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THE EXISTENTIAL JOURNEY OF THE ARCHITECT IN THE CONTEXT OF CONTEMPORARY ARCHITECTURAL THEORIES

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Abstract

This study examines how contemporary architectural theories have shaped the journey of architects, especially in terms of professionalization and institutionalization. The study aims to understand the impact of contemporary architectural theories on the role and identity of architects throughout history, taking into account their relationship with urbanization processes. To this end, through a literature review and analytical approach, the evolution of the architectural profession is analyzed, focusing on the changes in architectural practice and theories over time. On the one hand, the study addresses how the role of the architect has changed, and on the other hand, it reveals that the role of the architect in postmodern society has resulted in self-reproduction and complexity, which has led to challenges in urbanization. The findings of this study will enhance our understanding of the role and identity of the architect in the current historical context and guide the future direction of the architectural profession.

Keywords: Contemporary Architectural Theories, Architectural Profession, Role of the Architect, Architecture and Ideology.

ÇAĞDAŞ MİMARLIK KURAMLARI BAĞLAMINDA MİMARIN VAROLUŞSAL YOLCULUĞU

Özet

Bu çalışma, çağdaş mimarlık kuramlarının, özellikle profesyonelleşme ve kurumsallaşma açısından mimarların yolculuğunu nasıl şekillendirdiğini incelemektedir. Çalışmada çağdaş mimarlık teorilerinin kentleşme süreçleri ile ilişkisi göz önünde bulundurularak tarih boyunca mimarların rolü ve kimliği üzerindeki etkisini anlamak amaçlanmıştır. Bu amaç doğrultusunda literatür taraması ve analitik bir yaklaşımla, mimarlık mesleğinin evrimi analiz edilmiş ve zaman içinde mimarlık pratiği ve teorilerindeki değişimlere odaklanılmıştır. Çalışma bir yandan mimarın rolünün nasıl değiştiğini ele almaktayken öte yandan postmodern toplumda mimarın rolünün kendini yeniden üretme ve karmaşıklıkla sonuçlandığını, bunun da kentleşmede zorluklara yol açtığını ortaya koymaktadır. Bu çalışmanın bulguları, mevcut tarihsel bağlamda mimarın rolü ve kimliğine ilişkin anlayışımızı geliştirecek ve mimarlık mesleğinin gelecekteki yönüne rehberlik edecektir.

Anahtar Kelimeler: Çağdaş Mimarlık Kuramları, Mimarlık Mesleği, Mimarın Rolü, Mimar ve İdeoloji.

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1. INTRODUCTION

Architectural design is the fundamental element of the urban built environment, in other words, it plays a pioneering role in shaping our material world. As Lefebvre (2016) points out;

> *"..Although the production of the city and the production of social relations within the city are in question, this is more about the production and reproduction of humans by humans rather than the production of an object."*

From this perspective, architecture can be considered a discipline that shapes society. Indeed, Lee states, "Change the environment, change the human" (Lee, 1997, p. 9). As seen here, in a general definition, the role of the architect emerges as a person shaping society. But how has the role of the architect changed when we look at the history of contemporary architecture? This article has been written with the intention to explore exactly that. From Vitruvius to the present day, under everyday conditions, the architect has been forced to reconfigure the role attributed to them each time within the changing structure of the world (Sağlam, 2020, p. 21).

Bruno Taut (2021), in his book on architectural pedagogy, addresses architectural knowledge along with technical aspects, construction, function, proportion, and quality. He also emphasizes the importance of architecture's relationship with society and other arts, stating that as a result of this relationship, architecture forms the built environment, which is the city. In this context, the architect is a significant actor in the formation of the built environment. In reality, for the architect who focuses on the stories behind everything they do, apart from their relationship with the building, every structure is intended to narrate something like a book. They aim to open up various social-cultural accumulations, such as social structure, their position within the social structure, etc., to the ideas of users in public space, turning the structure itself into a significant means of communication (Sağlam, 2020, p. 22).

2. BACKGROUND

Architecture is an integral part of the socio-economic, cultural, and even political realms. As Lefebvre (2016) points out, *"...while the production of the city and social relationships within it may be at issue, this is not a production of objects but rather a production and reproduction of people by people."* With this perspective, architecture can be considered a discipline that shapes society. Indeed, Lee suggests that by changing the environment, one can change people (Lee, 1997, p.9). Hence, the role of the architect emerges as a shaping force in society. Throughout history, although architects have strived to transcend boundaries, they have largely complied with existing norms' dictates of creation before modernity. With the increasing emancipatory discourses during modernity, the architectural realm witnessed the empowerment of architects and technological advancements that opened doors to greater creative freedom. However, postmodernity has complicated these somewhat straightforward relationships. Globalization and vast technological opportunities that disrupt boundaries, centers, and place definitions have led to a complex landscape. While some view this as true freedom for creativity, others see it as a void in which the creative is lost (Kayın, 2008, p.25). In the postmodern era, capitalism's politics, which demand specialization and thus individualization, may have reduced architectural design power to a subjective plane.

However, finding traces of a 'holistic autonomous architecture,' even within such a dichotomy, may seem unlikely. Instead, recent times witness architecture's inability to remain indifferent to social discourses and the organization of different architectural approaches. In this regard, it is incumbent upon us to seek or create conditions that will allow architectural practice, which prioritizes a production mode based on market relations and thus the commodification of labor, to achieve freedom and consequently enable the emergence of free architectural subjects (Sargın, 2016, p.72). According to Laviron (cited in Yürekli, 2016, p.81), an architectural project reveals an unknown, where the purpose, materials, budget, local conditions, and all requirements constitute the given problems, and the building represents the unknown as X, with the function of the artist being to identify and define this unknown. Thus, we can speak of the architect's freedom to create the unknown. How is the concept of freedom interpreted in the field of architecture? Is the architect free as a moral agent? Is he/she condemned to freedom? Has he/she been able to dominate the objective laws of nature and society while striving to realize his/her ideals, desires, and goals? As interesting as tracing the reflections of freedom in architecture is the pursuit of the possibilities of liberating environments turning into prisons (Kayın, 2008). Let us here define freedom as Althusser's concept of ideology borrowed as the architect's spontaneous ideology. And let us note that this ideology will serve as the starting point for the social, economic, and political problems and conflicts relative to architecture's own practice. Consequently, it is useful to evaluate ideology as a tool that defines our distance from the past, constantly glancing at history and the conflicts and debates therein to strengthen our memories, thus enabling us to reestablish stronger connections with the future (Erişen, 2016, p.84). As Jencks suggests, the architect's primary and ultimate role is to Express what a culture deems significant and to elucidate specific ideas and emotions that have not been expressed before (Jencks, 1977).

Althusser argues that ideology is not a representation of reality but a representation of the relationship with reality. Individuals who are subject to ideological influence, as all people are, prioritize the relationship between themselves and their own existence rather than the relationship between themselves and the conditions of existence (Althusser, 1969, p.35, 159). If we were to examine what the architect needs to establish his spontaneous ideology, given the increasing number of multidisciplinary research fields in recent years, the fundamental condition for redefining the discipline of architecture is to exist as a social actor in today's conditions within this civilizing project; while simultaneously acquiring knowledge, productivity, and abilities that advance the discipline of architecture. Competencies in these multidisciplinary fields will enable their internal applications and, in short, enable the generation of the social ideas we are trying to discuss (Erişen, 2016, p.87). In this context, the primary role of architects is to express our environment, thus not only understanding it in the literal sense but also enriching it psychologically and creating meanings we never imagined (Jencks, 1977).

Architecture's specific ethics begin with the central activity of architecture, which is designing buildings. Instead of considering how an architect designs, think about how an architect knows what to design. The business of architecture typically starts with a client expressing their desires and ideas about the building or site they need designed. The client will likely have a site or other space for the project, as well as a budget. These are the first basic components that help define what will be designed. As projects are designed, documents are prepared to enable the contractor to build it. So far, this is a summary of the typical employer-architect-contractor relationship in which architecture is usually practiced (Wasserman, Sullivan, & Palermo, 2000, p.3). Some of these issues, as can be understood,

are external issues for architecture; patronage, professional organizations, regulations, and the like. Some are issues from within architecture; changes in use, changes in user demands, changes in service according to user demands, and so on (Banham, 1984, p.13). In summary, externally imposed physical conditions determine the material form of the architectural work, while abstract ideas seep in from within (Lee, 1997, p.22). Being good at building design can be thought of as a fortuitous idea: The good design of buildings depends on the degree to which parameters defining the current environmental problem are satisfied. Of course, to be good at building design, architects must have knowledge about buildings: how they stand, how systems work, the history of buildings, how to invent them creatively for beauty, and so on. This is the specialized knowledge that architects claim to possess and specialize in, and which they claim to be competent to use in their professional activities. Architects must consider their clients' desires and the planning and technical problems that need to be solved within the existing limited resources, and must have the knowledge and skills to answer the design question presented to them. Then, the architect must convey the design to the client for their understanding and to the contractor for construction. Being good at this is not just a commercial or professional skill; it is an ethical obligation: it is called virtue (Wasserman, Sullivan, & Palermo, 2000, p.3).

Soyluk and Darbaz (2024) addressed the ethical responsibilities of architects in their study and provided recommendations on the ethical principles that architects should adhere to. Cohen et al. (2005, pp. 782-792) noted that architects define themselves with at least three different roles: artist, businessman, and public servant. In the role of artists, architects have the ability to use all their creative potentials. The role of businessmen is more focused on managing activities and related financial issues. Finally, the role of being a public servant emphasizes the duty to provide a quality environment for the general public. It seems that architects tend to have a somewhat complex image regarding their own positions as creative professionals. Among architects, there is still a strong sense of professional obligation to sustain creativity and take responsibility for the aesthetic values of the built environment. Traditionally, architectural competitions have served the role of laboratories where new ideas are developed or tested (Styhre & Gluch, 2009, pp. 228-230). Throughout contemporary architectural theories, the role of the architect has evolved in an open manner, as summarized here, towards change and development.

3. THE ARCHITECT'S ADVENTURE IN BEING RELATED TO CONTEMPORARY ARCHITECTURAL THEORIES

Deamer (2013), in her book *"Architecture and Capitalism - 1845 to the Present"* views the history of architecture as the history of capitalism, tracing a narrative of architectural history spanning 165 years from the mid-19th century to the present (2011) through the lens of economy and architectural design. The study examines both disciplines within their respective contexts, considering historical developments, and illustrates the architectural production of architects through examples. In this study, the layering of the historical process, as addressed, parallels the general flow of the book. For historical definitions of architects in previous periods, valuable contributions to the literature can be found in Pevsner's (1942) article *"The term 'architect' in the Middle Ages"* and Acar's (2021) article *"The Seven Liberal Arts in Antiquity and the Education of Architects."* Additionally, Yürekli & Yürekli's (2000, p. 44) article *"The Adventure of Architecture Knowledge and Transmission"* discusses the status of actors in the education system of architects from the

18th century to the millennium, summarizing their roles as employers, supervisors, and their qualifications.

Literature includes many studies that discuss the role of the architect (Kayın, 2008; Sargın, 2016; Yürekli, 2016; Erişen, 2016; Jencks, 1977; Banham, 1984; Wasserman, Sullivan, & Palermo, 2000; Styhre & Gluch, 2009; Soyluk & Dabaz, 2024; Bredemeyer & Malan, 2002; Cohen et al., 2005; Schnapp, 2008; Sağlam, 2020; Lee, 1997; Erbil, 2009; McBride, 2013; Doxiadis, 1964; Pevsner, 1942; Van Rensselaer, 1890; İncedayı, 2021; Acar, 2021; Yürekli & Yürekli, 2000; Kostof, 2000; Hoorn et al., 2011). However, these studies do not address the evolving role of the architect in conjunction with contemporary architectural theories.

From the mid to late 19th century, the practice of architecture was transitioning from the craft-oriented profession of master builders to the professional practice of architecture. The professionalization of the professions was a distinguishing feature of the second half of the 19th century, where cultural elites sought to maintain authority over the modernizing and egalitarian effects of industrialization (McBride, 2013, p. 124). This feature was closely tied to the development of architecture. The development of 19th-century architecture was shaped by events such as the French Revolution of 1789 and James Watt's invention of the steam engine in 1764. The French Revolution is referred to as a cultural revolution, and as a result of this event, styles like Baroque and Rococo were rejected in their home countries, leading architects to embark on stylistic quests in this new era. As a result of these quests, they embraced a revivalist approach, reminiscent of the Renaissance period. This period, known as Neoclassicism or Neogreek, which is characterized by its revivalist approach to ancient Greek architecture, saw a resurgence of interest in ancient art, and architectural history began to be written scientifically with the discovery of ancient cities like Pompeii (Büktel, 2000). Increased travel and colonial activities during this period also led to the recognition and exploration of different cultures of various countries, evolving the neoclassical approach towards a revivalist approach and later towards eclecticism. By the end of the 19th century, architects attempted to professionalize their ranks through their expertise in visual taste and design skills based on specialized education. Professional architects during this period possessed the cultural capital desired by industrialists and corporate patrons for their buildings; the forms and symbols of the past were transformed into symbols of power and wealth (McBride, 2013, p. 125). During this phase, architects adopted a mimetic style unlike the Renaissance, where architects incorporated forms and elements of ancient art but used them with a different spirit and thought. The Industrial Revolution led to advancements in technology and materials, resulting in the amalgamation of new products with construction techniques and accelerating the construction sector. World fairs held during this period provided a platform for the exchange of design and technical innovations among countries. These exhibitions, initially called machine fairs, gradually evolved into spaces where architectural creations were showcased as demonstrations of power, as seen through historical processes.

With the onset of the Industrial Revolution in the 18th century, cities grew larger than ever before, and the concentration of production in urban areas led to increased intensity of urban space usage, making it easier to observe inequalities in the industrial city (Serter, 2013, p. 68). The Great Chicago Fire of 1871, due to the city's rapid expansion at the time, prompted Americans to contemplate rapid industrialization. Shortly after the fire, a group of architects and engineers came together to plan the city's reconstruction and enacted new regulations. According to these regulations, new buildings were required to use fire-resistant materials such as brick, natural stone, marble, and limestone, replacing wooden structures with

masonry ones. During this period, the architect played a pioneering role as a regulator and rule-maker in urban planning, designing structures that complied with the requirements of materials and techniques. The use of new materials and technologies, the emphasis on fire-resistant design, and the support of construction technology led to the emergence of a movement led by figures such as Sullivan, Adler, Burnham, Root, Holabird, and Roche, known as the Chicago School. The concept of skyscraper architecture was added to the literature (Schons, 2011). During this period, the architect served as the manager of rational thought, integrating new technologies such as terracotta and steel frames into architectural language, while reviving neoclassical facade designs and repeating revivalist styles.

The Arts and Crafts movement, associated with figures like John Ruskin and W. Morris in England, emerged as a contemporary perspective that excluded the relationship between technology and architecture. This movement emphasized the importance of art and craftsmanship, prioritizing the creation of works through handcraftsmanship. In architectural production, there was a focus on the representation of traditional craftsmanship. During this period, architects were positioned as design producers who integrated traditional art and emphasized the concept of craftsmanship(Meister, 2014, p.2).

During the same period, Art Nouveau emerged as a contemporary style in art, architecture, and especially decorative arts, expressed in various forms in different countries. Known as Jugendstil in German, Stile Liberty in Italian, Modernisme català in Catalan, and so on, Art Nouveau arose as a reaction against the academic art, eclecticism, and historicism of 19th-century architecture and decoration. Art Nouveau treated the conjunction of technology with architecture as an artistic phenomenon, and technological productions, especially in wrought ironwork, manifested themselves with stylistic and artistic motifs. During this period, the architect became a design producer who harmonized technology with art, designing all details of the building, including furniture, decorative ironwork, carpets, glass, wallpaper, door locks, and handles(Sandrolini et al., 2011, p. 6).

Adolf Loos, his influential essay "Ornament and Crime," published in 1908, contributed to the discourse by emphasizing that the evolution of culture is synonymous with the elimination of ornamentation from utilitarian materials. He argued that the revival of ornamentation caused great harm to aesthetic sensitivity and slowed down the pace of cultural evolution, as ornamentation was seen as wasted time and labor. According to Loos, ornamentation resulted in squandered efforts by craftsmen who did not receive adequate compensation for their work(Büyükkök, 2022, p.65). In this context, the architect assumes a role in producing rational designs free from ornamentation, emphasizing the primacy of rationality. Additionally, Loos introduced the concept of "Raumplan" to the literature, which focuses on the holistic treatment of space in architectural design, placing the architect in the role of a designer who comprehensively considers space in their palette (Cravino, 2020, p. 33-35).

Among the debates of the period, discussions about whether art should be for art's sake or for society's sake have led to the development of avant-garde movements. In this understanding, the concept of "high art" came to the forefront, and the view that art is for art's sake prevailed. The artist endeavored to create a new product that entirely contained their own terms. Movements such as Futurism, Fauvism, Dadaism, Cubism, and Expressionism emerged as avant-garde movements during this period. Both in the visual arts and in architecture, these movements exerted their influence, and architects in this period aimed to create a sustainable and innovative future for humanity with Futurism, integrating new materials, different forms, and functionality with form through an Expressionist

approach. The role of the architect in avant-garde movements appears as embracing innovative production through a break from tradition and emphasizing functionality. Indeed, within all these movements, it is important not to overlook the critical perspective accompanying the architect's production(Görgel, 2020, p. 9-20). Constructivism, which emerged in Russia during the 1917 revolution, aims to fuse the machine and human consciousness. The architect in this period is in the position of a seeker of a machine aesthetic that pushes the boundaries of technology.

After the First World War in 1918, Purism emerged, advocating simplicity by taking a stand against complexity. As a movement born in response to Cubism in the 20th century, Purism was introduced by Le Corbusier and the painter Amedee Ozenfant in their work titled "Après le Cubisme" ("After Cubism"). In this book, the universality of art is emphasized, and simple, straightforward productions are embraced for works subjected to technological production. Emphasizing the significance and functionality of everything in nature, the movement highlights the necessity of returning to nature(Ball, 1978, p.2). This attitude, along with De Stijl, opened the door to mass production in the construction of modernism. In this period, the architect is in a position to use pure and simple geometric forms, producing the perfect functionality of the machine through architecture.

Indeed, another contemporary concept that emerged during this period was organic architecture, pioneered by Frank Lloyd Wright in the United States. Organic architecture is a philosophy and approach to architecture that advocates for the harmonious integration of human habitation with the natural environment. In this approach, the architect is positioned as a proponent of the inherent harmony between nature and the built environment(Davies,1982). As an extension of the idea of advancing organic architecture, another concept that emerged in Germany was organic architecture. In this approach, the architect considers the functions of the structures based on human actions and movements. The design of the buildings is conceived to envelop the functions with minimal covering, akin to how skin envelops the flesh. In this context, the architect is akin to a designer who identifies the structure they design with bodily actions and the anatomical structure of the body(Peña Fernandez Serrano,2022).

Modernism found its place in architectural discourse as a result of the experiences accumulated throughout Le Corbusier's adventurous architectural career. Corbusier began working in Paris in 1908, alongside Auguste Perret, where he learned the principles of reinforced concrete and also immersed himself in the cultural life of Paris. In 1910, he traveled to Germany to further develop his knowledge of reinforced concrete, establishing relationships with members of the "Deutsche Werkbund," an association of architects. He worked for a period with Peter Behrens, one of the first industrial designers, in Berlin. Subsequently, he embarked on what he described as the most important phase of his architectural education, a journey to the East that lasted intermittently for four years. During this time, Corbusier was deeply influenced by the ancient Greek architecture he saw, as well as the local architecture in the Balkans and Anatolia, including Ottoman architecture. In 1915, while working on the Dom-ino House and the Villa Savoye, Corbusier's design of the Dom-ino House, consisting of an open floor plan supported by a reinforced concrete frame, became a foundational example for both himself and modern architecture. Corbusier's pioneering role in defining the five fundamental principles of modern architecture stemmed from his design created with a reinforced concrete frame consisting of open floor plans(Corbusier, 2001).

Werkbund exhibitions were established by the German Association of Arts and Crafts to bring together artists, trade representatives, and industrialists through a program. Although the group later split into two different branches, this program, which deeply influenced architecture, advocated for the maximum use of mechanized mass production and standardized design, under the leadership of industrialization and mass production, with the slogan "from sofa cushions to urban construction." This approach made it possible for architects like Mies van der Rohe, Gropius, and Corbusier to construct large-scale housing units inexpensively by applying standardization to meet post-war housing needs. During this period, Gropius's article "Proposals for the Establishment of an Institute to Provide Artistic Direction to Industry, Art, and Crafts during Military Service" signaled the establishment of a new model of art and craft education under the umbrella of the Arbeitstrat für Kunst (Art Workers' Council) in Berlin. This paved the way for the creation of an original educational program leading to the Bauhaus school in Weimar. Architects during this period were in a position to generate revolutionary ideas, integrate design with technology in a practical and socially beneficial manner, and prioritize the intersection of technical, applied, and fine arts education to create a unique educational institution(Conrads,1991).

The architectural approach centered around mass production was later criticized, and there was a shift towards emphasizing regional character and geography in designs. Alvar Aalto is one architect who emerged with this perspective, stating that "technology is a tool for me," and shaping his designs based on the characteristics and offerings of the region and geography (Treib,1998, p.61).

During this period, Oscar Niemeyer emerged as an architect who disregarded the rationality of modern architecture and contributed to the creation of Brasilia city with the curved lines of reinforced concrete. Organizing a competition for the design of the new city, Niemeyer selected Lucio Costa's project for implementation. While Niemeyer designed the prominent commercial, residential, and government buildings in Brasilia, Lucio Costa was responsible for the city's overall planning. Some of the notable structures designed by Oscar Niemeyer in Brasilia include the Palácio da Alvorada (the official residence of the President of Brazil), the National Congress Building, the Brasilia Cathedral, various presidential buildings, apartment units, and monumental axes as part of city planning(Philippou,2013, p.9-14). During this period, the architect played a pioneering role in urban construction, skillfully utilized the possibilities of reinforced concrete, and merged design aesthetics with engineering.

Totalitarian architecture emerged as an expression of nationalism, incorporating monumental, classical, and modernist architectural elements. Following about 20 years after modernist architecture, the political upheavals in Europe led to the rise of totalitarian states, which sought architectural styles reflecting the power of the regime and reverted to Neoclassical aesthetics. In the construction of this aesthetic, prominent figures of this period included Albert Speer in Germany, Giuseppe Terragni in Italy, and Boris Mikhailovich Iofan in Soviet Russia(Borden et al., 2009). During this period, architects played a role in legitimizing the Neoclassical style favored by the dominant political power. While Terragni pioneered Italian modernism with his adoption of rational architecture, Speer and Iofan maintained the monumentalism of Neoclassicism in their designs.

After the First World War, European architects organized the Congrès Internationaux d'Architecture Moderne (CIAM) or the International Congresses of Modern Architecture, which had a significant impact on the reconstruction of cities devastated by war and destruction. The topics discussed in these congresses included urban planning, economics,

production, architecture, and public opinion(Conrads,1991). Among the members of CIAM, Le Corbusier, for example, recognized the potential for technology to turn into a destructive force if not used properly after the war. He emphasized regional characteristics by using raw concrete, and sought proportionality in his designs, aiming to establish a standard(Von Moos, 2017, p. 223-263). During this period, architects were developing awareness of environmental issues and seeking proportional units suitable for mass production.

After World War II, figures like Gropius and Mies established an approach known as the international style through their works, suggesting that architecture could be universal. In this approach, open-plan design was adopted, and materials such as glass, steel, and reinforced concrete were used to create structures with linear forms, devoid of ornamentation, and characterized by absolute perfection in composition and details(Aslanoğlu, 1988, p.60).

Louis Isadore Kahn, one of the pioneers of his time, harmonized monumentality, light, and structure in his architectural designs, emphasizing order in his buildings. Another concept he valued in his work was permanence, and he turned away from the modern architecture's relationship with history. According to Kahn, monumental structures are buildings from which lessons can be learned. In Kahn's architectural philosophy, creativity, imagination, and desires are of great importance, and he views architecture's relationship with history not as imitation but as learning(Akkaya, 2017). The role of the architect is to design based not solely on functional considerations but also on imagery, utilizing creativity, and valuing imagination and desires.

The urban planning ideas discussed at the CIAM congress were adopted in the reconstruction of post-World War II Europe. However, there were shortcomings in implementation due to reasons such as post-war financial constraints. The CIAM community disbanded in 1959 due to differences of opinion among its members, leading to the formation of the Team X group with some of its members(Conrads,1991). The Team X group developed designs influenced by a new approach called New Brutalism and structuralism. They approached this New Brutalism concept based on Reyner Banham's 1955 article "The New Brutalism Ethic or Aesthetic," emphasizing the ethical necessity of leaving materials exposed rather than just as an aesthetic choice, prioritizing the perception of the material's own texture. The quality of materials used here is paramount(Troiani, 2013). The role of the architect is to use materials in their designs in accordance with ethical principles without covering them up.

Structuralism approach is another thought style found in architectural literature based on a linguistic theory. In structuralism, as in linguistic principles, there is a structure-content relationship. This structure-content interaction, appearing as form and user interaction, is considered as a phenomenon that enables the formation of multi-valued units in architecture. There is a stance against the radical functionalism in modernity in terms of accommodating spaces blended with user interpretation (Söderqvist, 2011). In this mindset, the role of the architect is to design spaces that interact with the user. Metabolist architecture is also an understanding introduced to the architectural community at the last meeting of CIAM in Oterlo in 1959. According to this understanding, architecture, like life, is a constantly changing and evolving phenomenon. In this approach, inspired by living organisms, the concept of change manifests itself through modularity and the ability to be dismantled and reassembled (Šenk, 2022). In this perspective, the architect who produces is in the position of an observer studying living organisms, a visionary transferring it to architecture, and a scientist considering its potential for development technically.

After World War II, and partly due to the rapid growth of advanced technology resulting from the war, the number of architects and urban planners designing utopian cities began to increase. These designers acknowledged that society was undergoing change and aimed to use this change positively by reshaping urban space to align with these societal transformations. With a radical departure from tradition and the adoption of technology as a source of inspiration, architecture became an experimental field (Pinder, 2016). During this period, led by groups like Archigram and the Utopians, the role of the architect was to work with the experimental nature of desire, critically examining it, and pushing the boundaries of imagination with the precision of a scientist.

Between the 1950s and 1970s, there was a significant shift in the role of the architectural employer, with the private sector beginning to use architecture as a means of representation. During this period, advancements in technology led to the creation of multi-story buildings with shell systems, suspended structures, and the combined use of glass and steel in galleries, hotels, and other functions. In a late modernist approach similar to the modernist perspective, which did not engage with history but embraced a universal language, architects in this era followed technology and contemporary techniques. Unlike modernism, however, they did not prioritize economy; instead, they integrated capital as a prestige factor with quality materials in architecture(Jencks, 1987; Bridge, 2018). In the same period, in America, the group known as the "Whites" or the "New York Five" aimed to develop modern architecture with Cartesian geometry and produced a series of experimental housing projects. Eisenman's housing experiments could be cited as examples of this approach(Borden et al., 2009). The role of the architect here is that of a developer of existing concepts, engaging in experimental work as a scientist.

In the early 1970s, with the advent of space travel, interest in technology increased, and industrial production began to take precedence in architectural language. This approach, which addressed the idea of machine aesthetics from modernism in conjunction with technological advancements, viewed buildings as tools used in daily life. High-Tech architects created a new architectural language resembling mass production and machinery, breaking away from traditional approaches and pushing architecture into a new direction (Davies, 1988). Here, the role of the architect is to design the building as an object on a mechanical production line. In this system, where mechanical components are subject to fabrication production, the architect is in a position to consider every detail of the structure, emphasizing the importance of craftsmanship and details.

In Harvey's "The Condition of Postmodernity," it is stated that the end of the importance given to the machine and the mechanical imagination of life that began with modernism culminated in the demolition of the Pruitt-Igoe housing project in St. Louis on July 15, 1972, at 3:32 p.m., which, according to Charles Jencks, was a "modern life machine" award-winning version of Le Corbusier's. Jencks considers this event as the beginning of postmodernism. With the rise of postmodernism, the concept of the human body gains importance and is considered together with space. The notion of leisure time or experience becomes prominent in everyday life. With the emphasis on the body and everyday life, the issue of publicness becomes a new agenda. It is known that urban public spaces constitute the most important part of social life, and the development of large cities and public spaces in these cities is considered a symbol of modernity. As urban public spaces increase, with the advancement of technology, labor is replaced by machine power and production is replaced by consumption. While modernism addresses society, postmodernism focuses on

the individual. With postmodernism, increased consumption has led to the emergence of a new urban culture. The culture of consumption has entered the lives of urban dwellers, and its effects continue to be felt today (Harvey, 1997). During this period, there was a prevailing view that architecture had symbolic value in productions. The presence of copies of modernism was criticized, and discussions were held on the ways in which the built environment in the city communicates. In this era, the architect is positioned as a consumer seeking the different.

In the understanding of Deconstructivism, productions were made inspired by Derrida's post-structuralist approach, and in this approach, which emerged as deconstruction - dismantling the structure, architecture has become subject to a creative destruction. With this creative destruction, an innovative, questioning, critical perspective has been brought to design (Hoteit,2015; Hays, 2000). The role of the architect here is to be a subject with a critical, innovative, and questioning perspective. Figures like Tschumi, Koolhaas, Zaha Hadid, Frank Gehry, MVRDV have produced their designs with this understanding.

As Kayın (2008) also pointed out, in the process spanning from the 1990s to the present day, it can be observed that discourse has not disappeared, but rather the position of architectural products has transformed and moved to a subsequent position. In an environment where architects with different approaches are sometimes idolized by the consumer society media, they either choose to establish their individual discourse through architectural products or are sometimes pushed to create discourse, and sometimes the environment itself forms a discourse for them. In a world where computer technology has opened up vast horizons for design, construction technology has made almost all designs feasible, spatial organization boundaries have blurred, distinctions between structural elements have disappeared, and the sense of place has dissolved, architects have been searching for how much freedom they have gained in this transformation. Transformation, although a concept that shows continuity parallel to developments and changes, exhibits a particularly accelerated pace, especially after the industrial revolution. In the second half of the 20th century, the new economic relations formed with the support of technological and communication advancements have created a complex transformation environment, and relationships and modes of operation in every aspect of life have begun to acquire new definitions. Undoubtedly, this situation reflects mutual reflections, continuities, and contradictions in all areas of life. Environment, urbanization, architecture, and design are areas directly affected by these transformations (Güzer, 2008, p.2). From a simple perspective on the role, architects create architecture, and their responsibilities encompass everything involved in doing so. However, any experienced architect knows that this role includes not only these technical activities but also, on one hand, inherently more political and strategic activities and, on the other hand, activities that resemble more those of a consultant. Given the organization's mission, a robust understanding of business and technical strategy is required to conceive the appropriate architectural approach to the client's problem set. Activities in this area include creating technology roadmaps, making claims about technology aspects, and determining decisions. Therefore, architects must set aside any dissatisfaction with what can be considered "organizational politics" and actively work to sell architecture to various stakeholders, engage in comprehensive communication, and build networks to ensure the continued success of architecture. However, the "acceptance" of architectural vision is not enough. Everyone involved in the implementation of architecture must also understand this. Today's architects have become contemporary building masters who gather the knowledge and skills related to production, which have been divided into different areas of expertise after modernism, back together through knowledge

management tools. Today's architects, in addition to creating architectural works, also play the role of product engineers, process engineers, and composite roles of users and customers (Erbil, 2009, p.65). In a study conducted by Horn et al. (2011), architects are described as complex individuals. According to the study, architects prefer to maintain control and are not interested in automation or intelligent support. However, when it comes to architectural knowledge consumption, support for effectively retrieving (stored) architectural knowledge is at the top of their wish lists. This apparent contradiction shows that architects prefer to spend their working lives in splendid isolation as highly solitary decision-makers. Architects often interact with stakeholders, get involved in organizational and business matters, but primarily guide the architectural process. Architects need a broad knowledge base of architecture. The study suggests that this knowledge set includes basic computer science knowledge in terms of technology and platform knowledge, design knowledge, and also knowledge of organizational context and management. Enterprise architecture largely involves governance, communication, vision, and collaboration, as well as technical knowledge and skills. Architects are constantly engaged in activities to update their knowledge in their daily work. They stay current by discussing with colleagues or clients, reading online forums, or attending seminars, workshops, or conferences to stay current and informed about new trends, developments, or best practices.

In this context, every creative work produced by the architect is carried out under the guidance of a single individual thought. An architect needs many hands to build a building. However, they do not ask them to vote on their design. They work together with a free agreement, and each is free in their function. An architect uses steel, glass, concrete produced by others. However, materials remain simply steel, glass, and concrete until they are touched. What they do with them is their individual product and their individual property. Therefore, the architect is the antithesis of the simple technician who is the master of modern machines, i.e., the engineer. Rather, they are like a poet and philosopher writing on aluminum and steel, an artist who subjugates the immense power of industrial machines to the dominion of the soul, a genius who transforms the constructed landscape into a self-portrait with their own body. And the architect is always necessarily a collaborator. They do their work together with economists, industrialists, workers, craftsmen, and housewives (Schnapp, 2008, pp.7-8).

4. RESULTS & DISCUSSION

Many universities and technology institutes show uncertainty and hesitation regarding their attitude towards the relationship between history and architecture. As seen, the importance or insignificance of historical studies has reflections on the entire education of architects (Giedion, 1957, p.14). Identity quests, which constantly change, transform, and redefine themselves according to the data of each period throughout the ages, constitute an important database. When you consider these quests as a strategy, it can be said that architects adapt to these ever-changing conditions and open up new areas for themselves (Sağlam, 2020, p.25). Throughout history, it is known that the historical mission of architects has undergone changes. This continuous change in the architect's profile is also a driving force in shaping architectural education. In the present age, however, the change in the service area of architects, the effects of globalization, and various developments such as changes in their relationships with other sectors or different professional disciplines have made it a necessity for architects to reconfigure their roles (Erbil, 2009, p.58). In Onur Işıkoğlu's study, the sample group described the architect as a producer, designer, creator, elite, idealist, and artist

as a result of their education. According to them, architects are respected individuals in society with their intellectual and artistic aspects. They describe the profession of an architect as someone who is knowledgeable in every aspect, respected in society, unique, determined, productive, capable of thinking differently, and critical (Işıkoğlu Onur, 2019, pp.158-159).

When we look at the definitions of architects and architecture made by famous architects, Sullivan defines architecture as not a branch of art where talents are highlighted or need to be brought out, but as a manifesto. Meyer sees the architect as a shaper of society's life process. Kahn and Pallasmaa express that architecture should contain both intellect and soul. Alberti's definition of an architect is someone who uses his own mind and energy to create forms to be executed by workers during construction (Erbil, 2009, p.60). With these words, it is emphasized that the architect, unlike the craftsman, is not a manual worker but a mental worker. However, we also see that this mental labor contains a contradiction in today's built environment.

Everyone now knows that progress and advancement rely on high efficiency. So, how has productivity affected architectural production in the office or on the construction site? Isn't architectural production actually more conservative than production in other fields? Isn't the construction industry still the most backward sector as a whole? Therefore, the real problem for architects is this: A architect equipped to fight at arm's length (in the small scale of the city) is now forced to confront a different kind of enemy in different dimensions of time and space. What he does is mostly correct but has little to do with the real problem. Therefore, our settlements are deteriorating more and more (Doxiadis, 1964, p.145). In his essay "The Goals of the Werkbund" (1911), Herman Muthesius states (Conrads, 1991, p.14):

> *"Despite what we have achieved, we are still knee-deep in the swamp created by corrupt forms. If evidence is needed, it is sufficient to observe that our country is filled every day and every hour with the lowest quality buildings that do not befit our age and will clearly indicate our cultural deficiency to future generations... Can appropriate evidence be found from the buildings filling our streets and settlements to determine the taste level of a nation?... The failure of efforts to meet expectations determines the cultural situation of today... The revival of intellectual understanding and the revival of architectural sensitivity stand as much greater and more important tasks. Because the true measure of a nation's cultural integrity has always been architectural culture."*

If we want to define a role for the architect that allows him to accept the challenges and face new problems, we must first define the path that humanity follows not only for the sake of survival but also to build a better human living space as a struggle for survival. In other words, how do we want to live? In what kind of settlement? We all need to understand that what we build today will be part of the fundamental settlement of the future. When we realize that buildings today are much more similar to past ones despite the creation of significant differences due to different local styles, we will understand why large differences are created. Today, just as billions of people suffer equally in forests of trees, we must rebuild in forests of buildings to meet their needs. We have no style; we are at the beginning of an era. Our task is to create space for humans. Style or styles may gradually emerge over time through diversity and natural selection. Today, under the influence of many universal factors (economy, industry, communication, etc.), as we rebuild for humans again, we are entering

a universal architectural stage. We are rebuilding for humans again, and we leave the decision about local expressions to all rational forces, and the decision about the future style to time and humanity as a whole (Doxiadis, 1964, p.146-147).

This is essentially the natural consequence of architecture not being a pure and simple art. It has a practical side. Its products are not just objects of beauty. While a poet or painter appeals to the public's taste, an architect serves the clear desires of the public (Van Rensselaer, 1890, p.319). Architectural works, especially public buildings, urban planning, residential settlements on an urban scale, and social service buildings, shape the boundaries, lines, surfaces, and layers of our living spaces. However, society often does not recognize the creators of these works. As we stroll through streets, squares, coasts, or historic cities, we do not wonder about the owners of the works. Yet, -with exceptions- it is not easy to talk about a painting with an unknown painter, a sculpture with an unknown artist, or a literary work with an unknown author (İnceday1, 2021, p.9). The client, no matter what they want to build, should seek an architect who values the artistic aspect of the problem most highly and is prepared to build from start to finish around it, whether it's large or small, overly detailed or simple (Van Rensselaer, 1890, p.320). In a time when we adjust our roles according to life, if an architect limits their role to serving a few selected clients, they cannot survive. They must broaden their views and work to serve new needs. However, humanity cannot afford that either. It has much greater, much more important needs; if the architect does not serve them properly, someone else must play their role. But why not themselves? To do this, they must redefine their role and readjust their thinking and education. But why not? Why should they see their profession fossilize and pass the torch to others? An architect must have the approach of a scientist. They must learn the objective, scientific method of experimentation, trial, learning, improvement of work, re-experimentation, etc. They must learn the necessity of making constant efforts for better achievements. The architect must learn to be critical of their previous productions for better outcomes. This is crucial if we are to save our cities and our profession. However, the task is quite complex. We must mobilize great powers to save our cities; architects alone are not sufficient (Doxiadis, 1964, p.147-148).

There is no doubt that past cultures have helped shape today's architecture and construction (Miller & Burr, 2003, p.315). According to Doğan Hasol (2008);

> *"the role of the architect has now come to a very different position from that of past ages. Today, architectural work must encompass not only criteria such as social concerns, creativity/innovation, sustainability, contemporaneity (a contemporary architectural language), identity, integration with the environment, harmony with the environment, aesthetic values (spatial and plastic values), internal-external harmony, structural values, functional quality, and economic solutions but also specialized contributions such as ecology, building physics, security, automation, etc. The architect is responsible for organizing their work carefully, thinking about the future, and bringing together all these requirements with a wide range of experts from relevant disciplines in order to improve the physical environment of the world and quality of life better than today."*

In summary, since Vitruvius, the phenomenon of architecture has been approached through some fundamental concepts. Naturally, the architect emerges as the subject who articulates their ideology within these fundamental concepts. The architect is the one who designs, and accordingly, architectural knowledge is produced through processes that support their designer role. In this process, architectural history has been constructed as a tool to

strengthen the designer role of the architect (Düzenli, 2009, pp.18-19). As seen, architectural definitions are closely linked to architectural production practices. In this context, the architect's social role has been redefined in each era, thus attempting to narrate the evolution of architecture through the language of architectural form. Today, written sources have formed important information to understand the architect/architecture by benefiting from historical references and to create a model of total architecture with its codes, designer, and product (Sağlam, 2020, p.19). In this study, by starting from the historical background of contemporary architectural theories, a conceptual discussion on the evolution of the architect's role has been attempted. Who is the architect? Looking at this question from this perspective, one can find an answer corresponding to every definition of ideology in Terry Eagleton's (1996) book on ideology (Eagleton, 1996, p.18). In other words, it has been observed that the architect and ideology duo contain polysemy in terms of meaning throughout the historical process. From an eschatological perspective, defining the architect as a subject may be challenging given the speed of the contemporary environment in the Industry 4.0 and Society 5.0 era, yet there are many social issues in this polysemic universe that need to be pondered upon for the current state of subjectivity in architectural works.

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