



ARCHITECT OF THE “PLACE”: TADAO ANDO

“YER”İN MİMARİ: TADAO ANDO

Emine YILDIZ KUYRUKÇU¹

Raziye ÇINAR²



ORCID: E.Y.K. 0000-0002-5794-3507
R.C. 0000-0002-4704-7303

¹ Emine Yıldız Kuyrukçu
Konya Technical University, Turkey
E-mail/E-posta: eykuyrukcu@ktun.edu.tr

Corresponding author/Sorumlu yazar:
² Raziye Çınar
Alanya Alaaddin Keykubat University, Turkey
E-mail/E-posta: raziye.cinar@alanya.edu.tr

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Abstract

Regionalism in architectural practices is a trend in which place-specific parameters such as culture, tradition, climate, topography, local materials and techniques are of absolute importance. In place-specific architectural productions, the physical and sociocultural components of the place and context to which they belong are the most basic data. Following the Industrial Revolution and World War II, rapid processes of production and consumption observed on a global scale led to ruptures from place and the emergence of problems of placelessness. The counter-attitude exhibited by postmodernism, which emerged against the placelessness of modernism, could not establish healthy relationships with place either. With the Critical Regionalism that emerged following these processes, the importance of “place” was emphasized, and with various manifestos and principles, it was argued that place is a set of values that have absolute importance in architectural design processes. This study aims to analyze the relationship between Tadao Ando, one of the recent hit architects, and the place and local in the context of Critical Regionalism. It is known and discussed in the architectural community that Ando has a design philosophy specific to the place. However, there is no study in the literature that proves Ando's design strategies specific to the place. Therefore, this study aims to determine by analyzing which place-specific design criteria are at the forefront of the architectural works of Tadao Ando, the architect of “place”, and to inspire place-specific design projects to be designed in the future. For this purpose, Yıldız Kuyrukçu (2018) determined the universal design criteria for calling an architectural product ‘critical regionalist-belonging to that place (region)’ by determining the keywords from the articles titled ‘Ten Points on Architecture of Regionalism: A Provisional Polemic’ that Frampton put forward in 1987. In this study, within the framework of the place-specific design criteria developed by Yıldız Kuyrukçu in 2018, the relationship of the selected 10 hit architectural works of Ando with the place was analyzed.

Keywords: Critical Regionalism, Locality, Place-Specific Design Criteria, Tadao Ando.

Öz

Mimari pratiklerde bölgeselcilik; kültür, gelenek, iklim, topografya, yerel malzeme ve teknikler gibi yere özgü parametrelerin mutlak önem taşıdığı bir eğilimdir. Yere özgü mimari üretimlerde ait olunan yer ve bağlamın fiziksel ve sosyokültürel bileşenleri en temel verilerdir. Sanayi Devrimi ve II. Dünya Savaşı sonrası küresel çapta gözlenen hızlı üretim ve tüketim süreçleri ile yer’den kopmalar ve yer’sizleşme problemleri ortaya çıkmıştır. Modernizmin yersizleşmesine karşı doğan postmodernizmin sergilediği karşı tavır da yer ile sağlıklı ilişkiler kuramamıştır. Bu süreçleri takiben ortaya çıkan Eleştirel Bölgeselcilik ile “yer”in önemi vurgulanmış, çeşitli manifesto ve ilkelere yerin mimari tasarım süreçlerinde mutlak öneme sahip değerler bütünü olduğu savunulmuştur. Bu çalışmada son dönemin hit mimarlarından olan Tadao Ando’nun yer ve yerel ile ilişkisinin Eleştirel Bölgeselcilik bağlamında analizi amaçlanmıştır. Ando’nun yere özgü tasarım felsefesine sahip olduğu mimarlık camiasında bilinmekte ve tartışılmaktadır. Ancak literatürde Ando’nun yer’e özgü tasarım stratejilerini ispat eden bir çalışma bulunmamaktadır. Dolayısıyla bu çalışma buradan yola çıkarak “yer”in mimarı Tadao Ando’nun mimari eserlerinde hangi yer’e özgü tasarım kriterlerinin ön planda olduğunu analiz ederek tespit etmeyi ve gelecekte tasarlanacak yer’e özgü tasarım projelerine ilham olmayı amaçlamaktadır. Bu amaçla Yıldız Kuyrukçu (2018), Frampton’un 1987 yılında ortaya koyduğu ‘Bölgeselci Mimarlık için On Nokta: Geçici Bir Polemik’ başlıklı maddelerden anahtar kelimeleri belirleyerek, bir mimari ürünün ‘eleştirel rejyonalist-o yer’e (bölgeye) ait’ olarak adlandırmanın evrensel tasarım kriterlerini belirlemiştir. Bu çalışmada Yıldız Kuyrukçu’nun 2018 yılında geliştirdiği yere özgü tasarım kriterleri çerçevesinde, Ando’nun seçilen 10 hit mimari eserinin yer ile ilişkisi analiz edilmiştir.

Anahtar Kelimeler: Eleştirel Bölgeselcilik, Yerellik, Yer’e Özgü Tasarım Kriterleri, Tadao Ando.



INTRODUCTION

Place is the most basic design parameter that gives direction to architecture with the nature of the starting point of architecture, exists at every point of the architectural design process and shapes the final product, gives identity and meaning to the process and product (Frampton, 1983).

A place is a whole of multidimensional semantic and conceptual values. Natural data specific to the place, topographic features, climatic data, wind, landscape parameters, as well as cultural, traditional and social accumulations, gaining meaning, is the most basic component that needs to be addressed in architectural production processes. Noberg-Schulz (1980) also expresses the importance of place as follows: *“Architecture is a holistic approach to the environment. This grasping and making visible is the embodiment of the spirit of the place. The aim in architecture is to create places that are integrated with the soul in this context.”*

The scientific phenomenological approach goes beyond mere definitions and reveals the relationship between place and the individual, arguing that place gains meaning only through the individual and subjective perception. Therefore, it is not possible to define and conceptualize a place independent of the individual. Tim Cresswell (2004) summarizes this relationship as follows: *“Place is a location that individuals relate to in some way, touch, form a bond with, and exist with meaning.”* On the other hand, elements such as experiences, narratives, written documents, festivals, memorial ceremonies, rituals, traditional knowledge and accumulations, values, textures, colors, smells along with regional qualities such as topography, climatic conditions are considered successful to the extent that they can come into contact with architecture. Another perspective on the concept of place is related to Norberg-Schulz's attempt to evoke the ‘sense of place’ with the expression ‘Genius Loci’, an ancient Roman concept, to make the place feel that it has a soul. He also defines architecture as *“making the spirit of the place visible, showing the qualities of the place through structures made by human hands”* (Auge, 2016).

With modernism in the 20th century, the relationship of architecture with 'place' and 'local' was broken and architecture moved away from regionalism. The effort of architecture to prevent universalization in this process has prepared the ground for the formation of ‘Critical Regionalism’. The person who laid the groundwork for the development of a "critical" perspective on regionalism, which emerged in the 1940s, is Levis Mumford. Towards the end of the 1940s, criticisms of modernism began. Mumford was one of the “voices against” the modern movement, and in his “Skyline Article” he proposed a “Regional Style” as a native and humane form of modernism, as opposed to the “International Style” of the 1930s. Mumford defined the problem of the period as “balancing what is both universal and regional, cosmopolitan and local, mechanical and human at the same time, and reconciling all these to human desires, nature, climate, vegetation and topography after digesting the universal rules” (Canizaro, 2007; Mumford, 1950). With these words, Mumford laid the foundations of critical regionalism (Yıldız Kuyrukçu, 2018).

Lefaivre and Tzonis first used the term “Critical Regionalism” in their 1981 article “the Grid and the Pathway” (1985). Tzonis and Lefaivre state as a justification for calling their discourse 'Critical Regionalism' that they started from the concept of ‘Regionalism’, which also relates to history, which they think is a more mandatory subject for those days, by staying out of the modern-postmodern comparison that was very popular in the 1980s". They add that they brought ‘Critical’, a concept discussed by Kant, to distinguish "Regionalism" from its earlier ‘emotional’, ‘harmful’ and ‘irrational’ use. Tzonis and Lefaivre first state that they tried to use the concept of ‘Realism’ instead of ‘Regionalism’, although it seems to be a more appropriate concept for searching for what belongs to a particular place, they could not resist the pressure of the more well-known and widespread ‘Regionalism’ and used ‘Critical Regionalism’, abandoning the phrase ‘Critical Realism’, which may be more appropriate from an etymological point of view (2003).

After Tzonis and Lefaivre, the person who developed the concept of Critical Regionalism and made it widespread was 'Kenneth Frampton'. Frampton (1992) did not consider critical regionalism as a style, but tried to explain the architectural approaches that this concept has brought about in different regions and societies. According to Frampton (1996), the critical regionalist approach combined regional

qualities such as climate, light, cultural data with the tectonic expression of architecture and proposed an architecture that is not scenic, that a person can perceive and feel, that belongs to the place where a person is located.

Tadao Ando, who has created unique designs and won the Pritzker Prize in 1995 with this attitude, produces unique designs that successfully establish the bridge between Japanese tradition and contemporary life with his designs and structures. Ando, who bases his architectural approach and line on the relationship between nature and architecture, integrates tradition with modern architecture (Nazik, 2020).

Ando's design approach has developed within the framework of Japanese culture and the 'Zen Philosophy', which is an important element of Japanese culture. At this point, Japanese culture and Zen Philosophy integrate in the context of accepting the human being and the environment he belongs to as a whole (Ersal, 2013). Ando, in line with his culture and philosophical beliefs, provides a combination of traditional and contemporary in his designs, and at the same time, he emphasizes his commitment to Zen philosophy and shows a design tendency based on the permanent dialogue between man, the universe and nature.

The basic idea of Zen philosophy is that everything is in a state of change. According to Zen, truth is not in the past or the future, but only in the "present". In Zen philosophy, opposites (yin-yang) coexist with a natural flow and are meaningful together. With this philosophical basis, Ando believes that the void of nothingness must be taken into consideration in order to express the beauty in simplicity, and he captures this belief in his designs with a complex circulation and a simple interior space integrity. Influenced by the Zen philosophy, which attaches importance to the senses rather than appearance, Ando creates a richness of experience with contrasts in almost all of his buildings while creating his site-specific designs (Güvenç, 2002).

Ando's design philosophy is based on the production of spaces by using site-specific data effectively. It is based on the aim of creating formal spaces where the relationship of all elements with each other can be read and felt, strengthened by the conflict of contrasts and the integration of dynamism. In Ando's architecture, there is no preference or priority between the environment, the structure and the human being. The environment, structure and human are integrated with the place, and all the parameters and values that form the form are considered in a holistic manner, revealing the space and inner experience.

Architecture gains expression through unlimited inspiration and abstraction, together with the natural and built environment. Ando argues that with this inspiration and abstraction, nature is included in this oscillation in architectural design and that architectural practices are transformed into form. When Ando's works are examined in this context, the reflections of Japanese culture and the environment in which the structure is located come to the fore in a clear manner. Almost all of their designs break down the generalizations of indoor-outdoor space perception, have a design sensitivity that is specific to the place, integrated with nature, uses simple and transparent materials, and contains the influences of traditional life. Tadao Ando's architectural approach aims for a creation process that desires and ultimately achieves integration with nature through the designed product (Nazik, 2020). Ando's design philosophy, which is seen in the foreground of his dominant geometric compositions and forms, is based on nature, simplicity, pure materials and especially the element of "light". Tadao Ando often integrates local traditions with a modernist approach through compositions he creates with nature, light and water (Nazik, 2020). It generally aims to create a common communication area between the nature-structure-human trio through mass-light games created with raw concrete and glass. Gross concrete is also a very suitable material for creating surfaces that allow light rays to stand out clearly (Yıldız, 1995). He uses concrete in a simple form to highlight the play of light and thus creates a strong inorganic background. His aim is not to express the material, but to clearly reveal the sensuality of the space (Sezegen, 2012). Therefore, Ando is the 'architect of place'. It examines local data meticulously, integrates the obtained data with culture, kneads it with Zen philosophy, gives life to place-specific designs with all aspects.

Ando, who is considered to have adopted a critical regional approach and who will be referred to as the 'architect of place' within the scope of the study, argues that architectural designs should be meticulously considered in terms of the characteristics of the place they belong to, its history, traditional and experiential knowledge, without rejecting modernity and using its possibilities. Ando (1993) defends these ideas with the discourses of “*My architecture is based on the compositional methods and forms of modernism, but in every case I give importance to the characteristics of the place, the climate, the weather and the historical and cultural background.*” and “*Architecture is not just about playing with forms, but about establishing a place by humans.*”. Therefore, it is a general acceptance that Ando has a place-specific design philosophy and develops place-specific designs. However, there is no study in the literature that proves Tadao Ando's design strategies specific to the mentioned “place”. For this purpose, this study aims to determine which place-specific design criteria Tadao Ando gives priority to.

MATERIAL AND METHOD

Within the scope of the study, it is aimed to analyze the relationship between the buildings belonging to Tadao Ando, one of the hit architects of the recent period, and the place. The study consists of two parts: theoretical and field research. First of all, by conducting a literature review on the subject in the theoretical part, a conceptual framework was created on place-specific design, Critical Regionalism and understanding Tadao Ando. In the field study, thirteen universal design principles of being able to characterize a structure as “critical regionalist-belonging to that place (region)” included in Yıldız Kuyrukçu's doctoral thesis titled "The development process of Critical Regionalism approach in architectural design: An evaluation in the context of Kenneth Frampton's Principles" were used in order to analyze the relationship of Tadao Ando's architectural works to the place and determine the priority of place-specific criteria. Yıldız Kuyrukçu interpreted the ten points of Kenneth Frampton's (1987) manifesto-like "Ten Points on an Architecture of Regionalism" in her doctoral thesis (2018) and determined the universal design criteria for calling an architectural product 'critical regionalist-belonging to that place (region)' as “adaptation to topographic structure of the land”, "respectful approach to nature", “consideration of natural light/daylight”, “consideration of climate data”, “being compatible with the surrounding tissue, along with the color and texture of the structure”, “interpreting and using local architectural elements”, “interpretation and use of local construction techniques”, “having a simple form language of the structure”, “reflecting the function of the structure externally”, “interpreting and using local material”, “being tactile”, “the proximity of the structure to the human scale”, “the adaptation of the structure to the scale of the surrounding structures”. Yıldız Kuyrukçu also grouped these criteria in terms of their relationships into four groups: 'environment-nature relationship', 'form', 'material' and 'scale' (Yıldız Kuyrukçu, 2018), (Figure 1).

<p><u>A-ENVIRONMENT-NATURE RELATIONSHIP</u> A.1. Adaptation to the topographic structure of the land A.2. Respectful approach to nature A.3. Consideration of natural lighting/daylight A.4. Consideration of climate data A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure</p>
<p><u>B. FORM</u> B.1. Interpreting and using local architectural elements B.2. Interpretation and use of local construction techniques B.3. Having a simple form language of the structure B.4. Reflecting the function of the structure externally</p>
<p><u>C. MATERIAL</u> C.1. Interpreting and using local material C.2. Being tactile</p>
<p><u>D. SCALE</u> D.1. The proximity of the structure to the human scale D.2. The adaptation of the structure to the scale of the surrounding structures</p>

Figure 1. Design criteria for calling an architectural product "critical regionalist-specific to that place (region)" (Yıldız Kuyrukçu, 2018)

In the field study, the evaluation was made by taking the criteria of "place-specific design criteria" developed by Yıldız Kuyrukçu in the context of evaluating the relationship established by Tadao Ando's structures with the place. In this context, 10 architectural structures by Tadao Ando that have appeared before the world from past to present; Azuma House (1976), Koshino House (1981), Church of The Light (1989), Hill of the Buddha (2015), Museum of Wood (1993), Meditation Space (1994), Church on the Water (1988), Water Temple (1991), Chicu Art Museum (2004) ve Benesse House Museum (2004) were selected. The criteria have been tabulated in order to determine the relationship established by the selected architectural works with the place and to determine the priority order of the designated place-specific design criteria. The 10 selected Tadao Ando structures were evaluated using the signs '✓' (present) when they met the design approach criterion, 'partially' when they satisfied various conditions but lacked direct definitions for the criterion, and 'x' (absent) when they contained no judgment regarding the design criterion. As a result of the evaluation, priority criteria commonly found in Tadao Ando's architectural designs were identified. In this context, the methodological framework used in the study is shown in Figure 2.

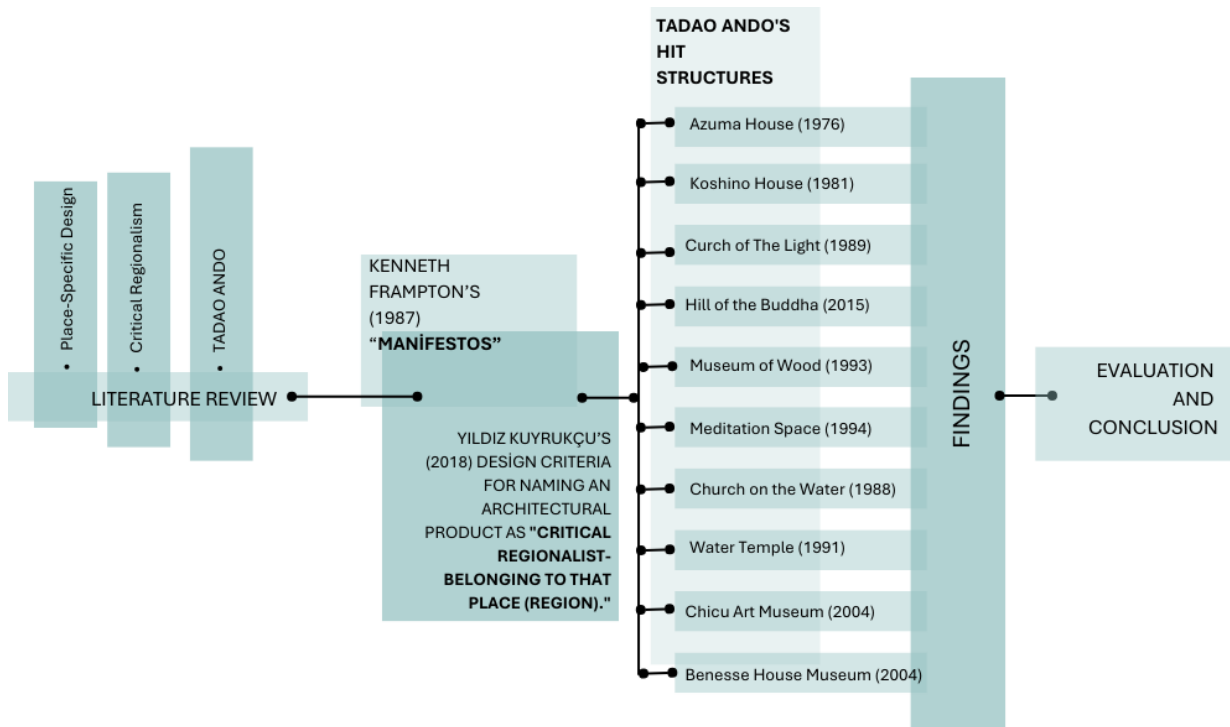


Figure 2. Research Methodology Diagram

ANALYSIS OF THE RELATIONSHIP BETWEEN TADAO ANDO'S ARCHITECTURAL WORKS AND THE PLACE

Azuma House, 1976, Japan

Azuma House was built in 1976 in Japan among the wooden houses that survived in the Osoko region after World War II, and was awarded by the Japanese Chamber of Architects in 1979 (Kaya, Çelikel & Özturan, 2021). The location of the land consists of congested and narrow streets, independent of the natural environment. The disconnection from the natural environment eliminates the landscape factor. In this context, an introverted design was developed with the inner courtyard created in the Azuma House, and natural events were made felt in the context of this introverted design (Figure 3).



Figure 3. General view of Tadao Ando's Azuma House (Url1, 2024)

The main element of the design is “natural light”. The inner courtyard of the Azuma House is the light courtyard and is the life source of the structure. Natural light is taken directly into the mass through the light court. The work space on the upper floor of the structure receives direct natural light and this light progresses in a vertical line throughout the structure. In this way, it can be seen that natural light and shadow are perceived clearly (Üçüncü, 1995). The design of the inner courtyard, that is, the light courtyard, which aims for the individual to be intertwined with nature, is to provide a clear perception of natural phenomena such as rain, wind, sun in the structure rather than user comfort (Yılmaz, 2018), (Figure 3). Although the structure uses the universal tools of modern architecture, especially reinforced concrete structure, simple geometric composition and minimal spatial language, it reinterprets these tools in line with the local lifestyle, climatic conditions and cultural habits. The Azuma House, which is considered with various aspects from an architectural point of view, has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 4).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Azuma House
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	Partially
	A.2. Respectful approach to nature	Partially
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	X
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	√
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 4. Evaluation of the Relationship of the Tadao Ando Azuma House with Place

Koshino House, 1981, Japan

Koshino House is one of Tadao Ando's examples of using natural light effectively (Üçüncü, 1995). According to Framton, the structure designed in this region, which is important in terms of Japanese history, should be an “underground vehicle” for users to experience the past and this atmosphere, and by another definition, it should be a “time machine”. Ando created the design from this perspective, and in this process, he aimed to make these connotations felt by successfully shaping the balance of light and darkness with daylight and shadows.

The structure consists of two parallel concrete blocks placed on a sloping land, presenting a design that both adapts to the topography and strengthens the spatial hierarchy (Figure 5). The natural light received into the mass by the long and narrow strip windows on the building walls, which break the massiveness of two rectangular forms and a half circle mass, meets the needed daylight. In addition to these vertical strip gaps in the walls, the openings created in the upper cover in some parts of the structure are design lines specific to Ando, which are designed to allow daylight into the spaces. Thus, a clear space atmosphere is provided with the created illumination (Üçüncü, 1995).



Figure 5. General view of Tadao Ando Koshino House (Url2, 2025)

It is read that the respect shown to the topography of the land directly affects the structure formation, daylight is processed in forms specific to Ando with various design lines, and the connection of the structure with the place is strongly established due to simple form and structure scale (Figure 4). In this context, the Koshino House represents a regionalism that maintains a critical distance from modernity, constructing an experiential sense of place through topography, light, body and movement, rather than reproducing local architecture with formal references. Koshino, which is evaluated from various perspectives, has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 6).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."	Koshino House	
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	Partially
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	√
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 6. Evaluation of the Relationship of the Tadao Ando Koshino House with Place

Church of the Light, 1989, Japan

Church of the Light is located in a quiet neighborhood in Osaka/Ibaragi. The location of the church was determined based on the built environment and the sun (Ando, 2000).

According to Tadao Ando, three basic elements define architecture; nature, simple geometry and material. The fiction of the Church of the Light is the intersection of these three elements (Şahbaz, 2010). The cruciform slit created on the eastern wall of the main mass symbolizes the human-nature relationship and reflects the structure function. This opening, which provides a partial connection between the exterior and the interior, also makes the user of the small and dark interior feel the sense of infinity due to the brightness of the light. The dark planning of the spaces captures the harmony of opposites (yin-yang) seen in Zen philosophy, with the daylight taken from this cross-shaped slit (Timuremre, 2004).

With the statement "Light is the essence of the structure", Ando draws attention to natural light. As in all its buildings, here too the actual size becomes unimportant in relation to the scale at which one lives (Erzen, 2004). The introduction of daylight into space through a conceptual framework of openness also indicates the continuity, flow and cycle of time. In addition to the cruciform opening and the placement of this opening on the eastern facade, the simple rectangular form of the Church of the Light and the concrete wall that cuts this form at a narrow angle are among the most characteristic form movements of the structure (Kaya et al., 2021), (Figure 7).

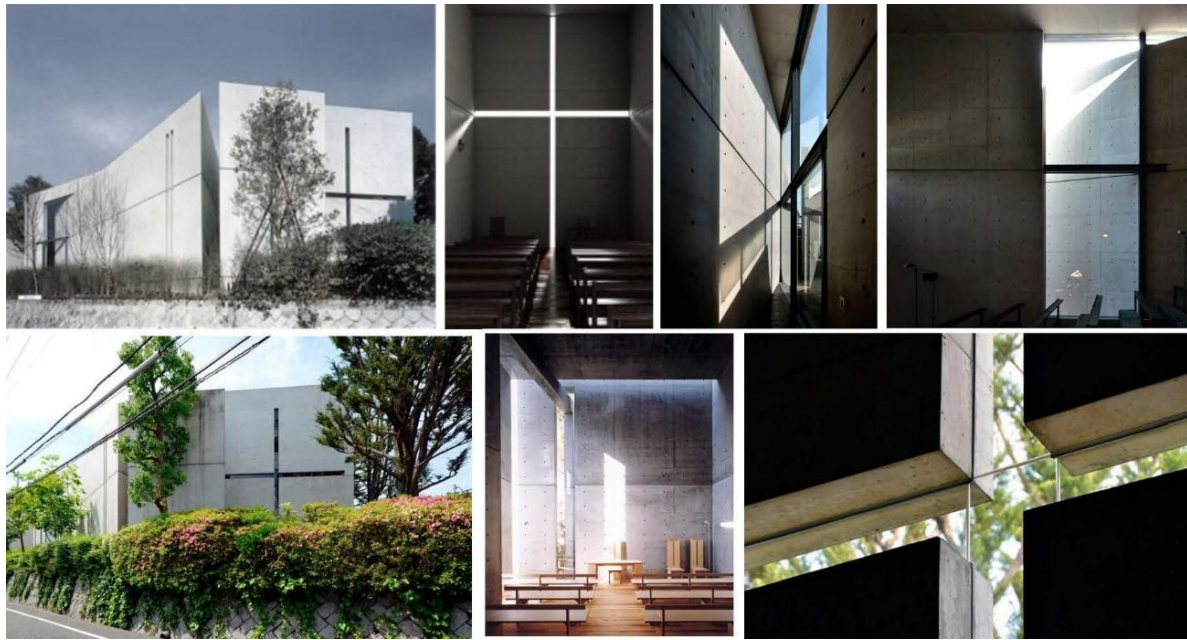


Figure 7. General view of Tadao Ando Church of the Light (Url3, n.d.; Url4, 2024)

The Church of the Light is considered one of the strongest and most symbolic examples of the critical regionalism approach, which reinterprets a universal religious typology through local spatial perception and experience, and prioritizes a phenomenological and context-sensitive approach instead of representative architecture. In this context, the Church of Light has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 8).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Church of the Light
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	Partially
	A.2. Respectful approach to nature	Partially
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	Partially
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	Partially
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	√
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 8. Evaluation of the Relationship of the Tadao Ando Church of the Light with Place

Hill of the Buddha, 2015, Japan

The Hill of the Buddha structure is a monumental architectural product that reinterprets architectural practices with the natural environment, becoming a part of the topography. These design strategies are the embodiment of the goals of “respecting the land” and “producing a silhouette in harmony with nature” (Ando, 1991; Dal Co, 1997). The tunnel form extending from the upper level to the lower level offers spatial choreographies with light and dark configurations. Therefore, it coincides with the "spatial movement and emotional intensity" outputs of Ando architecture (Pallasma, 2005). At this point, the natural light taken into the structure make the use of light as a sacred material visible.

The structure draws attention with its design strategy that makes the existing giant Buddha statue a part of the topography and landscape, rather than highlighting it as an architectural object. Therefore, it is integrated with the lavender gardens around it. In this context, the structure is in harmony with the spirit and culture of the place. In addition, the reflections of Nesbitt’s (1996) concepts of space-gap in Japanese culture are observed in the structure. The structure reflects Ando's general design line with its simplicity of spatial experience, serenity of sacredness and iconographic simplicity (Figure 9).



Figure 9. General view of Tadao Ando Hill of the Buddha (Url5, n.d.)

This structure, which comes to life as a combination of nature, landscape, culture and beliefs, is a qualified architectural product that stands out among Ando's temple structures. In this context, Hill of the Buddha is a qualified example that reinterprets local religious and cultural layers of meaning with the tools of modern architecture. In this context, Hill of the Buddha has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 10).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Hill of the Buddha
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	Partially
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	X
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	X
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 10. Evaluation of the Relationship of the Tadao Ando Hill of the Buddha with Place

Museum of Wood, 1993, Japan

The Museum of Wood was built in Hyogo in 1993. The structure integrates with the natural environment it belongs to and is in harmony with the cultural and architectural texture of the region. The building, shaped by Ando's environmental sensitivity, is an example of a place-specific architecture with its spatial arrangements, integration with the landscape, and natural light intake strategies for the spaces. The museum's architecture is a striking interplay of raw concrete and warm wood, reflecting Ando's distinctive style of simplicity, light and spatial flow (LensTokyo, n.d.). The Museum of Wood, which is a center of cultural enrichment and social participation, is shaped by Ando's interpretation of traditional typologies (Rethinking The Future, n.d.). The structure stands out with its simple form and pure building materials. The texture and color effect of the wood material used on the façade provides a permeable communication with nature, and in addition, the form of the structure has gained meaning as a mountain silhouette placed in nature.

The Museum of Wood differs from classical worship and display spaces in the context of Japanese traditions and Zen philosophy. Tadao Ando perceived and designed the structure as a reflection of nature rather than as exhibition spaces. Therefore, the nature itself is exhibited here, and the structure accompanies this exhibition (Figure 11).

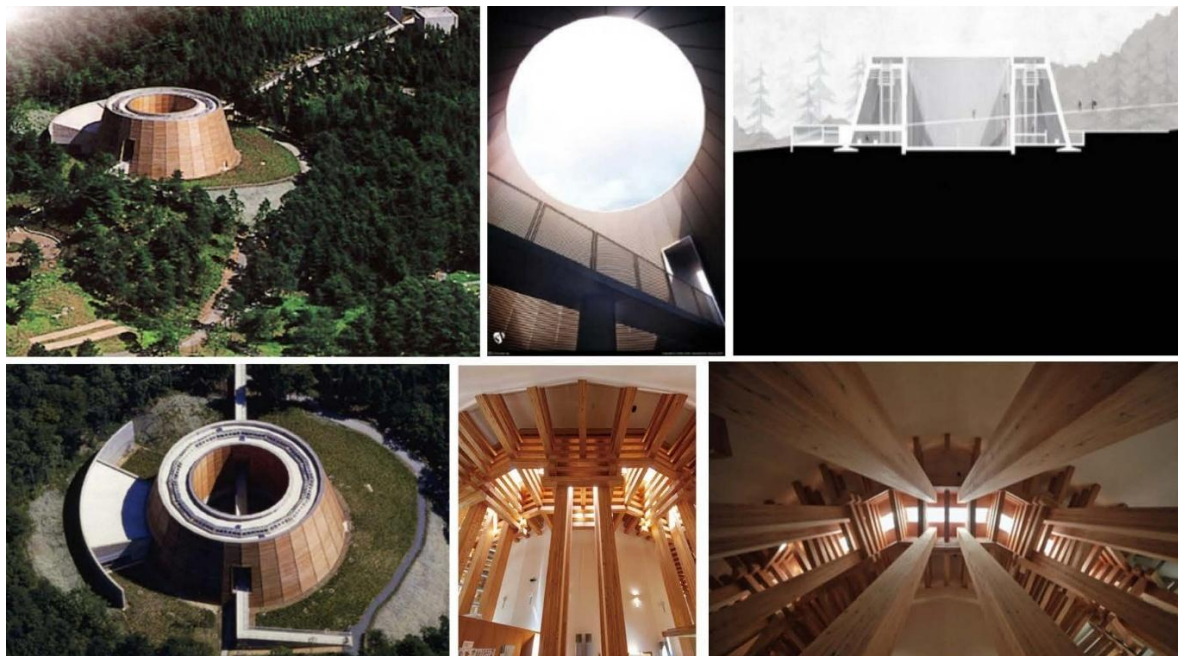


Figure 11.General view of Tadao Ando Museum of Wood (Url6,2020; Url7,n.d.;Url8,2012; Url9,n.d.)

In this context, the Museum of Wood is a Tadao Ando structure that uses the universal tools of modern architecture, which abstracts through light, space and sky, to deepen the sense of place, rather than directly reproducing a local material tradition. The Museum of Wood structure of Ando, which has been examined in various aspects, has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 12).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."	Museum of Wood	
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	Partially
C. MATERIAL	C.1. Interpreting and using local material	√
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	X
	D.2. The adaptation of the structure to the scale of the surrounding structures	Partially

Figure 12. Evaluation of the Relationship of the Tadao Ando Museum of Wood with Place

Meditation Space, 1994, France

The Meditation Space structure is located in the UNESCO center, it is fed by the Japanese traditions and modernist simplicity of Ando, so a simple design language is observed in the structure. The structure, which is isolated from the outside world with the philosophies of “light revealing the essence of the space” and “sensory minimalism”, has an introverted atmosphere (Ando, 1991; Jodidio, 2012).

According to Ando (2002), the most powerful tool of architecture is the idea of space, which confronts individuals with their essence. Therefore, Meditation Space is a place for deep meditation with natural light and shadow plays (Benfante, 2002). The spatial structure of the building is a concrete interpretation of the space-interval concepts frequently observed in Japanese architecture. In this context, the structure is an interface that contains modern interpretations of cultural roots (Nesbitt, 1996; Jodidio, 2012), (Figure 13).

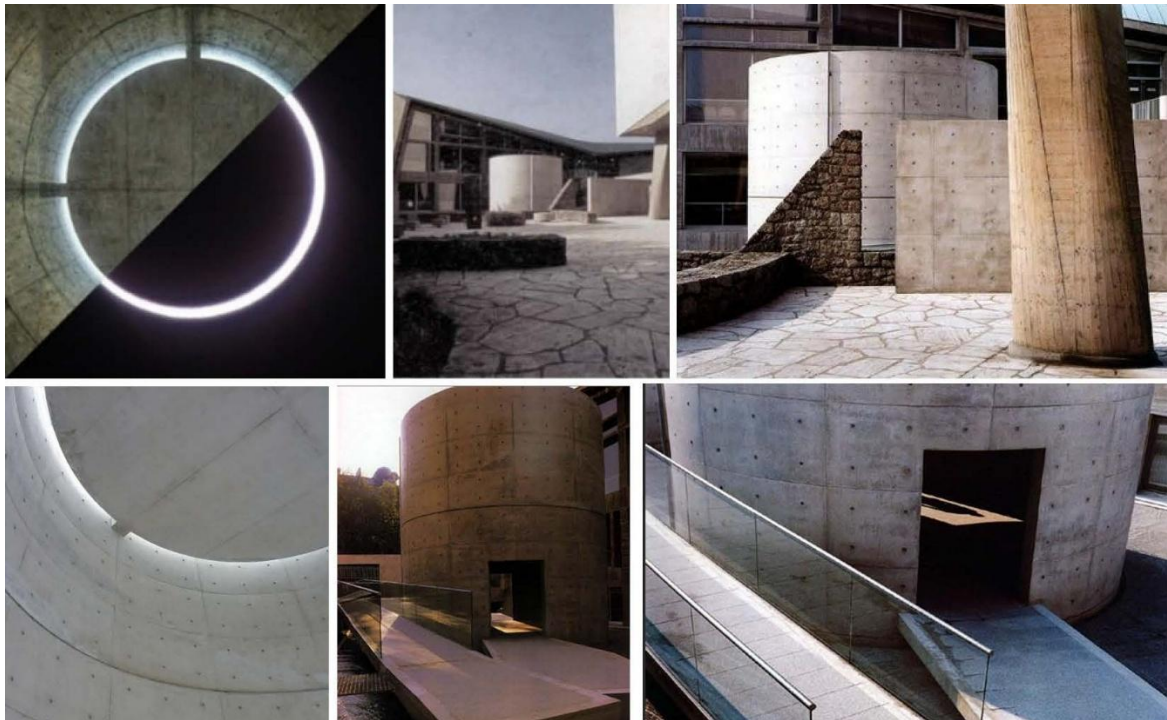


Figure 13. General view of Tadao Ando Meditation Space (Url10, 2018)

In these aspects, Meditation Space is considered one of the most intense and poetic examples of Ando's architectural philosophy, which brings together light, space and bodily experience. Rather than reproducing a local architectural form, the Meditation Space reestablishes a culturally rooted spatial attitude in a universal context. Ando's Meditation Space structure has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 14).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Church of the Light
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	Partially
	A.2. Respectful approach to nature	Partially
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	Partially
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	Partially
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	√
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 14. Evaluation of the Relationship of the Tadao Ando Meditation Space with Place

Church on the Water, 1988, Japan

Ando's Church on the Water structure is a concrete example of the holistic relationship between architectural practices and nature. The structure is a sacred space that uses the calm surroundings of the area, the stillness of the water surface and the variability of light. Ando takes the spirit of the space beyond the physicality of the landscape by using the reflections of the water surface (Jodidio, 2012), (Figure 15). Church on the Water is an architectural representation of environmental data in spatial identity. With the effective use of landscape and natural light, this structure is now a part of nature. The simplicity of the concrete surfaces draws the focus away from the architectural form and directs it towards nature itself. Thus, the space establishes its symbolic meaning not through objects but through experience, and the local landscape and sensory perception are redefined beyond architectural boundaries.

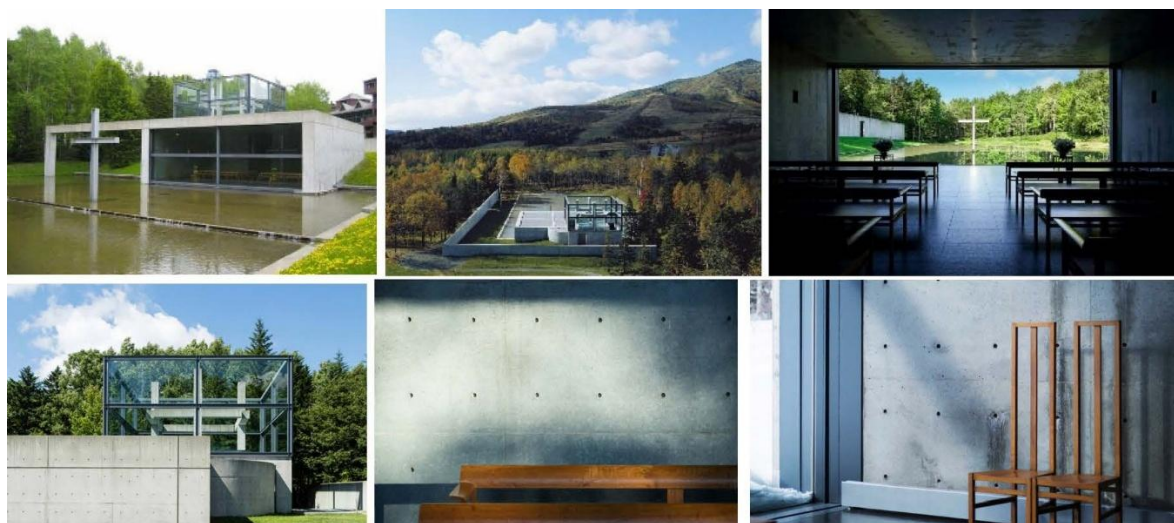


Figure 15. General view of Tadao Ando Church on the Water (Url11, 2021)

Ando describes the Church on the Water structure as “a spatial silence that promotes spiritual purification.” (2002). Therefore, the structure is in harmony with Frampton’s (1995) discourse of “reconstruction of the sacred within space”. In all its aspects, Church on the Water is one of the representations that Ando considers architecture as the main founding actor, in contrast to treating nature as a passive background. In this context, Church on the Water has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 16).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Church on the Water
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	Partially
C. MATERIAL	C.1. Interpreting and using local material	√
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	√
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 16. Evaluation of the Relationship of the Tadao Ando Church on the Water with Place

Water Temple, 1991, Japan

Water Temple is a Buddhist temple on Awaii Island, with a view of Osaka Bay. It was designed to be placed on the hillside at the top of the island in order to fit in with the natural texture without interfering with it (Timuremre, 2004). Ando states that during the design process of the temple, he tried to create a space based on the spirit of Buddhism rather than traditional temple architecture (Habibi, 2018), (Figure 17).

The temple has a symbolic feature through abstraction of the principles of ancient Japanese culture and the Buddhist belief system. A design process that is created with the factors of light, water, nature, place and context, tradition is observed in Water Temple. Water is the representation of spirituality with its transparency and brightness (Figure 17).



Figure 17. General view of Tadao Ando Water Temple (Url12, 2015; Url13, 2024; Url14, n.d.)

The most characteristic feature of the structure is its upper cover in the form of a pond created by the water element. The use of exposed concrete, seen in many of Ando's architectural designs, forms the perimeter walls in this structure as well. Concrete, glass and wood are the main elements of the structure. The wall surrounding the temple references the earth's rotation around the sun (Erzen, 2004). In contrast to the simple, neutral color-based design of the building facade, striking colors are used in some areas of the interior. These flame red colors are specific to the Buddhist faith and are a valuable detail in terms of the meanings they carry as well as their strikingness and aesthetics (Ando, 2000). Accordingly, Water Temple has been analyzed in the context of “Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).” (Figure 18).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Water Temple
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	X
C. MATERIAL	C.1. Interpreting and using local material	√
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	Partially
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 18. Evaluation of the Relationship of the Tadao Ando Water Temple with Place

Chichu Art Museum, 2004, Japan

Chichu Art Museum is located on the Noshima Art Island and is called the “art museum on earth”. It is built on a hillside overlooking the southern coast of Naoshima and is located in an old salt field where the national forest is abundant. The structure was designed with the aim of not interfering with the natural environment and not obstructing the view of the inner sea, and in this context, all spatial structures were solved under the ground (Park & Kang, 2021).

Although the museum is located underground, skylights and roof windows have been used to bring natural light to the spaces and to enable people to feel the changes in nature such as light, wind and rain (Park & Kang, 2021). Chichu Art Museum, consisting of concrete, glass, steel and wood materials, is a composition of various geometric forms with a simple form language (Figure 19).

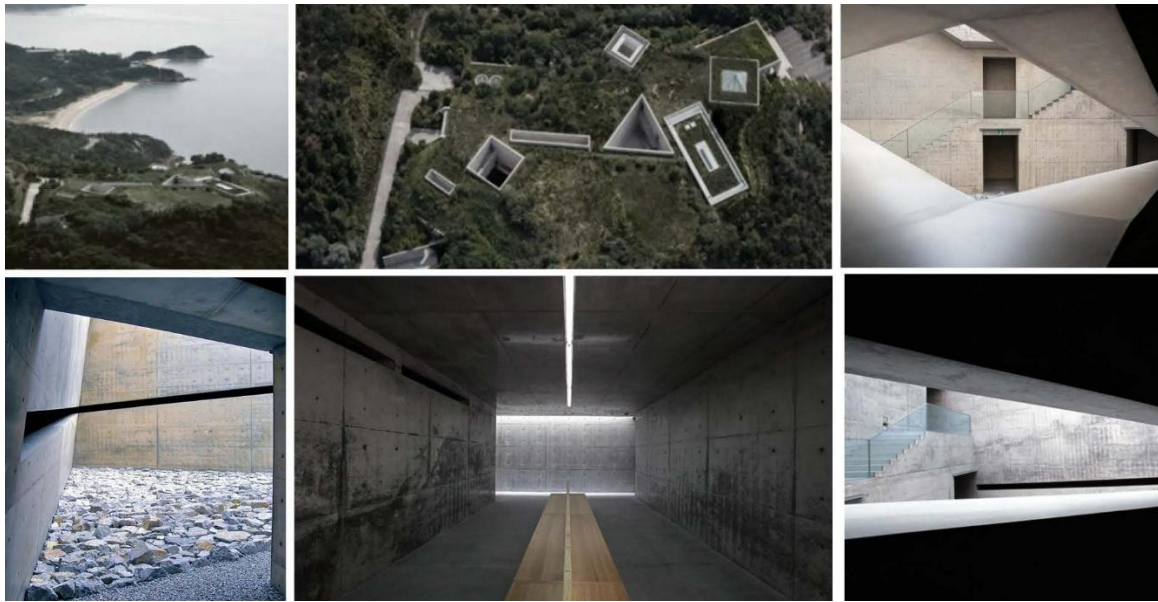


Figure 19. General view of Tadao Ando Chichu Art Museum (Url15, 2025)

Chichu Art Museum, designed in harmony with nature and carefully using the data offered by nature in this direction and maintaining its respect for nature while doing so, is a Critical Regionalist design product in which natural light and other site-specific data criteria are used successfully. Ando expresses this structure as follows; *“Darkness rather than the light, below ground rather than above the Chichu Art Museum is the most direct expression of this feeling rooted deep inside me”* (Benesse Art Site Naoshima, 2021). In this context, Chichu Art Museum has been analyzed in the context of *“Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region).”* (Figure 20).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Chichu Art Museum
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	X
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	Partially
	D.2. The adaptation of the structure to the scale of the surrounding structures	√

Figure 20. Evaluation of the Relationship of the Tadao Ando Chichu Art Museum with Place

Benesse House Museum, 2004, Japan

Benesse House has a design language in which the sky is used in a dominant way, especially seen in Ando's late works, in order to integrate with nature (Çeşmeli, 2019). The structure is part of Ando's larger vision for the "Benesse Art Site" on Naoshima Island and was designed with the principle of minimal intervention in the topography.

Ando's design language, described as the "architecture of light", transforms into both dramatic and simple spatial experiences here (1991). Ando describes the unique connection he establishes with nature, also seen in the Benesse House Museum, as an "area of experience without a seeker." (1991; Jodidio, 2012), (Figure 21).



Figure 21. General view of Tadao Ando Benesse House Muesum (Url16, 2020)

The building was shaped in the light of design parameters such as integration with nature, being a part of the topography, and effective use of natural light from Ando's perspective. Natural light, wind and sky are the essential components of the space (Benesse Art Site Noashima, 2021). The vegetation designed on the upper cover reinforces the perception of unity with its surroundings. In this context, Benesse House Muesum has been analyzed in the context of "Design Criteria for Naming an Architectural Product as Critical Regionalist-Belonging to That Place (Region)." (Figure 22).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."	Benesse House Muesum	
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	√
	A.2. Respectful approach to nature	√
	A.3. Consideration of natural lighting/daylight	√
	A.4. Consideration of climate data	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√
B. FORM	B.1. Interpreting and using local architectural elements	X
	B.2. Interpretation and use of local construction techniques	X
	B.3. Having a simple form language of the structure	√
	B.4. Reflecting the function of the structure externally	X
C. MATERIAL	C.1. Interpreting and using local material	X
	C.2. Being tactile	√
D. SCALE	D.1. The proximity of the structure to the human scale	Partially
	D.2. The adaptation of the structure to the scale of the surrounding structures	Partially

Figure 22. Evaluation of the Relationship of the Tadao Ando Benesse House Muesum with Place

FINDINGS

Within the scope of the study, the architectural features of Tadao Ando's structures were explained, the relationship of the structures with the place was analyzed and the architectural design criteria specific to the place in the design of the structures were determined. In this context, each of Tadao Ando's 10 structures were evaluated in the light of the "place-specific design criteria" table in Yıldız Kuyrukçu's (2018) doctoral thesis in order to determine the general priority order of the criteria. In this regard, each structure was evaluated using the signs '√' (present) if it included a criterion, "partially" if it met various conditions but did not include direct definitions for the criterion, and 'x' (none) if the design did not include any decision regarding the criterion. According to the evaluation, it has been determined which criteria are more frequently encountered in Tadao Ando's architectural works (Figure 23).

Within the scope of the study, a table was prepared to evaluate how effective the place-specific criteria were in Tadao Ando's 10 selected hit structures, and the structures were analyzed within this framework (Figure 13). According to the data obtained as a result of the study, it has been identified which design criteria are used predominantly in the context of “evaluating the relationship between Tadao Ando's architectural works and the place”.

As a result of the evaluation, it was determined that all the criteria determined within the scope of the study were partially or completely present in many structures, but they were concretized in different ways by interpreting them in the light of local data for each structure. When the obtained data were examined, it was determined that the most common criterion group in the context of the relationships established by structures with the place and effective in architectural shaping was “A-Environment-Nature Relationship” and its subheadings were “Adaptation to the topographic structure of the land (present:7/10; partially:3/10)”, “Respectful approach to nature (present:7/10; partially:3/10)”, “Consideration of natural lighting / daylight (present:10/10)”, “Consideration of climate data (present:7/10; partially:3/10)”, “Being compatible with the surrounding tissue, along with the color and texture of the structure (present:10/10)” criteria. In addition, in the context of all criteria, it has been determined that the criteria of “Having a simple form language of the structure (present:10/10)” in the B. Form category; “Being tactile (present:10/10)” in the C. Material category; “The adaptation of the structure to the scale of the surrounding structures” in the D. Scale category. On the contrary, it was determined that the criteria “Interpreting and using of local architectural elements (present:0/10)” and “Interpreting and using of local construction techniques (present:0/10)” were the architectural design criteria that were least taken into account in the design of the structures. As a result of the data obtained, it has been demonstrated through the analysis findings that almost all place-specific design strategies are observed in Ando structures, which particularly stand out in the categories of A. Environment-Nature Relationship and C. Materials. (Figure 23).

Design Criteria for Naming an Architectural Product as "Critical Regionalist-Belonging to That Place (Region)."		Tadao Ando's Hit Structures									
		Azuma House	Koshino House	Church of the Light	Hill of the Buddha	Museum of Wood	Meditation Space	Church on the Water	Water Temple	Chicu Art Museum	Beesse House Museum
A. ENVIRONMENT-NATURE RELATIONSHIP	A.1. Adaptation to the topographic structure of the land	Partially	√	Partially	√	√	Partially	√	√	√	√
	A.2. Respectful approach to nature	Partially	√	Partially	√	√	Partially	√	√	√	√
	A.3. Consideration of natural lighting/daylight	√	√	√	√	√	√	√	√	√	√
	A.4. Consideration of climate data	√	√	Partially	Partially	√	Partially	√	√	√	√
	A.5. Being compatible with the surrounding tissue, along with the color and texture of the structure	√	√	√	√	√	√	√	√	√	√
B. FORM	B.1. Interpreting and using local architectural elements	X	X	X	X	X	X	X	X	X	X
	B.2. Interpretation and use of local construction techniques	X	X	X	X	X	X	X	X	X	X
	B.3. Having a simple form language of the structure	√	√	√	√	√	√	√	√	√	√
	B.4. Reflecting the function of the structure externally	X	Partially	Partially	X	Partially	X	Partially	X	X	X
C. MATERIAL	C.1. Interpreting and using local material	X	X	X	X	√	X	√	√	X	X
	C.2. Being tactile	√	√	√	√	√	√	√	√	√	√
D. SCALE	D.1. The proximity of the structure to the human scale	√	√	√	X	X	√	√	Partially	Partially	Partially
	D.2. The adaptation of the structure to the scale of the surrounding structures	√	√	√	√	Partially	√	√	√	√	Partially

Figure 23. Evaluation of the relationship between Tadao Ando's architectural works and the place



CONCLUSION

The rapid production, consumption, globalization and uniformization processes seen together with the modernist movements especially after the industrial revolution worldwide have led to the neglect of the concept of “place”. The breaks experienced in local data, culture, traditions and knowledge observed in architectural products that cannot establish a relationship with the ground have caused disruptions in temporal continuity. In response to these effects of modernism, the postmodernism movement emerged with the aim of clinging to the local, but with this understanding, the desire to establish a connection with the local was limited to being only an "idea". In this process, architectural production efforts in the light of parameters such as place, culture and history have not gone beyond imitative decorations in the form of reproduction of architectural elements from many periods of history and random compositions of elements. Therefore, although postmodernism was born as a reaction to the placelessness of modernism, architectural products created independently of place, context and time with design principles and production approaches have evolved into a paradox with a conflict of meaning.

The concept of “Critical Regionalism” emerged in response to the identity and placelessness problems created by modernism and then postmodernism. The critical regionalism approach argues that in the context of “place” and “the data of the place”, architectural practices can only achieve the desired result if they are integrated and parallel with the place. In this context, critical regionalism and the concept of “place” are discussed from various angles, and it advocates the creation of context-specific designs against standardization and globalization.

The attitude of critical regionalism towards modernism attitudes as “Criticality towards Modernity”, the attitude of conscious self-restraint as “Conscious Architecture”, the counter-approach of postmodernism towards the cenographic attitude as “Tectonic reality”, the quality of being specific to local data as “Adaptation to Natural Conditions” and the planning of visuality with as much emphasis as “Tactility” are among the five basic attitudes expressed (Frampton, 2007). In this context, the place is explained as a set of elements and relationships that constitute the context, such as climatic data, light, people and human perception, cultural environment, and social lifestyle, which affect the design process and the final product. Critical regionalism, which is the whole of various factors that create place and context relationships, is of critical importance in terms of integrating the produced spaces and structures into the environment they belong to and establishing strong relationships with the context (Erkartal, 2015). The necessity for the first step in place-specific design to be the pursuit of belonging to the context and environment; the indisputable importance of place-specific data at every stage of design processes; and particularly the effective use of natural light, emerge as the core principles of place-specific designs within the "critical regionalist" approach.

Within the scope of the study, Tadao Ando and his 10 prominent architectural works were analyzed “in the context of their relationship with the place”, in the context of the design principles determined by Yıldız Kuyrukçu (2018) to “name a structure as specific to the place”. In this context, a weight ranking was determined by analyzing the selected architectural works of Tadao Ando in line with these principles.

The study findings reveal that Tadao Ando's architecture is characterized by a strong network of relationships with place and context. Ando's design philosophy is shaped in line with local identity, cultural heritage and beliefs, and in this context, his architectural products are characterized by their strong ties to the place. According to the analysis results, Ando effectively uses the opportunities offered by modernity in his designs, ensures a balanced combination of these opportunities with local data, and is in contact with the place of belonging in a conscious manner. Ando does not limit the natural environment to just data. According to him, place is the first step of spatial experience and the main guiding actor of designs. The respect and harmony to the topography observed in Ando's works, the effective use of natural light and the effective construction of light-dark relations, the simplicity of the materials used, design trends such as the use of water element are the spatial tools of the ties established with the place.

Analyzed within the context of place-specific design criteria, Ando's architectural practices were found to establish strong connections with nature and the environment, and to possess a formally simple design language. In all of Ando's architectural works, it has been observed that the criteria of "Consideration of natural lighting/daylight", "Being compatible with the surrounding tissue, along with the color and texture of the structure", "Having a simple form language of the structure" and "Being tactile" are significant design parameters that shape the architectural design of all his structures.

In the context of architect Tadao Ando's site-specific design criteria, all his structures are "tactile" in terms of the materials used, as seen primarily under the category "C.Material" following the category "A.Environment-Nature Relationship". Ando's simplicity in material use is combined with his belief in Zen philosophy. Thus, by keeping the material simple, it highlights spatial serenity, balance, and the experience of place. At this point, the interpretation of material in the context of its relationship with the environment and nature involves not only visual-tactile aspects, but also the use of a material that can be sensed through various sensory organs. Within this framework, the material integrates with a simple design form, and the design establishes a scaled relationship with the environment. Therefore, the material adopts an attitude that is integrated with the environment and nature, respects nature, is powered by natural light, and reinforces place-specific qualities through its color and texture. The tactile quality of the material, which also relates to Zen philosophy, demonstrates Ando's design philosophy and place-specific design strategies within the context of research data.

When the study data and analysis results are examined in detail, it is seen that Ando creates designs that are on par with almost all the criteria for defining a structure as "place-specific". This means that Tadao Ando is an architect who is "present with the place," "gains meaning from the place," and "gives meaning to the place" in terms of all place-specific perspectives.

It has been proven that Ando does not imitate local data and elements; instead of treating historical architectural elements within new production processes, he interprets the cultural, traditional, and historical values at hand within a modern design language. Therefore, Ando's architectural practice embodies the critical regionalism approach with its characteristic of being "sensitive to the specificity of place without romanticizing it".

Consequently, Tadao Ando's architectural works, shaped in the light of Zen philosophy, are examples of utmost importance within today's architectural world within the context of critical regionalism, representing the concrete embodiment of the positioning of the place's sensory, physical, and cultural data at the center of architectural actions. Within the scope of the study, it is emphasized that place-specific design trends are of absolute importance in architectural production processes in accordance with the principles of critical regionalism, as read from the design philosophy and works of the architect of the place Tadao Ando, that the "place" has a more intellectual background than just physicality, that its absolute role in architectural production is undeniable and indispensable. Tadao Ando is in the light of all these critically important parameters; in summary, we can say that Tadao Ando is the Architect of the Place.

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