding to the chickens' sensorium is also one of the innovative ways of developing/criticizing the traditional ("House of Chickens", n.d.).

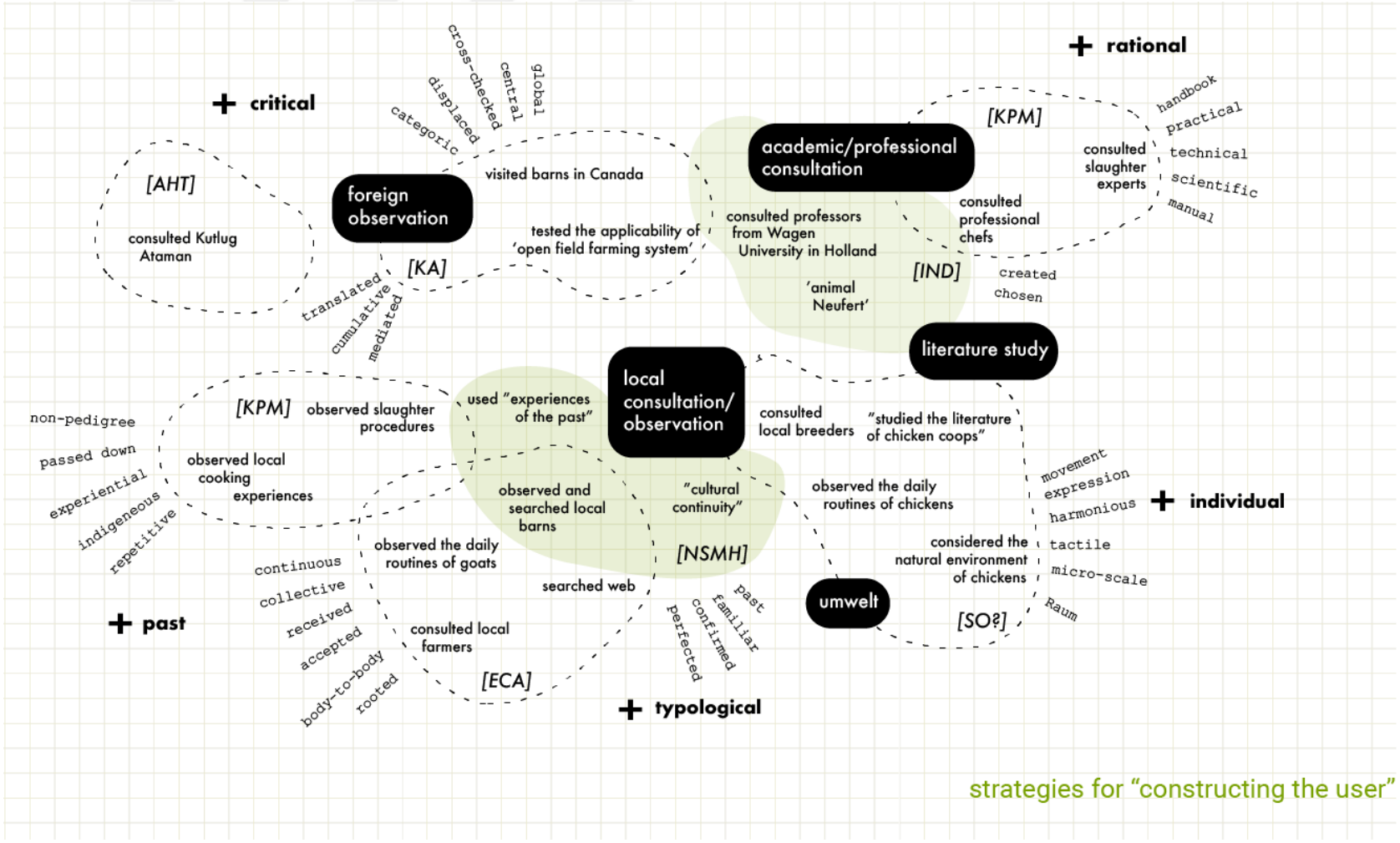


Figure 4.2. Methods of constructing the user in PAAF associated with the attributes of vernacularity (Aka, 2023).

4.2 Situating the Information

	House of Chickens	Calf Shelter	Han-Dam	Semi-Open Cattle Barn	Goat Shelter	Open Kitchen
breaking down the context	section diagrams, climatic data	inner dialogue, climatic data, atmospheric experience	climatic data	-	climatic data	atmospheric experience, micro-environment, vista, textures
responding to the context	"lightly touching," "minimizing the impact" being elevated on pilotis, large canopy, natural acclimatization	designed and oriented according to wind, snow and sun, "grey concrete disappears into the atmosphere"	form is adjusted according to wind and sun	"light structure," "the roof is in contrast with the shape of the mountains behind"	semi-buried into an artificial topography, natural ventilation, "oriented against the wind"	"responding to the feeling of being in the space," like an artificial topography as a continuum of the landscape

Table. 4.2. Methods of breaking down the context in PAAF (Aka, 2023).

Climate responsiveness

PAAF architects visited the farm several times during their design process and collected various forms of data to lead their designs (table 4.2). One of the most prioritized categories of information was climatic data amongst architects on their contextual inquiry into the givens of the area. Given the difficult conditions of Erzincan—cold and windy in winter, dry and hot in summer—the height of the accumulated snow, wind, and sun direction appeared as critical parameters that shaped the geometry, orientation and material choice for each project. The geometrical form of Han-Dam was adjusted according to the wind; Calf Shelter was oriented towards the sun; House of Chickens was elevated from the ground according to the height of snow; Goat Shelter was semi-buried inside the ground to block the wind.

Alongside the exhausted discourse of vernacular as a mere representation of the cultural essence of regions, vernacular has often been associated with climatic and geographical responsiveness in architectural history (Etlin, 1991; Oliver, 2006; Rudofsky, 1964; Tzonis & Lefaivre, 1996). One of the characteristics of land-specific architecture has been climate-resilient strategies that respond well and adapt to the specific problems of the

region. Bozdoğan (2013) underlines the contrast between vernacular and modern acclimatizing techniques through her reference to "technological cocoon," a concept introduced by philosopher Don Ihde to describe isolated environments made comfortable and self-sufficient for humans using technology. Excluding the unexpected impacts of nature by submitting a mechanically air-conditioned, immune, auto-microclimate, the cocoons of 20th-century modern architecture draw its ideal of placelessness around severing links with nature, therefore, climate.

One of the ways architects of animal shelters on PAAF establish these links with the "place" is by embracing simple, vernacular ventilation, heating, and cooling methods. For natural ventilation, which is also a way of exhaling the dangerous acidic gas in animal shelters, SO? designed cross openings for House of Chickens; ECA offered a column-shaft for Goat Shelter; IND left a gap on the high roof of Cattle Barn. NSMH used straw and mud coating on the roof for heat isolation while SO? utilized chicken's daily manure to heat the coop. Each animal shelter offers outdoor shadow areas formed by large canopies (SO?) or by concrete walls (NSMH) for animals to cool down in hot summers. Frampton (1983) approaches the use of natural light in architecture from a phenomenological point of view. Similarly, Glenn Murcutt reveals that he imagines the systematic consideration of climate also works as a musical instrument, modifying the light and the warmth dynamically in changing seasons and days, and he adds: "...we're the preceptors, as we are when we hear music, as we are in the landscape, as we are in our climate" (Davidson, 2012). The slits on the structure of the Semi-open Cattle Barn by IND and the atmosphere it creates through changing daylight inside can be considered in this context (fig. 4.3).[27]

Figure 4.3. Natural light inside Cattle Barn (Avcı, 2022).

[27] Another example can be presented as "Mediterranean" modernists in early 20th century, who conceive the control of nature through the building both climatically and lyrically (Lejeune, Sabatino, 2010).

Typology

Partnering modern building techniques with natural acclimatization has been a significant topic in professional architecture since post-war, in the era of decolonization and awakening consciousness on the exhaustibility of the world's energy sources. Revisiting the cross openings, brise soleil, pilotis, verandas, and high ceilings of tropical modernist architecture in Southeast Asia and Africa, various architectural elements associated with International Style—and therefore Le Corbusier—were standardized as reproducible solutions (Bozdoğan, 2013). Further discussed in the subchapter "Center-Periphery" in this current study, local materials were informed on durability and energy efficiency, and also on aesthetics, by the "center of calculation," Tropical Building Division (1959), (Maxwell Fry, Jane Drew, Le Corbusier) according to the mathematical data on climate acquired through peripheral expertise and detailed surveys on colonies of British Empire. Suspending the centrist, colonialist tendencies of this movement for now, the architectural solutions of House of Chickens—pilotis, canopies and cross openings—can be argued to draw some parallelity to the systematized design and research approach of tropical modernism. Within the narratives of the projects in media, NSMH, AHT, ECA, and IND highlight different determinants on their way to the final form of the shelter; while SO? gives more visibility to their process of translating the data on givens and the restrictions into optimal spatial responses through their set of 12 section diagrams. These diagrams rationalize and justify the design decisions based on their utility of creating a self-sustained and controlled climate in and around the coop; by systematically orchestrating the daily cycle of chickens, humans, wild animals, wind, snow, manure, and daylight—as a functional "machine."[28]

Phenomenological approach

Along with the precedence of climatic information in design, there is another line of phenomenological attitude towards understanding and committing to the place, to the "raum" in PAAF, as Nevzat Sayın and Kerem Piker both cited their atmospheric experience on the farm during their site visits as inspiration for their central design concepts. The refreshed phenomenological influence on architecture since the 1990s has

[28] Standardized solutions and the section diagrams of the coop can be discussed around the relationship between typology and handbooks—digestible for designer, modular, repetitive.

highlighted the precedence of multisensory experience of the individual, materiality, and the "micro-scale" (Hale, 2017). These concepts are discussed in the context of post-occupancy, illustrated as elements to pre-consider in designing the spatial experience of the *embodied self,*[29] to "choreograph a sequence of movements by the subject…to create a device controlling their vision." (Kuma, 2008).

Hale (2017) suggests that phenomenology in architecture is "less of a design method and more a form of discourse, offering a powerful way of describing, discussing, and deciding." Drawing on Merlau-Ponty's argument that proposes the bodily experience as the primary stage in perceiving the world prior to intellectual processing and conceptualization (Hale, 2017), one can argue that Piker and Sayın embrace a phenomenological way of thinking: gradually developing from lived experience to concepts and decisions. Sayın perceived a distinct sense of "grayness in the air" during his visits to the farm which he accentuated by using exposed concrete later in the process. This rough and gray material would "vanish" in the atmosphere, blend into and become one with the landscape proposing a tactual and visual experience. His narrative on the process of Calf Shelter affirms his subjective and more "spontaneous" take on design thinking: "…One question triggered another…in the form of an inner dialogue." Kerem Piker also states the absence of a clearly-bounded methodology in his design thinking and the general architectural motive to "transform the place into a design object" (personal communication, 2023). From Piker's viewpoint, Open Kitchen establishes links with the place in two modes: its place amidst the local traditions of the geography through the reproduction of traditional cooking techniques in the project; and its physical existence on Palanga, on the exact spot the kitchen was designed for. He mentions the "micro-environment" of the area in his scope of data collection; the vista, nearby textures, plantation, stones, and soil, which build the holistic experience, "the feeling of being in that space" (personal communication, 2023). The structure creates an artificial topography as an extension of the landscape, similar to the intention of Nevzat Sayın to blend into nature and become unrecognizable, as the structure was already an integral part of the topography rather than an "intervention" on nature (fig. 4.4).

[29] See Peter Zumthor, Christian Norberg-Schulz, Thomas Thiss-Evensen, Kengo Kuma, Kenneth Frampton, Juhani Pallasmaa among others.

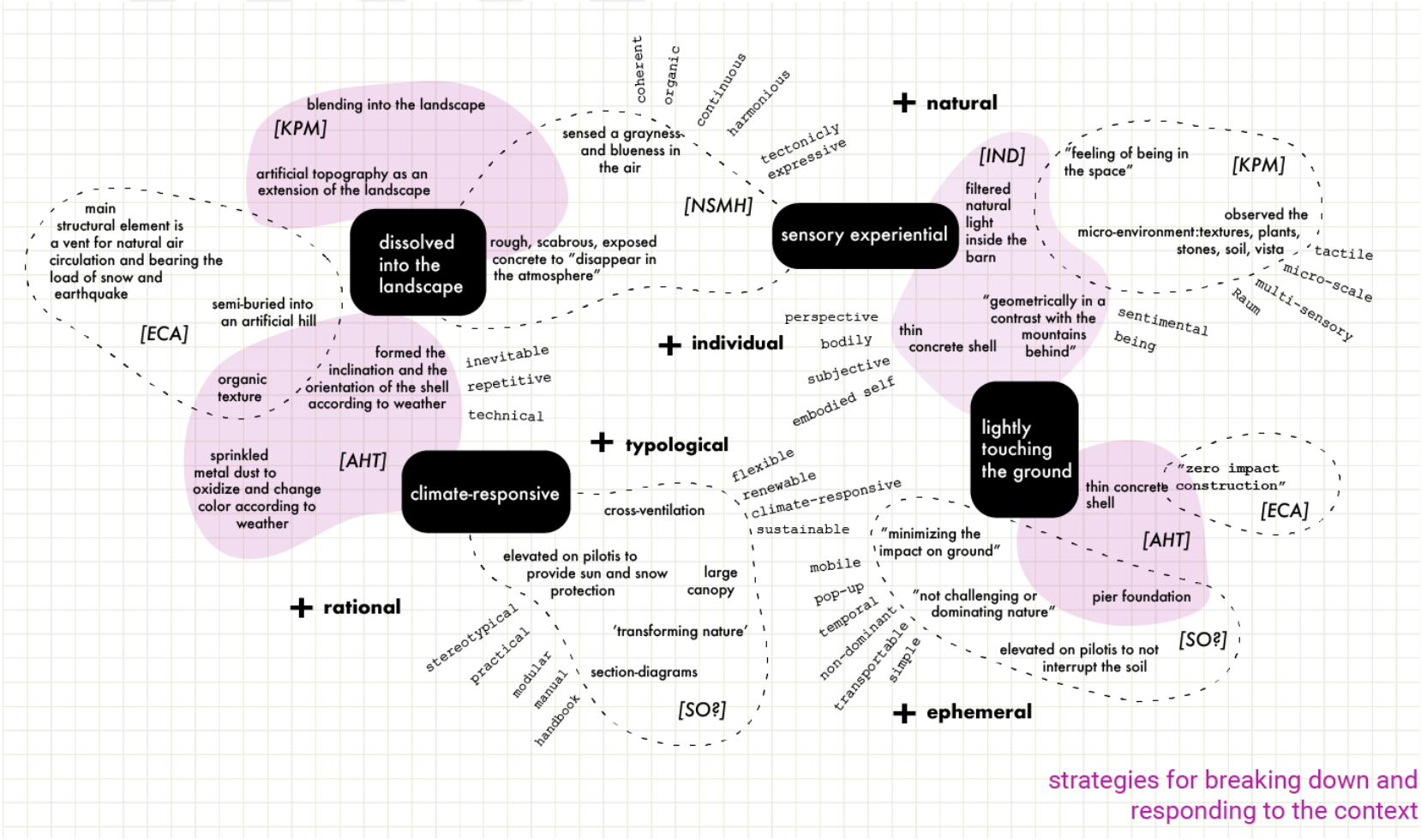


Figure 4.4. Strategies for breaking down and responding to the context in PAAF and associated attributes of vernacular (Aka, 2023).

Disintegrating-Dissolving

Drawing on human-and-built-form encounters, Kenneth Frampton's phenomenological discourse in architecture reintroduces tactility, tectonics, and lived-encounter against the reduction of architecture to images (Frampton, 1983). According to Shirazi (2013), the contrast between the visual and tactile aligns with the ongoing societal conflict between information and experience. The visual aspect is associated with information, in line with the image-focused postmodern culture. However, experience necessitates physical touch and direct personal interaction (Shirazi, 2013). Maria Antonella Pelizzari & Paolo Scrivano (2011) argues that architectural experience can be reconstructed reciprocally visually and photographically, and even poetically. Revisiting Latour's bifurcation of nature, in which he criticized the separation of representation/reality and word/world, it holds significance to reconsider the "phenomenology of visuals." Li Luo & Wujun Zhang (2017) point to augmented, virtual reality claiming that the concept of sensory experience and the connection to the world should adapt to contemporary technologies.

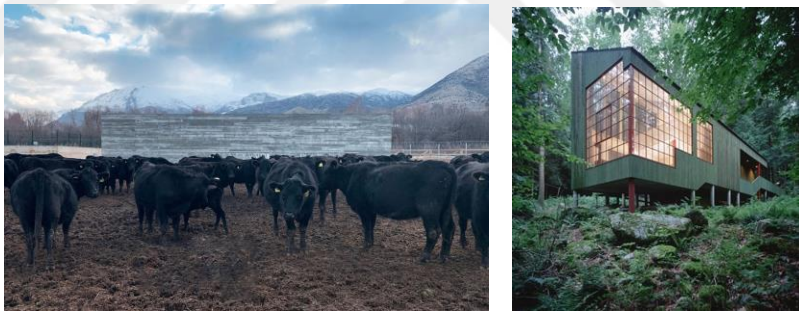


Figure 4.5, 4.6. Calf Shelter (left) ("Palangada Barınak", n.d.); Bohlin, Cywinski, (1975). Jackson Architects Forest House, Connecticut (right) ("Forest House", n.d).

Photography takes up an important part in building the narrative of the PAAF experience. Considering NSMH's intention of disappearing into the landscape, which is tactually constituted on-site, and also scenographically formed in media. He mentions a particular photograph (fig. 4.5) where the colors of the soil, calf, concrete wall, grey clouds, and the mountains behind blend in together (Arkitekt, 2021). "Disappearing" can be considered as a common way of articulating the intimacy between the built work and the land. In near history, architects have employed various techniques to site the building as an integral part of the topography: through colors that blend seamlessly with the surrounding

landscape (fig. 4.6), materials that match the natural elements of the area, or physical relations with the ground. NSMH, by material and color choice, KPM and ECA by creating an artificial topography aim to form an extension of the landscape, in line with Frampton's ideas on the "topographical continuum." These strategies are also demonstrated through strong visual images of the shelters, where they are barely visible within the landscape (fig. 4.7, 4.8).

Figure 4.7, 4.8: Goat Shelter (left) (Çınar, 2023); Open Kitchen (right) (Piker, 2020).

Kengo Kuma is one of the advocates of a "dissolving architecture," in his book Anti-Object: The Dissolution and Disintegration of Architecture (2008), he repudiates the association of architecture as a "sculptural object" devoid of contextual association. He compares the garden, which is a continuum of the ground, to a work of architecture, which is an independent object – as an autonomous figure "cut off from the ground;" claiming that the profession of architecture is corrupted by an object-oriented point of view. In the book he presents his project, Kiro-san Observatory (fig. 4.9) as a reflection of his concerns about dissolving architecture into an intertwined part of the ground, which was initially designed as a glass building for a vanishing effect in nature and later revised into a structure buried inside the mountain, based on Kuma's understanding of "a more decisive repudiation of an object." One can argue that for him, physically being a part of the ground is a tangible and more apparent way of dissolving, whilst material choice and visual effects are intangible and less strong. His oscillation between the light and heavy can present an example of the way he abstains from imposing a certain methodology. He pluralizes the architectural equivalents to his dissolving principle through a second project from his office, Noh Stage in Forest, where the impact on the ground is "minimized" through the use of elevated platforms (fig. 4.10).

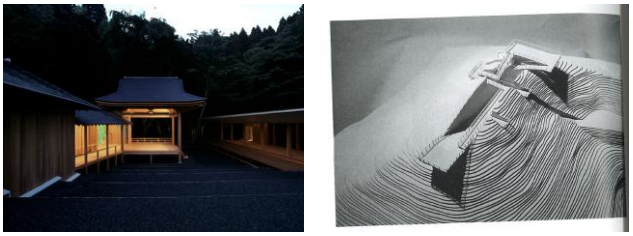


Figure 4.9, 4.10: Kiro-san Observatory (right); Noh Stage in the Forest (left) From https://kkaa.co.jp/

SO? also describe their general approach towards the project site as "minimizing the impact on the ground," elevating the coop on pilotis, leaving space underneath for snow to accumulate, chickens to rest in shadow, and the soil to continue (fig. 4.11). Han Tümertekin's objectives are similar as he highlights the thinness of the concrete as an achievement of the structural experiment, as the shelter is gently standing on the soil with the use of "minimum amount of building materials," not "disturbing the farm" in any phase of the process (fig. 4.12). IND's motivations include achieving a thin layer of concrete with no additional load-bearing structural elements. These structural experiments were conducted by the same structural design and engineering firm ATTEC Design who address their vision to incorporate "art" into their structures and to make discoveries in building materials and their unnoticed potentials ("About Attec," n.d.). In contrast to the strong, rough, and heavy appearance of NSMH's Calf Shelter, these two structures were precisely crafted—Akdoğan associates the form of the shelter with Japanese paper art—and technologically developed.[30]

Figure 4.11, 4.12: Chickens under the coop (left), ("House of Chickens / SO? Architecture and Ideas", 2019); Temporary steel frame structure of Han-Dam (right), ("Han-Dam", n.d.).

[30] Frei Otto, Glenn Murcutt, and Buckminster Fuller's ideas on lightweight tectonics.

4.3 Building the Farm

	House of Chickens	Calf Shelter	Han-Dam	Cattle Barn	Goat Shelter
material choice	raw, environmentally friendly, low-tech material	exposed concrete,	exposed concrete, high-tech	exposed concrete, high-tech	raw, local, low-tech material
complexity	easily rebuildable/ dismountable-modular	"everyone can build"	structural experiment/a thin shell	structural experiment/a thin shell	structural experiment/informing local materials
form	technical form	technical form	pure ideal form	designed form	technical form
difficulty	smooth	smooth	smooth	trial-error	trial-error, collective, interdisciplinary
duration-location	fast-prefabricated	on-site application	fast-on-site application	on-site application/pre-tested	slow-on-site fabrication

Table 4.3: Construction processes, strategies, and challenges in PAAF (Aka, 2023).

One can argue that one of the most common expectations of vernacular architecture is to be built with low-tech materials, available within the immediate surroundings on the building site. There are several advantages highlighted in this approach, mostly economic and ecological, concerning the limited material resources. Revisiting Rapoport's (2006) table on the attributes of traditionality, one can see *nonconsumerist*, *nontechnological*, and *accepting the resource,* as exemplary attitudes of such demand. A second dimension to the subject is the romantic viewpoint of intimate, bodily, and organic engagement with nature. Regarding the ideals of romantic nationalists, *spontaneity*, *harmony*, and *honesty of materials* can be reconsidered in this context as the potentials which could be achieved through raw, local materials. There are many different approaches to construction in PAAF (table 4.3). Goat Shelter, a project designed by ECA for PAAF in which the team adopted the principle of "zero impact construction" by not employing any building materials from outside the farm, presents an accurate example. The materials were gathered, tested, and fabricated on-site.

The construction process continued for a long period of time through trials and errors and on-site inventions, and also because of the slow fabrication procedures of local materials. Poplar trees already cut on the farm were processed and left to dry, and after building the foundation, the artificial soil hill was left to turn green for a long time. Since the rammed-earth techniques could not be practiced in cold weather, the team had to wait for the next spring to continue the construction. All these challenges and slow processes conflict with the common procedures of vernacular which are often accredited as fast, easy, simple, and rebuildable. However, the slow and adjusted procedures of Goat Shelter enabled innovation, observation, and adaptation in time. The mixtures and application techniques were revived and also informed in collaboration with academic consultants, an archeologist, structural engineers, and local people, through dialogues, negotiations, and workshops. Similar to the techniques being collectively invented and developed nonlinearly in time in self-built communities, the unfinished structure of Goat Shelter was developed, disrupted, and renovated through repetition-innovation. It can be argued that the collectivity ideals of vernacularity were met in each design phase of Goat Shelter.

On the contrary, House of Chickens' and Han-Dam's construction processes were fast and easy, and the structures were prefabricated/pretested, conforming to their lightweight tectonic qualities. Both SO? and AHT's objective was to minimize the impact on the environment, as Tümertekin mentioned their sensitivity to not disturb the site with heavy construction traffic (Arkitekt, 2021). The modular timber structure of the coop was manufactured in Yalova and was mounted on-site within days, while Han-Dam was produced and tested in a factory in Düzce and built in only a few hours on the farm. SO? employed low-tech, environmentally friendly timber, meanwhile, AHT experimented with high-technology fiber-reinforced concrete, to achieve a thin, self-supporting shell. Their converging motivations and attitudes towards the site and the construction methods can be argued to be bifurcated by their different material choices and their structural aspirations. As a combination of the above-mentioned attributes, the structural design and construction processes of Semi-open Cattle Barn, involve "collectivity" similar to Goat Shelter, "lightness" as in House of Chickens, and high-tech materials and structural experiments similar to Han-Dam (fig. 4.13).

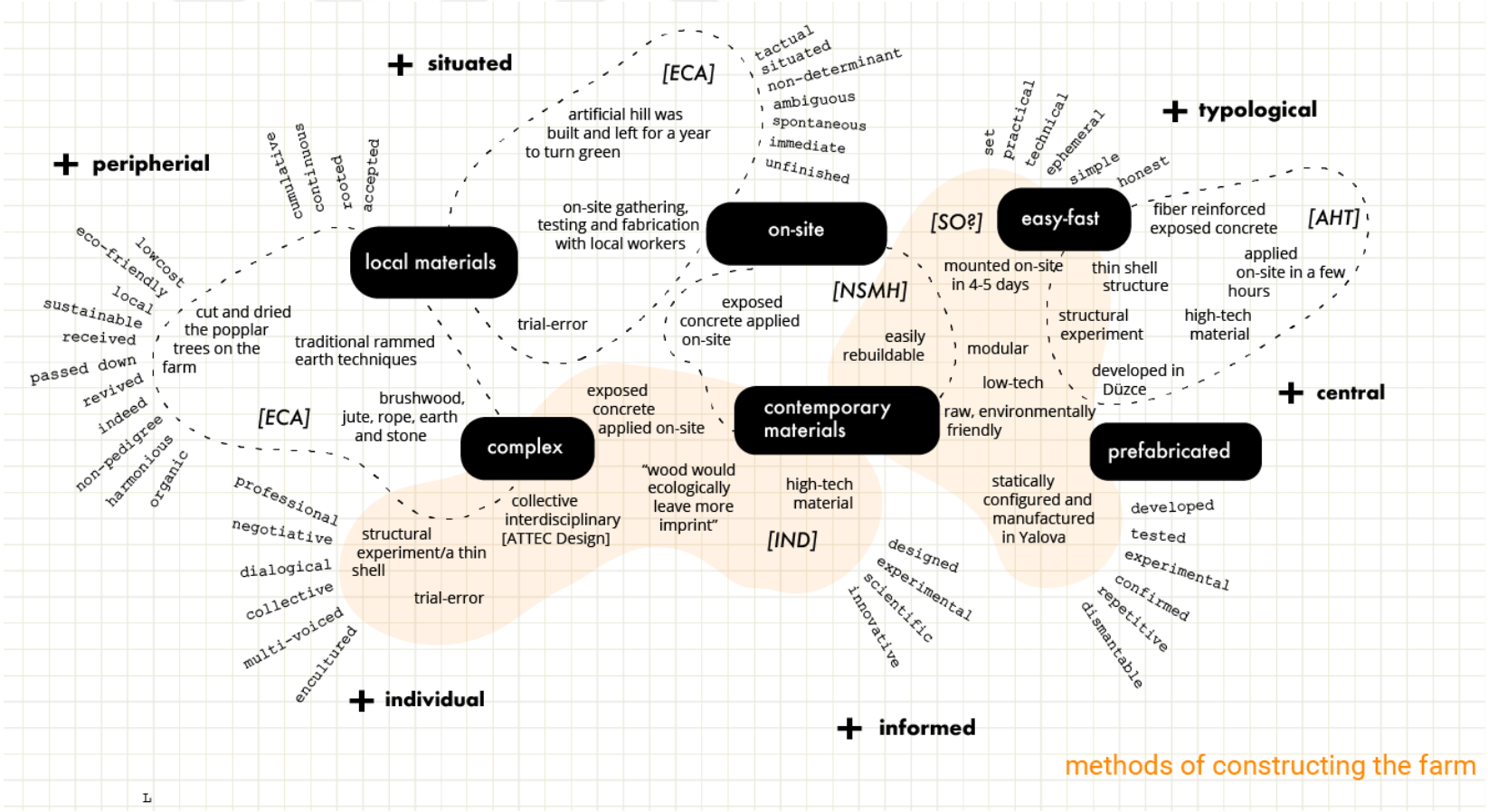


Figure 4.13. Construction processes, strategies, and challenges in PAAF associated with attributes of vernacular (Aka, 2023).

5. CONCLUSION

This study extends the conditions of vernacularity and modernity through the interrogation of complex dynamics and dilemmas in Palanga Art and Architecture Farm. Upon the literature review, it was ascertained that throughout the course of architectural history, diverse characteristics have been employed to establish rigid, formal representations of vernacular and modern. These images are considered reductive and oversimplified in recent theoretical discussions (Hüppauf & Umbach, 2005). From this point of view, over its stylistic associations with regional typologies, vernacularity is reconceptualized as a familiarizing and territorializing power, in alliance with ephemerality, unfamiliarity, and the criticality of "modern."

It has been revealed that within the designerly dialogues in the socio-material environment of architectural design processes, "vernacularizing" attitudes and intentions, and even unintended vernacular conditions can be explored. The dilemmatic dynamic between vernacular and modern, "the perpetual disintegration and renewal" (Berman, 1988) unfolded in this study, surfaces through the actions, translations, and filters of the actors in architectural design processes. Accordingly, in the study, design strategies for establishing/imposing a sense of place into the project, and many unintended modes of vernacularity are explored through the negotiations, interactions, and dilemmas of Palanga Art and Architecture Farm. These webs of interaction in each phase of the project form "networks," which are spatiotemporally mapped to establish a visual ground for further analysis in the study.

Under the past-future dichotomy in Chapter 2, concepts of coherence, timelessness and continuity, which are found to be commonly used to describe vernacular buildings, were discussed on their inability to involve societal disruptions, ambiguities, and overall change. The concept of timelessness appears within the stories of PAAF, in Kutluğ Ataman's dreams to make an architectural collection, a museum on the farm (Yüksel, 2020). The idea of continuity also emerges in Nevzat Sayın's principle of "cultural continuity" in the making of Calf Shelter and in Kerem Piker's aim to preserve and

sustain the local cooking experience through his unbuilt project Open Kitchen. Parallelly, physical continuity, endurance, and easy maintenance occur as common contemplations in each project. Furthermore, to evaluate the acceptance of time and change in PAAF, "adaptability" concerns in SO?'s House of Chickens and KPM's Integrated Meat Facility; and the oxidizing and color-changing metal dust on AHT's Han-Dam can be given as illustrations. Despite operating under the guidance of past experiences, each project on PAAF shows an orientation towards the future, adding an experimental and innovative dimension to the traditional, rather than merely accepting the "received" models.

The dichotomy of innovation and tradition are further discussed under the Natural-Rational sub-chapter, where context relevancy, local particularity and "individuality" of typologies were questioned around the dichotomies of collective-individual, inevitable-designed, and experience-information. There are several projects on PAAF where typology is reconsidered as a situated framework for innovation to operate (Maneo, 1987). House of Chickens' typological, modular design is repeatable and flexible to respond to the future needs of the farm while its timber structure is a contemporary interpretation of a traditional coop. Similarly, the dome form of Han-Dam is designed according to the given climatic information, yet the potential of concrete is challenged in order to obtain the pure, uniform shell, which reflects an innovative attitude, a structural experiment.

Furthermore, the dichotomy of information and experience, which was discussed around Kenneth Frampton's (1983) critical regionalism in Chapter 2, is encountered in the narratives of PAAF within the study, through the methods architects used for collecting data about the animals and the land. Some offices consulted local or academic experts: a method that can be associated with collectivity and shared knowledge. Meanwhile, some offices studied the literature of animal shelters to acknowledge the tested and confirmed standards, "animal Neufert" as Akdoğan refers to (personal communication, 2023). In opposition to the "unimprovable" and "immutable" perception of cumulative, collective knowledge in the earlier theories of vernacular architecture (Rudofsky, 1964), its potential for change is realized in the design process of Goat Shelter conducted by ECA, in which the formula of the traditional rammed-earth mortar continuously evolved in

between the transmissions of knowledge between the academic consultants, architects, local people, and many on-site trials.

While SO? collected and fabricated the local information more systematically and "rationally," KPM and NSMH highlighted the subjective, multi-sensory experience of "being in place," from a phenomenological point of view. Another example for architect's "distant" and "intimate" ways of engaging with the conditions of the place is their different strategies for materially situating the building on the land. While KPM and NSMH aimed to insert their buildings as an integral, organic part of the landscape, SO?, IND and AHT preferred light-weight tectonics, to distance the structure from the landscape, to only "lightly touch the ground" (Arkitekt, 2021). One can argue that the former approach establishes links with the place through considering the physicality and the emotional reflectivity of the landscape to orchestrate a tactile and poetic experience; while the latter approach builds indirect relations with the place, through practical and ecological concerns.

Within the study, architects who embraced a systematic attitude towards the user and the site, are not considered as mere tools through which the task finds its expression (Jones, 1986), while the inevitable impact of their individual intentions and desires on the product is recognized. On the other hand, a purely subjective approach is considered to be unlikely based on Colquhoun's (1997) argument, regarding the inevitable impact of the background and the education of the architect, along with the recurrent images and collective acceptances of architectural circles, mostly of the Western countries. Under the Center-Periphery dichotomy, the embedded presence of the codes established in these architectural centers was discussed around the practices of "Western" architects in the East and the South. Upon the "peripheral" projects conducted by the architects of the modern movement in the 20th century, two distinct approaches were held under interrogation: a critical approach in order to inform and educate the "underdeveloped," and a eulogistic approach towards the "purity" and honesty of the primitive (Forty, 2006). Regarding Kutluğ Ataman's objectives, the PAAF experience mostly revolves around the former. He refers to Erzincan as one of the most underdeveloped cities of the "backwards East" in Turkey, which failed to technologically, aesthetically, or "culturally support" the

project (Yüksel, 2020; Çalışlar, personal communication, 2021). Çalışlar criticizes the pastoral imagination of the rural landscape and theorists' general expectation from practitioners to incorporate the local into architectural design, which sometimes fails to recognize the reality of the site (personal communication, 2021). One can argue that the project has assumed an ambiguous position between the academy and the practice, or similarly, the professional and the ordinary, which is observed to be a recurrently occurring dilemma of vernacular based on the literature study.

In conclusion, the design and production processes of PAAF can be further considered as a "displacement," as the context of the site was broken down, filtered, and processed on multiple sites, between different geographies, and in-between urban and rural production mechanisms. All projects on the farm were designed by architectural offices based in İstanbul or abroad, some of them continued to be designed and transformed on-site; and some of them were produced outside and transported to be mounted on the farm. On a geo-political and epistemological plane, the concept of displacement may refer to a unilateral flow of information from the "centers" of knowledge to the "periphery," as a result of Ataman's understanding of the hegemony of "Western" professionalized knowledge. Thus, the phenomenological ground that ties the potentials of a "sense of place" to the "concrete," physical reality of a place gets displaced in this study, as its potentials are explored within the decisions and dialogues made in the design process, within educative and manufacturing activities that took place away from the project site. This study considers this displacement as a potential for a "decentralizing" experience that disturbs the canonic images and definitions of the vernacular. Such a process has an experiential character which affirms the incompleteness, uncertainty, and plurality regarding the concepts of the vernacular and the modern in architecture. The complex network of agents, dilemmas, and challenges makes Palanga Art and Architecture Farm, in multiple senses, *a displacing experience.*

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