

Architectural identity and local community

Meltem Yilmaz

The author graduated from the Department of Architecture, Middle East Technical University, in 1986. She has an MA from the Department of Interior Architecture and Environmental Design, University of Hacettepe, Ankara, Turkey, and a Ph.D from the Department of Urban and Environmental Sciences, University of Ankara. She is currently an Instructor in the Department of Interior Architecture and Environmental Design, University of Hacettepe. She has presented papers on environmental problems and vernacular architecture at numerous national and international congresses, and has published papers related to these subjects in various scholarly journals. She is a member of the World Society for Ekistics. The text that follows is a slightly edited and revised version of a paper presented at the international symposium on Globalization and Local Identity, organized jointly by the World Society for Ekistics and the University of Shiga Prefecture in Hikone, Japan, 19-24 September, 2005.

Introduction

Culture can be described as the totality of the values, beliefs, symbol systems, schemas, etc, shared by groups of people who learn and transmit them through interaction.

Cultural landscapes reflect the interactions between people and their natural environment over space and time. They are a complex phenomenon with a tangible and an intangible identity. The intangible component arises from ideas and interactions which have an impact on the perceptions and shaping of a landscape. Cultural landscapes mirror the cultures that created them. Culture thus creates a system of rules and habits, that is reflected in lifestyles, human behaviors, perceptions, manners, and also in the built environment.

Human races use their own peculiar forms in the production of art, architecture, environment and have their own ways and means of expressing their feelings or aspirations. Architecture, therefore, could be considered as a part of the non-verbal system of symbols that influence human life: transmitted and shared, these symbols express cultural val-

ues – images and beliefs, that produce a sense of social unity and security leading to a feeling of identification of the inhabitant with the environment. Thus, there exists a close relationship between architecture and society.

The formation of “local” architecture could be established as a consequence of the incorporation in it of certain images, behaviors, values, etc., the influence of which is generally much more important than the influence of climatic, economic or geographical factors. In a technical sense climate, topography, geography and the economy are important factors for architecture, but it is the lifestyle of the community that functions as a determining factor for the formation of architecture. Accordingly, culture plays a determinant role in architectural identity (fig. 1).

In general, identification means perceiving a “total” environment as meaningful. Human identification means relating meaningfully to a world of “construction” that is composed of sensations. In other words, works of architecture are objects of human identification because they embody existential meanings, making the world stand forth as it is. Through identification man possesses a world, and thus an identity. The theory of identification consists in an interiorization of understood things, and the surrounding environment. Although the world is immediately given, it has to be interpreted to be understood, and although man is part of the world, he has to concretize his environment.

In the past, towns had regional and cultural characteristics. Separate development of cultures produced strong individual characteristics which were also discernible in cultural artifacts including buildings. Vernacular architecture symbolizes the diversity of identification derived from the cultural differences (fig. 2). Distinctions may still exist in parts of the world but distinctiveness is being reduced for many reasons including the progress of communication, global movement of ideas, technology, literature and people and the institution of global opinion leadership in the Western world. The violence of globalization involves architecture also.

At present most cultures have been threatened, damaged or lost within recent memory as individuals, families or even whole communities – forced to abandon the rural areas often with no homes to go to – have migrated to cities. With migration from rural regions, some of the acquired knowledge and experience of living in the world’s diverse regions and environmental conditions has been lost considerably. Beyond the traditional aspects of dwelling, the impact of globalization and its effect on rural economies, rapid urbanization and the unprecedented scale of housing problems – which confront the peoples of the world in the 21st century – bring a new urgency to the study of architecture in the vernacular, identical and cultural sense.

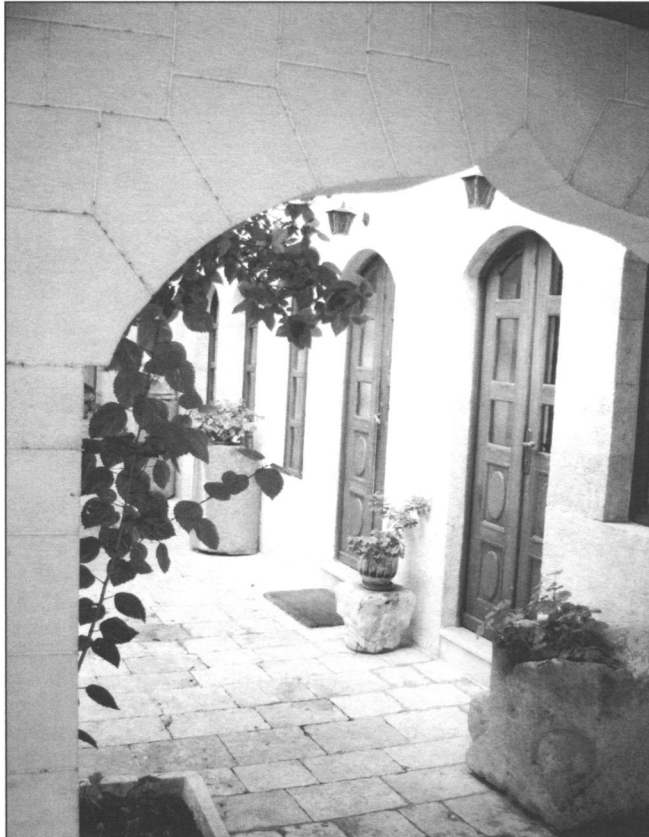


Fig. 1: A scene from the courtyard of a vernacular housing buildings of Antiochia which is located in South-Eastern part of Turkey and planned according to the climate conditions besides cultural values. (Source: Yilmaz, 2004).



Fig. 2: A detail from the courtyard wall of an Antiochia house which has a niche which differentiates in usage according to different cultures. (Source: Yilmaz, 2004).

The concept of identity

People select and keep in mind the knowledge obtained from the environment. This knowledge was placed in a structure derived from the results of man-environment relations. The model of this structure is the image of the environment perceived by people.

A workable image requires, first, the identification of an object which implies its distinction from other things, its recognition as a separable entity. This is called identity with the meaning of individuality and oneness. The identity of a system may not be learned through perception alone. Identity is a qualification which defines all the elements of a whole. To understand the identity of a system, one must live in it and even search for it (HACIHASANOĞLU and ÖRER, 1998, p. 52).

Collins Dictionary gives various meanings for identity, but it emphasizes a common point, that identity is about how you are seen and how your otherness can be observed, and identity is all the qualities, beliefs and ideas which make you feel you are different from everyone else, or that you belong to a particular group. The identity is the referential sign of a fixed set of customs, practices and meaning, an enduring heritage, a readily identifiable sociological category, a set of shared traits and experiences. Some definitions explain the meaning of identity referring to the condition of being one and not another (AKŞEHİR, 2003, p. 10): "Social and cultural theories approach the concept of identity from various perspectives. Sociologists give emphasis to its social determinations. Freud's psychoanalytic account of the unconscious-

ness has shown the inherent split of self-identification. Saussurean linguistics has posited the self as the product, rather than the author of symbolic codes and systems. Foucault and others define the process of subjectification of self by cultural apparatus and technologies" (AKŞEHİR, 2003, p. 10). From these views, it can be stated that identity is constructed, defined, set up, and attributed, whether it is individual or communal.

The congruent structure of identity is manipulated due to changing conditions in the global world. The essential outcome of change in the global world is the process of acculturation. The process of acculturation prevents the destruction of cultures and it is important to illustrate that the formation of identity is not a stable process in time. Culture can be upgraded to adopt societies to changing demands and conditions. Indeed, there has to be a balance between continuity and discontinuity so as to enable society to absorb new developments and new demands without suffering from identity diffusion.

Architectural identity

What is architecture? Some would say it is an engineering science, while others think of it as pure art. According to Frank Lloyd Wright "architecture is the scientific art of making structure express ideas." Architects play an important role in affecting the thinking of the people.

Entire environments have "characteristics" which define them and differentiate them from others. Environmental

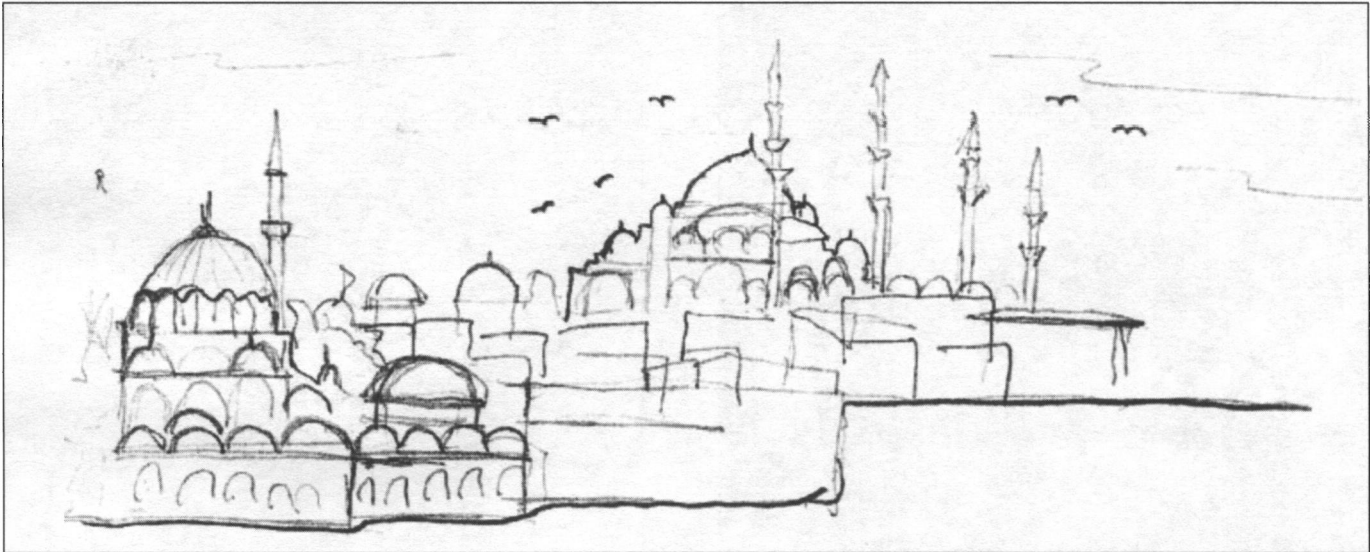


Fig. 3: A silhouette from Istanbul. (Source: Yilmaz, sketch, 1986).

characteristics include not only geographical formations but also cultural and social characteristics of man-made formations (fig. 3). These characteristics cause changes in public social life because of the interaction between man-made formations and lifestyles of the people. This process as a whole defines the identity of a system (HACIHASANOĞLU and ÖRER, 1998, p. 52).

The built environment acts as an important tool to reflect identity. Architecture and the built environment are key elements of the transmission of cultural identities from one generation to the next (AKŞEHİR, 2003, p. 13). The development of self-identity, as mentioned briefly above, is not restricted to making distinctions between oneself and significant others, but extends with no less importance to objects and things, and the very spaces and places in which they are found. The subjective sense of self is defined and expressed not simply by one's relationship with other people, but also by one's relationships with the various physical settings that define and structure day-to-day life. In this sense, "self" can be thought of as a term which describes the individual as a total system including both conscious and unconscious perceptions of one's past, one's daily experiences and behaviors, and one's future aspirations.

The social environment plays an important role in the development of individual identity. The individual is a member of a social world in which the development of a sense of self is rooted in the assimilation and acceptance of a commonly shared set of beliefs, rules, values and expectations (PROSHANSKY, FABIAN and KAMINOFF, 1995, pp. 87-88). Place-identity is a sub-structure of the self-identity of the person consisting of broadly conceived, cognitions about the physical world in which the individual lives. These cognitions represent memories, ideas, feelings, attitudes, values, preferences, meanings, and conceptions of behavior and experience which relate to the variety and complexity of physical settings that define the day-to-day existence of every human being. At the core of such physical environment-related cognitions is the "environmental past" of the person – a past consisting of places, spaces and their properties which have served instrumentally in the satisfaction of the person's biological, psychological, social, and cultural needs.

Architectural identity is closely related to place identity. There are two important assumptions about place identity:

- the first assumption is that through personal attachment to geographically locatable places, a person acquires a sense of belonging and purpose which give meaning to his or her life; without exception, the home is considered to be the "place" of greatest personal significance in one's life – "the central reference point of human existence";
- the second assumption is that the sense of "rootedness" or "centeredness" is an unselfconscious state. The essence of place lies in the largely unselfconscious intentionality that defines places as centers of human existence.

There is for virtually everyone a deep association with and consciousness of the places where they were born and grew up, where they live now, or where they have had particularly moving experiences. This association constitutes a vital source of both individual and cultural identity.

Place identity

The primary function of "place" is to engender a sense of belonging and attachment. There is a dynamic relationship between a person and the physical environment in which the person creates an environment that "reveals the nature of the self," and the environment in turn gives "information" back to the person thus reinforcing self-identity and perhaps changing the person in some way.

Clearly the theoretical conception of place-identity as an individual's strong emotional attachment to particular places or settings is consistent with the broader conception of place-identity. The place-identity as a cognitive sub-structure of self-identity consists of an endless variety of cognitions related to the past, present, and anticipated physical settings that define and circumscribe the day-to-day existence of the person (PROSHANSKY, FABIAN and KAMINOFF (1995), pp. 90-95). So, there are certain natural and invariant connections that are associated with the nature of places for humans. Humans' sense of placeness only becomes meaningful through the connections that can be listed under four titles:

- a sense of individual identity, of who we are;
- a sense of community, of being part of a larger group, whether a family or neighborhood;
- a sense of a past and a future, of a place behind us and a place ahead of us; and,
- a sense of being at home, of being comfortable.

Each of these meanings that attaches to the notion of place is separate and distinct. Human beings possess a strong and intimate connection to places in their lives. All humans experience a link between their own personal identity and the places where they have lived (ORUM and CHEN, 2003, p. 11).

Even the most enduring cognitive components of place-identity will change to some degree over the length of the lifecycle. In speaking of change in place-identity, however, it does not mean just the gradual changes that occur in enduring components associated with corresponding changes in social roles over the course of the lifecycle. There are other influences that induce change which are relatively unrelated to social role development and the socialization process generally. Every individual must deal with a changing society, with unexpected events, with advances in technology, with social upheavals, and any number of other phenomena that directly or indirectly have an impact on the physical world of the person.

Demographic and ecological changes in a community, the result of economic, political and social impacts, may have important consequences for the place-identity of the person. Besides these, the influences of technological developments on place-identity cause rapid changes in the individual's physical world. Architecture is one of the main elements of the physical world (fig. 4).

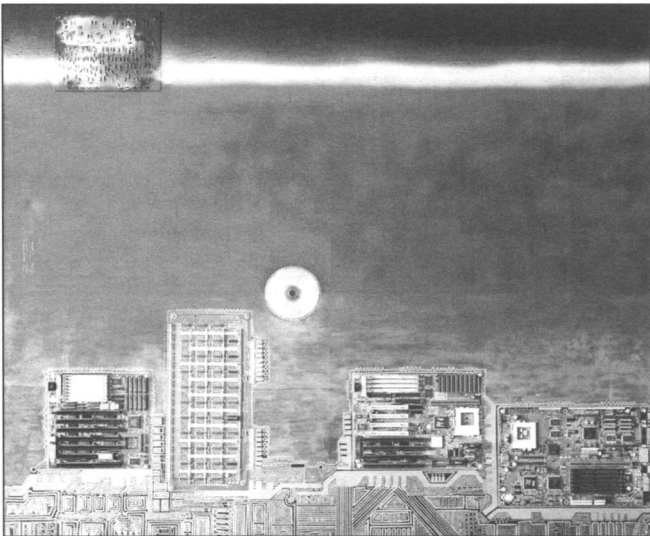


Fig. 4: Architecture is one of the main elements of the physical world. (Source: A painting by Serdar Milli, 2004).

The effects of technology on architectural design

Modern western culture was established on the analysis of "order" and harmony. Knowledge was based on the empirical analysis of nature. A universal method of analysis was used to establish the universal rules of the mechanism of Nature. This tendency of making nature mechanical and calculable is called Rationalism and man's approach to some beliefs and imaginative contents has changed afterwards. The 17th century marks this modification by which old superstitious or magical beliefs and the entry of nature into a scientific order disappear. Since then, the human intellect has relied on the supposedly general order, ready-made concepts and mechanical relations between things. This rational, fictitious and abstract nature of modern thought has been used to justify its universal character valid for all.

The technology of the era generated a mechanical repro-

duction technique and helped to stabilize a universal consciousness of individuals. Industrialization with its abstract and rational look made possible the mass production of goods for the general public without much regard for geographical and cultural boundaries.

The notion of reality has been redefined by recent scientific developments, which generated a new technological framework. Electronic technology has transformed everyday activities effectively throughout the globe extending technical control over social relations and "nature." Electronically-mediated communication relies on "spatialized visualization of all information in global information processing systems" that creates a virtual world as an alternative to the natural one.

The technology of control and communication that is later called "information technology" emerging in the post-war years of the 1950s, certainly helped towards the development of the computer. Computer technology marked new developments for Information Society. The information became available everywhere, at home, school or workplace through global satellite communication systems. The computer became the medium to receive and transfer this information turning it into a mode of communication (OZASLAN, 2005).

Baudrillard writes, "we live in a world, where the more information, the less the meaning" and continues: "Because of an entropic process – in which a media-generated simulation of the real is founded on the production of stereotypes that imitate the desires of collective imagery – what is defined as 'culture' eventually represents the farce of information promoted by an excess of signs, freed not only to designate something real but also capable of structuring themselves in conformity with a game of combinations" (PROTO, 2003, pp. 2-3) (fig. 5).

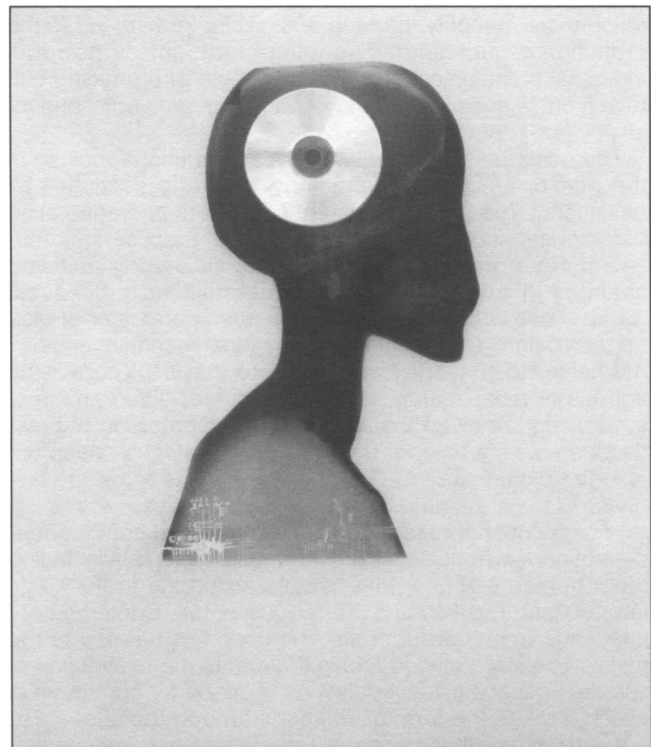


Fig. 5: Baudrillard writes, "we live in a world, where the more information, the less meaning." (Source: A painting by Serdar Milli, 2004).

Computerized design methods have made it possible to establish a direct relationship between technology and imagination and have also helped to circulate digitized mass-images around the world. New representation techniques such as virtual reality and cyberspace, global communication networks, circulation of information worldwide all represent future possibilities for integration into daily life. The proponents of digital architecture, on the other hand, seem to have become obsessed with the possibilities of computer technology and the digital world (fig. 6).



Fig. 6: The proponents of digital architecture, seem to have become obsessed with the possibilities of computer technology and the digital world. (Source: Antalya Culture Center, Yilmaz, 2004).

Baudrillard comments that it is a culture of simulacra and simulation where the image represents a new reality having much more authority than the real. This, for him, led to the reduction of meaning. The image turns into a powerful industrial communication system capable of producing cultural models and mass identity; culture for everybody and for all pockets (PROTO, 2003, pp. 2-4).

The computer as an effective means of image-making in the age of electronic technology is widely accepted by designers. The extensive use of computers and adaptation of information technology in architectural practice and education are a recent phenomenon that indicates significant changes in the design and gradual building processes. "Shape" has become the most prominent parameter of digitalized design. Cooperation with the most recent technology has helped to generate an unusual look that is the core of the agenda of today's architecture. Computer-aided architectural design showed that the use of computers in the last decade was not only for designing the analogue space but also the digital space. Digital space seems to be the last phase of the transformation of space in history.

In conventional meaning, "space" is a medium independent of our existence in which there exist objects – including other human beings – that behave according to the basic laws of nature (ORUM and CHEN, 2003, p. 15). Contemporary challenge to modern thought and concepts has led to the revision, reinterpretation and in the end to the reinvention of space. Foucault gives a definition of space for our epoch in which it takes the form of relations among the sites. For Foucault, space in a modern society is a stage of power and communal life. Once the historic town of the pre-modern epoch disintegrated, the condition of space also moved from being *lived to perceived* and from being *real to abstract*.



Fig. 7: Most conventional practitioners of modern design and construction find it easier to make buildings as if nature and place did not exist .

Space was then treated as an object. Hence, it could be controlled, managed, dominated and produced. Space, as an object, has become a commodity of capitalism and has spread its characteristics throughout the globe generating a universal quality for "spaces" of business centers, airports, museums, touristic-historic towns, etc. (OZASLAN, 2005).

The mathematical basis of new technology has generated a geometry allowing, identifying and reproducing morphogenetic and topologic shapes that are also the basis of recent architecture in the developed part of the world. Space coincides with motion and action, which suggest non-static, expandable, continuous and homogenous shapes, which contradict modern architectural forms (fig. 7). Continuous, smooth and fluid forms represent the new concept of space as motion.

According to these approaches related to architecture, it seems that the "meaning" in architecture which derives from the cultural properties of the local community shows a decline in the current era. But the cultural properties of the local communities have to be kept alive so as to be able to reach ideal solutions in architecture that will lead peace with nature. As a result, there is need to explore the relation between architecture and local community.

Local community

Architectural identity both affects and it is affected by local community in a number of ways. Community is defined in dictionaries as comprising all the people living in one place or district. In other words, it can be understood as a group of persons not only living in the same place, but also having common interests, occupations, or the same nationality, religion, etc. The same group of individuals share also a set of cultural features belonging to that locality. By definition, community is a level of entity having dimensions which vary according to the circumstances. "Local" has something to do with a particular place, locality or community with its own features.

In modern democracies, citizens or members of local communities identify themselves with their communities and owe allegiance and loyalty to them (IŞIN, 2000). This identification, which is not contrary to identification with the nation, reflects a need for differentiation in society (MORLEY and ROBINS, 1995). This is a broader concept than that of architectural identity.

The local community, which constitutes a linkage between the individual and the state, contributes also to the strengthening of the integration of identities concerning different levels of analysis (TÖNNIES, 1887 (1963)). Apart from its socio-

logical definition, community is a level of government closest to the citizen and is an approachable and direct social institution. It is the most appropriate level of government to deliver numerous public services, because these matters arise and can be decided more effectively locally. It is also suitable for enabling people to participate in local affairs. Manuel Castells indicates that local cultural identity, local political autonomy and citizen participation are social objectives that have to reinforce each other (CASTELLS, 1999, pp. 79-88).

While distinguishing the concept of society from that of community, Ferdinand Tönnies had employed those concepts to designate the main direction of change in society as a whole rather than the differences between geographical areas within society at any one time. Although living in reasonable proximity is a fundamental characteristic of a community, the mere fact of being neighbors does not necessarily create neighborliness. Therefore, one should keep in mind that while concepts such as society and community may come to be expressed in the country and the city, respectively, they cannot be reduced to physical terms (SAUNDERS, 1981, pp. 81-83). The urban has to be regarded as a cultural form.

Conclusion

Architecture in the 20th century began as a celebration of the Age of Industry and Technology; but this is rapidly changing in response to a new Age of Information and Ecology. One of the most significant phenomena of the 20th century is a drastic global increase in population. Due to urbanization, urban areas are expanding continuously. Transformation takes place from Metropolis to Megalopolis, Megalopolis to Ecumenopolis which covers the whole earth in the form of a network of urbanized regions. The theory of Ecumenopolis was coined by Doxiadis, the founder of the Athens Center of Ekistics in the late 1950s. His claim is that it will not be impossible for the earth to have a population of 200 billion, and that unless we start now to prepare a comprehensive global land use plan, it will be very difficult to maintain a global ecological balance (NAGASHIMA, 1999).

There is a move towards an architecture of consumption. Architecture seems to have been commodified among the scaffolds of the contemporary metropolis. The appearance of the "mass" entity has in fact demonstrated the defeat of the programmatic functionality of the architectural process.

Jean Nouvel states: "We need to recognize that we are surrounded by a great deal of accidental architecture. And an entire series of modern, or modernist, attitudes – in the historical sense – have been founded on this particular reality. There are countless numbers of sites whose aesthetic lacks any sense of intention. We find this same phenomenon outside of architecture; it's a value of functionalism ... The same applies to industrial zones at the end of the twentieth century, which are, for all intents and purposes, radical architectural forms, without concessions, abrupt, in which we can definitely locate a certain charm." (NOUVEL, 2003, p. 27).

While Sullivan declared that Form Follows Function to clarify architectural intention, William McDonough states that form does not just follow function; it follows evolution. The delightful confluence of the unique and the universal suggests the lineaments of a new theory of architecture for a fast growing world (McDONOUGH, 2003, p. 8). Most conventional practitioners of modern design and construction find it easier to make buildings as if nature and place did not exist. Wherever the place, their work is the same.

Jean Baudrillard states that: "...world saturated with values and aesthetics. From that moment on, there is no more his-

tory of art. We see that art – and this is one aspect of its worthlessness – with its retrograde history, exhausts itself in its own history trying to resuscitate all those forms, the way politics does in other areas. It's a form of regression, an interminable phase of repetition during which we can always bring back any older work of art, or style, or technique as a fashion or aesthetic – a process of endless recycling" (BAUDRILLARD, 2003, p. 34).

The architects of the modern era and those who followed them, designed monuments to rational form and pure function, which to a great degree achieved an international aesthetic largely freed from the constraints and ideologies of particular places. This situation led to the idea that people are increasingly viewing themselves as participants in a globalized world. With a sense of global "oneness," people are increasingly aware of themselves and of humanity as inhabitants of the one globe. That is to say: "consciousness of the world as a single place" (YEARLEY, 1996, p. 1).

In order to keep a balance with invisible global forces (monetary systems, etc.) and a variety of electronically created virtual realities, in the current century, human energy and willpower can be positively exercised to reinstate **locality**, that it can be substantiated by an actual sense of **place** and **local culture** which has been unduly neglected and underestimated.

The process of identity formation as well as its preservation is considerably affected by internal and external factors. Among the most influential factors is the public awareness of the residents in the local community. This means that cultural features possessed by the inhabitants will contribute to the shaping of all elements of the local identity which include also the architectural one. This awareness is of course a function of the level of information, training and education as well as the availability of the means to increase that consciousness. Reliance on external factors to ensure the protection of socio-cultural traits of identity, as in the case of architectural heritage, requires close cooperation between local communities and the state. The role of international institutions and NGOs in this respect as related stakeholders should not be forgotten.

The autonomy of local community apart from the broader political entity of which the city forms a part may not allow residents to make their own choices with regard to the preservation of architectural identity. Although cities are distinct corporate units, they are only relatively independent from the prevailing sovereign power. Under these circumstances, even an elevated level of urban consciousness may not always suffice for the preservation of architectural identity or any other cultural accumulation (EISENSTADT and SHACHAR, 1987, pp. 31-32).

On the other hand, in some countries, inadequacy of environmental consciousness led the central authorities to formulate and carry out conservation policies unilaterally with a top-down approach, without benefiting from the contribution of local communities. Ideally, close cooperation is needed between local government and central authorities in order to ensure the protection of both architectural identities and the images of local communities.

The regeneration of industrial towns and the protection of architectural and a historic heritage form an important part of the new European Urban Charter of the Council of Europe that was adopted in 1992 and revised in 2004. The Charter assumed that arresting urban decline and improving the social and built environment can also be factors in reducing violence and conflict in society. The identity of town is constantly and rapidly changing under the impact of globalization. Although the basic elements of identity must be preserved, "they must also keep pace with the evolution of the

society, remain open to a variety of situations, ensuring balanced satisfaction of all kinds of environmental and cultural needs and be capable of responding to changing lifestyles, and generally higher standard of living." Yet , the quality of city as being both "a place of consumption" and "the consumption of place" tends to make cities the centers indifferent to their traditional man-made and natural values (LEFEBVRE, 1972, p. 135). As a result "the right to city" and "the right to difference" proposed by Henri Lefebvre in addition to the Universal Declaration of Human Rights remain just on paper (LEFEBVRE, 1972, p. 259). Consuming the space with no regard at all for the rights of others, including future generations, exacerbated by the impositions of globalization, is in the origin basic contradiction between quantity and quality. This clearly indicates how closely the identity of built environment is affected by the perceptions of social space (LEFEBVRE, 1974, pp. 407-408).

A review conference on the European Urban Charter held in Sofia in 2002 suggested that the impact of globalization as well as other new information be reflected in the original Charter. Along with it, distinctiveness of towns must be preserved. According to the special theme of the European Urban Charter regarding urban architectural heritage, components of the built fabric are regarded "as an important and irreplaceable part of the urban identity. It consisted of monuments, groups of buildings, structures, places, spaces and sites, as indicated in Article 1 of the European Convention of the Architectural Heritage."

As mentioned above, not only the features of individual buildings, but also the collection of them, parts of the urban fabric, even the whole town, may coincide with the identity characteristics of a larger settlement. In a rapidly urbanizing and globalizing world, there may be two different methods to approach these elements:

- The first is to make an effort to merely preserve the existing structures, because historic towns, with their buildings, urban spaces, activities and street patterns, provide an important link between the past and the future. The best elements of the architectural heritage which enshrine the city's memory and identity should certainly be preserved.
- On the other hand, the second method is to enhance high quality contemporary design, combining old and new elements, without jeopardizing the identity of the whole. The urban fabric is a living organic entity and not something that should merely be preserved. It must also be enhanced. This should be done with due regard to the preservation of essential features of the buildings and settlements, because it is the architectural heritage of buildings and spaces, and their historic and cultural associations, that turns a city into a distinctive social reality.

Through regeneration, old buildings and run-down parts of towns acquire new, contemporary functions. In case an historic building cannot be used for its originally designed purpose, a conversion can give the building a new lease of life. In such cases, conservation of the heritage could go hand in hand with successful urban economic regeneration. There

are numerous successful examples of highly imaginative re-use of many old buildings, streets and settlements in Istanbul (KELEŞ, 2003, pp. 21-22). Historic places and sites having a distinctive character and a sense of place provide a catalyst to regeneration.

Since local community is the custodian of the historic environment, it has to ensure the respect for it through increased public awareness of the intrinsic value of the built heritage, settings, and historic traditions and uses. Therefore, public information, education and training, together with a carefully prepared legal framework and guidance, and a reasonable financial commitment on the part of public authorities, are essential.

Bibliography

- AKSEHIR, Tugba, Seyda (2003), "A Study on Architectural Elements of Space Identity: Atakule" (Ankara, Bilkent).
- BAUDRILLARD, Jean (2003), "Absolute Architecture", edited by Francesco Proto, *Mass, Identity, Architecture*, (Great Britain, Wiley-Academy).
- CASTELLS, Manuel (1999), *Le Pouvoir de l'Identité* (Paris, Fayard).
- EISENSTADT, N. SAMUELSON and SHACHAR (1987), *Arie, Urbanization, Culture and Society* (London, Sage).
- HACIHASANOGU, O. And G. ORER (1998), "Architectural and urban identities of Istanbul," *Open House International*, vol. 23, no. 1.
- IŞIN, Engin (ed.) (2000), *Democracy, Citizenship and the Global City* (London, Routledge).
- KELEŞ, Ruşen (2003), *Urban Regeneration in Istanbul* (Split, Croatia, UNEP, PAP-RAC, July 21-22).
- LEFEBVRE, Henri (1972), *Le Droit à la Ville* (Paris, Ed. Anthropos).
- (1974), *The Production of Space* (Paris, Ed. Anthropos).
- McDONOUGH, W. (2003), "Preface," edited by David Gissen, *Big and Green* (New York, Princeton Architectural Press).
- NAGASHIMA, Koichi (1999), "Glocal Approach Toward Architecture of the Future," *XX UIA Beijing Congress*, Japan Institute of Architects.
- NOUVEL, J. (2003), "Absolute architecture", edited by Francesco Proto, *Mass, Identity, Architecture* (Great Britain, Wiley-Academy).
- ORUM, M. and Anthony X. CHEN (2003), *The World of Cities* (U.K., Blackwell Publishing).
- OZASLAN, N. (2004), "Question of The New Technology in the Making of Architecture and Identity for the 'Other'," *International Conference on Architecture and Identity* (Berlin).
- PROSHANSKY, H.M., A.K. FABIAN and R. KAMINOFF (1995), "Place Identity," edited by Linda Groat, *Readings in Environmental Psychology-Giving Places Meaning* (New York, Academic Press, Harcourt Brace).
- PROTO, F. (2003), *Mass, Identity, Architecture* (Great Britain, Wiley-Academy).
- SAUNDERS, Peter (1981), *Social Theory and the Urban Question* (London, Hutchinson).
- TÖNNIES, Ferdinand, 1887 (1963), *Community and Association*, (New York, Harper and Row).
- YEARLEY, Steven (1996), *Sociology Environmentalism Globalization* (London, Sage).