

Metamodernism Unveiled: A Contemporary Aftereffect in Architecture

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ABSTRACT

In the setting of ecology-based architectural design and post-postmodern sensibility, there's a deflection from the functional rationalism of modernism and the critical discourses of postmodernism, as we continue to create in the alleged Anthropocene era. This shift towards pragmatic societal idealism draws from diachronic oscillations and overlaps between past architectural paradigms. The study aims to research, adapt and discuss metamodernism, which has been previously studied in various disciplines, as an environmentally friendly and authentic aftereffect in architecture. It employs a qualitative and exploratory research approach. The conceptual definition of metamodernism as a synthesis of dialectical perspective, is adapted to architecture using comparative content analysis. Metamodernism shares pluralism with postmodernism, but instead of fracturing it like deconstructivism, it seeks continuity as a hopeful opposition to modernism's strict normativity. The metamodern approach emphasizes atmospheric sensitivity, redefining the in-between. Using the analytical generalization technique through preliminary, preparatory and primary case studies, the basic features of metamodernism in architecture are compared on the design synthesis of form, context and program adhering to site-specific geographic and social contexts. It combines organic and artificial elements, addressing building mass, scale, and articulation while synthesizing sustainable, pluralistic programs that bridge the past and present through function, technology, and spatiotemporal organization, stimulating the atmospheric sensitivity. In an era marked by distinct sustainability and ecology concerns, designing with an atmospherically sensitive metamodernist tendency can affect the recognition and memorability of the contemporary architecture.

Keywords: Metamodernism, contemporary architecture, atmospheric sensitivity, pragmatic societal idealism, architectural identity.

Mimaride Çağdaş Bir Art Etki Olarak: Metamodernizm Açılımı

ÖZ

Ekoloji temelli tasarım ve post-postmodern duyarlılık bağlamında, Antroposen dönemde yaratmaya devam ettiğimiz şekilde, modernizmin işlevsel rasyonalizminden ve postmodernizmin eleştirel söylemlerinden sapma eğilimi gözlemlenmektedir. Pragmatik örgütsel idealizm sentezine doğru olan bu geçiş, geçmiş mimari paradigmler arasındaki artzamanlı salınımlardan ve örtüşmelerden beslenmektedir. Çalışma, daha önce pek çok farklı disiplinde incelenmiş metamodernizmi, mimaride çevreci ve otantik bir art etki olarak araştırmayı, uyarlamayı ve tartışmayı hedeflemektedir. Çalışmada nitel ve keşifsel bir araştırma yaklaşımı kullanılmaktadır. Metamodernizmin kavramsal tanımı, diyalektik perspektifin bir sentezi olarak farklı disiplinlerde ele alındığı haliyle karşılaştırmalı içerik analizi tekniği ile mimariye uyarlanmaktadır. Metamodernizm, postmodernizmdeki gibi çoğulcudur; ancak yapısökümcülük gibi onu parçalamak yerine modernizmin katı normatifiğine karşı umut verici

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bir zıtlık olarak süreklilik arayışı gözetir. Metamodern yaklaşım, atmosferik hassasiyeti vurgulayarak arada olanı yeniden tanımlamaktadır. Makalede; öncül, hazırlayıcı ve birincil vaka çalışmaları aracılığıyla analitik genelleme tekniği kullanılarak mimaride metamodernizm açılımının temel özellikleri biçim, bağlam ve program bazlı karşılaştırılmaktadır. Organik ve yapay unsurları birleştirerek binanın kütlesi, ölçeği ve artikülasyonu ele alınırken; işlev, teknoloji ve mekânsal-zamansal organizasyon aracılığıyla geçmiş ile günümüz arasında köprü kuran, sürdürülebilir ve çoğulcu programları sentezleyerek atmosferik duyarlılığı teşvik eden yere özgü tasarımlar ortaya çıkarılmaktadır. Sürdürülebilirlik ve ekolojik kaygıların belirginleştiği bir döneme girerken, atmosfere duyarlı metamodernist bir eğilimle tasarım yapmak, çağdaş mimari eserlerin tanınmasında ve akılda kalıcılığını güçlendirmekte de yol gösterici ipuçları sağlayabilir.

Anahtar Kelimeler: Metamodernizm, çağdaş mimari, atmosferik duyarlılık, pragmatik örgütsel idealizm, mimari kimlik.

Introduction

The dramatic impact of humans on the earth's surface has reached its pinnacle in the Anthropocene era, which continues from the Industrial Revolution to the present. Population growth and migration, rapid urbanization, and the effects of global economic trends have all resulted in evident changes in the physical cityscape. As worldwide commercial and financial centers directing the world, global cities have become magnets for capital flows, labor changes, and the movement of products and services. However, global capital producers make major investments through the financial sector, mostly serving governments, and corporations rather than communities (Eğilmez, 2013). The investments in the city, as in many other industries, originate at the urban level through architectural concept projects. Therefore, the significance of concept architecture for the symbolic portrayal of the global city has grown immensely (Sassen, 2001).

"Building globalization" seeks to increase the marketing and investment potential on a worldwide scale through the use of ambitious, ultramodern designs and sophisticated megaprojects by transnational architecture and/or planning companies (Lin, 2016). In this context, architectural practice, as both an agent and a product of cultural, economic, and political upheavals, is an important urban resource for understanding paradigm shifts in critical thinking. This study aims to reveal and discuss the imminent transitional move towards an environmentally proactive and authentic contemporary architecture based on the synthesis outputs of a diachronic oscillation between modernism and post-modernism. The paper offers comparable insights into the key attributes of the metamodernist traces in architecture by preliminary, preparatory, and primary categorical case studies and responses to architectural and urban constraints in creating environmentally sensitive and authentic buildings.

In metamodernism, the dialectical oscillation between preceding paradigms gains relevance. According to dialectical methods, a thing defines itself in its relation to other things and identifying things is contingent on a contradictory process involving opposing sides (SEP, 2022). Within the context of this description, each era expresses itself as a rebellion, reaction, or critique against the established norms and ideals of the previous period. The term "paradigm", which is used to designate periods and is backed by Kuhn's (1996) research, is the demonstrable promise of a problem or phenomenon's interpretation. There is a constant struggle between contradictions and oppositions in every process. In other words, affirmation (thesis) and negation (antithesis) coexist simultaneously. Therefore, the interaction (synthesis) between the argumentative sides expands, develops, and integrates. Dialectics is the criticism of every "-ism" based on the acceptance of leaving the opposite pole or the rest to itself by the logic of philosophical thought that has constituted the world itself as a problem (Mueller, 1958). The process of uncovering common and balanced theoretical values through thesis and antithesis statements and proofs is known as "synthesis," which employs dialectical logic (Van den Berghe, 1963). To unfold the synthesis

conceptual paradigm as metamodernism, it is crucial to examine the opposing architectural paradigms of modernism and postmodernism.

Methodology

Model of the Research

This paper uses an exploratory and therefore a qualitative research approach. The exploratory research is a valuable approach for delving into new or complex topics, generating ideas, and laying the groundwork for more structured investigations. The model of exploratory research is a methodology that investigates a greater understanding and test the feasibility of starting a new conceptual theory that has been under-investigated in a particular discipline and is not clearly defined (Swedberg, 2020). The methods of exploratory research can be classified into primary and secondary data gathering.

Data Gathering and Analysis

The primary data gathering of this paper comprises a structured literature review using quasi-content analysis that brings together two segments: The role of the architectural paradigms for archetypal design chronologically, and the adaptation of the literature on metamodernism from various other disciplines as dialectically covered in a synthesis aftereffect in architecture. The collected data were analyzed by recontextualization of the identified content, categorization to deepen the meaning, and compilation to create a holistic understanding based on inductive reasoning (Bengtsson, 2016).

Secondary data gathering includes chronologically categorical case studies. The case studies have been evaluated in different periodic status with the help of the comparison technique using analytical generalization. Case study evaluations use contextual conditions, to transfer projections of findings from the conceptual framework (Yin, 2013). The causal links of the selected cases are strongly related to the in-depth notes and interviews with experts, including widely known architects, as well as online sources such as newspaper articles and competition announcements.

Literature Review

Background and History

The Industrial Revolution, which began primarily in the Western world towards the end of the 18th century, gave rise to a transformation process that resulted in the constructional products and artefacts that constitute the modern architectural paradigm. It has emerged as an avant-garde trend that is essentially rational, functional, and “open to change upon its consciousness of modernity” with the revolutionary technologies revealed in engineering and materials (Colquhoun, 2002). In contrast to the period's eclectic and neoclassical works, this tendency encouraged architects and designers to conceive and design in a converging manner. The possibility of a simplified and rationalized architecture based on modern life had been hatched and developed, according to Otto Wagner (1902). And the gates to the modernist style of thought, which promoted scientific, technical, and industrial materials, have been thrown wide open. This period's innovative architecture paved the way for the modernist themes of the era to be constructed using improved technology and materials with technically more functional forms and structures, distinguishing itself from the past's nostalgic and decorative design approaches.

The teachings of the Bauhaus School, which combined arts and crafts with the Gesamtkunstwerk (total artwork) concept in 1919, Le Corbusier's principles (1923), and

movements such as the CIAM architecture and urbanism congresses, which started in 1928 and dissolved in 1959, influenced the formation and spread of Modern Architecture. Intellectuals who immigrated to the United States from the pre-war socio-political period in Europe in the 1930s played an active role in the global acceptance of modern architectural ideas. With the works of masters such as Mies van der Rohe, the modern and original expression of the skyscraper, which is the icon of new-age American cities, and which overcomes the structural, fire escape, and vertical circulation flows of high-rise structures, reached its final form (Kuban, 2002). In conjunction with the exhibition held by Johnson and Hitchcock (1932) for the first time at the MoMA, the name “International Style” was coined to describe the age's revolutionary architectural knowledge. Architects designing in this style emphasized the expressive form of the building, lighter articulation in the mass, the enclosing of dynamic spaces, and morphological continuity. Modern architecture is characterized by its sleek, clean, streamlined forms, neutral color palette, and powerful geometric elements. As described by William-Ellis and Summerson (1934), the period's design philosophy gained recognition as *the more scientific architecture becomes, the more international it must be*.

The postmodern architectural paradigm developed as a reaction to the modern architectural movement. Modern architecture was considered monotonous and criticized for its lack of detail, history, and symbolism as a result of its design methods constructed using precast and mass production features, as well as its unresponsive interaction with the social pattern (Jencks, 1991). Postmodern architecture, coined by Jencks (1977), adopted an eclectic approach against the pragmatic attitude of modern architecture, which incorporated technology and scientific advancements, and became a paradigm used for buildings with metaphorical hybridity, which has been revealed in architecture by the manifestation of components in the history and culture of cities by the 1960s. One of the first postmodern architects, Venturi, pointed out the importance of creating a connection between historical symbolism and the local cultural setting in his works after the influence of the modernist era. He fostered diversity, abundance, and distortion against the unadorned and austere façades of modernism, as he described (Venturi et al., 2001). However, unlike modernism, the postmodern movement lacked a definite style, and many structures were designed with arbitrary decision-making processes (Bourassa, 1989). According to postmodernists, space is a creation of a paradigm that inserts autonomous structures that are formed by aesthetic purposes and principles, into past textures through pure design rather than planning (Harvey, 1997). Loud and exaggerated patterns, intriguing forms, saturated color palettes, and strong contrasts are the general characteristics of postmodern buildings.

Similar to how modernism diverged from the earlier romanticism movement and was nurtured by rationality and functionalism, postmodernism has likewise evolved with an eclectic, critical attitude towards the alleged rigid and formal unity of modernism. Postmodernism's technique of incorporating advances from the modernist era into designs with a focus on function resulted in outcomes with wit, ornament, and symbolic references to the past. Therefore, the created works in the current time are likewise in a reactive relationship with the previous architectural paradigms.

Conceptualizing Metamodernism

According to Göller (1887), the finite pleasure we derive from the beauty of the form, which is consequential, is due to a fatigue (Ermüdung) principle towards form. This fatigue is the driving force behind the need for formal change. It applies to building masses and façade articulations, which pave the way for innovation and development in architectural design, from the simplest geometric shapes to the most complex ornaments. Therefore, the new ideas on form and

the remnants of the old ones constitute the basis for an evolution of another architectural style that emerges from the ruins of the obsolete ones. This desire for change, expressed through pure aesthetic sensations, has also resulted in the necessity for cultural, economic, and political change due to its aftermaths, such as resource depletion, demographic changes, wars, global migration, and climate change. Therefore, the importance and need given to sustainable design approaches that contain long-term solutions to environmental problems have begun to be widely accepted rather than concentrating on the impact of the architectural form in the built environment itself.

In sociocultural and artistic contexts, modernism is expressed in a highly defined, categorized, and distinctive way. On the other hand, postmodernism, as suggested and questioned by many theorists, is still a complex and intricate cultural phenomenon. Its widespread acceptance is controversial, and the extent of its influence is unclear. With the transformation in the structure of capitalism, postmodern, which Harvey (1997) refers to as *time-space compression*, triggers movement and image production, creating a world built on the distinctiveness of brands and identities (Bilgin, 2016). The "desire for change" that accompanied the onset of the Anthropocene era has also emerged as a topic of inquiry in a wide variety of academic fields. Therefore, it has established as an expressive necessity based on ethical and aesthetic perceptions, revealing a new phenomenon released from the commitment of modernism to the detachment of postmodernism (Vermeulen & van den Akker, 2010). But this new paradigm is not a dogma. It is a critical aftereffect created to understand the age we live in with metamodern sensitivity.

Due to concrete events like terrorist attacks, financial crises, climate change, and pandemics as well as intangible ones like identity politics, consumer society, and mass culture integration, the postmodern understanding of design, which was fueled by pastiche, deconstruction, and ironic symbolism, is about to come to an end (Gibbons, et al., 2019). In this context, many varied conceptual period proposals have been put forward after the postmodernist period with the last discussed discourses, such as *altermodernism*, *automodernism*, *digimodernism*, *hypermodernism*, *pseudomodernism*. Metamodernism derives from the discipline of aesthetics, not to interrogate and debate over the existing theories and discourses among these proposals. It is in a diverging position as a trend that seeks solutions through combining, harmonizing, and positioning the contradictions between the modern and the postmodern (Baciu et al., 2015). Metamodernism oscillates between modernism and postmodernism without completely eliminating their respective periodicals. It embodies dynamic and continuous reasoning while weaving in contradictions (Gardner, 2016).

Metamodernism is discursively more descriptive than prescriptive. It was first used as an emerging cultural trend in American literature in 1975 to express the differentiation in clustering the aesthetics and attitudes. It has been studied within the disciplines of art and philosophy to describe the approaches to dialogue, structure of feeling, storytelling, post-truth, and pendulum-like movement in contemporary aesthetics since 2010. Metamodernism is also explained as a neo-romantic approach to exploring the in-between. Herewith, in the metamodern approach, there is pluralism as in postmodernism, but not by destructing as it did. It is used for a hopeful opposition to the strict normativity of modernism.

The production of postmodernism is still going strong in this age. In the meantime, signs that we are in a different phase are also there to read. This period reflects the traces of a metamodern aftereffect, as discussed above. When the research on metamodernism is thoroughly explored, it becomes clear that there are studies in many other fields besides just art and philosophy. The databases for this study are Scopus, Web of Science, and Science Direct. The searching term was conducted in these internationally-recognized databases to collect relevant and

current information. The articles were selected from peer-reviewed journals and conference/proceeding papers and the literature search was finalized on the 2nd of March, 2023. The term of “metamodernism” used in the title, abstract, and keywords has been decisive. After identifying impactful research results, the number of articles and papers was reduced to 181 for further title, abstract, and main body reading (Table 1).

Table 1. Number of articles and papers (conference and proceeding) in the literature review

Databases	Title/Abstract/Keywords	No. of Articles	No. of Papers	Date of Acquisition
Scopus	“Metamodernism”	73	4	02.03.2023
Web of Science	“Metamodernism”	89	7	02.03.2023
Science Direct	“Metamodernism”	8	-	02.03.2023

Following the disclosure of the conceptual framework that explains metamodernism and its characteristics, each discipline reveals the innovation that occurs in its content under the umbrella term of “redefining”. It is observed that these studies include expressions e.g. introduction, resetting, reimagining, thoughts on, reconstructing. The examined studies show diagnostic and descriptive research approaches with the intent to understand a particular topic. Therefore, they are qualitative in these aspects as well. The studies were conducted mainly in arts and humanities, social sciences and psychology, and rarely in other disciplines. All studies browsed in the specified indexes were examined in detail. The following studies' outputs, written in different disciplines and published in different years, have been compiled with since they support the comparative approach with the dialectical perspective of this study. The following studies have been chosen to strengthen a foundation and contribute to the comparison-oriented identification of metamodernism's characteristics and adaptation to architecture.

The first study, which considers metamodernism as a contemporary approach 35 years after it was first introduced, is the article by Vermeulen and van den Akker (2010) discussing the new paradigm with a focus on philosophy, aesthetics, and art. Along with examples of metamodernism defined in various branches of visual art, such as painting and photography, physical analyses of Herzog and DeMeuron's buildings are performed, particularly as a neo-romantic approach in the field of architecture. However, these given example buildings (as attempts) are not considered familiar, as they are not able to negotiate in harmony with the opposites of culture and nature rather than oscillate between them. They argue that the buildings can't be characterized either on the modern or the postmodern side. Thus, they should be interpreted through re-signification, not re-appropriation, because new areas open up in the old ones by unfolding the means of romantic sensibility.

In another article in psychology and educational sciences (Baciu et al., 2015), metamodernism is defined as the overlapping between the rationality of modernism and the critique of postmodernism, and the systematic attitude between these paradigms are analyzed comparatively. It is stated that metamodernism generates solutions to existential problems in contemporary societies as an expression of a new philosophical vision by merging old and new definitions and views. Therefore, metamodernism is defined as the most reflexive, metacognitive, proactive and projective, optimistic, positive and open paradigm compared to modernism and postmodernism; but less interrogative and critical than postmodernism.

Metamodernism is examined and expressed in another article in environmental engineering as the oscillation between modernism's objectives of order, technological optimism, and utopian growth and postmodernism's principles of eclecticism, fragments of reality, and participation (Franco-Torres, 2021). It is considered that modernism has failed to maintain a continuous linear progression, because it reflects a simple, standard, and context-independent reality. Besides,

postmodernism could not reach a successful sustainable balance that exposes different perspectives of reality through the discourses of complexity, contextual references, and narratives. It is depicted that metamodernism proposes to recombine elements in an infinite number of possible cluster configurations that hybridize with more traditional and modern structures to adapt to specific conditions and needs. For this, a variety of information sources, including diversified interactive engagements using mixed research methodologies, try to find suitable responses by experimenting with and learning from nature and context.

Another article is discussing the philosophical and legal examination of the socio-cultural background in modern, postmodern, and metamodern law (Ziborov et al., 2021). It is stated that the philosophy of law is primarily the analysis of the sense and meaning of the nature of law and the pluralistic nature of legal reality. The monological way of rationalism of modernism towards the development of natural sciences witnessed a revolutionist separation between natural and socio-human methods. Conflicts, contradictions, and despair gradually replace the optimistic omnipotence of science. Therefore, the formation of irrational and mystical concepts reappeared and developed. The multifaceted nature of an individual person obtained to be regulated in consideration of the emotional behavioristic aspect. Multidimensionality, pluralism, contextuality, and interdisciplinary discourses of postmodernism prompted the transformation of not only the aesthetics and moral fields but also the legal norms. The virtual symbolic globalized and intertwined world became intriguing, ambiguous, and vague in contrast to the real one. Since the contemporary world is rapidly facing increasing outbreaks of crisis, a new cultural paradigm is urgently needed to identify strategies for reorienting law and politics while moving forward in oscillation. Although metamodernism has not yet established a developed theory, it is accepted widely that the main issue is the fixation of a certain turn in the socio-economic and political context.

Due to the development of ideologies and philosophies that have responded to shifting conditions, the era has changed into one marked by paradigm shifts. Metamodernism arose as a result of multi-vector crises in many sectors leading to relativistic instability. Therefore, metamodernism is not only interested in individuals but also in their relationship patterns with their surroundings. In a proceeding paper written about the impact of the metamodernist approach on the global economy and the consumer behaviors, the characteristics of metamodernism are listed as (Ryazanova and Sazanova, 2021): It's not structured but comprises a combination of ontological and speculative influence; it has sensitivity and tendency to oscillate between objectivity and subjectivity; it offers an expansion of boundaries in all fields; it has flexible and ambiguous assessments, does not have rigid, systematic norms; it is a combination of incongruous in arts, multibranch in ideology, and multidiscipline in science.

The Anthropocene era was marked by the appearance of a variety of outputs, and the metamodern sensitivity approach, which accompanies a fresh viewpoint for the time period in question, is thematically investigated in the articles and paper reviews. Metamodernism is considered a new approach in many disciplines, such as philosophy, aesthetics, arts, literature, law, economics, and engineering. It offers to seek the oscillation between the counter poles of modernism and postmodernism alike, individualism and pluralism, totality and fragmentation, global and local, standardization and distortion, simplicity and complexity.

Differences in both physical and social spheres are brought about by the economic, political, and cultural interactions that characterize the globalizing world context. These disparities in discourses shifted as the spaces changed and transformed. Thus, the spaces where interaction takes place are revealed through architectural components (Aksoy, 1987), as in all periods (Table

2). The metamodern approach discloses itself in architecture and context. As a result of geographical and societal contact within a romantic framework of hope, a deep emotional attachment grows with its environment. It is inclusive and multidisciplinary in this respect. The final form is proportionally flexible and scale-adjustable, and it blends serialist and holistic methods into its design by drawing on a variety of values. Its role is inherently pluralistic. Concerns about the environment are becoming more prominent. As a result, not just commissioned requests, but also synthesis-building programs with a participatory approach are used during the atmosphere's construction while optimizing the use of on-site sources, considering sustainable and durable options and strengthening the fabric of the community.

Table 2. Architectural components of modernism, postmodernism, and metamodernism

Architectural Components	Modernism	Postmodernism	Metamodernism
Form	unified, rigid	fragmented, multiple	site-specific, hybrid
Function	rational, orderly	diversified, decentralized	efficient, sustainable
Technology	assistive	adaptive	synthesis of both
Economy	external influence	internal regulations	multilateral accountability
Ecology	theoretical scientific discovery	experiential discourses	atmospheric sensitivity

The metamodern aftereffect is observed in the global world order as an oscillation and overlapping between modern and postmodern in the cultural sense, capitalism and late-capitalism in the economic sense, and authoritarian and democratic thought systems in the political sense. It reveals the new as a synthesis and re-signification of the present.

Case Studies

Following the traces of metamodernism in architectural references

This section is a concise overview to establish a relationship between previous paradigmatic shifts and to fortify the traces of a transitory move from modern and postmodern architecture towards a new conceptual metamodernist approach in architecture upon chronological anthology of buildings spanning a broad range that defines the borders in architectural design.

Modern architecture awakened construction fundamentals with a rationalist perspective. Therefore, it has been claimed to cause physical homogenization in the cityscape. It has resulted in a similar architectural appearance and is seen as an effort to quickly join the global market and adapt to the modernization process. Miesian skyscraper design, as a precedent (Figure 1, a)), has a significant influence on the buildings erected under *the International Style*. The Seagram Building (1958), with its building mass and the plaza opening in front of it, is a masterpiece of modern architecture thanks to the discovery of an external form and the quality that the use of glass provides to the building design that characterizes all of Mies' works. (Kuban, 2002). The building structure and the curtain wall constructed with new materials are still efficiently used on the cityscape as one of the most repetitive prototypes in the urbanized area. The global similarity, which has a symbolic meaning, has oppressive effects on culture, economy, and politics, such as westernization, being a developmental idol, and being associated with power and prestige factors (Križnik, 2011). As globalization increased, similar urban textures became a physical issue. The conceptual quests for distinctions, as well as the commonalities encountered in cities, have played a significant role in transforming the features of cities with iconic architectural designs by architects (Alaily-Mattar, et al., 2021).

In a debate between Jencks and Koolhaas (2011), it is emphasized that the *Miesian box* and, in Koolhaas' words, *neo-sobriety* genres have significant effects on the design through the metaphorical iconization of content, discourse, and communication. According to Koolhaas, the

narrative of iconicity takes a stand on its own with its opposition to modernism. However, he states that in iconic architecture, there is an oscillation between parameters in employer demands, economic conditions, and regulations and the absolute power of the architect in design. He claims the same oscillation is also urged in the give-and-take relationship between the building and its context. Described as the rediscovery of skyscraper architecture, the CCTV Building (2012) as a pioneer, is extraordinary in terms of construction technology and engineering (Figure 1, b)). Against the effort of an ordinary skyscraper to reach the ultimate height, CCTV's cantilevering loop positions a new potential for high-rise buildings. The façade, with its innovative and intriguing structure, becomes a visual narrative.

It is essential to begin analyzing contemporary architecture by examining the metamodern aftereffect in architecture via the lens of the dialectics that distinguish Zumthor architecture, which Bilgin (2009a) defines as *neither reclusive nor star*. The combination of dual densities comes to the fore in Zumthor's designs. These are the act of intensified compression on the *matter* as element, component, articulation, detail, and form and *situation* as program, location, function, and action. It is the creation of designs with a strong sensual aesthetic component that goes beyond possibilities, generalizations, subsequent judgments, and repetitions, in other words, beyond signs and symbols. Objects are to be evaluated in their forms and unity with their surroundings, without asserting generic works based on the transition from things as meaning carried by representations to things as a direct experience (Steinmann, 1994).

Zumthor mentions that his designs, nourished by the critical dialogue established with their surroundings, provide a distinctive sensitivity blended with quality and beauty, with the versatility added by dialectical thinking (Spier, 2001). He creates architecture that is both complex and sophisticated and has the ability to return thoughts and emotions to their roots by using hybrid materials and a palette that includes ecological criteria (Platt & Spier, 2010). Concentrating on site-specific environmental conditions and arming with operational techniques allow for the formation of authentic structures consistent with the ability to regulate the emerging content with the organizations revealed by the programs and the resemblance of the compositions generated by the style, as well as against the identity problems brought by (Bilgin, 2009b). In this respect, as it is frequently examined and exemplified in the literature, Zumthor's Therme Vals (1996) structure is a unique and authentic work regarding material selections, spatial organization, and its relationship with nature (Figure 2, c)). Overall, it provides a whole sensory experience in resignification and continuity with the context while being owned by the local community as a social project (Mairs, 2017). Therefore, the building can be classified as a preliminary case for metamodernism.

As to the present, it is observed that we encounter more and more buildings that are susceptible to the metamodern design approach. Snøhetta's Oslo Operahuset (Figure 2, d)), which was built in 2008 next to the Oslo waterfront, was planned to be a cultural landmark and chosen by public participation as a result of a competition, reflecting both the Norwegian landscape and cityscape. Inspired by the Norwegian mountain and fjord landscapes at the junction of the sea and the land, the design team has masterfully planned the distinction between organic and artificial under suitable climatic conditions. They created a structure with intense social interaction from a user-oriented design perspective not only through its indoor functions but also through its outdoor functions, such as the walkable roof slopes. Technological innovations were also used in the building's design, with elements such as providing the desired transparency and static to ensure the permeability of both the outdoor view and indoor functions through the windows on the façade. It was intended to purge the roof from the railings so that the users could pay attention to their surroundings, non-repetitive outdoor floor coverings, and photovoltaic solar panels placed on the façade with sustainability concerns. Snøhetta states that they designed a social monument rather

than a physical sculpture with the help of the strong relationship established with the geographical context (Snøhetta, 2008). The transitional analogy and the accessible engagement of the community distinguish the building as a preparatory case for metamodernism.

Many of Bjarke Ingels' designs have elements that fit into the metamodernist ideas. Ingels builds designs with contemporary architectural forms that match the problematic urban approach of the Anthropocene period, which he defines as "hedonistic sustainability." He indicates that instead of the sensitivity of climate change and the use of accelerating technology acting on opposite planes, it is possible to develop methods that nourish each other. Therefore, both the natural environment and the built environment gain favor from the produced unique programs (Nugent, 2020). This is how BIG's Amager Bakke Waste-to-Energy Plant (2019), which focuses on environmental issues with its core function, offers a more environmentally friendly alternative to landfills and is a milestone in sustainable urban design with its park and dry ski slope (Figure 2, e)). Thus, the roof, the typically unused element of an industrial building, is made accessible to the public and equipped with biodiversity and recreational programs. Ingels concludes his remarks by emphasizing the importance of returning to an architecture that responds to climatic conditions rather than similarly formed and programmed buildings, because *living on a planet with an atmosphere creates different living environments*. In this context, the erected building can be identified as a primary case for metamodernism. The methodology of a built environment that will have an impact on the natural and social texture can therefore be achieved without the use of goal-oriented, imposed designs, regardless of the homogeneity (typological) introduced by modernism or the heterogeneity (individualist) that the postmodern movement opposes. As a result, this methodology, which aids in the design of architectural forms, reprograms the sustainability requirements in terms of geographical and societal conditions in the context of climate change mitigation.

The below-shown comparison table (Table 3) indicates a chronological approach to paradigms of modernism and postmodernism upon globally acknowledged examples. Furthermore, metamodernism traces the temporally continuous move towards finding the in-between as the aftereffect of the precedent paradigms for a new conceptual period proposal by analyzing three in-different-timeline built structures upon their context-driven form and pluralistic programs.

Table 3. Comparison table for modernism, postmodernism, and metamodernism cases

Architectural Identity	Modernism	Postmodernism	Metamodernism		
Architect(s)	Mies van der Rohe	Rem Koolhaas & OMA	Peter Zumthor	Snøhetta	Bjarke Ingels Group (BIG)
Periodic Status	<i>Precedent</i>	<i>Pioneer</i>	<i>Preliminary</i>	<i>Preparatory</i>	<i>Primary</i>
Name of the Building	Seagram Building	CCTV Building	Therme Vals	Operahuset	Amager Bakke
Location, Year	New York City, 1958	Beijing, 2012	Graubunden, 1996	Oslo, 2008	Copenhagen, 2019
Visual(s)	Figure 1, a)	Figure 1, b)	Figure 2, c)	Figure 2, d)	Figure 2, e)
1. CONTEXT	Urban Conventional + Centralized	Urban Marginal + Decentralized	Rural Continuity + Pulsating	Urban Transitional + Accessible	Urban Sustainable + Pluralistic
2. FORM	Plain + Sleek	Intriguing + Ambiguous	Organic + Artificial	Organic + Artificial	Organic + Artificial
3. PROGRAM	International, Contracted	Individual, Contracted	Site-specific, Atmospheric synthesis	Site-specific, Atmospheric synthesis	Site-specific, Atmospheric synthesis



Figure 1. a) Seagram Building ([http1](#)), b) CCTV Building ([http2](#))



Figure 2. c) Therme Vals ([http3](#)), d) Operahuset ([http4](#)), e) Amager Bakke ([http5](#))

Findings and Discussion

The cultural hegemonies of past and memory in Europe, popular culture pragmatism in America, imitation and intense hybridization (*shanzhai*)¹ in Asia are frequently used as the resources that support capital circulation and acceleration in contemporary life. As a result, the established relationship with time has become a pure design issue rather than a process problem shaped by experiences. This nominalization trend has unveiled an urban and, therefore, architectural subjectivity that has been deprived of its identity and authenticity potential (Bilgin, 2016).

Metamodernism, considering its evolution across various disciplines as explained in the preceding sections and its attempt to address the challenges posed by the Anthropocene era, should be perceived as a significant aftereffect in architectural and urban design. It achieves this by oscillating and overlapping between the paradigms of modernism, postmodernism, and beyond. The following headings of context, form and program are derived from architectural theorist Alexander's design book on form (1973) and elaborate on the building's authentic and distinctive value with reference to its site-specificity. This is achieved by integrating architectural components in a sensitive, sustainable, and pluralistic manner, encompassing the following aspects:

1. Context: The site-specific context results from requirements and constraints dictated by geographical conditions and the cultural and sensory experiences of the social environment.
2. Form: The form is crafted using both organic and artificial dimensions, employing an analogical approach within the context. It evaluates the flexibility and adaptability of the building's mass, scale, and façade articulation.
3. Program: The synthesized building programs incorporate multifunctional uses, technological innovations, and spatiotemporal organizations to stimulate the atmospheric sensitivity.

Conclusion

Nominalization tendencies in the design process include institutional analogies, thereby symbolic meaning, when discussing global cities, whether modernism or postmodernism is in question. Different paradigms are regarded as leading the way in addressing the challenges and issues of alienation, deterritorialization, identity, and belonging. It is dealt with through the universality of modernism and the individualization of postmodernism of architectural language through deconstruction, irony, pastiche, and discourses. This methodology evolved the process to the next stage of attitude change like critical regionalism, in which placelessness was mediated between the global and the local. To sustain continuity, the factors indirectly derived from the qualities and features of the place intercede for the influence of universal civilization (Frampton, 1981).

In this sense, metamodernism is not shaped by the potential to revive vernacular architecture or to create wholly distinct iconic buildings because the Anthropocene era, in which we live, is characterized by diverging issues and values. Metamodernism offers a pathway forward and exists in an intermediary space between modernism and postmodernism, transcending and encompassing both. While providing a diachronic perspective on spatial and material changes over time, metamodernism neither surpasses these changes (achronic) nor aligns entirely with them (synchronic). Instead, it indicates and reinterprets existing conditions, integrating technological and ecological considerations to suit current geographical and social contexts while maintaining a proactive stance. The metamodernist aftereffect reveals the unfolding programs through its design proposals.

Today's architecture is evolving towards embodying a metamodern expression, interacting with its environment within the geographical context and responding to the lively atmospheric sensitivity experienced within it. This aspect has frequently been explored within phenomenological studies, often encapsulated by the term 'genius loci'—the spirit of place—and reflected in designs that embody the place's unique characteristics. Programs structured under the umbrella of pragmatic societal idealism, a term that finds its essence in metamodernism, offer the potential to benefit both natural and urban environments. These methods aim to create enduring, distinctive, and recognizable places.

Metamodernism, as a contemporary architectural aftereffect, is a conceptual period proposal and succeeds in being the source of an atmospheric process. Designing structures that respond to their surroundings with a sensitivity comparable to sustainable continuity principles also involves experiencing. It utilizes the epistemes from the existing ontology to create this atmosphere. A speculative point of view is incorporated into the design process by elongating the concealed aspects. As a result, the metamodern approach can play a significant role in the construction of buildings that have a responsive and reciprocal relationship with their surroundings, offer flexible usage areas with dynamic variability, have a high authentic value due to their interaction with the context of the place, and can provide comprehensive and inclusive solutions to identity and belonging issues in the globalized world.

Research and Publication Ethics

In this paper, all rules specified in the Higher Education Institutions Scientific Research and Publication Ethics Directive were followed. None of the actions described under the title of Actions Contrary to Scientific Research and Publication Ethics in the regulatory directive have been carried out.

Ethics Committee Approval

The work reported in this paper does not require ethics approval.

Authors' Contribution

The authors confirm contribution to the paper as follows (GK 65% and FPA 35%): Study conception and design by GK and FPA; data collection, analysis and interpretation of results by GK; draft manuscript preparation by GK; manuscript control by GK and FPA. All authors reviewed the results and approved the final version of the manuscript.

Competing Interests

The authors declare that they have no competing interests that could have appeared to influence the work reported in this paper.

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¹ *Shanzhai* is a Chinese neologism meaning fake. [Source: Han, B.C. (2017). *Shanzhai: Deconstruction in Chinese*, Massachusetts: The MIT Press]