

Symbolic Design and Kitsch Production in Architecture in A Hyperreal Postmodern Context

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ABSTRACT

Kitsch is the product of false relations established by the image, which is detached from the reality it belongs to, with different contexts. As a selective image production, kitsch has become a part of mass culture by acting according to the changing dynamics of the consumer culture and the expectations and tastes of the consumer society. In this study, using the document analysis method, the aesthetic, socio-cultural, economic and political dimensions of the kitsch phenomenon in architecture; It is aimed to reveal the reasons for the widespread use of kitsch in the post-modern period and its possible usage areas in architecture. In the postmodern world, the use of ready-made images and simulacra, loaded with connotations that take the pulse of the consumer, has become widespread over time in art and architecture. The main reasons for this situation are; the use of architecture as a propaganda tool, the impact of global capital on art and architecture, and the change in the tastes, needs, and preferences of the consumer. While kitsch aesthetics previously appealed to the subculture and middle class, in today's age where the continuity of consumption is considered important, now it is also among the preferences of the capital class, increasing its sphere of influence.

KEYWORDS

Kitsch, Postmodernism, Hyperreality, Image use, Consumption Culture.

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INTRODUCTION

Kitsch can be defined as the unimaginative product of a false relationship that the image, which is detached from the place, time, and context it belongs to, establishes with a different reality. Kitsch which tries to influence a large number of people by using the common values, expectations, and tastes of the consumer society in the hyperreal and multi-identity cultural environment of the postmodern age, leads to the rapid consumption of products with high emotional intensity and simplicity. The change in the dynamics of consumer culture and the rapid consumption of selective image production by society paved the way for kitsch production in architecture.

Kitsch has multiple meanings such as aesthetic, economic, socio-cultural, and political. Kitsch is a phenomenon in which there is no critical judgment, the representation itself is more important rather than the form of representation, it inhibits the imagination, and has its own closed system within the current art system with its ultra-conservative and unresponsive attitude. The existence of the art market in the postmodern period, the view of art as a consumed commodity, and the economic advantages of mass production have increased the value of kitsch with high marketability. In addition, the fact that kitsch, which is seen as the pleasure of subculture, is now among the preferences of the capital class, contributes to the formation of sociality. Developing democracies consider art, architecture, and the urban environment as open spaces to the public and citizens, therefore, they do not find it appropriate to use these spaces for power represented by a small group. The use of ideological image production as a propaganda tool in art and architecture is one of the political uses of kitsch.

It is claimed that postmodernism has abolished the distinction between kitsch and respectable art. In the first works of the postmodern period, kitsch was used as the raw material of the work to produce ironic meanings in a different context. However, popular culture, which is a culture of use and

consumption, has transformed postmodernist values over time. With the influence of the culture industry, a hyper-real consumer environment has emerged, in which the value of consumption and its continuity are more important than the value of art. The new consumer environment, created by the influence of popular culture and allowing the use of all kinds of styles, affected the architectural understanding and architectural production was realized according to the consumption demands directed by the mass media. The desire to meet the expectations of domestic and foreign city consumers, namely tourists, brought about the marketing of the city through the thematic space. The eclectic use of local and historical images in thematic spaces or their reproduction through simulations has led to the construction of consumer-oriented kitsch spaces and urban environments, thus creating identity chaos. Different variants of these places are encountered especially in the tourism, trade, and entertainment sectors (Fındıklı, 2021).

It is important to show the reasons why kitsch is preferred, its usage areas, and its relationship with society, to understand the importance of the concept, and to determine its place in future art and architecture. In this study, using the document analysis method, the aesthetic, sociocultural, economic and political dimensions of the kitsch phenomenon in architecture; It is aimed to reveal the reasons for the widespread use of kitsch in the postmodern period and its possible usage areas in architecture. In the postmodern world, the use of ready-made images and simulacra, loaded with connotations that take the pulse of the consumer, has become widespread over time in art and architecture. The main reasons for this situation are; the use of architecture as a propaganda tool, the impact of global capital on art and architecture, and the change in the tastes, needs, and preferences of the consumer. While kitsch aesthetics previously appealed to the subculture and middle class, in today's age where the continuity of consumption is considered important, now it is also among the preferences of the capital class, increasing its sphere of influence.

THE PHENOMENON OF KITSCH IN ART AND ARCHITECTURE

Kitsch is the reuse of the image in a different reality by being detached from the reality it belongs to. Since it is not fed by the culture of the environment in which it was created, it is a product of the distorted relationship between form and meaning (Biol, 2008). The term kitsch was used by painters and art dealers in Munich in the 1860s to refer to cheap art materials. Although its etymology is unclear due to its widespread use, kitsch is an extremely derogatory term, regardless of its origin, and is a way of rejecting something as disgusting, tasteless, repulsive (Calinescu, 1987, p.234). Kitsch is an aesthetic deception and self-deception. There are as many types of kitsch as possible to imitate the signs of art (Calinescu, 1987, p.235). Kitsch is both repulsive and sympathetic with its superficiality and appealing to emotions. It is confusing because it is impossible to describe, understand or appreciate kitsch in such stereotypical expressions as garbage. However, this confusion does not negatively affect the appeal of kitsch.

Economically cheap and mass-produced kitsch is associated with low art and a lack of education (Congdon & Blandy, 2005). According to the American art critic Greenberg, who defines kitsch as "synthetic art", it is a product of the Industrial Revolution, which affected the urbanization of Western Europe and America and the literacy rate. The development of universal literacy has resulted in the fact that literacy is no longer sufficient to express the individual's cultural taste. Although the new urban community who migrated from the countryside to the cities were literate, they could not obtain leisure and comfort, which was considered self-improvement (Greenberg, 2011). Art, which is disconnected from the past and tradition and increasingly abstracted with modernism, has pushed the masses to seek art that is easy to understand and consume. As a result, the masses designed the artificial culture, namely kitsch, as the vanguard of the avantgarde in accordance with their own understanding of consumption (Fig.1). Kitsch has not only been limited to the region where it originated but has become the first universal

culture without geographical and national borders by influencing the rural areas and indigenous cultures through colonial countries (Greenberg, 2011).



Figure 1. *Guggenheim Bilbao and Puppy, Jeff Koons (left), Michael Jackson and Bubbles, Jeff Koons (right).*

Popular pleasure has been satisfied by folk art for hundreds of years (Calinescu, 1987, p.243). Kitsch, which is a modern phenomenon due to its close relationship with the masses and its association with tastelessness, vulgarity, and cheapness, causes it to be confused with folk art dating back centuries (Ersin, 2017). However, folk art that is long, organic, refined, detailed, versatile and growing from below should not be confused with mass culture, which is a technical production imposed from above (Calinescu, 1987, p.243). The mature cultural tradition constitutes the precondition for kitsch (Kulka, 2015, p.143). In other words, kitsch is an indirect experience that benefits from all the accumulated experience of the cultural tradition and works with formulas (Greenberg, 2011).

Kitsch tries to influence a large number of people by acting on a common denominator (Kulka, 2015, p.45). It creates familiarity by repeating and imitating the familiar forms of the familiar time with a frank and sincere attitude. Kitsch aestheticizes repetition in three ways. The former often imitates cultural products of class status. Secondly, it adds a decorative feature to the ordinary objects of everyday life by deconstructing them with an artificial humility. It stereotypically imitates the universal aesthetic of high culture in everyday functional objects. Finally, kitsch reduces the complex

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and contradictory human experience to a simple emotion and blends this emotion with melancholy and nostalgia (Binkley, 2000). The rise of kitsch is due to the increase in the number of people who is able to buy it. For this reason, kitsch products that are a part of mass culture are not found in museums, but in cheap shops in the city (Kulka, 2015, p.15). Since museums have the task of questioning what art is and exploring its limits, kitsch images can be exhibited in museums as part of any artistic ideology (Kulka, 2015, p.20). The fact that avant-garde artists, who intend to benefit from the great profits of kitsch, modify their works according to kitsch, causes strange situations (Greenberg, 2011). On the other hand, mythologizing avant-garde objects/works and thinking of them as having the highest intellectual level causes hyper kitsch (Dorfles et al, p.253).

Kitsch is an invalid sociological and aesthetic technique based on the lack of social relations and inner clarity in the production of things. It significantly increases the variety of forms, while reducing their importance to the same extent (Dorfles et al, p.276). Not everything that is reproduced is within the scope of kitsch. Whether something is kitsh is determined by evaluating its purpose and context. While the reproduction of an art object within the scope of the study of art history does not kitsch it, its industrial reproduction for purely commercial reasons can kitschify its image (Fig. 2). The fact that the work is placed side by side in a showcase of many excellent reproductions will create a kitsch effect, as it makes one think that it can be traded (Calinescu, 1987, p.257).



Figure 2. Commercial use of the Mona Lisa image.

On the one hand, Kitsch has been associated with parody, satire, and irony, as well as described as sentimental, dishonest, immoral, and vulgar. While it was seen as the taste of the lower class in the early periods, it has now been able to satisfy the vague taste of the middle class and has become one of the status indicators of the upper class. This indirect experience working with formulas has become an integral part of everyday life.

KITSCH'S AESTHETIC, ECONOMIC, SOCIOLOGICAL AND IDEOLOGICAL DIMENSIONS

What determines art is space and social context. The aesthetic value of something depends on its consumption by the right elite. In this context, high art is something produced by good artists appearing in good galleries and consumed by privileged groups (Kulka, 2015, p.14). Kitsch appeals to the masses and is considered by art-educated elites as bad objects with no real value (Kulka, 2015, p.24). Kitsch products, which are obviously not high art, do not fall within the scope of bad art. What distinguishes kitsch from bad art is that it is demanded by the masses for its strong appeal (Kulka, 2015, p.33). The difference between kitsch and art is therefore not only quantitative but also qualitative (Kulka, 2015, p.159).

Kitsch is like a foreign body with its own closed system within the whole art system (Kulka, 2015, p.108). What is represented in kitsch products is more

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important than how it is represented (Kulka, 2015, p.112). With its ultra-conservative and unresponsive style that does not attempt to innovate, kitsch objects and themes are recognized immediately and effortlessly. With this attitude, his adherence to the accepted representation traditions of the period makes him boring from an artistic point of view (Kulka, 2015, p.51). The fact that Kitsch has a single interpretation and that it is understood at first glance is related to the fact that it does not clarify, transform, expand, or briefly enrich the connotations of the objects and themes it describes (Kulka, 2015, p.56). The abandonment of critical judgment, the destruction of the relationship between the subject and the object, and the interruption of the mental process prevent the formation of a true aesthetic experience (Akyıldız, 2020). The inconsistency between the form, content, meaning, and message conveyed by kitsch degenerates the aesthetic value judgments and level of appreciation of society over time (Birol, 2008). The area that is more affected by this style problem in design than other fields of art can be architecture, which has both a functional and artistic aspect and can contain serious differences between the two. Instead of monumental, religious and political structures reflecting a certain culture in the past, today, due to the decline of religious, political and monumental art and the development of new construction techniques and materials, buildings that are often exposed to unnecessary ornaments and made with a utilitarian function are produced (Dorfles et al, p.254).

Postmodernism and the emergence of the new multinational capitalism are linked. Postmodernism copies or reproduces the logic of consumer capitalism (Foster, 1983, p.125). One of the reasons why kitsch is so popular in the postmodern era is the existence of the art market. As a result of the intervention of global capital in art, the decisions taken by the capital owners about art negatively affect the course of art (ilkyaz, 2015). Until the 19th century, in a period when nature was the only imitation, art was advancing with steps towards discovering cumulatively. Since there was no art market

in which artists had to exist in the past, artists were more concerned with aesthetics in their works rather than materiality (Boratav & Gürdal, 2017). The fact that the work of art is now seen as a commodity and its power is derived from its marketability rather than its aesthetic value has resulted in kitsch being respected as a valuable work of art (İlkyaz, 2015). Another economic reason for kitsch's existence is that good taste is associated with those who control capital and do not need the economic advantages of mass production. According to Bourdieu (1984), the trinkets decorating the shelves of the working class intended to provide maximum effect with minimum cost (Binkley, 2000). Artificial imitations are more economical to produce new and creative experiences for people compared to their alternatives (Greg & Molly, 2018). Therefore, kitsch is directly related to economic development and is related to the capitalist economy based on mass production and public consumption (Congdon & Blandy, 2005; Akyıldız, 2020). In accordance with the disposable economy and crazy consumption impulse of the age, it makes almost everything related to artistic culture suitable for consumption as a commodity. Kitsch, which is a 'productive' art in the context of the culture industry, is a facet of the aesthetic and consumption ethics of today's obsessive consumer society (Calinescu, 1987, p.245). Kitsch's dedication to fads and thus fast obsolescence makes it an expendable art form. Because it is technically possible and economically profitable, the proliferation of imitations is only confined to the market (Calinescu, 1987, p.227).

Miller (2006) argues that kitsch, which is "cheap" and "funny", helps the formation of sociality in a modest way, and therefore should not be opposed to good taste. Kitsch aesthetics, which is seen as the pleasure of subculture, has become the pleasure of the capital class today (İlkyaz, 2015). The existence of professionals working with amateur techniques and industrial designers interpreting classical works makes the definition and distinction of kitsch meaningless (Londos, 2006). One of the reasons why Kitsch is the dominant factor in the field of aesthetic consumption and therefore

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production is that it can satisfy the ambiguous understanding of beauty of the middle class (Calinescu, 1987, p.231). Kitsch is the sociological and psychological expression of the lifestyle of the bourgeoisie or middle class (Calinescu, 1987, p.244). In addition, the segment that imitates the etiquette of the middle class and the upper class and moves upward does not care about the kitsch distinction (Londos, 2006).

Historical references are used as an ideological sign and target. The 2nd National Architectural Movement that rose during World War II brought with it the nationalist architectural language in the 1930s and 40s. The influence of the rising totalitarian regimes in this period affected Turkey and started the National Architecture / Second Nationalist Architecture Movement within the scope of the idea of returning to the essence. Architecture is used as a propaganda tool by the government today as it was in the past (Gurallar, 2016). Generally, while the right-wing view continues architectural and urban production with reference to national history, the opposing ideology acts under the influence of western historical inspirations. While the gates on the Ankara highway were built with the influence of the idea of historical continuity, the statues and historicist arched bridges in Eskişehir carry the effect of modernization and westernization (Fig. 3). However, in both cases, different spatial hybridities were produced by using historical and cultural images. This ideological image production is also a part of the commodity production process of the culture and tourism industry (Findikli, 2021). However, developing democracies see architecture as an open space for the citizens with a participatory approach rather than a power representation area of power (Gurallar, 2016).



Figure 3. *The gates on the Ankara highway (left), The statues in Eskişehir (right).*

In summary, kitsch is a part of the characteristic of the current century with its aesthetic, economic, sociological and ideological dimensions. However, it is one of the less costly, fast and consumable ways for the society to express their desires and ideas.

KITSCH PRODUCTION IN THE POSTMODERNIST ERA

Architectural periods can generally be divided into two according to their characteristic thinking styles and attitudes toward the past. In periods such as Modernism, Art Nouveau, and Avant-garde, in which abstract thought, stylistic and object-morphological thinking styles were dominant, architectural history was freed from memories and classical composition rules. Indeterminate forms and multiple copies produced with this understanding have created a boring and impoverished urban environment (Remizova, 2020). On the other hand, historical and associative thinking styles were influential in periods such as Renaissance, Eclecticism, Art Deco, and Postmodernism. These styles create new associations in memory with the historical images and forms they copy and convey their messages in this way. For these styles, memory is a repository where known artistic ideas, images, and forms are stored, allowing the creation of recognizable architectural texts (Remizova, 2020). However, kitsch should not be confused with these styles that use historical association. Kitsch feeds on its

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meaning like a parasite (Kulka, 2015, p.110). It does this either by feeding off the emotional intensity of the represented object or by imitating famous masterpieces through their reputation (Kulka, 2015, p.114).

It is claimed that postmodernism has abolished the distinction between kitsch and respectable art. Postmodern works use kitsch and make references to it, but by integrating kitsch elements into a complex context, they produce new and often ironic meanings (Kulka, 2015, p.156). While the morphology of cataloged styles does not change in practice, the combination of forms with new combining techniques constantly changes semantics and syntax (Remizova, 2008). The fact that it presents the contradictory propositions of irony and tragedy at the same time and that it contains different aspects of reality due to its depth and breadth of view makes it valuable. This attitude offers the audience a choice between opposing views (Jencks, 2011, p. 120). Similarly, Pop Art also used kitsch but did not produce kitsch. It interpreted the effects of mass culture and popular art on American society, and questioned the basic assumptions of art and its role in consumer society. Although it entered the art market of collectors in later periods, it was initially a protest against the commercialization of art (Kulka, 2015, p.154). Although it is not a problem to use kitsch as a tool, it is unacceptable for kitsch products to gain a privileged position with the effect of marketing strategies (ilkyaz, 2015).

The main reason for postmodern architecture is the social failure of modern architecture. Instead of the praised values of modern architects such as accuracy, logical consistency, frankness and simplicity towards material, postmodern architects wanted to reflect more and different values with the fact that the real world is too complex and inconsistent to be simplified. Whereas modernists were concerned with technical and economic solutions, postmodernists emphasized contextual and cultural additions. Postmodernism is binary code with contrasting pairings of elite-popular and

new-old. The dual coding of post-modernism was used as a strategy to communicate at different levels at the same time, unlike modernism, which could not communicate with its user (Jencks, 1987). Its possible disadvantage is that kitsch accompanies negative irony as a result of using the double coding structure to deceive, which also criticizes the message it proposes (Jencks, 2011, p. 120). The hybrid language of Post-modern architects, who use contemporary technology and can face the current social reality, distinguishes them from revivalists or traditionalists (Jencks, 1987).

The fact that postmodernists, influenced by the world village and ironic cosmopolitanism, were educated by modernists, resulted in their being influenced by abstraction and secular mass culture, which is a fact of modern life (Jencks, 1987). In the postmodern period, art was fed with unreturned and calming images. Therefore, the trend/orientation in art and architecture continued towards meta, technique and scenography (Foster, 1983, p.19). The work of art should concentrate its inward travel towards the depth of human nature and its outward travel towards the social/social surface in a single dynamic way (Fig.4). However, since there is no depth in postmodernism, this duality does not exist, so the postmodern artist is only extroverted (Kuspit, 2004). According to Foster (1983, p.3), Postmodern architects «*tend to respond superficially-with a populist "masking," a stylistic "avant-gardism" or a withdrawal into hermetic codes*» Instead of this attitude of postmodernism, Frampton proposes to mediate between local cultural forms and modern techniques with critical deconstruction (Foster, 1983, p.3). Kitsch, on the other hand, can be a tool that postmodernism, which has been critically deconstructed, can use to communicate with the society whose relations are getting more complex.



Figure 4. *Moscow Red Square*, Wassily Kandinsky (left), *Campbell soup*, Andy Warhol (right).

KITSCH AND THEMATIC SPACES IN THE CONTEXT OF CONSUMPTION CULTURE

Changing production processes and production capacity with the industrial revolution also changed the way of consumption. In the next period, the development of information and communication tools and the widespread use of mass media supported the process of encouraging consumption and created the consumption society phenomenon. The consumption culture, which emerged with the effect of industrialization, globalization, and the culture industry since the middle of the 20th century, emerges as a mass culture that determines lifestyles, and tastes, and demands (Özel & Mumyakmaz, 2018). Consumption culture has not only been effective on lifestyles but has also affected art and architecture as it has transformed tastes and demands.

According to Adorno, accessibility to everyone brings with it "massification". Massification is the consumption of art by everyone by commoditizing it without questioning, without distinguishing between good and bad. What is important here is not what art is and how it is perceived, but the continuity

of consumption. With the influence of the culture industry, everything that can be consumed is elevated to the status of art (Boratav & Gürdal, 2017). Cultural Industry is a concept developed after the Second World War to express the cheapening by artificialization of culture and its industrialization by commodification. Culture has now become an industrial product and an integral part of capitalist production (Özel & Mumyakmaz, 2018). With the influence of the culture industry, works of art have become a product suitable for consumption and produced as commodities (Boratav & Gürdal, 2017). Industrial products such as Duchamp's urinal were removed from their context and exhibited in the gallery by the artist and were elevated to the status of a work of art. However, what should be noted here is that Duchamp answered the question of what art is, not with a kitsch product, but with a ready-made object that reflects the industrial period. In this context, the artist distanced himself from the kitsch (ilkyaz, 2015). After Duchamp transformed everyday objects into art objects, everyday life and art began to be understood as ironic forms of each other (Kuspit, 2004). Capital's intervention in art, art being a part of consumer culture, new marketing strategies and the advertising industry paved the way for presenting unqualified works as important works of art (ilkyaz, 2015).

Popular culture, which is a culture of use and consumption, has transformed postmodernist values over time. In order to meet the demand of the newly created market, a new commodity, artificial culture, kitsch was produced, ignoring the values of the original culture and using its vulgarized copies as raw materials (Boratav & Gürdal, 2017). In particular, the use of concepts such as regionalism and historicism in consumer culture has blurred the border with the concept of kitsch (Kuyrukçu & Kuyrukçu, 2015). Kitsch and popular culture have been supported by postmodern theories, and art has cooperated with the status quo by being influenced by the culture industry in a hyperreal cultural environment instead of resisting (ilkyaz, 2015). This environment, which was created with the influence of popular culture and allowed the use of all kinds of styles, also affected architectural

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understanding. In this period, architectural production was realized according to the consumption demands affected by the mass media (Özaslan & Akalin, 2011). In the postmodern consumption culture, local and historical images have become the objects of consumption of tourists. In order to meet the local image expectations of tourists, local cultural elements are used unconsciously and eclectically, out of context (Kuyrukçu & Kuyrukçu, 2015). The expectation from tourism is not only rest, but tourists now also demand adventure and extraordinary experiences. When these demands of the consumers are combined with the aims of the designers such as making a difference and influencing the masses, the search for different images and identities in spaces emerges. Thematic spaces come to the fore, especially in tourism architecture, as the expectations of the consumer society affect the understanding of tourism (Yurttaş & Cankurt, 2018). The first themed hotel in the world was established by Walt Disney in 1950 in Las Vegas, USA. A virtual identity has been created by the construction of themed venues that bring different cultures and civilizations together in the region, and the arid region in terms of local and geographical features has become a center of attraction worldwide (Findikli, 2021). Similarly in our country, the design of ideological thematic spaces and urban environments through westernization and gentrification (historicism) is encountered in order to become a tourist attraction center (Findikli, 2021). While the Venetian gondolas sailing on the Eskişehir Porsuk Stream and the European statue and monument groups on the city streets are ideological thematic elements that are prowesternization (Findikli, 2021), historicist and eclectic architectural and urban elements that emphasize the national identity in many Anatolian cities (city entrance doors, university entrance doors, building facades, etc.) are ideological thematic elements in favor of gentrification.

In the global consumption environment where the local is the marketing object, the locality of the spaces is produced not only physically but also through indicators and simulations (Kuyrukçu & Kuyrukçu, 2015). Thematic

environments created with copied images and artificial identities present the world of imagination and entertainment together (Garip & Garip, 2015). Although Professionals are aware of the identity problem created by these environments, ordinary users who are willing to experience images with the real world do not tend to distinguish between themed spaces and real spaces (Firat & Ulusoy, 2011).

The theme, which is the basic emotion or thought at the core of a work of art, is at the core of all built spaces like works of art. First, we can grasp the essence of the space, that is, its theme, with our senses and then with our psychological perception (Yurttaş & Cankurt, 2018). In thematic spaces and theme parks, a time, culture and world different from the current time and physical life are depicted, and the real world is transformed into a show space with a new look (Balık & Allmer, 2015). The use of subjects and concepts that will be quickly consumed by the masses, without being interpreted by the designer and apart from the context, paves the way for the formation of consumer-oriented kitsch thematic spaces. This situation brings with it the design and construction of urban spaces under the guidance of global capital and creates an identity chaos problem.

CONCLUSION AND RECOMMENDATIONS

The fact that kitsch, which has more than one set of meanings, including aesthetic, economic, and political, is a sociological phenomenon, highlights its relationship with consumer culture, ideology, and mass media. In the postmodern period, the production of works that appeal to the consumer and their memory, the support of these works by various ideologies, and the legitimization of them by the influence of mass media negatively affect the architectural and urban space production process. Consumption culture caused by globalization, over time, uniformizes cities and causes the loss of local identity. The use of subjects and concepts that will be quickly consumed by the masses

without being interpreted by the designer, disconnected from the context and the conditions of the current era, paves the way for the formation of consumer-oriented kitsch spaces. This situation brings with it the design and construction of urban spaces under the guidance of global capital and creates an identity chaos problem. It is important that the most important component of the urban space, that is architecture, stay away from images and subjects that serve fashion and are consumed quickly, and that it is designed by considering the basic needs of the user for the requirements of the context for the preservation and development of the existing value of the urban space. Based on the idea that architecture is a phenomenon that progresses cumulatively with the influence of history and culture, there is a need for an architectural production that respects the architectural heritage from the past, is suitable for the conditions of the day and has the potential to serve the future, leaving aside ideological manipulations and commercial concerns. The consistency of form, content and meaning in architecture and the prevention of kitsch production depend on the progress of the architectural production process without the influence of any will, by making use of academic and non-academic architecture and design accumulation.

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