ARCHITECTURE AND PUBLIC DIALOGUE:
AN EVALUATION OF THE ROLE OF ARCHITECTURE CENTERS

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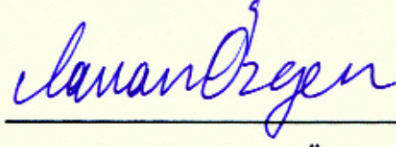OF
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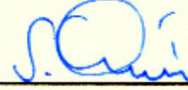IN
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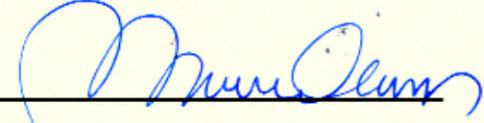Approval of the Graduate School of Natural and Applied Sciences

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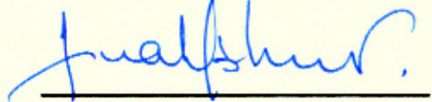
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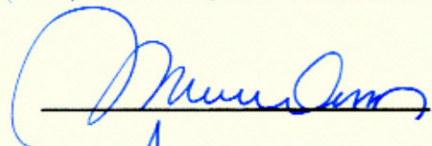**Examining Committee Members**

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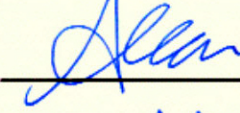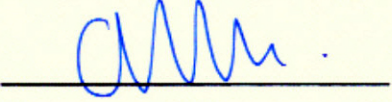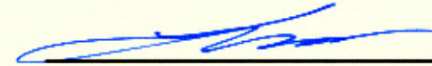
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ABSTRACT

ARCHITECTURE AND PUBLIC DIALOGUE:
AN EVALUATION OF THE ROLE OF ARCHITECTURE CENTERS

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This thesis points out the transformation in the visions of architectural institutions about "architecture-public dialogue," the interrelations of architect-client to architecture-the public, in a historical perspective. This thesis states that architecture center as a phenomenon has emerged with the transformation of the consideration of the functions of architectural institutions from merely guaranteeing competence and integrity -seeing the architect-client relation as providing a technical service as well as maintaining artistic autonomy- to stimulating awareness, accessibility, participation and collaboration of both professionals and the public, in order to achieve increasing the quality of built environment and the quality of life. This thesis aims to make an evaluation of the role of architecture centers in that stimulating importance of the formation of architecture-public dialogue as a two way interaction between architecture and

the public in a cultural dialectical sense, and achieving this formation. This thesis will come to the point in that an architectural institute that has undertaken these new functions is named as "architecture center," in some countries such as England, Scotland and the Netherlands. Some of the architecture centers in these counties are analyzed by means of an analytical survey. In addition, -especially after 1980s- the recently undertaken functions of the Chamber of Architects of Turkey are analyzed in light of the transformation in the visions of architectural institutions in the world. Seeing that, Arkitera Architecture Center gives the signs of undertaking these functions, it is analyzed as an example of an architecture center from Turkey. This thesis concludes that architectural institutions will have undertaken a key role in the formation of architecture-public dialogue as a two way interaction by means of analyzing the studies of architecture centers as a model.

Keywords: Architecture Centers, Architectural Institutions, Architecture and Public Dialogue, Collaboration, Public Participation.

ÖZET

MIMARLIK VE TOPLUM DIYALOGU:
MIMARLIK MERKEZLERININ ROLÜ ÜZERINE BIR
DEGERLENDIRME

Demirel, Buket

Yüksek Lisans, Mimarlik Bölümü

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Bu tez, mimarlik kurumlarinin mimarlik-toplum diyalogu ile ilgili görüslerindeki dönüsümü tarihsel bir perspektifle ortaya koyuyor. Burada bahsedilen "mimarlik-toplum diyalogu"ndan mimar-müsteri arasindaki karsilikli diyalog ve genel olarak mimarlik ve toplum arasindaki etkilesim kastedilmektedir. Bu tez, mimarlik kurumlarinin kendi görev alanlarina bakisindaki dönüsümün etkisiyle mimarlik merkezi fenomeninin ortaya çiktigini ortaya koymaktadir. Mimarlik kurumlarinin görev alani; mimar-müsteri iliskisini teknik bir hizmet olarak görerek, mesleki uygulamalarin meslek ahlakiyla dürüst ve kaliteli bir sekilde yerine getirilmesinin topluma garantisini vermeleri, bunu da mümkün oldugunca mimarin sanatsal ideallerinden taviz vermeden gerçeklestirmeleri dogrultusunda tanimlaniyordu. Bu dönüsüm; mimarlik

kurumlarinin izledigi bu tutumun ötesinde hem toplum, hem de mimarlar açisindan farkindalik, erisilebilirlik, katilim ve ortak çalismalarin yürütülmesinin fiziksel çevrenin kalitesini ve yasam kalitesini arttirmadaki önemini kavramalari ve benimsemeleri olarak tarif edilmektedir. Bu tezin amaci, mimarlik merkezlerinin mimarlik-toplum diyalogunun toplum ve mimarlik arasinda kültürel diyalektik anlaminda iki yönlü etkilesim olarak kurulmasindaki rolünü degerlendirmektir. Bu tezde, bu yeni görev alanini üstlenen bir mimarlik kurumunun "mimarlik merkezi" olarak -Ingiltere, Iskoçya ve Hollanda gibi bazi ülkelerde- adlandirildigi görüsüne varilmaktadir. Bu ülkelerde bulunan bazi mimarlik merkezi örnekleri analitik bir arastirmayla incelenmistir. Buna ilaveten, mimarlik kurumlarinin kendi görev alanlarina iliskin görüslerindeki dönüsümün isiginda, Mimarlar Odasi'nin da son zamanlarda (özellikle 1980 sonrasi) üstlendigi görevleri bu tezde incelenmistir. Bunun yani sira, Arkitera Mimarlik Merkezi de bu görevleri üstlenen kurumlardan biri olma yolunda ipuçlari gösterdigi için, Türkiye' den bir mimarlik merkezi örnegi olarak ele alinmistir. Bu tezde, mimarlik merkezlerinin bir model olarak alinip, çalismalarinin analiz edilmesi yoluyla mimarlik kurumlarinin mimarlik-toplum diyalogunun iki yönlü bir etkilesim olarak algilanmasinda anahtar bir görev üstlenmis bir konumda yer alacaklari sonucuna varilmaktadir.

Anahtar Kelimeler: Mimarlik Merkezleri, Mimarlik Kurumlari, Mimarlik ve Toplum Diyalogu, Is birligi, Halkin Katilimi

To My Family

In eternal gratitude

ACKNOWLEDGMENTS

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CHAPTER I

INTRODUCTION

1.1 Definition of the Problem

It is essential to emphasize that architecture[1]-public[2] dialogue[3] comprises of a wide network of relations from architect-client relation in particular to user-architecture relation, in general. Moreover, this issue comprises the understanding of all people – in all ages – in a life-long period, in their built environment like cities they live in.

Such a dialogue, often, been taken into consideration as a professional formation where a dialogue between architecture and the public has been formulated as a kind of public service or the fulfillment of the necessities of clients in their built environment. As stated by Barrington Kaye (1960) in his book entitled "The Development of The Architectural Profession in Britain," in professional/client relationship, it is necessary for the client to have some guarantee of integrity before he can safely venture to purchase the professional's

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[1] I use the term "architecture" including all aspects of the built environment; planning, buildings, places, interiors, and landscape. It includes cultural, social and economic concerns and the processes and the philosophies of design.

[2] In order to clarify the meaning of the "public" in this study, I omit all architects and the members of the architectural community from the category of the public. Obviously, architects and other members of the architectural community are citizens, and therefore, part of the public; but their relationship to architectural production is different from non-professionals. The public, in this thesis, is understood as "resident" as described by Yona Friedmann and it has a more extended and inclusive meaning like "user," "client," or "occupant." See Chapter II, 2.3.1 Dialogue, Architecture-Public Dialogue, p.35

[3] Although a dialogue between architects and public (client, users), in this study, is analyzed as an interaction (in intellectual and cultural level) between these parts, the meaning of the notion or the idea of 'dialogue', indeed, indicates various different other meanings in different areas and disciplines.

services since the demand/product relationship is not clearly defined as in a market situation.[4] Referring to the statements of Kaye, (1960) it can be pointed out that this condition has led to institutionalization in the field of architecture. Professional institutions were needed to guarantee competence and integrity, which can be explained as guaranteeing providing quality in architectural design and ethical responsibility to the client/user. In addition, as stated by Kaye, (1960) the professional was considered as the judge of what technical solution best fits the client's requirements and also as a technician who supplies that solution.[5] Therefore, the main function of professional organizations became to guarantee these two requirements; competence and integrity. Although the relationship of the professional and the client was conceived as a technical requirement, in the architectural profession, aesthetic element was also important as well as providing technical competence.[6]

In the nineteenth century, a tendency began among architects to regard architecture as quasi-art instead of applied art.[7] As explained by Kaye (1960), different from applied art, in the consideration of architecture as quasi-art, "the important decisions are decided by much more reference to artistic criteria."[8] The effect of this tendency has led "artist-architects" "to prevent interference with the creation of a work of art from laymen." This consideration means that a client's suggestions on grounds of utility can be rejected by the architect on grounds of style.[9] In this point of view, architecture-public dialogue occurs in a one way direction. Differing from "artist-architects," "professional architects" have considered the matter in a different point of view in that "without a client, the architect could do nothing" - as "for an average architect there is no possibility of seeing a single one of his artistic ideas translated into constructed form unless he

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[4] Barrington Kaye, "The Development of the Architectural Profession in Britain," London: George Allen & Unwin Ltd, University College of Ghana, 1960, p. 16.
[5] Ibid, p. 16.
[6] Ibid, p. 23.
[7] Ibid, p. 31.
[8] Ibid, p. 30.
[9] Ibid, p. 106.

finds someone willing to pay for it."[10] They were intended "to sacrifice, if necessary, artistic autonomy, to secure the client's favor." This shows that, in this century, "professional architects" gave importance to the client, for having their support. In this sense, it can be said that there are two different kinds of interaction between architects and clients. However, it cannot be stated that, for both, there is an architecture-public dialogue as a two way interaction between architecture and the public in a cultural dialectical sense.

In the mid-1960s, the user participation[11] concept in regarding the built environment has been conceived, to solve social problems since the lack of the inadequacy of design trends at that time.[12]

Robert Gutman (1988) claims that "the idea of increased user participation in the design process, particularly participation in the early stages of the process, is met with mixed reactions by architects."[13] He also mentions that "some architects, especially those who were educated during the late 1960s and early 1970s, ideologically believed that the more the buildings fit the requirements of users/inhabitants, the more they are called as good designs."[14] This implies that architecture-public dialogue still has occurred as a one way relationship because the architectural professionals take decision-makings for the benefit of the user, considering architecture-public relation as a technical service.[15]

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[10] Ibid, p. 106.

[11] However, "participation concept can be traced back in recorded history as far as the Greek Civilization which perhaps the first formal citizen forums." As quoted in "Chapter III: Participation as an Alternative Solution," *Office Design with User Participation,* M.Arch thesis, February 1989, METU, p.20-21 by Fatih Cengiz Öz, M. R. Behesti et.al. "Introduction: International Design Participation Conference," *Open House International,* Special Issue on DPC'85, v. 10, n.1, p. 3.

[12] Ibid, p. 21.

[13] Robert Gutman, *Architectural Practice: A Critical View*, New York: Princeton Architectural Press, 1988, p. 91.

[14] Here, "good design" does not imply excellent architecture; only refers to searching for better solutions in creating living environments for people. Ibid, p. 91.

[15] In fact, dialogue occurs only two-way according to its literature meaning. However, one way dialogue implies here there is an interaction in two-way but the receiver is always the public part, architecture part is not affected by the public yet.

On the other hand, in the twentieth century, user participation in the design process has been both discussed in the field of architecture and urban design. Mies van der Rohe's designs trying to obtain flexible space, "1970s dominant architectural concept, the "metabolism" of convertibility, provided for changing the functions of parts of buildings according to use,"[16] are some examples that can be emphasized as the reflections of discussions into architectural designs about the user participation in architecture. These examples are mainly related to the issue that the participation of users as "occupiers of architecture" since the design process is continuing after the architect's design and construction of the building by the occupiers of architecture,[17] rather than conceiving architecture-public dialogue as a two way interaction conceiving architecture as a cultural phenomenon.

A Recent study, Rural Studio, which is founded by Samuel Mockbee from Auburn University in the early 1990s,[18] can be conceived, also, as an example of user participation in the design process. The primary objective of this studio is to establish real projects according to the needs of a chosen rural area and apply them accordingly. The design team, consists of architectural students and the academicians as supervisors, prepare design solutions acting responsibly to the needs of the inhabitants/users in the circumstances they live in.[19] In this application, inhabitants/users decide which project is going to be constructed. In addition, in this application, designers often refer to users in their decision making process. This means that there is a two way interaction and also dialogue between architects and clients/users. However, this example study has a unique character and we cannot generalize all interaction between architecture and the public as a dialogue or proper participation.

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[16] "Architecture," Country Studies main page, [Internet, WWW]. Received December 31, 2004 from (http://www.country-studies.com/japan/architecture.html)

[17] "Introduction," *Occupying Architecture* ed. by Jonathan Hill, London and New York: Routledge, 1998, p. 2-11.

[18] Andrea Oppenheimer Dean, "Introduction," *Rural Studio: Samuel Mockbee and an Architecture of Decency*, New York: Princeton Architectural Press, 2002, p. 1.

[19] Ibid, p. 1-14.

On the other hand, some approaches have also been developed where a dialogue between architecture and the public has been perceived in a cultural sense. In these approaches the aim of participation between architecture and the public goes beyond the fulfillment of the professional technical needs of the built environment. In these approaches the aim is not, purely, to support public needs -related to the built environment- in a professional sense, but also aim to increase the conscious interest of the public about architecture in order to encourage them to perceive architecture primarily as a cultural phenomenon. It can be said that, in S.E. Rasmussen's (1959) book entitled "Experiencing Architecture," what is expressed by experience of architecture implies that architecture-public dialogue occurs -especially between architecture and the user- not merely based on a technical requirement but also in a cultural sense and as a two way interaction. Besides, Gutman (1988) claims in his book entitled "Architectural Practice," that a small group of people who read about architecture, visit museum exhibitions, buy architectural books and discuss about architecture.[20] He also, names them as real consumers of "culture" of architecture.[21]

Therefore, in the second group of attitude, architecture is perceived as a critical act and cultural phenomenon which goes beyond the fact that architecture is a merely construction activity in the society. This consideration is also emphasized in the document which is published by Architect's Council of Europe[22] (ACE) in May 2004. It is stated in the resolution that;

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[20] Gutman, *Architectural Practice: A Critical View*, 1988, p. 91.

[21] Ibid, p. 91.

[22] "The Architect's Council of Europe is an organization, based in Brussels, whose membership is drawn from representative national registration and Professional architectural organizations of all twenty-five European Union (EU) Member States and most Candidate Countries as well as Switzerland, Norway and Turkey." Kristin Kerstein et.al, *Architecture and Quality of Life: A policy Book by the Architect's Council of Europe 2004*, Brussels: Architect's Council of Europe, 2004, Retrieved October 28, 2004 from (http://www.ace-cae.org/Public/fsPublicNetwork_EN.htm)

Architecture is a fundamental feature of the history, culture and fabric of life of each of our countries; it represents an essential means of artistic expression in the daily life of citizens and it constitutes the heritage of tomorrow. A sense of belonging, of identity, is an important feature of human society and culture. Architectural Expression is frequently the carrier of such cultural and social needs...[23]

The Architect's Council of Europe (ACE) draws attention to both the importance of these influences to be adequately involved in design and the significance of "striving to create an ethos within society that values quality in buildings and in public spaces."[24] It can be evaluated that, the first one indicates the responsibility of the architecture to the public and the second one indicates the responsibility of the public to architecture. Similarly, Allsop (1984) claims that a quality environment is only possible if all members of society take on this responsibility.[25] As also stated by ACE, to provide successful results, it is required to establish effective and valued dialogue between the project participants at all levels of the society. Consequently, the first one is strongly related with the second one. Furthermore, it can be stated that, both of them indicate the idea that "ensuring a sense of shared responsibility for the quality of the urban environment"[26]. In order to achieve this idea, ACE emphasizes that "having the awareness and a critical sense to understand architectural values" should be started to taught in an early age of education and also, should continue "throughout all stages of formal education."[27] In addition, changing social, economic and technological conditions lead to the need for interrelations and

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[23] "21 Key Messages for the 21st Century from the Architect's Council of Europe," May 2004, message no: 20, Kristin Kerstein et.al, *Architecture and Quality of Life: A policy Book by the Architect's Council of Europe 2004* ,Brussels: Architect's Council of Europe, 2004, Retrieved October 28, 2004 from (http://www.ace- cae.org/Public/fsPublicNetwork_EN.htm)

[24] Ibid, message no: 4 and 20, p. 1.

[25] As quoted by Glen Frederick Gross, "Explaining architecture to the public: an inquiry into architect/ public value disparities", M.Arch thesis, 1998, The University of Manitoba, Canada. Retrieved: November, 2004, from Bruce Allsop, *Social Responsibility and the Responsible Society*. Stocksfield: Oriel Press, 1984. p. 38.

[26] "21 Key Messages for the 21st Century from the Architect's Council of Europe," 2004, message no: 15, p. 1.

[27] Ibid, message no: 4 and 7, p. 1.

collaborative action in the field of architecture as well as in all fields.[28] The interrelation and collaboration between professionals and the public, namely, between architects and clients/users, architectural institutions and governmental bodies, architectural institutions and the public institutions, is strongly suggested for increasing the quality of built environment and quality of life by Architect's Council of Europe in the resolution they published in 2004.[29]

From another point of view, as emphasized by Kenneth Frampton (1991), in his book "A Social out of Site: Criticism of Architecture," "only twenty percent of the total built output in developed societies is subject to the advice of the profession." Frampton, states that this disturbing fact means "there is a world of difference between architecture as a critical act and building as a banal, almost metabolic activity."[30] In order to ensure that the public, at all stages, has a sense of understanding architecture as a critical act, the idea emphasized by Walter Andrews Taylor can be evaluated as complementary to ACE's idea. He recommends that "not only must the architect keep on educating himself, but he must take the major responsibility for educating the public about architecture, for the good of the public and the architect."[31]

The endeavors that perceive the dialogue between architecture and the public in a cultural sense have been seen both in academic milieu and in the practical arena- such as the architectural institutions- including individual architects in different historical periods. As highlighted by Khoir-Al Kodmany in the article entitled "Public Participation: Technology and Democracy," "User participation is meaningless if participants cannot understand what is being

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[28] Walter Andrews Taylor, "Epilogue," *The Architect at Mid-Century,* ed. by Francis R. Bellamy, New York: Reinhold Publishing Corporation, 1954, © American Institute of Architects, vol.2, p. 244.

[29] Leopoldo Freyrie –President of the Architect's Council of Europe, 2004- "Preface," in Kristin Kerstein et.al, *Architecture and Quality of Life: A policy Book by the Architect's Council of Europe 2004,* p. 7.

[30] Kenneth Frampton, "Reflections on the Autonomy of Architecture: A Critique of Contemporary Production," *A Social out of Site: Criticism of Architecture,* ed. by Diane Ghirardo, Seattle: Bay Press, 1991

[31] Taylor, "Epilogue," 1954, p. 254.

proposed."[32] In addition, Kodmany states that architects also have an important responsibility regarding user participation in these words: "To bridge this wide gulf, architects must begin to develop new communication skills, to learn to explain their ideas, understand participant's ideas, and discuss potential solutions in a clear and simple manner."[33]

Between 1960-1980, various methodologies –such as "Architecture and Community," "Community Design"- have been developed among academic architects who try to bridge the gap between architects and users in some studies. Christopher Alexander's ideas stated in his books entitled "Pattern Language," and "The Timeless Way of Building" and Kevin Lynch's ideas stated in his book "The Image of the City" can be given as examples of these methodologies. Referring to the developing programs of different architectural professional institutions in different countries we can say that the above mentioned academic works found some resonances in the programs of the institutions in which the intention is to develop a dialogue between architecture and the public in an active way.

There have also been examples of this consideration as civil society endeavors such as in Heidelberg from Germany and Cihangir,[34] Kuzguncuk,[35] from Turkey. These are also attitudes that help the development of the idea of the participation and collaboration between architecture and the public.

When we look at the historical reflections of this consideration in a manner of institutionalism, we see that after the industrial revolution with the emergence of new organizations, apart from guilds (which can be considered as institutes for profession existed until the industrial revolution[36]), consideration of

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[32] Khoir-Al Kodmany, "Public Participation: Technology and Democracy," *Journal of Architectural Education,* May 2000, v.53, issue: 4, p. 220.

[33] Ibid, p. 220.

[34] Exhibition entitled "Yasanabilir Bir Kent Için Halk Girisimi," is held in November, 5-24, 2004 in Goethe-Institut Ankara, an unpublished document, Goethe-Institut, Ankara.

[35] Cengiz Bektas, "Kuzguncuk: Koruma, Eski Kent Dokusunun Canlandirilmasi, Halkin Katilimi...," XXI Mimarlik Kültürü Dergisi, July-August 2000, p. 118-122.

[36] See the Chapter II for extended information about architectural professional organizations in a historical perspective. Union of Turkish Engineers and Architects, Chamber of Architects: Rules

architecture merely as a technical service for building act have been the only core function of architectural professional organizations. However, in the 1950s, as emphasized by Walter Andrews Taylor, (1954) in the "Epilogue" of the book entitled "The Architect at Mid-Century," the importance of "the public education about architecture as designed better environment for all of life's activities" and the need for "collaborative or collective action" by means of the individual's participation as well as government, has been discussed as important issues.[37]

We can see the clues of the transformation of the visions of architectural professional institutions in this way, which dates back the middle of the twentieth century. Architectural professional institutions, after that period, tend to develop different public programs which contribute to the cultural formation of public consciousness about architecture. It can be emphasized that architectural professional institutions -such as the American Institute of Architects, the Royal Institute of British Architects and the Chamber of Architects of Turkey- have been providing many exhibitions, seminars, conferences and workshops in order to inform the public about the improvements and changing concepts in the field of architecture. These institutions' contribution to the development of architecture-public dialogue cannot be denied. However, it is obvious that the development of two way dialogue, active participation between architecture and the public needs further programs and design methodologies.

The emergence of "architecture centers" as cultural models of architectural institutions (rather than merely professional institutions) is important to understand this newly undertaken function (as well as guaranteeing competence and integrity) of architectural professional institutions more clearly. As stated by Hannah Ford and Bridget Sawyers (2003) "architecture centers aim to promote the cultural importance of architecture and the issues of the built

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of the Continuous Professional Development Centre,"- Adopted at the 39th Ordinary General Meeting held on 16-17 April 2004 -, *International Round Table Discussion: Continuing Professional Development (CPD) in Architecture*, Ankara: Chamber of Architects of Turkey, November 2004, p.54

[37] Taylor, "Epilogue," 1954, p. 244, 254.

environment" by means of "providing public forums debating the past, present and future of the cities."[38] In light of this consideration, architecture centers seem to undertake and stimulate architecture-public dialogue in a manner of increasing awareness, interaction and participation. A two-way dialogue between architecture and the public can be considered as to increase the cultural quality of built environment while achieving better living standards. Moreover, in light of these objectives architecture centers provide education programs -regarding architecture and the built environment as a cultural phenomenon as a part of everyday life culture- for the public -at different age groups. Therefore, it can be stated that, architecture centers act primarily as "informal education"[39] institutions at the interface between architecture and the public. As stated by Bart Lootsma (2003), architecture centers have roles as "cultural institutions that drew attention to the organizational and culturally influential qualities of architecture and urbanism."[40] Besides, the editors of the "International Architecture Centres" book, Hannah Ford and Bridget Sawyers (2003) evaluate architecture centers as "the interface between decision–makers, the design profession and the public," "both cultural and political."[41]

In fact, architecture-public dialogue is very much related with both "architectural culture" and "culture," in general, which shows diversity in different parts of the world. As Andrew Benjamin (2003) points out in his essay entitled "Architecture and Culture," there is a reciprocal connection between the "architectural culture" and the "culture." He states that "taken in isolation each is

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[38] Hannah Ford and Bridget Sawyers, "Introduction to the Themes," *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, Great Britain: Wiley Academy, 2003, p. 13

[39] It is needed to emphasize that, here, informal does not imply casual or unplanned. Informal refer to alternatives apart from the accustomed ways. Associations, such as community centers, voluntary organizations are evaluated that they have a tendency to provide informal education. Further information see: M.K. Smith, "Association, la vie associative and lifelong learning," *the encyclopedia of informal education.* First published in 2000. Last updated in 2002. Retrieved December 11, 2003 from Infed Encyclopedia (http://www.infed.org/association/b-assoc.htm).

[40] Bart Lootsma, "Architecture as Part of a Nation's Culture," *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, 2003, p. 56.

[41] Ford and Sawyers, "Introduction to the Themes," 2003, p. 13.

potentially problematic."[42] Thinking of the culture of architecture as exclusive, denies its presence as part of human society. In contrast, thinking of architecture as only cultural means denying other considerations.[43] As emphasized by Gutman in his book entitled "People and Building," there is an interaction between architecture and the public even if many individuals are unaware of their responses to architecture.[44] In order to stimulate this consciousness by means of helping everyone to understand and appreciate architecture in all its forms and within its social and cultural context, architecture centers take on significant roles. Encouraging the public to be further aware of architecture and to make critical evaluation of the built environment, which is directly related with everyday life, leads the public demand for excellence in design. Consequently, this approach is important to stimulate both professionals and the public about quality architecture, thus, to enhance people's lives.

Taking consideration of these approaches, architecture centers give importance to improving architecture-public dialogue in a manner of providing "informal education" and stimulating "public participation" into architecturally designed environment. These objectives consist of mainly two reciprocal parts. One part is improving the general awareness of the public about architecture as a critical act, cultural phenomenon as well as a building act. The other part is much more than providing this awareness. What is intended is to stimulate the public's involvement into decision-making systems which are related with their living environment. By means of education, wider public awareness as well as wider public participation in decision making process of design is aimed. Therefore, in this way, a dialogue between architecture and the public can be formed as a two-way dialogue. For Harun Batirbaygil (2001), it is primarily the responsibility of

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[42] Andrew Benjamin, "Architecture and Culture," *Architecture Australia*, May/Jun2003, vol. 92, Issue: 3. *Available:* Academic Search Full TEXT Elite Database from EbscoHOST; Retrieved, December 12, 2003 from (http://search.epnet.com/direct.asp?an=10564398&db=aph&site=ehost)
[43] Ibid.
[44] "Architecture… is an element in human culture and social organization to which all people are responding even when they are unaware of it." Robert Gutman, *People and Building*, NewYork: Basic Bools, 1972, p. xiv.

the professional architects to bridge the gap between architecture and public.[45] Batirbaygil highlights, also, the importance of the role and the education of the members of local governments, municipality directors in the establishment of a proper dialogue between public and architecture. The intend of improving architecture-public dialogue is mainly supported with the aims that are improving the quality of the built environment and providing "public participation," which has been understood as collaboration in democracy literature in the 1990s.[46] In other words, since the 1990s, it is conceived that the decision makings related to the built environment can only be formed by means of the active participation of the public in the society. [47] In this conception, the public's opinion becomes an important aspect in deciding what is best for the public good. Besides, it has already started to affect government/local government in a number of countries.[48] It should be also noted that the public participation in the decision making process of design does not mean that the public should be a dominant authority above architects as well as professionals from other related disciplines.[49]

Most architecture centers are taking on providing life-long education for the public as well as educating children. On the other hand, "Participation" is such a deep issue that its consideration by each architecture centers can vary as well as its consideration by other architectural institutions, government/local government, individual architects, and in academic milieu.

It should be remembered that "public participation" concept has been widely analyzed through many publications such as some master thesis and PhD thesis. Although most of them have merely focused on "user participation" in specific projects, such as "user participation" in office spaces or "user

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[45] Harun Batirbaygil, "Mimarlik ve Egitimine Alternatif Bir Bakis," *Mimarist*, i. 1, 2001, p. 81.
[46] It is described by Ferzan Bayramoglu Yildirim, "Introduction," in Tarso Genro and Ubiratan de Souza, *Porto Alegre: Özgün Bir Belediyecilik Deneyimi,* ed. by Fundaçao Perseu Abramo (Brezilya Emekçiler Partisi Vakfi), Istanbul: Demokrasi Kitaplgi (Dünya Yerel Yönetim ve Demokrasi Akademisi(WALD) publication, 1999. p. 7-9.
[47] Yildirim, "Introduction," 1999, p. 9.
[48] To illustrate, Tarso Genro and Ubiratan de Souza, *Porto Alegre: Özgün Bir Belediyecilik Deneyimi,* ed. by Fundaçao Perseu Abramo (Brezilya Emekçiler Partisi Vakfi), 1999.

participation" regarding increasing the consciousness about "conservation" of the built environment. Also, there have been some studies made which consider "public participation" as a part of democratic life and focus on citizen participation in urban design. Related to this consideration, it is possible to say that architecture centers stimulate public participation in a manner of improving the public's vision in the field of architecture as seeing that as a cultural phenomenon. In this thesis, it is pointed out that the public's participation becomes an essential issue when it is conceived as both part of a democratic life and a key function for improving the quality of life by means of improving the quality of the built environment.

Consequently, architecture centers make a contribution to the public to take a critical stance and express their ideas. Therefore, in this way they can affect the decision-makings of the architectural professionals and the decisions of the governmental authorities and private clients can be affected by the design solutions of the architectural professionals. In another words, this attitude implies a two way interaction and dialogue which occurs between architecture and the public as in a cultural dialectical sense.

These issues together have an important role as a cultural formation -more than a professional formation- in the society. These issues have also been discussed by Pamir (2001) in his article entitled "XXI Mimarlik Kültürü Merkezi Cumhuriyet'in Ankara'sindan Küresellesmenin Yollarina." [50] Hülya and Ferhan Yürekli (2001) also discussed in their articles entitled "Istanbul Mimarlik Merkezi Ivedilikle..."[51] -in the file entitled "Institutional face of architecture-public dialogue." which is edited by Arredamento Mimarlik. Moreover, this issue

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[49] This situation actually represents the intellectual level of society where people consciously ask for better living environments to increase their life quality.

[50] Haluk Pamir, "XXI Mimarlik Kültürü Merkezi Cumhuriyet'in Ankara'sindan Küresellesmenin Yollarina" in the File: Mimarlik Merkezleri: Mimarlik-Toplum Diyalogu' nun Kurumsal Yüzü (Architecture Centers: Institutional Face of Architecture-Public Dialogue), *Arredamento Mimarlik*, n.140, October 2001, p. 58-62.

[51] Hülya Yürekli, Ferhan Yürekli, "Istanbul Mimarlik Merkezi Ivedilikle...," in the File: "Architecture Centers: Institutional Face of Architecture-Public Dialogue," *Arredamento Mimarlik,* n.140, October, 2001, p. 63- 64.

has been debated widely also in the conference entitled "The Value of Architecture Centres" that was held in London on 18-19 June 2002.

1.2 Aim and Boundary of the Thesis

The aim of the thesis is to put emphasis on the importance of the dialogue between architecture and the public and underline the role of "architecture centers" in the development of the quality of living environment. Related to this, in this study, some examples of "architecture centers" from different countries are analyzed in order to clarify their objectives and activities concerning architecture-public dialogue and public participation in architecture. In light of analysis of architecture centers, it is intended to bring to light the value of architecture centers as a medium for forming a two-way dialogue between architecture and the public. It is also intended to clarify the changing visions and attitudes of architectural professional institutions which seem to transform into more cultural centers for architecture rather than merely as professional bodies. For this, the changing visions and attitudes of some architectural institutions (that has architectural cultural formation) from different countries will be pointed out. Moreover, from Turkey, Arkitera Architecture Center -which acts as a virtual architecture center- and the Chamber of Architects of Turkey as examples of architectural institutions that have architectural cultural formation, will be analyzed.

Throughout this study, it is intended to reveal the value of the role of architecture centers in providing cultural milieu for the public and stimulating public participation in the decision making systems which affect the quality of the built environment, so increasing the quality of life, apart from the centers' functions as a professional body. Architecture centers have varying functions as a professional body, such as organizing conferences where professionals discuss architectural conceptions and collaborate with each other, seminars as a tool for

continuing professional education, architecture competitions to stimulate innovative architectural designs and contribute the development of architectural ideas, and promoting collaboration of architectural profession with urban design, art and other disciplines. However, in this thesis, the architecture centers will be evaluated regarding their functions, namely, providing awareness and access, lifelong learning by means of education programs, enabling participation and collaboration, in relation to the issue that architecture-public dialogue.

It is also needed to make clear that this thesis is concerned with the changing role and visions of architectural institutions into cultural institutions in the society. Therefore, this study does not cover the issue of "public participation" in the decision making process of architectural design as an architectural conceptual methodology which requires deeper theoretical studies and goes beyond the aim of this thesis. Also, it is needed to emphasize that in this thesis it is not claimed that public participation into architecture is the exact formula for increasing the quality of living environment. However, it is about making awareness and providing more people to be consciously think about architecture and the living environment.

1.3 Methodology and Structure of the Thesis

Following a brief analysis on the existing structures, definitions and visions of "architectural professional institutions," certain changes in their intentions and programs will be underlined in the formation of new concepts of "architecture centers." A literature review will help to understand the present conceptions of architecture-public dialogue and public participation in the programs, objectives, and intentions of architecture centers from different countries.

In the introduction the definition of the problem takes place. In this part, the natural and general status of architectural professional institutions is briefly introduced. It is emphasized in this section that the developing socio-cultural and

political life situations have reflected upon the changes in the attitudes and roles of architectural professional institutions. It is stated that "architecture centers" have emerged as a result of demand for architectural institutions which gradually develop and define themselves as mostly cultural institutions aiming to establish more constructive relationship with the public. The mission of these centers seems to establish a proper dialogue with the public for achieving a better living environment.

The second chapter includes the description of the traditional nature of architectural professional institutions. In this part a historical review is held in order to show the developing situations in these institutions. General definitions of architecture centers and related issues, namely, "architecture-public dialogue," "public participation," and "collaboration" will be discussed in this chapter.

The third chapter considers structures, intentions, and activities of some examples of architecture centers as new formations of architecture institutions. It is underlined in this part that architecture centers are the outcome of a transformation that occurs in the developing conceptions and functions of architectural professional institutions. Architecture centers, as cultural institutions, have been developed widely in many developed countries intentionally. This chapter will also include the changing roles of institutions such as the "Chamber of Architects of Turkey" and "Arkitera Architecture Center" in Turkey.

The fourth chapter will consider an evaluation of examples of architecture centers. A very recent argument presented in the resolution of the Architect's Council of Europe (2004) will be introduced as a common constructive policy that supports the recent developments of the visions of architecture centers and their roles in the establishment of architecture-public dialogue in society.

CHAPTER II

ARCHITECTURE CENTER AS A FORM OF ARCHITECTURE INSTITUTION

In this chapter, the definition of architecture center- as a phenomenon-will be explained by means of explaining the emergence of architecture centers in a historical context as well as bringing out their differences from architectural professional organizations and architecture museums. In light of the evaluation of the architecture centers, it is intended to bring into discussion the value of architecture centers as a medium for "architecture-public dialogue" apart from their varied roles as architecture institutions. In other words, it is intended to point out the importance of the architecture center -as a phenomenon- in exhilarating "architecture-public dialogue," following the recent discussions about the definitions, forms and functions of architectural institutions.

2.1 Formations, Definitions, Types and Visions of Architecture Institutions

As emphasized in the document entitled "Union of Turkish Engineers and Architects, Chamber of Architects: Rules of the Continuous Professional Development Centre," Architectural practice has been specialized and institutionalized through the five thousand years of the written history.[52] In its long history, architectural practice had been traditionally organized in guilds until

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[52] "Union of Turkish Engineers and Architects, Chamber of Architects: Rules of the Continuous Professional Development Centre,"- Adopted at the 39th Ordinary General Meeting held on 16-17 April 2004 -, *International Round Table Discussion: Continuing Professional Development (CPD) in Architecture*, 2004, p. 54.

the dawn of the industrial revolution.[53] As explained in this document, the guilds maintained their existence and importance for centuries as organizations where basic professional training and continuous training were provided, as well as providing the protection of professional rights and the rights of users of their service. Learning from this document, the guilds were dismantled during the industrial revolution, due to the fact that "the industrial revolution and bourgeois class attracted professionals providing legal frameworks for organizations to maintain the rights and interests of professionals."[54]

From this time onwards, the new organizations were established. It is pointed out that the main difference and the lack of new organizations in comparison to guilds is that the new organizations are limited only to maintaining rights and interests of professionals.[55] Consequently, the systematized "continuous professional development," established in guilds through apprenticeship, journeyman, master and fellow, couldn't continue its existence within these new organizations.[56]

As emphasized by Barrington Kaye (1960) in his book entitled "The Development of The Architectural Profession in Britain," "Although there were associations of architects and surveyors founded in the last decade of the eighteenth century, they were little more than dining clubs." In addition, he states that "By the end of the nineteenth century all the major professional occupations had effective associations, and professionalism -as it is understood today. [57] Kaye (1960) describes professionalism in these words:

> Professionalism may be defined sociologically as the institutionalization of an occupation based on a skilled intellectual technique, whereby the competence and integrity of practitioners are guaranteed to prospective purchasers of their services.

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[53] Ibid, p. 54.
[54] Ibid, p. 55.
[55] Ibid, p. 55.
[56] Ibid, p. 55.
[57] Kaye, "The Development of the Architectural Profession in Britain," 1960, p. 21.

He also emphasizes that the aim and "effect of such guarantee is to raise the public prestige of the association, which in turn serves to ensure to its members some measure of security of employment and income." This consideration explains why it is needed for professional organizations and also shows the initial function of such institutes. Kaye also states that, although "profession" of architecture –but, not in the sense as defined above- existed until the middle of the nineteenth century, the date when architecture may be said to have become a profession in England is 1834, the year of the foundation of the Royal Institute of British Architects. (RIBA)[58]

It is also emphasized by Clinton H. Cowgill and John Smell (1949) in that although "the creative nature of an architect's work tends to make architects independent in their thinking and in their actions," it has become evident to architects that they are "confronted with many problems which are common to the profession and which may be attacked most effectively by cooperative action."[59] In addition, they state that, "for this reason most of the leading architects in the principal countries of the world have joined professional societies, the general purpose of which are to make the profession of greater service to society."[60] Cowgill and Smell, also emphasizes that the leading professional society for architects is the American Institute of Architects.[61]

When we look at the formation of professional organizations in the world, surveying the history of the establishment of some important architectural professional organizations, it can be emphasized that the early foundation year among them is 1834,[62] the foundations year of the Royal Institute of British Architects (RIBA) in England.[63] As emphasized by Kaye (1960) five years later

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[58] Kaye, "The Development of the Architectural Profession in Britain," 1960, p. 21.
[59] Clinton H. Cowgill and John Smell, "Architectural Practice," New York: Reinhold Publishing Corporation, © the American Institute of Architects, first published in 1949, fifth printing in 1956, p.367.
[60] Ibid, p. 367.
[61] Ibid, p. 367.
[62] Kaye, "The Development of the Architectural Profession in Britain," 1960, p. 89-90.
[63] See the table that includes some important architecture centers/architectural professional organizations in all over the world, prepared by the author

from the establishment of the RIBA, in 1839, the Institute of the Architects of Ireland, six years later, in 1840, the Institute of the Architects of Scotland were founded.[64] Afterwards, twenty three years later, in 1857, the American Institute of Architects (AIA), fifty two years later, in 1886, the Architectural Institute of Japan (AIJ), sixty two years later, in 1896, AAI in Ireland, seventy three years later, in 1907, The Royal Architectural Institute of Canada were established.[65] Therefore, it can be said that formation of professional organizations in the field of architecture dates back the middle of the nineteenth century.

On the other hand, when we look at the history of the emergence of architectural professional organizations in Turkey, we see that "Osmanli Mühendislik ve Mimarlik Cemiyeti" (the Ottoman Engineering and Architecture Institute) -founded in 1908- is the first example of the architectural professional organizations in the Ottoman Period.[66] After the establishment of the Turkish Republic, in 1927, two different organizations were established; "Türk Mimarlar Cemiyeti," in Ankara, on the one hand, "Güzel Sanatlar Birligi Mimari Subesi" in Istanbul, on the other hand. These two organizations have merged in one organization named as "Türk Mimarlar Cemiyeti" - which had two chapters, one is in Ankara, and the other is in Istanbul- in 1936. Afterwards, their name was changed to "Türk Yüksek Mimarlar Birligi" in 1939. After the foundation of "Mimarlar Odasi" (The Chamber of Architects of Turkey) under the name of TMMOB in 1954, the Istanbul Chapter of "Türk Yüksek Mimarlar Birligi" was closed in 1965. After that, "Türk Yüksek Mimarlar Birligi" has been continuing its activities in Ankara with the name of "Mimarlar Dernegi 1927."[67] In 1954, deciding that the Chamber of Architects of Turkey will have undertaken a wide range of functions concerning profession, education, policy, public affairs, and politics related to the field of architecture, Mimarlar Dernegi 1927 has narrowed

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[64] Kaye, "The Development of the Architectural Profession in Britain," 1960, p. 89-90.
[65] See the table that includes some important architecture centers/architectural professional organizations in all over the world, prepared by the author
[66] Çetin Ünalin, *Cumhuriyet Mimarliginin Kurulusu ve Kurumlasmasi Sürecinde: Türk Mimarlar Cemiyeti' nden Mimarlar Dernegi 1927' ye*, Ankara: Mimarlar Dernegi 1927, Nisan 2002, p. 24

its roles and focused on the improvement of the dialogue between professionals and architecture students.[68]

As emphasized by Haluk Pamir (2001) in his article "XXI Mimarlik Kültürü Merkezi Cumhuriyet'in Ankara'sindan Küresellesmenin Yollarina," both The Chamber of Architects of Turkey and Mimarlar Dernegi 1927 (Architect's Foundation) continue their functions as being architectural institutes of which the aim is institutionalism of architecture in social fields and the socialization of architect's[69] In addition, in Turkey, Mimarlik Vakfi, which is established in order to provide architects to have a life guarantee and Serbest Mimarlar Dernegi, which is established for the formation of solidarity between architectural professions, also continue their functions. [70]

Following this brief history of the formation of architecture institutions and emphasizing the past vision and functions of them briefly, in order to point out the changing conceptions of the visions and the functions of architectural institutes, it is required to clarify present vision and functions of the architectural professional organizations as a foremost type of architecture institutions.

When we look at the examples of architectural professional organizations from different countries, it can be stated that they -especially in the developing countries- undertake new roles except from their traditional functions as a requirement of the reflection of the changing concepts in social, economic, technological and political conceptions into the field of architecture and quality of the living environment.

To illustrate, in the United States, The Seattle Architectural Foundation, which was formed as the educational and charitable vehicle for the professional association, was incorporated in 1982 as the Seattle Chapter of the American

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[67] Ibid, p.24.
[68] Ibid, p.24.
[69] Pamir, "XXI Mimarlik Kültürü Merkezi Cumhuriyet'in Ankara'sindan Küresellesmenin Yollarina," 2001, p. 58.
[70] Ibid, p.58.

Institute of Architects.[71] The transformation of the vision of the institution from being merely professional organization to being also a public culture center is stated in the website of the Seattle Chapter of the American Institute of Architects as below:

> In the late eighties, the Foundation changed names and moved from the professional association. Programs were re-evaluated and assets redirected. The emphasis became educational programs designed to build public appreciation of architecture and design. For the past 20 years, walking tours, public forums and public exhibits have become the norm.

Besides, as a branch of the American Institute of Architects; (AIA) the Boston Society of Architects[72] (BSA) administers programs and provides resources which enhance the practice of architecture and the public and professional understanding of design, different from advocating excellence in the built environment and increased service of the profession to society -since its establishment in 1867.[73] Moreover, for the last two years, the issue of "livable communities" has been at the heart of the BSA's public service agenda. The BSA sponsored a series of events that began with a major, issues-focused "Challenge Conference." Afterwards, The Challenge's call for a more intelligent approach to the region's future growth set the stage for a series of public workshops and charrettes which were grounded in actual community settings throughout the region. The ultimate goal of the Civic Initiative is to set an action agenda to shape public policy, legislative agendas and investment strategies that support smart

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[71] The American Institute of Architects, Seattle Chapter [Internet, WWW]. ADDRESS: http://www.seattlearchitectural.org [Accessed: April 20, 2003].

[72] "The BSA is the eastern Massachusetts regional association of approximately 4,000 public, professional and affiliate members and is the largest branch of the American Institute of Architects. Affiliate members include engineers, contractors, owners/clients, public officials, other allied professionals, students, and others interested in design and the built environment. The BSA has sister chapters in Central Massachusetts and Western Massachusetts -- the three chapters constitute AIA Massachusetts." Boston Society of Architects [Internet, WWW]. ADDRESS: http://www.architects.org/about_the_BSA/index.cfm?doc_id=5 [Accessed: June 24, 2003].

growth.[74] In addition, the AIA New York Chapter[75] is dedicated to three goals: public outreach, professional development and design excellence.[76]

As an example from the United Kingdom, The Royal Institute of Architects (RIBA) provides RIBA Client Forum which "provides a framework in which the opinions and interests of those who commission buildings can be voiced, debated and then learned from by other clients and by building professionals." The aim of this forum is emphasized as "to promote communication and knowledge across the industry, whilst demonstrating that added value can be achieved through design quality." Besides, CONCOURSE has studies in this direction in partnership with the RIBA Yorkshire and the support of CABE.[77] The objective of the CONCOURSE is stated in the website of RIBA Yorkshire as below:

> CONCOURSE is dedicated to fulfilling a primary aim of raising public and professional awareness of innovative ideas and practices so that higher standards can be set and the built environment improved for the benefit of the public at large. The over arching aim is the advancement of architecture and the delivery of high standards of design and fitness for purpose within the built environment.[78]

The shared aim of the CONCOURSE, the RIBA Yorkshire and CABE is "to promote the provision of Centres for the Built Environment and Architecture

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[73] Ibid.

[74] Ibid.

[75] "Founded in 1867, the AIA New York Chapter is the oldest and largest chapter of the American Institute of Architects." The American Institute of Architects [Internet, WWW]. ADDRESS: http://www.aiany.org/chapter/index.html [Accessed: June 24, 2003].

[76] Ibid.

[77] Royal Institute of British Architects [Internet, WWW]. ADDRESS: http://www.riba-yorkshire.com [Accessed: June 24, 2003].

[78] CONCOURSE, the Yorkshire Centre for Education and Practice in Art, Architecture, Construction, Planning and Urban Design Limited, was formed in 1997 and incorporated in December 1999, as a company limited by guarantee. Charitable status was granted in August 2000. Royal Institute of British Architects [Internet, WWW]. ADDRESS: http://www.riba-yorkshire.com [Accessed: June 24, 2003].

Centres throughout the Region."[79] Their primary aim is emphasized as "to establish a network for discussion of ideas and the promotion of collaboration of artists, architects, academics, environmentalists, town planners, surveyors, construction managers, landscape architects and others concerned with the improvement of the built environment" and also, "providing professional support for its members, chartered architects, and a range of services to the public and others."[80]

In addition, as stated by Roberto Colanzi (2004) -National Research Manager of the Royal Australian Institute of Architecture (RAIA)-, RAIA promotes the excellence in architectural practice regarding the themes, namely, "sustainable communities, healthy environments, excellence in building, built heritage, imagining the future, design for all and building regional communities, and advocate on behalf of architects."[81] RAIA gives importance to "improving public appreciation of the value of architecture" and "forms partnership with other professional organizations and the community in order to enhance the quality of the built environment."[82]

Similarly, one of the core functions of The Royal Architectural Institute of Canada (RAIC) is "enabling, supporting and improving the Canadian quality of life."[83] It is stated in the strategic plan of RAIC that one of the objectives of the RAIC is to "raise awareness of the role of architecture in the public's consciousness, increase public demand for quality in architecture, and public appreciation for the value of design."[84] John Hobbs also expresses that "One

[79] Ibid.
[80] Ibid.
[81]E-mail from Roberto Colanzi, Royal Australian Institute of Architecture (RAIA), <Roberto.Colanzi@raia.com.au>, November 24, 2004, to : <buketdemirel@hotmail.com>
[82]Royal Australian Institute of Architecture (RAIA), [Internet, WWW]. ADDRESS: www.architecture.com.au [Accessed: April 2, 2004].
[83] Royal Architectural Institute of Canada (RAIC), [Internet, WWW]. ADDRESS: www.raic.org [Accessed: April 2, 2004].
[84] E-mail from Jon Hobbs <jonhobbs@raic.org> November 26, 2004 to :
<buketdemirel @ hotmail.com>

mandate of the RAIC is advocacy and therefore awareness and education by the public about architecture."[85]

When we look at the changes in the visions of institutions in Turkey, Deniz Incedayi and Bülend Tuna expresses that the relationship between architecture and the public has been a priority to encourage the architectural profession to give a greater voice to the public's ideas and criticisms.[86] Because of this reason, the function which the Chamber of Architects of Turkey has undertaken should have been a better understanding of this framework and the visions, objectives and the deficiencies should have been debated with the public.[87] In addition, they emphasize that, as a necessity of this conception, the recent document; "50 Yilin Tanikliginda Mimarlik ve Kent" is published by the Chamber of Architects of Turkey in October 4, 2004.[88] Dogan Tekeli also states that although it can be emphasized that a conservation consciousness through the public's vision has formed through the fifty years since the establishment of the Chamber, it cannot be stated regarding contemporary architecture and construction activity.[89] Achieving this kind of consciousness through the public's vision, much more studies are needed as well as past studies through fifty years since its establishment and present studies of the Chamber of the Architects of Turkey.[90]

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[85] Ibid

[86] *Deniz Incedayi and Bülend Tuna ,* "Editörden," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna.* Istanbul: Chamber of Architects of Turkey, 2004. Retrieved December 7, 2004 from (www.mimarlarodasi.org.tr), p. 3. (In addition, this document was published by Chamber of Architects of Turkey as a free attachment to Cumhuriyet Newspaper in October 4, 2004.)

[87] Ibid, p. 3.

[88] Ibid, p. 3.

[89] Dogan Tekeli, "Toplumumuz ve Mimarligimiz," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna.* Istanbul: Chamber of Architects of Turkey, 2004, p. 10.

[90] Ibid, p. 10.

2.2 A Historical Perspective in the Formation of Different Means of Architecture Institutions and Definitions of Architecture Centers

As stated by Bart Lootsma (2003) - lecturer and critic in the Netherlands - architecture center, as a phenomenon, emerged in the 1970s during the rise of postmodernism.[91] Consequently, the emergence of architecture centers dates from the end of the twentieth century.[92] Beside this evaluation of Sawyers and Ford, it is also possible to access this information by means of surveying the establishment of architecture centers.[93]

Figure 2.1 "The Outlook Tower, Edinburgh, acquired by Patrick Geddes in 1890 from which visitors could admire views of the city." In International *Architecture Centres,* ed. by H. Ford and B. Sawyers, Great Britain: Wiley Academy, 2003, p.7.

However, it may be stated that Geddes' favorite experiment - the Outlook Tower[94] was a kind of proto-architecture centre which is succeeded in the

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[91] Bart Lootsma, "Architecture as Part of a Nation's Culture," *International Architecture Centres,* ed. by Hannah Ford and Bridget Sawyers, 2003, p. 56.

[92] Ford and Sawyers*, "*Introduction to the Directory," 2003, p. 97.

[93] See the table that includes some important architecture centers/architectural professional organizations in all over the world, prepared by the author.

[94] Located at the top of the Royal Mile on Castlehill in Edinburgh, just down from the castle forecourt, the lower part of Outlook Tower was built in the 17th century. The upper storeys were

establishment of a dialogue between architecture and public by means of providing a meeting place for both architects and politicians and citizens as early as 1890.[95] Today there are many architecture centers that are established for various purposes in different countries.

It is pointed out that the development of architecture centers around the world is connected with social developments of increased awareness of the need for democracy, the role of the public and the need for public participation.[96] However, it is important to remember the fact that the issue of 'public participation' in architecture is neither a new phenomenon nor being established by means of architecture centers in the history of architecture.

One definition of architecture center is that it is a concept that is invented with the aim of showing that architecture-public dialogue is more than a "user–meta relation."[97] This definition of architecture center indicates the connection between architecture center phenomenon and "architecture-public dialogue." Moreover, this definition of architecture center may be evaluated as opening a discussion point for criticizing the existent architecture-public dialogue while evaluating architecture center as a rescuer in this issue.

What is implied with the "user–meta relation" is that architectural production is not a simple image that reflects the exchange value of commodity culture; it is the representation of architecture culture and has a use-value.[98] Due

added in 1853. Sir Patrick Geddes –biologist, sociologist, urban theorist, educator, ecologist, conservationist, founder of modern town planning, converted the building into a "sociological observatory" and added its famous camera obscura which is still there. JK Gillon, "Patrick Geddes and Outlook Tower," Retrieved August 7, 2003 from (http://www.rampantscotland.com/famous/blfamgeddes.htm)

[95] Tom Dyckhoff, "Introduction: Belonging - the Value of Architecture," *International Architecture Centres,* ed. by Hannah Ford and Bridget Sawyers, 2003, p. 8.

[96] Book review of Willey Academy about *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, Great Britain: Wiley Academy, May 2003, Retrieved April 20, 2003 from (http://www.wiley.com/cda/product/0,,0470853271/toc/2458,00.html), also see the back cover of the book itself.

[97] Introduction to the file: "Architecture centers: Institutional Facet of Architecture-Public Dialogue," *Arredamento Mimarlik,* n.140, October 2001, p. 58.

[98] See Jean Baudrillard, *For a Critique of the Political Economy of the Sign,* trans. by Charles Levin (St. Louis, 1981) quoted in Rosalind E. Krauss, "Reinventing the Medium," *Critical*

to the fact that, it is important to carry on this concern not only in the professionals' vision but also in the general public's vision. Consequently, what the role of architecture center in architecture-public dialogue is and in what points they differentiate from other architectural institutes is that they have an importance related to this issue.

Similarly, in the conference entitled "The Value of Architecture Centers,"[99] the cultural value that architecture centers can involve the society is debated with participation from the UK, Europe, Australia and the USA.[100] In light of the debates in the conference, the consensus hardly decided conclusively on a definition of an architecture center- whether museum, education center, gallery, venue for experimentation, or mediator of planning and development issue. However, there was a general agreement on the objectives of architecture centers, "namely to raise public awareness and to develop audiences for architecture."[101]

Peter Luxton (2003), national coordinator of the Architecture Center Network in the UK, points out that the concept of architecture center definition varies radically even within national boundaries as well as between different nation states.[102] Luxton (2003) emphasizes that the reason behind this circumstance is that because architectural environment both addresses and reflects political, social, economic and environmental issues, each country seeks to develop policies and programs in different ways.[103]

From a different perspective, Hülya and Ferhan Yürekli (2001) suggests that the architecture institutions such as "architecture museum," "architecture

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Inquiry, Volume 25, n. 2, winter 1999, University of Chicago Press. Retrieved December 16, 2002 from (http://www.uchicago.edu/research/jnl-crit-inq/issues/v25/v25n2.krauss.html)

[99] "The Value of Architecture Centers" has been held at the British Museum, London, 18-19 June 2002.

[100] "Conference Highlights Value Of Architecture Centers," Retrieved September 2003 from (http://www.artscouncil.ie/artmatters/October2002/page5.html)

[101] Ibid.

[102] Peter Luxton, "Foreword," *International Architecture Centres*, ed. by Ford and Sawyers, 2003, p. 7.

[103] Ibid, p. 7.

institute," "architecture foundation," and "architecture archive" should be referred to as "center" in general.[104]

In order to clarify the nature of architecture centers, it seems a valid and proper way to investigate the differences of the objectives of architecture centers among some architectural institutes such as professional architecture organizations and architecture museums. As pointed out by Ford and Sawyers, (2003) different from architecture museums, "Architecture centers are rarely collection-based and have been established for a wide range of reasons."[105] In addition, they state that since many architecture centers are local centers and they have been established on account of local circumstances and requirements, they more actively deal with "local planning and architectural issues, public participation and with the general public including children."[106]

As also emphasized by Sam Lubell (2004) in his article named "Architecture Centers: Bridging the Divide between Architects and the Public," architecture centers undertake some functions regarding architecture and public dialogue. He mentions that one of their main roles is being meeting places for people interested in design by means of serving as hubs for architecture-related events and exhibitions.[107]

Although this is one of the core functions of the architecture centers, it should be taken into account that architecture museums can also undertake this function. To illustrate, the German Architecture Museum in Frankfurt, founded in 1979, aims to provide platforms where architectural issues can be debated by both professionals and the stakeholders as well as providing exhibitions.[108]

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[104] Yürekli, "Istanbul Mimarlik Merkezi Ivedilikle...," 2001, p. 64.
[105] Ford and Sawyers, "Introduction to the Directory," 2003, p. 97.
[106] Ibid, p. 97.
[107] Sam Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," Architectural Record, Jul 2004, v.192, issue 7, p.80-85, *Available:* Academic Search Full TEXT Elite Database from EbscoHOST; Retrieved, October 6, 2004 from (http://search.epnet.com), p.1.

Figure 2.2 German Architectur Museum, Frankfurt. In *Deutches Architekurmuseum Frankfurt am Main*, ed. by Hans Peter Schwarz, (Hrsg.), Deutches Architekurmuseum, 1989, p.12, 13, 43.

Furthermore, Lubell (2004) in his article entitled "Architecture Centers: Bridging the Divide Between Architects and the Public," points out the different types of architecture institutes which also undertakes the functions that is undertaken by architecture centers in the USA, as below:

> Architecture schools such as BAC and building design museums and nonprofits such as the Van Alen Institute, The Architectural League, and The Municipal Art Society in New York; the National Building Museum in Washington, D.C.; and the Chicago Architecture Foundation also provide such spaces. Independent of industry ties, these latter organizations claim to develop a strong trust by being guided by public interest rather than what are often considered parochial professional concerns. [109]

Lubell (2004) emphasizes that "These latter organizations claim to develop a strong trust by being guided by public interest rather than what are often considered parochial professional concerns." Apart from these superimposed functions, architecture centers, as emphasized by Lubell (2004),

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[108] *Deutches Architekurmuseum Frankfurt am Main*, ed. by Hans Peter Schwarz, (Hrsg.), Deutches Architekurmuseum, 1989, p. 7, p. 9-13, p. 43.
[109] Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," 2004, p.1.

have an important function; stimulating dialogue between architecture and the public. He also concludes that architecture-public dialogue is important for stimulating quality in design.

> But most important, the spaces play matchmaker: introducing a traditionally isolated field to a once-ignorant or skeptical public, helping to establish a dialogue between them that is essential to promoting good design.[110]

Table 2.1 Architectural Institutions concerning Architecture-Public Dialogue, Buket Demirel, 2004
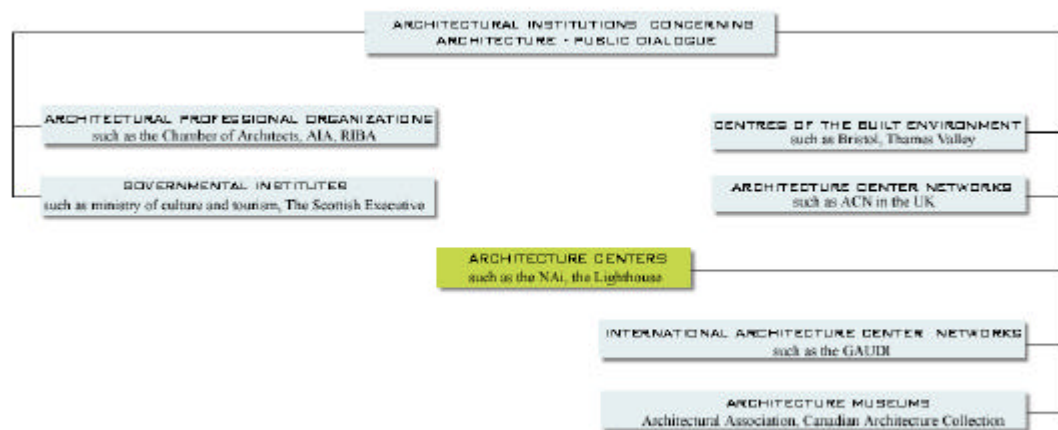
Learning from Lubell's article, not long ago, in 1991 in the USA, the architecture institutes didn't consider involving the wider public -from other disciplines and all citizens in the society- into discussions related to architecture, the built environment and quality of life. Marga Rose Hancock, director of Seattle's Pike Place Market which was established by the AIA Seattle in 1991,

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[110] Ibid, p. 1.

describes this situation in these words: "We pretended the people weren't out there. It was like you're not supposed to be here, kid. You, mortal, you don't have anything to do with this."[111] As emphasized by Hancock, the new center - the AIA New York Chapter's new space on La Guardia Place in Manhattan's Greenwich Village – has changed this former opinion into a different way of thinking that architecture should be accessible for the public as well as architects. "Instead of the former message, which was mortal, you have no business here,' it's like architecture is accessible. You can come in and talk to an architect. They're just like you and me."[112]

Figure 2.3 The Center for Architecture, opened in 2003 at La Guardia Place in New York. In Sam Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," Architectural Record, Jul 2004, v.192, issue 7, p.80-85.

Lubell (2004) expresses the importance of the Center for Architecture, opened in 2003 at La Guardia Place in New York, with these words: "The new center, which opens up onto the street and welcomes the public for events, lectures, and even portfolio sharing, has changed all that."

Therefore, it can be said that this challenge pointed out by Lubell implies a differing point between architecture centers and architectural professional

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[111] Marga Rose Hancock, quoted by Sam Lubell, "Architecture Centers: Bridging the Divide Between Architects and the Public," 2004, p. 3.

institutes in the United States. Although, it may not be possible to say that this differentiation continues in the USA as well as also exists in all over the world, it can be said that it is an important point while surveying the differing functions of architecture centers from other architectural institutes.

On the other hand, regarding all concerned issues of a professional organization, architecture center can be evaluated as an institute whose concern is focused more deeply on the issues that are also the concern of the professional organization. These concerned issues of architecture centers can be clarified with the definitions of the centers themselves, for example CUBE from England, the Lighthouse from Scotland and the NAi from the Netherlands:

> "CUBE is one of Europe's most exciting architecture and design centres, dedicated to broadcasting the ideas and issues that lie behind the buildings, spaces and environments that make up our built environment."[113]

> "The centre's vision is to develop the links between art, design and architecture, seeing these as interconnected social, educational, economic and cultural issues of concern to everyone."[114]

> "The Netherlands Architecture Institute (NAi) is more than just a museum. It is a cultural institution that is open to everyone and that presents architecture, urban design and spatial planning in a number of ways."[115]

Regarding these definitions of architecture centers and considering their objectives, it may be possible to define architecture center as a cultural institute between professional organization and culture center.

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[112] Ibid, p. 3.
[113] Center for the Understanding of the Built Environment (CUBE), [Internet, WWW]. ADDRESS: http://www.cube.org.uk/ [Accessed: July 14, 2004].
[114] Stuart Macdonald, director of The Lighthouse, "The Lighthouse," *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 85.
[115] "What is the NAi?," The Netherlands Architecture Institute website, modified: May 5, 2003. Retrieved July 14, 2004 from (http://www.nai.nl/e/aboutnai/index.html)

2.3 Intentions and Roles of Architecture Centers

Although architecture centers have differing objectives and roles, they have a shared "unshakable belief" in "enabling people to understand and influence the development of their place."[116] This belief is a criterion that binds all architecture centers together.[117] In addition, Ford and Sawyers (2003) emphasizes the shared objectives of the architecture centers in these words:

> Architecture centers across Europe and North America aim to promote the cultural importance of architecture and the issues of the built environment. They promote contemporary architecture and design as well as providing public forums for debating the past, present and future of cities. Both cultural and political, they operate at the interface between decision-makers, the design profession and the public. Their function is to broker and engage as much as it is to promote, interpret and provide a public information resource.[118]

Lubell (2004) expresses that the most important function of all – "one that grows out of visitors' initial interest -" is encouraging good design through public input."[119] In addition, O'Driscoll -director of the San Francisco AIA chapter- states that "Having the general public weigh in and be educated about architecture makes for a population that can support positive changes. That's how the profession evolves."

"Encouraging good design through public input" implies both improving the public's vision about excellence in design and enabling public participation into architecture (for the benefit of the improvement of the profession and the

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[116] Peter Luxton, "Foreword," *International Architecture Centres*, ed. by Ford and Sawyers, 2003, p.7.
[117] Ibid, p. 7.
[118] Ford and Sawyers, "Introduction to the Themes," 2003, p. 13.
[119] Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," 2004, p. 3.

public by means of enabling them into decision-makings about improving the quality of built environment, and therefore the quality of life.)

As also stated by Ford and Sawyers, (2003) "Their function is to engage as much as it is to promote, interpret and provide a public information resource."[120] Sharing the aim of increasing the significance of architecture in public awareness and the existence of quality architecture, they provide education and information about architecture by means of temporary exhibitions, permanent collections, lectures, seminars, participatory projects, client forums, guided city tours, workshops, and events such as festival of architecture. Referring to Sam Lubell, the impacts of the functions of architecture centers can be stated as "encouraging good design through public input."

Throughout this thesis study, it can be stated that the functions of architecture centers will be classified under the following subtitles: Awareness, Accessibility, Education, Participation, and Collaboration.

2.3.1 Dialogue, Architecture-Public Dialogue

As described by Yona Friedmann (2004) "resident"[121] is described as the people who are affected by the architectural production[122] whatever the manner is.[123] This concept is not bounded with the user, client or a person who admire an architectural production as a tourist. Friedmann states that the architect has a conviction that the architect knows better than the resident in which manner he/she wants to live.[124] Consequently, Friedmann expresses that the architect doesn't try to establish a relationship with the resident and although the architect is sensitive to the resident's problems and needs, in the "architect"- "resident"

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[120] Ford and Sawyers, "Introduction to the Themes," 2003, p. 13.
[121] Yona Friedmann, "Sakin'in Karar Verdigi Mimarlik," translated from French by Rafael Avidor, *Mimarist,* issue:12, Summer 2004, p. 62.
[122] As a constructed space experienced by the occupiers
[123] Friedmann, "Sakin'in Karar Verdigi Mimarlik," 2004, p. 62.
[124] Ibid, p. 63.

meetings, the expectation of the architect is hearing his/her own opinions from the resident. The main reason of this situation is emphasized by Friedmann in that through their architectural education, architects learn designing for people's general life styles, and don't know a specific person's life style.[125] Therefore, Friedmann evaluates this situation as a serious non-dialogue,[126] because on one hand the resident knows what he/she wants, but cannot express their ideas, on the other hand the architect cannot understand what the resident wants and he/she tries to convince the resident through his/her own ideas.[127] In addition, Friedmann states that this non-dialogue is caused by impossibilities or at least difficulties in dialogue.[128]

In fact, architecture-public dialogue is related with both "architectural culture" and the "culture of society" that shows diversity in different cultures of different countries and within the country itself. As Andrew Benjamin (2003) points out that thinking architectural culture as exclusive, denies its presence as part of human society while thinking architecture as only cultural means denying other considerations.[129] There is an interaction between architecture and the public even if many individuals in the public are unaware of this relation in the every day life.[130]

> People often only realize how important good architecture and urban planning are for their lives, and how their daily comfort is determined by spatial design, when their positive perceptions change.[131]

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[125] Ibid, p. 63.
[126] Ibid, p. 63.
[127] Ibid, p. 63.
[128] Ibid, p. 63.
[129] Andrew Benjamin, "Architecture and Culture," "Architecture and Culture," *Architecture Australia*, May/Jun2003, vol. 92 Issue 3 *Available:* Academic Search Full TEXT Elite Database from EbscoHOST; Retrieved, December 12, 2003 from (http://www.epnet.com/).
[130] "Architecture… is an element in human culture and social organization to which all people are responding even when they are unaware of it." Robert Gutman, "Preface," *People and Buildings*, New York: Basic Books, Inc., 1972, p. xiv
[131] "Introduction," *Architecture and Quality of Life: A Policy Book by the Architect's Council of Europe 2004*, ACE, p.8

In providing this consciousness by means of helping everyone understand and appreciate architecture in all its forms and within its social and cultural context, architecture centers take on significant roles. Encouraging the public to be further aware of architecture and make critical evaluation of the built environment which is directly related with everyday life leads the public demand for excellence in design which will enhance people's lives- quality architecture.

In order to reveal the problem areas in this context, it is required to point out the definition of "dialogue' and related conceptions. It entails a particular kind of relationship and interaction which indicates a kind of social relationship among its participants. [132] As David Bohm (1987) suggests, the purpose of dialogue is to "reveal the incoherence in our thought" because, in this way, it becomes possible to re-establish a "genuine and creative collective consciousness" [133] "The process of dialogue is a process of 'awakening' [134]

The important point in architecture- public dialogue is achieving the establishment of this dialogue without prejudice[135] and generalization and providing a free flow of meaning among the participants, decision makers-client, government, architects and the public- user as a part. Although, "Architects have the ability to take a brief and turn this into a functional built form-the physical manifestation of a complex array of ideas and concepts, the analytical and problem-solving process requires communication to ensure that everyone

[132] As quoted in, "Dialogue and Conversation, Emotions and Virtues," by Mark K. Smith, First published: July 1996. Last updated: March 06, 2003, Retrieved December 11, 2003 from Infed Encyclopedia (http://www.infed.org/biblio/b-dialog.htm), N. Burbules, *Dialogue in Teaching. Theory and practice*, New York: Teachers College Press. 1993 p. 19.

[133] As quoted in "Dialogue and Conversation, Emotions and Virtues," by Mark K. Smith, Retrieved December 11, 2003 from Infed Encyclopedia (http://www.infed.org/biblio/b-dialog.htm), David Bohm, "Unfolding meaning: A weekend of dialogue with David Bohm," London: Ark., 1987, (Republished 1996 by Routledge), p. 175.

[134] Ibid.

[135] Gadamer (1979) argues that "we each bring prejudices (or pre-judgments) to encounters. We have, what he calls, our own 'horizon of understanding." This is 'the range of vision that includes everything that can be seen from a particular vantage point." In conversation we try to understand a horizon that is not our own in relation to our own. We have to put our own prejudices (pre-judgments) and understandings to the test. "Only by seeking to learn from the 'other', only by fully grasping its claims upon one can it be critically encountered." [135] In this way we can experience a

understands the process and final output."[136] Therefore, it is important to provide the knowledge of architectural discipline and ensure the public is more aware of architectural culture by means of understanding "architectural culture" within the "culture" of every day life related to society.

Figure 2.4 The relationships of phenomena diagram, Buket Demirel, 2004

Magali Sarfatti Larson (1993) points out that "from a sociological point of view, "Discourse commonly invites dialogue. However, in architecture (as in all professions) discourse is not open to everyone but based on a social occupation[137], and he states that in order to continue providing new points of view by means of formulating fresh ideas disciplines need to show how their rules become embodied in a canon, and the canon of architecture consists of

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'fusion of horizons' As quoted in, "Dialogue And Conversation, Emotions And Virtues," by Mark K. Smith, H-G.Gadamer, "Truth and Method," London: Sheed and Ward, 1979, p. 143, 347.

[136] Sawyers, "What is the Value of Architecture Centres?," International Architecture Centres, ed. by Hannah Ford and Bridget Sawyers, 2003, p. 71.

[137] Magali Sarfatti Larson, "Architecture as Art and Profession," *Behind the Postmodern Facade*, Los Angles, California: University of California Press, 1993, p. 5.

beautiful or innovative built exemplars."[138] These buildings can not be exemplars of only the architect's autonomous application of knowledge and talent. There is a dependence that is called by Larson as "heteronomy," on clients and the other specialists of buildings who constitute a part of the public and non-professionals. Related to this, in her essay "Mimarlik Kültürünü Kurumsallastirmak," Aysen Savas (1998), draws attention to the necessity of awareness and knowledge of architectural culture in order to make a layperson able to understand architecture. Through the evaluation of the objectives of the Canadian Centre of Architecture, Savas, emphasizes that architectural institutions have the responsibility to study in order to achieve architecture to be considered within the everyday life, social discourse and as part of the "culture." [139]

Figure 2.5 Canadian Center for Architecture. In Canadian Center for Architecture website, Retrieved April 16, 2004 from (http: //www.cca.qc.ca)

Recently, this subject has gained importance with the contributions of the debates in the conference "The Value of Architecture Centres"[140] in London on

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[138] Ibid. p. 5.
[139] Aysen Savas, "Mimarlik Kültürünü Kurumsallastirmak," *Arredamento Mimarlik*, n.105, July-August 1998, p. 107.
[140] The International Conference entitled "The Value of Architecture Centres" organized by The Architectural Foundation at the British Museum in London on 18-19 June 2002 Also, a pilot meeting is held by GAUDI (Governance, Architecture and Urbanism as Democratic Interaction)-EU funded initiative to establish a joint programme to promote a wide public understanding of architecture and the built environment and to straighten partnership between European architecture centres and museums- concerning and debating the similar issues. GAUDI-Club of

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18-19 June 2002 and the XXI. World Congress of Architecture of UIA which was held in Berlin in 2002. In the Conference, the president of UIA, Vassilis Sgoutas, underlines the importance of constituting a collective consciousness for the promotion of better architecture and expresses that the architecture-children study program has been struggling to achieve this goal for a long time but in a constant way.[141]

Table 2.2 Dialogue in Architecture, Buket Demirel, 2004
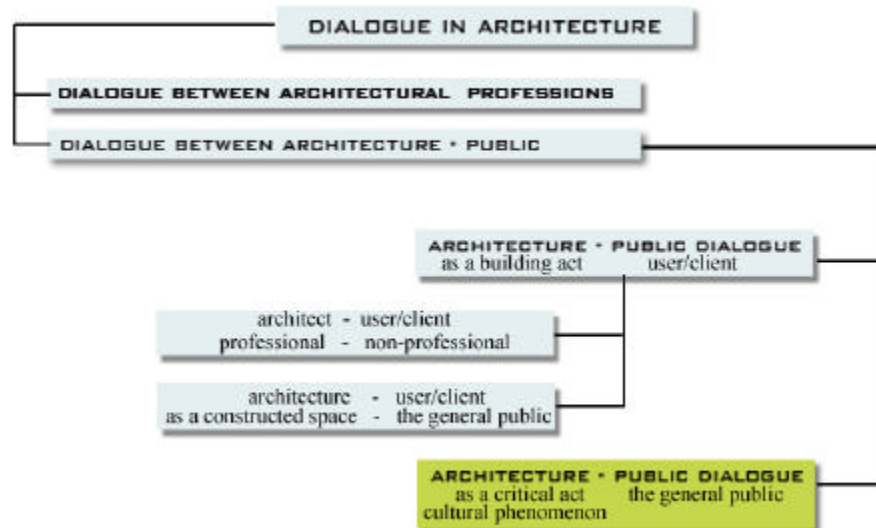
When we look at the endeavors which aim to improve architecture-public dialogue, we can state that there have been many examples either in academic and the professional arena, as well as the ones provided by the architecture

Leaders committed to Architecture, Meeting n.1 London, 17 June 2002, Retrieved October 24, 2003 from (http://gaudi-programme.net)
[141] Vassilis Sgoutas, UIAGenel Kurul Açilis Konusmasi-Berlin 2002 - in July 27-29, 2002.

institutions. Haluk Pamir (2001), in his article entitled "XXI Mimarlik Kültürü Merkezi Cumhuriyet'in Ankara'sindan Küresellesmenin Yollarina", also, draws attention to the significance of architecture-public dialogue and the role of the architecture centre. His article gives many clues while summarizing the existing situation and the developing attempts in Turkey in a historical perspective. Pamir, emphasizes that there have been many initiatives whether professional, academic or individual which aim to provide a milieu for architectural culture to be considered within the "culture" of every day life. The Building and Industry Centre -providing annual exhibitions on construction materials open to the public as well as professionals-, ANY conference which was held in 1998 in Turkey, METU Architecture studio programs during 1977-1981 and education seminars during 1982-1983 providing an interactive dialogue between architecture students and the local users, XXI Architectural Culture Centre with the aim of providing exhibitions, conferences, TV programmes (Twelve-episode-series-TV programme entitled "Mimarlik ve Yasam"), publications and a web-site, the initiatives of Cengiz Bektas with the local people in Kuzguncuk are some of these important initiatives.

Recently, The Chamber of Architects of Turkey, the Ankara Section, has provided a constant architecture-children study group, which organizes workshops and training programs in order to develop a dialogue between the public and architecture in a cultural sense.

The main intention of these initiatives is to encourage people to be aware of and appreciate architecture, at first, and then make a critical evaluation, further participate in architectural production by means of promoting their participation in architectural culture.[142] While this aim takes place in the objectives of XXI Architectural Culture Centre, which was also emphasized by Haluk Pamir, this aim constitutes the main role of the architecture centre as a phenomenon in architecture-public dialogue.

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[142] Pamir, "XXI Mimarlik Kültürü Merkezi Cumhuriyet'in Ankara'sindan Küresellesmenin Yollarina," 2001, p. 62-68.

2.3.2 Stimulating Increasing Quality of the Built Environment for Increasing Quality of Life

In the policy book entitled "Architecture and Quality of Life," published by the Architect's Council of Europe, (ACE) Leopoldo Freyrie (2004) -president of the ACE- states that "there have been important political developments which have impacted on national and European policies, yet there has been little real progress in the improvement of the living environment for our citizens."[143] In addition, Freyrie emphasizes the aim of this policy book as stimulating and increasing the awareness of politicians, decision-makers and the professionals about the importance of collaboratively work with the major goals which all relate to the quality of life.[144] In the policy book (2004) it is highlighted that "A functional, quality and well-managed built environment has a motivating effect on society."[145] Consequently, increasing the quality of the built environment means that, in a way, increasing the quality of life.

Furthermore, it is emphasized in the policy book that in order to increase the quality of life in a manner of increasing the quality of the built environment, also it is required to encourage the public to be more informed and critical.

> Fostering critical and informed consumers is a goal of the EU commission. Such consumers, aware of the importance of the built environment, will be stimulus for good architecture and good urban planning through the way in which their demands of the sector evolve. Every European citizen has a personal opinion about the quality of his or her built environment, but sometimes these citizens are not able to put their opinion into words. There are many reasons for this. Perhaps they have insufficient access to information about design and construction, or perhaps there is no forum in which they can express their opinion in the public domain.[146]

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[143] Leopoldo Freyrie, "Preface," *Architecture and Quality of Life: A Policy Book by the Architect's Council of Europe, 2004*, p. 6.

[144] Ibid, p. 7.

[145] Kristin. et.al, *Architecture and Quality of Life: A policy Book by the Architect's Council of Europe, 2004,* p. 13.

[146] Ibid, p. 8.

In addition, in the policy book, it is stated that "One of the most important tasks for the future will be to assist and inform the public and private building owners of their decisions to ensure good planning and high-quality construction."[147] Moreover, it is stated that "In order to reach the goal of a high quality built environment, notably of architecture, the integration of independent and qualified consultants at all stages of the decision-making process and their adequate involvement in design and planning stages is highly desirable."[148] Therefore, it is implicitly emphasized that access, awareness, education and enabling participation are key concepts regarding increasing the quality of the built environment. It is underlined that the public should be informed by means of providing access to the information; therefore they can make responsible decisions which fulfill their own interests while taking into account their consequences.[149] The participation of the public into design solutions in this way has a core importance in adopting the best possible design solution for a project in functional, economic, cultural and social terms.[150] It is also suggested that awareness of the importance of the built environment for the public can be increased by means of promoting education which should be incorporated in the curricula of all schools from the early stage to full educational cycle of all stakeholders.[151]

2.3.3 Public Participation into Increasing Quality of the Built Environment

As emphasized by Alicia Pivaro, deputy director of The Architecture Foundation London,[152] architecture centers are one of the players enabling architects and the public to collaboratively work in the projects. She evaluates

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[147] Ibid, p. 8.
[148] Ibid, p. 14.
[149] Ibid, p. 21.
[150] Ibid, p. 21.
[151] Ibid, p. 16.
[152] The Architecture Foundation London (AF) is the Britain' s first independent architecture center. "International Architecture Centres: A Directory," *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, 2003, p. 119.

that the works for "involving the public in design decisions" and "incorporating public dialogue into construction projects" has resulted in providing "much greater openness by architects and developers to try to work with the public."[153] On the other hand, she emphasizes that it is possible to have some negatives during the collaboration of the architect and the public. For example, Pivaro stresses that "often people are uneasy with architecture, especially new architecture." From that point also, architecture centers have a positive impact on the vision of the public about architecture and on the vision of the architect. She stresses that public participation in design is not the exact solution for a good design. However, collaborating with a good design team involving the public in a real way is an important beginning for a good design. During the collaboration within the design team the dialogue between architects and the public gains importance. In addition it is directly related with the dialogue between architecture and the public, that is, the vision of the public about architecture which affects the quality of the dialogue between architect and the public, specifically the members of the design team. This is the point why architecture centers works so hard to improve the vision of the public about architecture and also, provide openness by architects to work with the public, in order to improve the quality of the built environment, and therefore the quality of life.

> Alicia Pivaro, deputy director of The Architecture Foundation in London, says that thanks to its work involving the public in design decisions, incorporating public dialogue into construction projects is now par for the course in London. "Members of the profession are consulting with the public and involving them," she notes. "There's a much greater openness by architects and developers to try to work with the public, and I think we were one of the players in getting that sea change."[154]

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[153] Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," 2004, p.3.
[154] Ibid, p. 3.

In this thesis, through the analysis of the activities of architecture centers, it is come to the forth that there are four major interconnected functions, namely, Access and Awareness, Education and Lifelong Learning, Enabling Participation and Collaboration.

Awareness implies some interconnected issues. First one is increasing the awareness of the public, understanding architecture as a cultural phenomenon beyond as a building activity. Second one is stimulating that the public has a responsibility to architecture as well as the architects and design professionals. Third one is increasing awareness of architectural professionals about the responsibility of architecture to the public. This requires taking into account the ideas and visions of the public, because architecture is a discipline and a form of culture which directly affects everyday life of all people.

Therefore, accessibility implies both making easier the participation of the public into architectural culture and their participation into activities, which aim to provide that. In this sense, architecture centers acts as culture centers as well as being a form of architectural institutions.

In light of this, "Public participation" is conceived by and stimulated by architecture centers in a manner of improving the vision of the public in the field of architecture making the wider public understand architecture in a cultural sense and have a shared responsibility about the living environment.

As emphasized by Alicia Pivaro, deputy director of The Architecture Foundation London,[155] architecture centers are one of the players enabling architects and the public to collaboratively work in the projects. She stresses that although public participation in design is not the exact solution for a good design, collaborating with an informed and conscious design team involving the public in a real way is an important beginning.[156]

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[155] The Architecture Foundation London (AF) is the Britain' s first independent architecture center. "International Architecture Centres: A Directory," *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, 2003, p. 119.
[156] Lubell, "Architecture Centers: Bridging the Divide between Architects and the Public," 2004, p. 3.

This is the point why architecture centers works so hard to improve the vision of the public about architecture and also, develop methods and programs to enhance the different types of dialogues between architecture and public in order to improve the quality of the built environment, and therefore the quality of life.

2.4 Types of Architecture Centers

As mentioned by Peter Luxton, the national co-coordinator of architecture centre network-UK; "Centres of excellence and inspiration; debate and challenge; policy and programme; social and political participation; virtual, physical, temporary, permanent- architecture centres are as diverse as cities themselves."[157]

2.4.1 According to their way of Achieving the Collaboration of all Stakeholders, especially the Governmental Authorities and the Architectural Professions

In the conference entitled "Value of Architecture Centers," it is pointed out that there are two main ways of achieving the aims which have been undertaken by architecture centers: "a 'top-down' approach epitomized by Stadtforum Berlin and the Institut Français d'Architecture, and a 'bottom-up' approach such as that of Arc en Rêve in Bordeaux." [158] It is explained that while "the top-down model seeks to influence government policies and presents ideals of what makes good architecture and urban design, the bottom-up model avoids setting standards but endeavors to effect change through education and

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[157] Peter Luxton, "Foreword," *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, 2003, p. 7.

[158] Antoinette O'Neill, Architecture Adviser to the Arts Council, together with representatives of the Architectural Association of Ireland (AAI), the Royal Institute of Architects of Ireland (RIAI) and the then Department of Arts, Heritage, Gaeltacht and the Islands, attended a two-day conference in London in June entitled the "Value of Architecture Centres," "Conference Highlights Value Of Architecture Centers," *Art Matters*, issue: 41, October 2002, Retrieved September 2003 from (http://www.artscouncil.ie/artmatters/October2002/page5.html)

consultation."[159] As debated in the conference, in order to increase the quality of the built environment, another important way is emphasized as the development of governmental policies as well as the improvement of the awareness of the governmental authorities.

After emphasizing these two ways, there has been a consensus in the conference that "The ideal perhaps is the structure in the Netherlands where planning and policy issues are addressed by one organization, Architectuur Lokaal, and exhibitions on architecture and design are hosted by the Netherlands Architecture Institute (NAi)."[160] The Architectuur Lokaal is given as an example organization which undertakes this role in the Netherlands while The Netherlands Architecture Institute and many architecture centers in the Netherlands act as a architectural culture center which aims increasing the awareness in the general public.

2.4.2 According to the Formation of Architecture Centers as they are Temporary or Permanent

As stated in the document entitled "About the Architecture Centre Network?," it can be said that architecture centers can be also temporary centers besides being permanent centers.[161] In this document this consideration is exemplified as:

> They can be temporary installations – eg the Daniel Libeskind installation in 2001 at the Serpentine Gallery where the focus shifts from place to place for short periods of time, with associated events and activities – exhibition, education, social, training, etc. Another example is the new model of temporary centre being pursued in the East Midlands, which the newly appointed Director will be seeking to implement. These are redeveloped properties, which host the architecture

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[159] Ibid.
[160] Ibid.
[161] Architecture Centre Network (ACN), [Internet, WWW]. ADDRESS: http://www.architecturecentre.net/about.asp [Accessed: April 2, 2004].

centre for limited restricted time periods, before the centre moves off to another property to develop.[162]

Figure 2.6 The Infobox at Potsdamer Platz, Berlin, Germany. In Michael Killen - Metropolis Writer- "Learning from Berlin," Retrieved December 17, 2004 from (http://www.metropolismag.com/html/urbanjournal_0602/learning_from_berlin.html)

In Berlin, because of the Public's intense interest in reconstruction projects in Postdamer Platz an Info box has been established in 1997 in the construction area and Germany has shown an intensive participation of citizens in urban planning procedures. The Infobox in Berlin can also be emphasized as a temporary center. Michael Killen (2004) emphasizes the positive effect of the InfoBox on the public in Berlin as below:

> Designed for 300 daily visitors, the Infobox attracted 16,000 people a day at the height of its use. There was so much foot traffic the floors had to be replaced twice in the building's five-year life span. Info-Box was dismantled in January 2001.Built to inform Berliners on progress at Potsdamer Platz, the largest construction site in Europe, the Info-Box "was a catalyst for idea exchange, and about having faith in the value of information," Gastil added.[163]

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[162] Ibid.

[163] Michael Killen - Metropolis Writer- "Learning from Berlin," Retrieved December 17, 2004 from (http://www.metropolismag.com/html/urbanjournal_0602/learning_from_berlin.html)

Figure 2.7 Australia and German Pavilions, Expo 2000, Hannover. In Htje Cantz, *ArchitekturArchitecture: Expo 2000Hannover,* 2000, Verlag and Expo 2000 Hannover GmbH. p.68, p.48

On the other hand, it may be stated that expo buildings are also a kind of temporary architecture centers since they reflect the most contemporary architecture -both as a construction act and a cultural phenomenon- and stimulate understanding of architecture within everyday culture as well as presenting all countries' own cultures.

Figure 2.8 Indian Pavilion, Exhibition venues and Public Spaces, Expo 2000, Hannover. In Htje Cantz, *ArchitekturArchitecture: Expo 2000Hannover,* 2000, Verlag and Expo 2000 Hannover GmbH. p.78, p.82, p.91

Figure 2.9 Public Spaces, Expo 2000, Hannover. In Htje Cantz, *ArchitekturArchitecture: Expo 2000Hannover,* 2000, Verlag and Expo 2000 Hannover GmbH. p.97

2.4.3 According to their concerned area as they are local, national or international

This issue is analyzed among some architecture centers as well as some architectural professional institutions and the results are shown in the table 2-3.[164]

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[164] See the table that includes some important architecture centers/architectural professional organizations in all over the world, prepared by the author

2.4.4 According to they are the Institutional Faces of Architecture-Public Dialogue or Institutions for Legitimizing Professional Architecture

As stated by Haluk Pamir (2004) in the seminar presentation of this thesis, architecture centers can also be analyzed as whether they are really institutional faces of architecture-public dialogue or institutions for legitimizing architectural profession.[165] Although pointing out this difference is a valuable evaluation, if an institute, whether under the name of architecture center or architectural professional organization or what else, functions as being merely legitimizing architectural profession, it will then be outside the description of architecture center as a phenomena. Consequently, in this thesis, this difference is pointed out very briefly.

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[165] Middle East Technical University Thesis Seminar Presentation, January 7, 2004, Kubbealti, METU Department of Architecture.

TABLE 2.3 SOME ARCHITECTURE CENTERS AND ARCHITECTURAL PROFESSIONAL ORGANIZATIONS FROM DIFFERENT COUNTRIES

	INSTITUTION NAME	FOUNDATION DATE	ESTABLISHMENT	COUNTRY	AIM OF THE ESTABLISHMENT	VISIONS	PUBLIC AFFAIRS	FUTURE AIMS/PLANS	NATIONAL BODY	INTERNATIONAL BODY	MEMBER INSTITUTE OF	COLLABORATION WITH	CONTACT ADRESS
1	RAIA - The Royal Australian Institute of Architects	1930	Since state architectural Institutes combined to form a unified national association.	Australia	To advance architecture To maintain and improve the quality of our built environment To maintain the integrity and standing of the profession To promote the profession's views nationally and internationally To encourage the study of architecture.	To become a primary opinion maker on the design of the built environment To enable our members to achieve their best work and service To encourage a high level of public demand for good design To grow membership and ensure its value To ensure members are justly rewarded for their work.	Improve public appreciation of the value of architecture Form partnerships with other professional organizations and the community in order to enhance the quality of the built environment Monitor and contribute to the development of Government policy and draft legislation concerning architecture and urban design foster commitment to ecological, social and economic sustainability by Government, the public and the construction industry	The RAIA is looking forward to working with government and private-sector interests to raise the level of community debate and keep the government focus on the built environment. (David Parken FRAIA, HONAIA, National President of RAIA, Architecture Australia, July/August 2004)	v		UIA	Architects Accreditation Council of Australia (AACA) Professions Australia (PA) Property Council of Australia (PCA) Planning Institute of Australia (PIA) The New Zealand and American Institutes of Architects Governments at state, territory and federal level UIA	www.architecture.com.au roberto.colanzi@raia.com.au
2	AIB - The Australian Institute of Building	1951 Incorporated in 1955 and granted a Royal Charter in 1969	The AIB was established in 1951 with a foundation membership determined by a selection committee in each state, comprising two representatives of the RAIA, one representative of the IEAust and two representatives of the MBFA (firmly established since 1890 as an employers' organisation). The Foundation Members also included members of the Building Diplomates Association of NSW, associated with the Sydney Technical College. With the Foundation of a New Zealand Institute of Building (NZIOB) in 1984, the New Zealand Chapter of the AIB was closed down.	Australia	The AIB is established as an association of Building Professionals, Associate Professionals and Technicians engaged in Building practice, teaching or research throughout Australia and overseas.	To promote excellence in the construction of buildings and just and honorable practices in the conduct of business; To advance the study of Building and all kindred matters, arts and sciences; To encourage the friendly exchange between members of knowledge in practical, technical and ethical subjects; and To uphold the dignity of the profession of Building and the status of the Institute.			v The domestic chapters are located in the six states of Australia, with two international chapters located in Hong Kong and Singapore. (They were established in 1998)	v	IAPMC	New Zealand Institute UK based Chartered Institute of Building (CIOB) International Association for the Professional Management of Construction (IAPMC)	www.aib.org.au ausbuild@aib.org.au
3	RAIC - The Royal Architectural Institute of Canada	1907	Established as a voluntary national association representing more than 3,000 professional architects, and Faculty and graduates of accredited Canadian Schools of Architecture.	Canada	To provide the national framework for the development and recognition of architectural excellence.	Enabling, supporting, and improving the Canadian quality of life; Achieving environmental sustainability; Contributing to and enriching Canadian culture and heritage; Promoting innovation and research.	Promote the value of architecture and celebrate architectural excellence; Raise awareness of the role of architecture in the public's consciousness; Increase public demand for quality in architecture, and public appreciation for the value of design; Encourage Canadian cities to become unique and distinct examples of urban excellence and livability; and furthermore, ensure that Canadian cities be recognized for these virtues; Advocate on behalf of architects.(Jon Hobbs, RAIC,see Questionnaire) to create a Canadian national architectural policy Andrew Blum, Architectural Record: Apr2003, Vol. 191 Issue 4, p50	Encourage public discussion about the role and importance of architecture and urban design in Canadian life: Inspire diverse interests in communities to participate in architecture, urban design and planning: Assist various levels of governments in developing appropriate architectural standards and regulations in their jurisdictions: Aid all decision-makers involved in building projects to develop best practices: Persuade school boards and provincial/territorial departments of education to include design, architecture and urban issues in curriculum development. (Christopher T. Fillingham, FRAIC President, www.raic.org/presmessEpub.htm)	v			the governmental bodies: ministries, local governments	www.raic.org jonhobbs@raic.org
*4	CCA - The Canadian Centre for Architecture	1979	The CCA is an international research centre and museum.	Canada	The CCA is established as a new form of cultural institution to build public awareness of the role of architecture in society, promote scholarly research in the field, and stimulate innovation in design practice.	seek to provoke discussion and debate, and to engage the public actively in issues relating to the role of architecture in society. CCA believes that scholarly research has profound cultural implications and that scholars themselves bear social responsibility. Visiting Scholars are encouraged to treat architecture in all its dimensions as a public concern. They interpret architectural ideas to the wider public at all age-levels as well as to architects and scholars, aiming to reveal the richness of architectural and urban culture and to stimulate dynamic engagement with contemporary issues and debates.	To Advance knowledge, promote public understanding and widening thought and debate on the art of architecture, its history, theory, practice, and role in society today		v	v			www.cca.qc.ca
5	AIJ - The Architectural Institute of Japan	1886	AIJ is an academic association with about 38.000 members. It is not a governmental organization but a non-profit organization for architects, building engineers and researchers in every field of architecture.	Japan	The main purpose of the Institute is to cultivate its members' abilities and to heighten architectural quality in Japan. AIJ has been defined as a community where members who are professionals in every architectural field gather and upgrade their skills from a fundamental point of view and disseminate the fruits of their research to the public.	To evaluate architecture including wider concepts: 1. Respecting history, culture, tradition of each local region in a country 2. Visdom and technology, artistic abilities 3. Social function of buildings 4. Concerning and creating global environment besides their local territory.	Mission to Channel Information to Society / Aims: 1. To distribute extensively outcomes in plain language 2. To liaise with related architectural associations and other organizations AIJ publishes results of research and studies and spreads architectural culture through its programs such as exhibitions, symposia and distributes architectural information to the public.		v The Committee promotes international exchanges and joint activities with architectural organizations around the world.	v		Enacted the "Architectural Charter for a Global Environment," representing the following five architectural organizations: Architectural Institute of Japan, Japan Federation of Architects & Building Engineers Associations, Japan Association of Architectural Firms, Japan Institute of Architects and Building Contractors' Society.	www.aij.or.jp

	INSTITUTION NAME	FOUNDATION DATE	ESTABLISHMENT	COUNTRY	AIM OF THE ESTABLISHMENT	VISIONS	PUBLIC AFFAIRS	FUTURE AIMS/PLANS	NATIONAL BODY	INTERNATIONAL BODY	MEMBER INSTITUTE OF	COLLABORATION WITH	CONTACT ADRESS
6	Architectural Institute of the Republic of China	1959	The association was established in 1959 by Sung-Shung Guan, Din-Bang Gung and Dae-Ling Chung who were the pioneers of Taiwan architectural scholars and architects.Presently members include university faculties, government officials, and Professionals in architectural and development firms.	China	Academic research of architecture, Improving architectural quality and prompting academic exchange.	Prompting research about building science and fine arts of architecture academics through seminars, symposiums and conferences. Providing supportive material, such as building codes, regulations and laws, to scholars for their research. Issuing proceedings of conferences and academic writings, and holding architecturals exhibitions, prompting the exchanges of scholars. Assisting the management of architectural offices, academic institutions and administrative institutions, and providing necessary consultation.	Encouraging public or private institions to research or support technologies and to use the related technology.		v			http://www.airoc.org.tw/
7	AIK - Architectural Institute of Korea	1945	The institute was founded in 1945 by the pioneers of Korean architecture. (Retrieved December 12,2004 from http://www.aik.or.kr/english/html/main.htm)	Korea	The Architectural Institute of Korea, the sole academic organization of architecture in Korea, has aimed at the advancement of architecture and the development of architectural innovations. (Retrieved December 12,2004 from http://www.aik.or.kr/english/html/main.htm)	In collaboration with other related associations, AIK strives to promote and introduce advanced knowledge and academic research and to develop and popularize major innovative technology. (Retrieved December 12,2004 from http://www.aik.or.kr/english/html/main.htm)						www.aik.or.kr www.airoc.org.tw
8	ACE - The Architects Council of Europe	1990	The Architects Council of Europe is an organisation, based in Brussels, whose Membership consists of the professional representative organisations of all twenty five European Union (EU) Member States and the three Accession States as well as Switzerland and Norway.	Member countries of European Union	The requirement for a common platform from which to address the Institutions of the E.U. as Member Organisations have agreed to reform their association within the European Union to constitute a representative body to be called The Architects Council of Europe as the Liaison Committee of the Representative Bodies of the Architectural profession within the European Union.	Promoting Architecture in Europe Maintaining the Quality of Architecture Bringing together the Architects of Europe Ensuring the Best Education for Architects	Promote the understanding of Architecture as a matter of public interest vested in the quality of the built environment and as a matter of primary concern to mankind. ACE identifies and clarifies the decisive roles of those participating in the construction sector: the promoter as investor, the contractor as builder, the architect as agent of the client and designer of the project, the buyer/client as consumer, the producer as manufacturer, the local or State authorities as public agencies			v		•BAIK(Austria) •CNOA(Belgium) •AA(Denmark) •SAFA(Finland) •SA, CNOA, UNSFA(France) •BAK, BDA, BDB, VFA (Germany) • CTG,SADAS(Greece) •RIAI (Ireland) • CNAPPC(Italy) • OAI(Luxembourg) • the Netherlands • Portugal • Spain • Sweden • the United Kingdom of Great Britain and Northern Ireland •CAA(Cyprus-Greek part-) •CKA(the Czech Republic) • Estonia •CHA(Hungary) •LAA(Latvia) •AAL(Lithuania) •Luxembourg •Malta •Poland • Slovakia • Slovenia •Switzerland •Finland •Observer Members: •Bulgaria •Rommania •The Chapter of Architects of Turkey, Turkey •ACCEE	www.ace-cae.org
9	AAI - Architecture Association of Ireland	1896			To promote and afford facilities for the study of architecture and the allied sciences and arts, and to provide a medium of friendly communication between members and others interested in the progress of architecture.		Sponsoring a public lecture series and an annual awards scheme. Publishing Building Material journal and an annual book in the New Irish Architecture series based on the awards exhibition. In addition to AAI lectures, site visits and exhibitions are held.		v				www.irish-architecture.com
*10	AZW - Architecture Center Vienna	1993	As an architecture centre, the Az W offers a flexible professional service for everybody interested in architecture and the art of building. This range of services includes the archives and the in-house collection, the public architecture library and the Architektur Archiv Austria.	Austria		The central aim is to mediate architecture as a cultural discipline, as an everyday phenomenon and as a complex process.			v the Az W, as a centre of competence, and as a cultural service industry, plays both a local and international role.	v			www.azw.at
*11	HDA - Haus der Architektur Graz	1988	HDA was the first architecture center of its type in Austria and has been used as a model for the establishment of similiar institutions in all other Federal provinces and the capital, Vienna.	Austria	Established out of a need for a common forum for architects, urban planners, students, public and private clients and representatives of other disciplines of art, but it is certainly open to anyone interested in architecture. HDA is an institution for the promotion and mediation of contemporary building culture at the producer/public interface	To promote research and teaching tasks designed to further scientific and artistic theory in the field of contemporary architecture HDA Graz seeks to investigate into the environment of architecture as a social phenomenon and to continue to convey the necessity of high-quality contemporary architecture.	It provides a meeting house for citizens, for the understanding of contemporaray architecture through forums and discussions.		v The focus is local, national and international.	v			www.HDA-Graz.at

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12	The Institut Français d'Architecture (the IFA) - The Cité de l'Architecture et du Patrimoine (the Cité)	the IFA in 1981, The MMF in 1937, the CEDHEC in 1887	Since October 1999, the Le musée des Monuments français (MMF) has been at the heart of the project for the Cité de l'Architecture et du Patrimoine – it will be one its main components, along with the Institut Français d'Architecture (the IFA) and the Centre des Hautes Etudes de Chaillot (the CEDHEC). These three institutes will be merged in one institute named as the Cité de l'Architecture et du Patrimoine in the end of 2005.	France	Created for a broad range of visitors interested in architecture, the national heritage and the urban environment, the Cité de l'Architecture et du Patrimoine will be an innovative, versatile cultural centre. A state institution from July 2004 onwards, the Cité will open its doors towards the end of 2005 in the Palais de Chaillot.								www.archi.fr/IFA-CHAILLOT/index.php
*13	Arc en Rêve Centre d'Architecture	1980		France	Established as a regional center and resource, to bring together the public and architectural professionals, activists and philosophers.	? To help people to enjoy architecture in the same manner as other art forms and to rekindle the idea of quality architecture giving pleasure	Arc en Rêve promotes public appretiation and engagement. It aims to make people aware of architecture so that they are able to engage more effectively with architects, thereby rchitecture to become truly democratised as a social and public art. Arc en Rêve has worked with local comunities involving the young, elderly, prisoners, psychiatic patients and people with disabilities.		v				www.arcenreve.com
*14	ARCAM-Amsterdam Centre for Architecture	1986	ARCAM was set up as a foundation and concentrates its activities in Amsterdam and the surrounding area.	The Netherlands	To coordinate the many public activities in the field of architecture, urbanism, landscape architecture and design organized in Amsterdam and the surrounding area. ARCAM is thus first and foremost a coordination centre. It liaises with a large number of institutions, supports existing programmes and initiates new activities.	ARCAM acts as co-ordination centre and works together with a large number of institutes in order to support and co-ordinate existing programmes and to initiate new activities.	ARCAM aims to reach the largest possible public in order to broaden architecture's appeal and zeros in on topical issues and developments in Amsterdam, so that the discussion about the future is constantly fuelled.						www.arcam.nl
*15	NAi-The Netherlands Architecture Institute	1988	The Nai was setup in 1988 as a foundation. Since 1993, it has been housed in a building designed by Jo Coenen. It is a cultural institution that is open to everyone and that presents architecture, urban design and spatial planning in a number of ways. The NAi, cultural institute, is the largest architecture center in the Netherlands.	The Netherlands		The institute focuses on architecture as an artistic and creative activity and viewsit as design.			v	v		? The Royal Institute of Dutch Architects (BNA) ? The Berlage Institute ? Premsela ? Architecture International Rotterdam (AIR) ? Europan ? Architectuur Lokaal ? Architecture Promotion Fund	www.nai.nl
*16	The Architectuur Lokaal	1993	The Architectuur Lokaal was set up in 1993 as a result of the architecture memorandum Space for Architecture, and in the architecture memorandum at the Netherlands (2001) and in the culture memorandum, Cultures Design taken up is as a Confrontation (2001).	The Netherlands	In the Netherlands planning and policy issues are addressed by one organization, Architectuur Lokaal, and exhibitions on architecture and design are hosted by the Netherlands Architecture Institute (NAi). "Conference Highlights Value Of Architecture Centers," Art Matters, issue: 41, October 2002, Retrieved September 2003 from (http://www.artscouncil.ie/artmatters/October2002/page5.html)	Target of the foundation is to be promoted the quality of the built surroundings on municipal level and that of the client ship of all concerned parties. Retrieved December 10,2004 from (http://www.arch-lokaal.nl/arch-lokaal/index.html)	The Architectuur Lokaal is a question beacon for all clients and functions as bridges builder between the different parties that by the building process concerned are. Besides hears also the bridging of the gap between the cultural world and that of 'the market'. For this purpose maintains The Architectuur Lokaal narrow contacts with various organizations and initiatives in the Netherlands and in the foreign country. Retrieved December 10,2004 from (http://www.arch-lokaal.nl/arch-lokaal/index.html)		v			?The Netherlands Architecture Institute	www.arch-lokaal.nl

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*17	The Lighthouse - Scotland's Centre for Architecture, Design and the City	1999	The Lighthouse is Scotland's Center for Architecture, Design and the City, which is opened in July 1999 by the conversion of Charles Rennie Mackintosh's design: 1895 Glasgow Herald newspaper office. The opening of the center was also the part of the event that Glasgow was chosen as the UK City of Architecture and Design in 1999.	Scotland, The United Kingdom	The center's mission is to educate, to engage, to reach out and to innovate as the Lighthouse has focused on the idea that there is a contemporary need to involve the public in issues about the built environment and designed objects.	To develop the links between art, design and architecture, seeing these as interconnected social, educational, economic and cultural issues of concern to everyone.	The Lighthouse give attention to the general public-including users- and professionals as co-equals. (Stuart MacDonald, director of the Lighthouse, "The Lighthouse," International Architecture Centres , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 82.) The Lighthouse provides education programs and participatory activities including national and international exhibitions and also intends to provide outreach programs.		v	v	GAUDI Network	Glasgow Institute of Architects (GIA) The Lighthouse also plays a leading role in several key networks including the European Forum on Architecture, The Bureau of European Design Associations and the European Design Forum, and the Réseau Art Nouveau network. The Lighthouse has also a formal partnership with the Scottish Executive as the Architecture Policy Unit (APU) of the Scottish Executive.	www.thelighthouse.co.uk
*18	CUBE - Center for the Understanding of the Built Environment	1998	CUBE is one of Europe's most exciting architecture and design centres, dedicated to broadcasting the ideas and issues that lie behind the buildings, spaces and environments that make up our built environment. CUBE is a charity and acts primarily as a local center for Manchester and its immadiate surroundings.	England, The United Kingdom	Generating awareness of the importance of architecture and urban design To investigate, discuss and advance design quality of the built environment	CUBE thinks that a full discussion of the built environment can be possible only if the different cultural facets, namely, art, architecture, design, urban design and the complex relationships between them, are considered as interconnected issues.In particular, exhibitions provide opportunities to keep audience's consideration while attracting them with a diverse range of architectural activity designed to excite, inspire and provoke debate. Thus, CUBE evaluates the exhibition medium that plays an essential role in "manifesting excellence in built environment activity.Graeme Russell, CUBE's Director, "CUBE Info," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)	CUBE is concerned with disseminating information on regional architecture and urban design best practice to the widest possible audience.		v				www.cube.org.uk
*19	TBE -The Building Exploratory	not accesed to this information	A company limited by guarantee and a registered charity (number: 1077600)managed by a full time director answerable to a board of twelve trustees.The director is supported by four core team members: an administrator, anexhibition manager, a community officer and an education officer. Richard Nichol, e-mail from (mail@buildingexploratory.org.uk) to Buket Demirel (Buketdemirel@hotmail.com), July 14, 2004.	England, The United Kingdom	"The Building Exploratory (TBE) is an exemplary formula for engaging communities with the planning and development of their local area." Richard Nichol, e-mail from (mail@buildingexploratory.org.uk) to Buket Demirel (Buketdemirel@hotmail.com), July 14, 2004.		TBE uses this exhibition as a means to explore Hackney's past, explain Hackney's present and inspire thinking about Hackney's future.The center's permanent exhibition was created in collaboration with local artists anddesigners, with schools and community groups in a series of model-making andcreative projects. These creative partnerships ensure the learning process is two-way and provides for the community to have a stake in the ownership of the Exploratory and to develop it in a way most relevant to them. TBE currently works with the majority of Hackney schools, as well as a variety of community groups, tenants associations and housing associations.	The TBEalso undertake commissions as a way of furthering their charitable objectives and raising revenue. Examples of current commission include: 8 Islington Council: a heritage and public art strategy for Newington Green 8 Groundwork east London: building community models of 2 estates as part of consultation on their regeneration. Richard Nichol, e-mail from (mail@buildingexploratory.org.uk) to Buket Demirel (Buketdemirel@hotmail.com), July 14, 2004.	v				www.buildingexploratory.org.uk
20	RIBA - The Royal Institute of British Architects	1834	RIBA, one of the most influential architectural institutions in the world, has been promoting architecture and architects.	The United Kingdom	Demonstrate the benefits of good architecture Promote and enhance the benefits Facilitate the delivery of good architecture Provide high-quality support services Develop the capability to deliver the strategy	Champion for architecture and for a better environment.	The Royal Institute of Architects (RIBA) provides RIBA Client Forum which "provides a framework in which the opinions and interests of those who commission buildings can be voiced, debated and then learned from by other clients and by building professionals." The aim of this forum is emphasized as "to promote communication and knowledge across the industry, whilst demonstrating that added value can be achieved through design quality. Moreover, CONCOURSE is dedicated to fulfilling a primary aim of raising public and professional awareness of innovative ideas and practices so that higher standards can be set and the built environment improved for the benefit of the public at large. Retrieved June 24, 2003 from (http://www.riba-yorkshire.com)					?International Union of Architects (UIA) ?Architect's Council of Europe (ACE) ?Commonwealth Association of Architects is an umbrella organisation of 38 member institutions from Commonwealth or former Commonwealth countries.	www.riba.org
*21	ACN - The Architecture Centre Network	not accesed to this information	Centers for architecture and the built environment have emerged throughout the UK over the past ten years. (Hannah Ford, Bridget Sawyers, International Architecture Center , 2003, p.118	The United Kingdom								?Academic, ?Arts Council of England, ?CABE, ?European Commission, ?Government, ?Local Authorities, ?Public/Private Sector Partnerships, ?Regional Development Agencies, ?Trust and Foundations, ?Housing Corporation	www.architecturecentre.net
22	AIA - The American Institute of Architects	1857		The USA	The American Institute of Architects is the voice of the architecture profession dedicated to: Serving its members Advancing their value Improving the quality of the built environment	Through a culture of innovation, The American Institute of Architects empowers its members and inspires creation of a better built environment.	As a branch of the American Institute of Architects: (AIA) the Boston Society of Architects (BSA) administers programs and provides resources that enhance the practice of architecture and the public and professional understanding of design, different from advocating excellence in the built environment and increased service of the profession to society -since its establishment in 1867. Retrieved June 24, 2003 from (http://www.architects.org/about_the_BSA/index.cfm?doc_id=5)					?American Institute of Architects Students ?Association of Collegiate Schools for Architecture (ACSA) ?National Architectural Accrediting Board (NAAB) ?National Council of Architectural Registration Boards (NCARB)	www.aia.org

	INSTITUTION NAME	FOUNDATION DATE	ESTABLISHMENT	COUNTRY	AIM OF THE ESTABLISHMENT	VISIONS	PUBLIC AFFAIRS	FUTURE AIMS/PLANS	NATIONAL BODY	INTERNATIONAL BODY	MEMBER INSTITUTE OF	COLLABORATION WITH	CONTACT ADRESS
*23	The Center for Architecture at La Guardia Place	2003	A new Center for Architecture opened in New York City, showcasing publicly-funded urban design projects and kicking off several days of activities focusing on architecture. (Kerry Sheridan, 07 Oct 2003, http://www1.voanews.com/article.cfm?objectID= C389B498-DB13-4C4E-AC1EAAA7FAEF9642,)	The USA	After September 11, 2001, public interest in the future of New York City buildings increased, especially concerning the future of the World Trade Center site. Representatives of the new Center say the impulse to rebuild spurred communication between the architectural, engineering, planning and building communities like never before, and they hope the Center will provide a forum for more interaction. (Kerry Sheridan, http://www1.voanews.com/article.cfm?objectID= C389B498-DB13-4C4E-AC1EAAA7FAEF9642, 07 Oct 2003)		The center welcomes the public for events, lectures, and even portfolio sharing, and has changed the former consideration into that architecture is accessible for the public as well as architects.					www.aiany.org
24	The Chamber of Architects of Turkey	1954	The Chamber of Architects of Turkey is established in 1954, having undertaken a wide range of functions concerning profession, education, policy, public affairs, and politics related to the field of architecture. (Çetin Ünalin, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlasmasi Surecinde: Türk Mimarlar Cemiyeti' nden Mimarlar Dernegi 1927' ye, 2002, p. 24.)	Turkey	1. To provide shared requirements of architects and make easier their architectural practice. 2. To provide improvement of the profession in conformity with the general benefits. 3. To protect the discipline of profession, in order to provide honesty in the relationships between architects and the public. 4. To make suggestions and provide help to official authorities by means of collaboration about the profession and the benefits of the profession. 5. To examine all regulations, standards, list of conditions and to notify their ideas and opinions to the authorities.	The Chamber of Architects of Turkey sees that, as long as the architectural practices and education are excluded from the public, the unsuccessfulness in architectural practice is inevitable as alienation occur between architecture and the public. Consequently, the Chamber gives importance to collaboration, public awareness and public participation - in a manner of having the public's opinion and responses in a critical point of view- since these are become the key concepts in the changed world. ("Hassa Mimarlar Ocağı'ndan Mimarlar Odası'na...," 50 Yılın Tanıklığında Mimarlık ve Kent, ed. by Deniz İncedayi and Bülend Tuna, 2004, p. 3.)	The Chamber of Architects of Turkey organizes a continuing programme entitled "Children and Architecture,"consists of a series of activities organized by the Ankara Chapter of the Chamber of Architects of Turkey from May 2002 up until today. The project as a whole aims to develop the citizenship consciousness and architecture culture. Moreover, this project is mostly important for developing architecture-public dialogue in a manner of helping forming of a dialogue without prejudices, as the architectural culture -as a part of the culture of everyday life- is met with the people at the age their prejudices are not yet formed. The objective of the Chamber, stimulating the understanding of architecture in the public's vision widely, also head towards providing public participation by means of having the public's critical reaction to the architectural practices and their opinions related to the built environment in order to increase the quality of life."Hassa Mimarlar Ocağı'ndan Mimarlar Odası'na...," 50 Yılın Tanıklığında Mimarlık ve Kent, ed. by Deniz İncedayi and Bülend Tuna, 2004, p. 3.		√	√	? UIA	?The Chamber of Architects of Turkey is one of the founders of the Union of International Architects (UIA) in 1948. ?Moreover, In European Union adaptation process, the Chamber of Architects of Turkey aims to contribute the studies of the international professional institutions such as UIA and ACE. (Architect's Council of Europe)	www.mimarlarodasi.org.tr
*25	Arkitera Architecture Center	2000	Arkitera Architecture Center is a non-profit organization and also, has a characteristic of a Civil Society Organization (STK) Banu Binat. Retrieved November 2, 2004 from (http://www.arkitera.com/arkitera/basin/index.php) The activities of the center have started in October 9, 2000 by means of Arkitera.com as a portal service, after its preparation process during June-October, 2000. It has been an important milieu in which architects effectively access news related to building sector. In fact it is the reason of the establishment of the Arkitera.com	Turkey	Arkitera aims to improve the dialogue between professionals in the architecture field in priority. In the future, after two years period, improving the dialogue between architecture and public dialogue is considered in their future objectives and plans. (Ömer Kanıpak, one of directors of the ARKITERA, interview made by the author in 06.11.2004)	The center takes on the role of providing platforms for the debates on built environment and city problems collaborating with institutions, universities and firms, which are in architecture sector. Arkitera Architecture center shares the objectives of the international architecture centers such as the NAi, AZW.			√	√	? ICN (International Competition Network) ? Europan ? GAUDI Network		www.arkitera.com
26	GAUDI - Governance, Architecture and Urban Planning: Democracy and Interaction	not accesed to this information	GAUDI is an EU-funded initiative to establish a joint programme to promote a wide public understanding of architecture and the built environment and to strengthen partnership between European architecture centres and museums. See also "GAUDI Leaders Club Architecture Policy," http://www.gaudi-programme.net/description/ meetings/b2_17june2002.html, retrieved October 24, 2003)	International		The main objective of the GAUDI Leaders' Club is to hold regular meetings bringing together political and economic leaders who have decided to make architecture an integral part of their urban policy or corporate agenda.These meetings will be open to representatives from both public and private sectors, as well as professional institutions and bodies, for the enhancement of cultural and artistic projects in Europe.	Topics for discussion include both technical and procedural aspects of interest to professionals, as well as the discussion of issues allowing for a better public awareness. Each meeting will have a dedicated theme in order to be able to compare methodology and thinking between different European countries. (http://www.gaudi-programme.net/description/meetings/b2_17june2002.html)			√	? Institut français d'architecture, France; ? Direction de l'Architecture et du Patrimoine, France; ? The Architecture Foundation, the UK; ? Istituto di Cultura Architettonica Rome, Italy; ? l'Architecture et le Paysage Brussels, Belgium; ? Museum of Finnish Architecture, Finland; ? The Berlage Institute,The Netherlands; ? Centre de Cultura Contemporània de Barcelona, Spain; ? Fundació Mies van der Rohe, Spain.	www.gaudi-programme.net
27	UIA - International Union of Architects	1948		International	The UIA is an international non governmental organisation founded in Lausanne in 1948 to unite architects from all nations throughout the world, regardless of nationality, race, religion or architectural school of thought, within the federations of their national associations.					√	The UIA represents over a million architects throughout the world through national architectural associations that form the 92 UIA Member Sections.		www.uia-architectes.org

* Architecture Centers, mostly referring to the list of architecture centers, which is prepared by London Open house. Retrieved December 16, 2004 from (http://www.architecturelink.org.uk/ArchCentersEur.html)

CHAPTER III

ARCHITECTURE CENTER EXAMPLES
FROM DIFFERENT COUNTRIES

In this chapter, in order to clarify the developing formation of architecture centers and to evaluate their aspects in architecture-public dialogue, an analytical survey of architecture center examples from different countries, namely, Scotland, England, and the Netherlands is fulfilled. The fundamental reason for the selection of the architecture centers, which are researched in this chapter, is that they are some of the foremost architecture centers which have stimulated architecture-public dialogue and they have differentiating visions despite many shared objectives. In addition, the recently undertaken functions of the Chamber of Architects of Turkey are analyzed in light of the transformation in the visions of architectural institutions in the world. Furthermore, seeing that, Arkitera Architecture Center gives the signs of undertaking these functions, it is analyzed as an example of architecture center, as a private initiation, from Turkey.

The analytical survey of the architecture centers is fundamentally based on six subheadings in which each architecture center is examined regarding their general information, visions, objectives, studies, organizational structure, and collaboration with architectural profession organizations and the government.

In the last section, in light of the evaluation of the architecture centers it is intended to bring into discussion "the value of architecture centers."[166] in increasing the quality of the built environment and the quality of life.

3.1 The Lighthouse, Glasgow, Scotland

3.1.1 General Information

The Lighthouse is Scotland's Center for Architecture, Design and the City, which was opened in July 1999 by the conversion of Charles Rennie Mackintosh's design; 1895 Glasgow Herald newspaper office. The opening of the center was also held in parallel on the occasion of Glasgow being chosen as the UK City of Architecture and Design in 1999.

Figure 3.1 The Lighthouse - Scotland's Center for Architecture, Design and the City. In *International Architecture Centres,* ed by Hannah Ford and Bridget Sawyers, Great Britain: Wiley Academy, 2003, p.44.

As emphasized by Ford and Sawyers, The Lighthouse has become Scotland's foremost centre for lifelong learning, excelling in innovation, access, creativity and promoting participation in architecture and design across all age groups.[167] These groups are visitors, more than 250.000 in a year, and school

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[166] An international conference entitled "The Value of Architecture Centres" was held at the British Museum in London on 18-19 June 2002.

[167] *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, 2003, p. 170.

groups, over 200 per year. More specifically, the Lighthouse's audience includes the formal education sector (nurseries; primary through to tertiary; teachers; colleges; colleges of FE and universities); the wider public and community groups; professional architects; designers and businesses.

3.1.2 Organization structure

The Lighthouse is operated as a charitable trust, its income coming from a combination of public and private funds- including substantial government grants to promote its Architecture Policy for Scotland and key policy priorities in the economy, lifelong learning, social inclusion and neighborhood renewal. Funding of the centre consists of income 50%, national level and ministries etc. 20%, regional-local government 10%, sponsors 5 %, and trusts-foundations 15%. There are 27 full time and 11 part time members of staff and also 10 freelance consultants.

3.1.3 Vision

Recognizing architecture and design as social, cultural and economic concerns, which affect everyone, The Lighthouse give attention to the general public-including users- and professionals as co-equals.[168] In other words, its objectives are not focused on the needs and the interests of the profession as a predominant concern.[169]

3.1.4 Mission/Objectives

Regarding its visions as it is emphasized above; The Lighthouse provides education programs and participatory activities including national and

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[168] Stuart MacDonald, director of the Lighthouse, "The Lighthouse," *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 82.

international exhibitions and also intends to provide outreach programs. The center's mission is to educate, to engage, to reach out and to innovate as the Lighthouse has focused on the idea that there is a contemporary need to involve the public in issues about the built environment and designed objects.[170]

3.1.5 Activities/Functions

The Lighthouse runs continuing programmes, namely, the education programme -Education Workshops, Wee People's City, National Residency Scheme, Professional Development, The Young Designers Gallery-, the exhibition programme, conferences and events including a Creative Entrepreneurs Club for practitioners in the cultural industries, and a Forum for Innovation in Public Art.

3.1.5.1 Access and Awareness
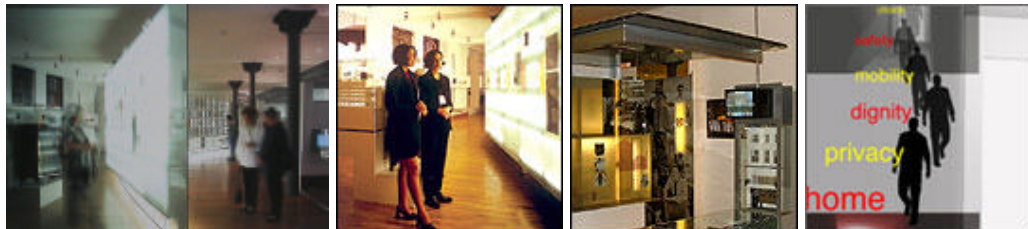
Figure 3.2 The Lighthouse, exhibition venues. In the Lighthouse website [Internet, WWW]. ADDRESS: http://www.thelighthouse.co.uk/ [Accessed: April 2, 2004].

The Lighthouse provides an exhibition area; The Young Designers Gallery for the display of the project works produced at The Lighthouse as well as local, national and international outreach projects. The exhibition programme which is run by the Lighthouse is an important venue for stimulating architecture-

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[169] Ibid, p. 82.
[170] Ibid, p. 82.

public dialogue. The intention of the center by means of the exhibition is mentioned by Stuart MacDonald as "to accommodate and reflect different aspects of design and architectural activities across a range of disciplines."[171] It is more specifically explained by him in that "the exhibition programme range from monograph shows of the work of architectural and design practices through object led exhibitions of the best products to experimental explorations of issues related to urban living."[172]

Since architecture exhibitions can be difficult to understand for many people who are out of the discipline, the Lighthouse's approach to exhibition is to make it engaging and interactive. In light of this approach, the center provides atmospheric installations by using video, audio, and other devices and leading edge design in an attempt to make the exhibitions understandable also for the people out of the discipline, so meeting the interests of the wider public. Furthermore, the Lighthouse offers a digital archive consisting of many of the exhibitions which are organized by the Lighthouse on its web-site after the "real" exhibition has been held.

In addition to its own exhibition programme, as emphasized by Ford and Sawyers, "the Lighthouse carries out a national programme of exhibitions and events funded by the Scottish Executive in line with the executive's architecture policy objectives."[173]

The national programme, funded by the Scottish Executive, and the Lighthouse's own programme, converge in a case study entitled "A new Narrative for Architecture and Lifelong Learning."[174] This case study has a key role in the Scottish Government's Lifelong Learning Programme.[175] It is formed by merging four interconnected elements. What is intended with this case study is

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[171] Stuart MacDonald -Director of the Lighthouse-, June 2002 Retrieved from (www.scottisharchitecture.com)
[172] Ibid.
[173] *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 170.
[174] MacDonald, "The Lighthouse," 2003, p. 82.
[175] Janice Kirkpatrick, Director, Graven Images, Glasgow, "Promoting Excellence," *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 44.

"to become a major content developer and producer of lifelong materials" as well as opening up architecture to a wide audience.[176] Consequently, for MacDonald, "it is quite a different role from that of architecture centers elsewhere in the UK or abroad."[177]

The four interconnected elements of the case study, which is entitled "A new Narrative for Architecture and Lifelong Learning," are; "Democratizing Exhibitions," a long-term project, "Architects in Residence and Getting Architecture into the Community," "Innovation and Stimulating Demand."[178]

Seeing exhibitions as important tools for achieving the aim of this case study, the Lighthouse has an ongoing intention to make the annual Glasgow Institute of Architects (GIA) exhibition much more accessible innovating the presentation of the exhibition itself. As a foremost example, Chris Stewart Architect's installation for the 2001 exhibition provided an exiting environment which made easier the visitors' understanding of the projects presented by drawings and models. MacDonald describes the installation in that:

> New building projects became animated images; and a fantastic website projected into a well was surrounded by seating, affording visitors the opportunity to fax their opinions to the practices involved with the exhibits as well as vote for their favorite buildings.[179]

Apart from GIA's annual exhibition, the Lighthouse develops an annual touring exhibition which is funded by the Scottish Executive. Within this project, the exhibition; "Anatomy of the House," received 25.000 visitors at the Lighthouse and toured Fraserburgh in the north of Scotland, the Edinburgh Festival, the Borders and the Western Isles.[180] It is also hoped that the exhibition

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[176] Ibid, p. 44.
[177] Ibid, p. 44.
[178] Ibid, p. 82-85.
[179] Ibid, p. 82-83.
[180] Ibid, p. 83.

will be held in other countries. The important point which makes this exhibition a part of this case study is that the exhibition will continue for five years and for a further five years the center will be monitoring the impact of this exhibition. During this period, "the show will have been seen by about 100,000 people and for over five years the exhibition programme will touch half a million people, many of whom will have their first experience of architecture."[181]
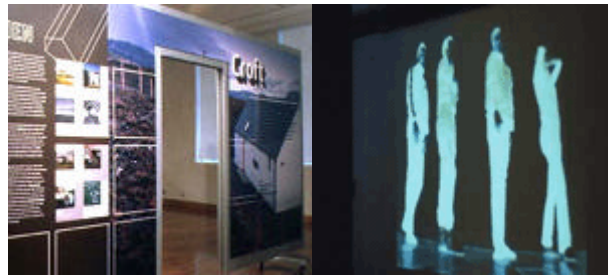
Figure 3.3 Exhibition entitled the "Anatomy of the House." In the Lighthouse website [Internet, WWW]. ADDRESS: http://www.thelighthouse.co.uk/ [Accessed: April 2, 2004].

The exhibition program "Anatomy" looks at the evolution of the domestic house in Scotland through a number of themes- croft, castle, urban, suburban, settlement- and draws on contemporary examples from across Scotland. It also provides an event that "a conference on housing, raising the issues of how people can be moved from suburban to urban design; how can we stop building rubbish; and how housing might be put back on the political agenda."[182] In addition, it provides master classes and workshops with housing associations and architects, and an educational pack for schools which were distributed through teachers' evenings.[183]

Sharing the belief that public awareness and the access to architectural culture as a part of the everyday culture is significant for the development of the

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[181] Ibid, p. 83.
[182] Ibid, p. 83.

quality of living environment; the Lighthouse organizes exhibitions and provides them to be understandable for the wider public as well as making it engaging and interactive.

3.1.5.2 Education and Lifelong Learning

Within the Education Workshops Programme, wide ranges of workshops are provided by the education team to all age groups. According to the participant's interests which may differ from learning the design of any kind of simple design objects, such as a hat, and becoming involved with digital techniques to learning basis of architectural model making, they can attend the proper workshop studio.

Figure 3.4 The Lighthouse, Education Workshop Programmes. In the Lighthouse [Internet, WWW]. ADDRESS: http://www.thelighthouse.co.uk/ education2.htm [Accessed: December 29, 2003].

Another education program provided by the center is Wee People's City. Considering the children aged between 3 and 8 years an interactive environment on the theme of building and the city has been formed. What is intended with this formation is to inspire creative play, active learning, investigation, exploration, imagination, discovery and fun.

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[183] Ibid, p. 83.

The National Residency Scheme, more specifically is concerned with architecture, design and the built environment. It offers a design studio in which the participants; young people and teachers work on architectural challenges, research projects and live building programmes with professional architects, interior designers, town planners, public artists and landscape architects across Scotland. Besides, one of the objectives of the residency programme is that "to access and participate in initiatives new or historical which may impact on their own local environments and communities."[184]

In addition, Professional Development is a kind of informal design studio, as informed by the Lighthouse:

> Professional Development at the Lighthouse brings together teachers and youth workers with designers and architects to work on a wide range of design and architecture skills relevant to the classroom or youth club environment. Recent courses include video editing, animation, chair design and jewellery design.[185]

As a whole education programmes of the Lighthouse consist of workshops -for all age groups-, an interactive environment -in which the children at age 3-8 years actively learn the built environment and the city-, design studios -in which the participants, namely, young people and teachers work on architectural challenges, research projects and live building programmes collaboratively with professional architects, interior designers, town planners, public artists and landscape architects. In this manner, the education programmes to be offered for people all age groups and in the sense of stimulating an active participation of them in architectural culture and the design issues, make a great contribution to developing architecture-public

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[184] "The Lighthouse," "Education," [Internet, WWW]. ADDRESS: http:// www.thelighthouse.co.uk/ education2.htm [Accessed: December 29, 2003].
[185] Ibid.

dialogue as a two-way dialogue and understanding architecture in a cultural sense as well as a construction activity.

Figure 3.5 The Lighthouse, Education Programmes for Children aged between   3-8 years. In the Lighthouse [Internet, WWW]. ADDRESS: http:// www.thelighthouse. co.uk/ education2.htm [Accessed: December 29, 2003].

3.1.5.3 Enabling Participation

Figure 3.6 "Chris Stewart Architects, "Water Tower" Project." In *International Architecture Centres,* ed. by Hannah Ford and Bridget Sawyers, Great Britain: Wiley Academy, 2003, p.84

The second part of the case study, which is entitled "A new Narrative for Architecture and Lifelong Learning," is a long-term project. It is a large-scale environmental improvement of the water towers that dominate and serve

Glasgow's peripheral housing estates. MacDonald explains that the project is based on workshops which encourage the community/inhabitants as well as students, schoolchildren and artists, to use lighting design and sound-responsive lasers to transform the towers by creating spectacular events.[186]

By means of this project, it is intended to improve the participant's awareness about the achievement of creative partnership with architects while improving the quality of the built environment. Community participation and wider public awareness as described above, is essential for architecture policy. Therefore, a creation of a virtual architecture center is very helpful for the development of public interest. As it is pointed out above this virtual center which is formed with the partnership of the Lighthouse and the Scottish Enterprise, helps to organize architectural tours, discussion forums, architectural practice of the month and information on urban and rural design. Another education web-site- buildingconnections.co.uk-is funded by the National Grid for Learning (NGFL) and it is considered by the Lighthouse that "it will be the largest site anywhere devoted to providing cross-curricular educational material on architecture for schools and colleges."[187]

Within the third part of the case study, "Architects in Residence in Schools" is a scheme which brings together a hundred architects and designers with over 4000 primary and secondary students. MacDonald explains that "the projects range from modest schemes to the more ambitious."[188] As a part of the case study, the "Canal Connections" project involved 400 design students from eight colleges and universities across Scotland. They were given a chance to develop projects for the Millennium Link Canal, which links the center of Edinburgh and the center of Glasgow, before its opening in 2002. According to their own field of study, such as architecture, graphics or three-dimensional design, students worked with community groups or those concerned with the

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[186] MacDonald, "The Lighthouse," 2003, p. 83.
[187] Ibid, p. 84.
[188] Ibid, p. 84.

canals to identify real issues and design problems.[189] The project ran during the academic year 2000-2001 and concluded with an exhibition at the Lighthouse.[190]

Another example of a national programme for encouraging architecture into the community was a project called "Pigeonhole City" which involves the Lighthouse and Glasgow Letters on Architecture and Space (GLAS). Within this project, students were invited to submit proposals considering the question: "If not a website or a building, what can an architectural network be?"[191] Innovative projects were expected for an involvement that would be left in, or become part of, a space or building forming a messaging system on architecture, its issues, events and objects.[192] Cedric Price and the architect of Edinburgh's Dancebase Malcolm Fraser judged the competition.[193] The winning entry was the "black book" by MPF (Missing Presumed Found) an anonymous entry. The Lighthouse's director, MacDonald describes the proposal in that:

> Black books have "Read me" on the front, and are left in places for people to find. Finders are invited to "use this book as your own for a short time, record your surroundings, take photos, sketch a little and write something "too" then leave it for the next person to read and add to. All books are to be returned to the Lighthouse on completion.[194]

After they have been translated into fourteen languages to be released globally, the development and story of the proposal exhibited at the Lighthouse and then became a documentary case study on scottisharchitecture.com.[195]

In my opinion, the winning proposal also deserves attention as well as the project; "Pigeonhole City." This proposal defines a new manner in the

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189 Ibid, p. 84.
190 Ibid, p. 84.
191 Ibid, p. 84.
192 Ibid, p. 84.
193 Ibid, p. 84.
194 Ibid, p. 85.
195 Ibid, p. 85.

constitution of architecture-public dialogue as well as being a foremost example to the question emphasized above. It offers people a free conscious consideration and criticism of architecture and the built environment not being influenced by others.

The last part of the case study is the Innovation Fund with the aim of promoting the architectural policy. By this programme, the intention is to stimulate a network of people and ideas and, in line with the policy, encourage participation throughout Scotland.[196] MacDonald explains the diverse projects, by which the public can participate and become part of an improved architectural culture:

> Projects range from setting up an architecture center in the Borders through turning a derelict area of Edinburgh into a play park and mounting architecture workshops for school students to publishing a quarterly newspaper on architectural issues, with the emphasis on transforming the environment.[197]

Although these programmes provided by the Lighthouse can also be evaluated as education programmes their importance as participatory design projects predominates. Due to the fact that public participation is the third step of forming architecture-public dialogue as a two-way dialogue, after stimulating public awareness -first step-, and encouraging public to be more critical to their built environment making them more informed and conscious about architecture - second step-, it is the complementary part of the forming architecture-public dialogue in a true manner.

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[196] Ibid, p. 85.
[197] Ibid, p. 85.

3.1.5.4 Collaboration

3.1.5.4.1 Relationship and coordination with other architecture centers and professional organizations

The Lighthouse is one of the associated partners of the GAUDI (Governance, Architecture and Urbanism as Democratic Interaction). It is an "EU (European Union) funded initiative to establish a joint programme to promote a wide public understanding of architecture and the built environment and to strengthen partnership between European architecture centers and museums." [198]

The Lighthouse has an ongoing relationship with the Glasgow Institute of Architects (GIA) to make the annual GIA exhibition much more accessible by innovating its design and presentation.[199] Besides, the GIA has supported the Lighthouse's objective to involve the public with architecture through exhibitions, workshops and other means.[200]

The Lighthouse also plays a leading role in several key networks including the European Forum on Architecture, The Bureau of European Design Associations and the European Design Forum. It is the lead body on design in Scotland. Besides, the Lighthouse is a leading partner in the Réseau Art Nouveau network, which extends throughout Europe.[201]

Therefore, the Lighthouse has collaboration with other architectural institutions in national and international level.

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[198] "Architectural Policies: learning from the European experience," in GAUDI' s web site. Retrieved October 24, 2003 from (http://www.gaudiprogramme.net/description/meetings/b2_17june2002.html)
[199] MacDonald, "The Lighthouse," 2003, p. 82.
[200] Ibid, p. 83.
[201] Kirkpatrick, "Promoting Excellence," 2003, p. 44.

3.1.5.4.2 Relationship with the government/local government and architectural policy

The Lighthouse has a formal partnership with the Scottish Executive as the Architecture Policy Unit (APU) of the Scottish Executive and gives importance to the improvements in the physical environment in which individuals and communities live and work as well as the improvements through better services and economic opportunity.[202] In Scotland, ministerial responsibility for the policy on architecture presently lies with the Deputy Minister for Tourism, Culture and Sport. APU that sits within the Education Department is charged with taking forward the commitments of policy for the Minister.[203]

Therefore, it can be said that the Lighthouse has collaboration with governmental authorities, because they give importance to architectural issues and there is a policy on architecture in Scotland.

3.2 Centre for the Understanding of the Built Environment (CUBE), England

3.2.1 General Information

CUBE is one of the Europe's most exciting architecture and design centers, dedicated to broadcasting the ideas and issues that lie behind the buildings, spaces and environments which make up our built environment.[204] CUBE was initiated in November 1998 as an educational charity. From now, its essential status in Manchester is to carry on the role of being a local center for Manchester and its surroundings.[205]

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[202] MacDonald, "The Lighthouse," 2003, p. 82.
[203] Ibid, p. 82.
[204] Center for the Understanding of the Built Environment (CUBE), [Internet, WWW]. ADDRESS: http://www.cube.org.uk/ [Accessed: July 14, 2004].
[205] Ford and Sawyers, "International Architecture Centres: A Directory," 2003, p.122

3.2.2 Organization structure

There are 5 full-time and 1 part-time staff members. Corporate members are drawn from all the professions, with the Manchester Society of Architects providing some funding.[206] There is a strong relationship with the regional offices of the RIBA, with the building accommodating both an RIBA Bookshop and the RIBA competitions gallery.

3.2.3 Vision

CUBE's main concern is the design quality of the built environment and it is explained by Graeme Russell, CUBE Director, in these words:

> Refers to all buildings, and the spaces between them such as streets and squares as well as civil engineering works such as roads and railways. Most of us spend about 90% of our lives surrounded by this environment, so its quality can have a significant effect on out lives.

CUBE thinks that a full discussion of the built environment can be possible only if the different cultural facets, namely, art, architecture, design, urban design and the complex relationships between them, are considered as interconnected issues. Jim Chapman explains CUBE's vision and strategy as follows:

> "If CUBE is to succeed in playing a leading role in improving our built environment it is vital that we develop an inclusive programme, which recognises the complete spectrum of architecture and urban design activity. Only by doing so can CUBE be truly known as an effective centre for the understanding of the built environment and thereby relevant to a wide range of urban constituencies."[207]

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[206] Ibid, p.123
[207] Jim Chapman, CUBE Chairman, "Introduction," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)

3.2.4 Mission/Objectives

As we are all touched by the quality of our built environment within everyday life, the consideration on how that quality might be raised would benefit us all.[208] Considering this issue, CUBE has introduced a mission to provide investigation, discussion and the advancement of design quality within the built environment. CUBE's director Graeme Russell, explains the unified points of its objectives and the governments' in that: "The centre is aligned with the issues raised in the Government's Urban White Paper and is cited as an integral player in the delivery of high quality urban design."[209] Since both its objectives are "emergent issues of the day" and in the same direction of the center's mission, CUBE's activities depend on these objectives which have three core themes. [210] These are culture, community and construction.

CUBE states that the cultural presentation of architecture and the built environment is largely achieved through the provision of large-scale exhibitions with an accompanying programme of publications, lectures and seminars.

In particular, exhibitions provide opportunities to keep audience's attention while attracting them with a diverse range of architectural activities designed to excite, inspire and provoke debate. Thus, CUBE evaluates the exhibition medium which plays an essential role in "manifesting excellence in built environment activity."[211] Reaching the wider public beyond professions opens debates of how to promote excellence in the built environment, to the general public. The importance of this issue is emphasized by CUBE in that:

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[208] Graeme Russell, CUBE's Director, "CUBE Info," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)
[209] Ibid.
[210] Ibid.
[211] Ibid.

Referring to all buildings and the spaces between them such as streets and squares as well as civil engineering works such as roads and railways, most of us spend about 90% of our lives surrounded by this environment, so its quality can have a significant effect on our lives.[212]

Recognizing that architecture affects the community in the widest sense, CUBE has initiatives to engage the community and to raise awareness of architectural issues.[213] CUBE focuses on the education programme on built environment and operates varying programmes to involve people of different ages. With funding from the Arts Council Northwest and CABE, Education @ CUBE, which comprises educational gallery and associated outreach programme, is now widely recognized as a major innovator in built environment education.[214]

CUBE is committed to the procurement and creation of better quality buildings. In order to achieve this continuing mission, CUBE stimulates working with construction professionals, encouraging cross-disciplinary activities and communication with the wider public. RENEW (Regeneration Excellence in England's Northwest), architectural competitions and urban design workshops are some of the initiatives involved with this objective.

3.2.5 Activities/Functions

CUBE runs continuing programmes, namely, an exhibition programme called Best Studio as a part of the RENEW built environment programme, research projects such as the Urban Learning Programme which was launched in 2003, and Outreach Programme and Young Person's Gallery within the Education @ CUBE.

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[212]"Frequently asked questions," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)
[213] Ford and Sawyers, "International Architecture Centres: A Directory," 2003, p. 122.
[214] Graeme Russell, "Culture," CUBE Director, CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)

Since CUBE's opening, sixteen major exhibitions have been staged attracting over 200,000 visitors.[215] Some of them can be emphasized as follows, high-quality architecture and design exhibitions such as Future Systems, Nicholas Grimshaw & Partners and David Chipperfield, thematic shows such as "Architecture of Democracy," "Home: Domestic Routes of 20th Century Architecture," and "Manchester International: 605 Modernist Architecture." According to the customer surveys directed by CUBE since 2001, the exhibition programme equally attracts professions; architects, designers, associated students and a wide range of the general public.[216]

3.2.5.1 Access and Awareness

Sixteen major exhibitions and installations, (such as "Future Systems," Nicholas Grimshaw &Partners and David Chipperfield, "Home: Domestic Routes of 20th Century Architecture," "Commodity, Firmness and Delight" –an installation inspired by the Japanese love hotels), has been organized by the CUBE, since its opening in 1998, and attracted over 200.000 visitors.[217] Exhibition programmes are important mediums for providing an opportunity to engage the public with architectural activity and debates as well as the professionals.

Moreover, CUBE runs "Best Studio" as well as various events for generating awareness of the importance of architecture and urban design within the regeneration process. Best Studio, which is part of the Northwest Development Agency's RENEW built environment portfolio is a three-year programme of installations and talks from the region's leading designers. It is concerned with disseminating information on regional architecture and urban design to the widest possible audience. It will travel from Manchester to

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[215] Graeme Russell, "CUBE: Culture, Community and Construction," *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 122.
[216] Graeme Russell, "Culture," 2004.
[217] Ford and Sawyers*, "International Architecture Centres: A Directory: England,"* 2003, p. 72.

Liverpool, Lancaster, and other towns and cities across the Northwest. As highlighted by Ford and Sawyers, (2003) the core intention of this project is to disseminate information on chosen ten practices as exemplars of best practice, and thereby show the fundamental significance of quality architectural design within the urban regeneration process.[218]

3.2.5.2 Education and Lifelong Learning

An important aspect of the research projects is to make teachers and school managers more aware of the potential role of the spaces- buildings, towns and cities- in and around schools themselves, and to promote and facilitate creative learning at all levels of education. This research is based on the work which has been achieved with the collaboration of the representatives of Reggio Children, the network of pre-school centers in the city of Reggio Emilia in northern Italy. The shared approach of both research projects of CUBE and Reggio Children is that teacher, artists and architects, who in this approach to education are seen as co-learners with the children. They work together to create an environment in which learning takes place through the first hand experience of a sensory environment. The founder of the Reggio Children Loris Malaguzzi emphasizes the reasons and benefits of educating and working with children as follows:

> As we have chosen to work with children we can say that they are the best evaluators and most sensitive judges of the values and usefulness of creativity. This comes about because they have the privilege of not being excessively attached to their own ideas, which they construct and reinvent continuously. They are apt to explore, make discoveries, change their points of view and fall in love with forms and meanings that transform themselves. [219]

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[218] Ibid, p. 72.
[219] Loris Malaguzzi, "Education: Schools," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/education/schools.asp)

Therefore, he emphasizes that creativity is not sacred or extraordinary but rather is likely to emerge from daily experience. Thus, creativity should be considered as a characteristic of our way of thinking and making choices rather than a separate mental faculty. [220]

Figure 3.7 CUBE Education Programmes. In Loris Malaguzzi, "Education: Schools," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)

The Urban Learning Programme, launched in 2003, is the most recent research programme of CUBE. It promotes a network of buildings in the city as venues for creative learning. Taking the process of learning out of the classroom and into the city is seen by CUBE as an important effect on the maturity of the student and young persons' understanding on concept of citizenship.

Education @ CUBE constitutes an important part of the center's studies. As a part of Education @ CUBE, Outreach Programme and Young Person's Gallery provide creative cross-curricular learning in schools through children and teachers working with creative collaborators on projects which explore the built environment of towns and cities.[221] Within these projects, they have provided rich and varied contexts for students to acquire develop and apply a broad range of knowledge, understanding and skill. According to CUBE's vision, these education programmes enable pupils to think creatively and critically, to solve

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[220] Ibid.
[221] Russell, "CUBE: Culture, Community and Construction," 2003, p. 122.

problems and to make a difference for the better, so they become creative, innovative, enterprising and capable of leadership for their future lives as workers and citizens. It should also enable them to respond positively to opportunities, challenges and responsibilities, to manage risk and to cope with change and adversity. [222]

Figure 3.8 "Solid-Void-Space" and Frozen Memory," projects for young people post 16 year. In Loris Malaguzzi, "Education: Schools," CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/education/schools.asp)

3.2.5.3 Enabling Participation

"FROZEN MEMORY – Layers and Locations" is one of the projects, which is run by CUBE within Education @ CUBE programme. During the period 01.01.2003 to 03.03.2003, this project involved six 16/17-year-old students from Manchester College of Arts and Technology (MANCAT).

The theme of the project was the exploration of the ways in which the built environment of towns and cities evolves over time. The main intention was to encourage the students to think creatively about this process as a collage made up from physical layers and locations enriched by the culture of the people. [223] The students were expected to design "an exhibition that 'tells the story' of how

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[222] "National Curriculum Handbook for Teachers," CUBE website. Retrieved July 14, 2004 from (http://www.cube.org.uk/)

buildings and places in cities change their uses over time and how they accommodate their new use(s) in the original structure whilst retaining some of the original detail and character." for the "Young Persons Gallery." [224] It was also emphasized to the students that the visitors should see the starting point of the student's creative response and the process of development and design by means of research examples, site investigation, sketch books, etc.

Figure 3.9 "Education @ CUBE: Young Person's Gallery, education events as part of the "Visible Cities" exhibitions." In Graeme Russell, "CUBE: Culture, Community and Construction," *International Architecture Centres,* ed. by Hannah Ford and Bridget Sawyers, Great Britain: Wiley Academy, 2003, p.74.

Following a brief introduction to the students on how the built environment of towns and cities evolves, the initial sessions with the students were on site carrying out research and obtaining source material. The location of the project

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[223] Ibid.
[224] Ibid.

was chosen as a group of buildings in Cheetham Hill, Manchester.[225] While the original uses of these buildings had been a co-operative store, a church, a billiard hall and a cinema, now their uses include a gymnasium, a supermarket, a vegetable market and a travel agent. The church is the only building which has not changed, although the building has deteriorated and the congregation decreased.[226]

Towards the end of the project period the artists and students worked together to construct the exhibition and write the explanatory text/captions. An important part of this project is that during a four-week period, the students were being visited in their studio twice a week and given constructive criticism and advice on materials, techniques and professional approach. Another important aspect of these individual and group meetings was advice from the artists and exhibition designer on how to select work for further development and what material to reject. [227]

Figure 3.10 ""Bubbilicious," a participatory workshop led by City Mine in Thornhill Square, Islington, London, September 2002." In Peter Bishop, " The Redevelopment of King's Cross, *International Architecture Centres,* ed by Hannah Ford and Bridget Sawyers, Great Britain: Wiley Academy, 2003, p.35.

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[225] Malaguzzi, "Education: Schools," 2004.
[226] Ibid.
[227] Ibid.

Therefore, the participatory design projects organized by the CUBE, enable the young people to aware of architecture as a part of their everyday life, and actively think about the architectural issues. In this manner, this kind of activities helps ensuring a wider informed and conscious public in the future. As increasing public awareness, their critical stance, and participation is important for increasing the quality of the built environment, it helps developing the quality of life.

3.2.5.4 Collaboration

3.2.5.4.1 Relationship and coordination with other architecture centers and professional organizations

The network of architecture centers is also important to evaluate the position of the architecture centers. England's centers for architecture and the built environment are mainly categorized as part of four networks, namely, The Architecture Centre Network (Commission for Architecture and the Built Environment-CABE-), International Confederation of Architectural Museums (ICAM UK), Centers of Excellence and Centers of the Built Environment. [228]

CUBE has a partnership with Commission for Architecture and the Built Environment (CABE), Creative Arts Partnership in Education (CAPE UK) and Arts Council England. Besides, Education @ CUBE has been invited to play a major role in the Creative Partnerships, an ongoing initiative that has been established by the Department of Culture and Sport (DCMS) in Manchester and Salford.

In order to explore ways in which space in primary and secondary schools can be designed to facilitate the process of creative learning in science rather than merely housing the delivery of the pre-planned curriculum, a project was introduced in 2001. It is a joint collaborative project run by CUBE and the

Creative Arts Partnership in Education and the Centre for Science Education at Sheffield Hallam University. The project is funded by NESTA.

CUBE's other collaborator is the Royal Institute of British Architects (RIBA). Within this collaboration, the core issue is architectural competitions.

3.2.5.4.2 Relationship with the government/ local government and architectural policy

As highlighted by CUBE, In England. Government priorities are changing fast and are increasingly turning to shaping debate and trends in architecture, planning and construction.[229] In addition to national government frameworks the North West also examines regional strategic policy and planning collaborating with the government.[230] As highlighted by CUBE, "The North West Regional Assembly and North West Regional Development Agency both work 'to improve quality of life in own towns and cities."[231] In addition, it is emphasized that "The Government Office in the North West based in Manchester includes offices from central government to support these aims. English Partnership is also a major player in the regeneration of the North West and works closely with other regional bodies."[232]

In light of the vision that "Local authorities have responsibility for planning and building control as well as the maintenance of the public realm and the involvement of local community groups,[233]" CUBE has collaboration with the Arts Council England, Manchester City Council and the Regional Development Agencies who also fund the center.[234]

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[228] Ford and Sawyers, "International Architecture Centres: A Directory: England," 2003, p. 118.
[229] "Frequently Asked Questions," "Q: What is meant by 'the built environment'?" CUBE website, Retrieved July 14, 2004 from (http://www.cube.org.uk/)
[230] Ibid.
[231] Ibid.
[232] Ibid.
[233] Ibid.

3.3 The Netherlands Architecture Institute (NAi), the Netherlands

3.3.1 General Information

The NAi was set up in 1988 as a foundation. Since 1993, the NAi has been housed in a building designed by Jo Coenen, situated at the edge of the Museumpark in the center of Rotterdam.

Figure 3.11 The Netherlands Architecture Institute. In the Netherlands Architecture Institute, May 5, 2003. [Internet, WWW]. ADDRESS: www.nai.nl [Accessed: May 2, 2004]. Rotterdam 1900-2000, Boyut Yayinlari p.49

Among current thirty-six architecture centers, the NAi is the largest center in the Netherlands.[235] Within the Dutch cultural establishment the NAi fulfils the function of national center in the field of architecture, urban design, landscape architecture, and interior design.[236] Among these issues, more specifically the NAi focuses on architecture as an artistic and creative activity rather than

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[234] Ford and Sawyers, *"International Architecture Centres: A Directory: England,"* 2003, p. 123.
[235] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," November 2003, Received July 20, 2004 from Jean-Paul Baeten, The Nai-Collections Department. *Available:* A copy of this is in the author's possession and may be consulted by contacting the author at j.baeten@nai.nl, p.3.
[236] Ibid. p. 3.

covering construction, building materials or other technical aspects.[237] Besides, it has a rural platform for presenting current developments and stimulating a public debate concerning spatial scheduling, physical heritage and built identity.[238]

The NAi has constantly approximately 100,000 visitors per year. Besides, with more than 260,000 visitors per year, NAi-website is the most consulted architecture sites in the world. In addition, The NAi receives more than 10,000 educational visitors per year and is striving to increase the number of participants of educational activities to 15,000 per year in the coming period.[239] Fifteen years after the establishment, it can be stated that both nationally and internationally the NAi has acquired a prominent position within limited time and has developed into an adult public institution.[240]

3.3.2. Organization structure

There are 44 full-time and 32 part-time staff members and also 7 freelance consultants. The NAi is funded by ministries etc. 84%, regional/local government 1%, sponsors 1%, trusts/foundations 7%, income 7%.

3.3.3 Vision

In order to raise the overall quality, the NAi plays an active role in the discussions on architecture, design and spatial planning. Furthermore, The NAi wants to contribute consciously in taking part in all the spatial planning of the Netherlands.

As stated by Joost Schrijnen, in the Netherlands, "there is technocratically institutionalized sponsorship aimed at construction companies and large property investors, which is related more to investment standards than to quality

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[237] *International Architecture Centres*, ed. by Hannah Ford and Bridget Sawyers, p. 162.
[238] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," 2003, p. 3.
[239] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," 2003, p. 5.
[240] Ibid, p. 5.

standards."[241] Besides, since government sponsorship changes with each election, the permanent support can only be provided all over again by each successive generation of politicians.[242] As the mechanisms which bring about urban and landscape transformations are also part of political decision-making and administrative compromises as well as the work of experts, the NAi stresses that it is necessary the client, society and the government be actively aware of the discipline and its possibilities. In other words, the NAi aims to stimulate thinking on the designed environment not only for an elite public but also within the wider public.

As highlighted by Joost Schrijnen, the NAi aims to promote quality and constantly raise awareness of the disciplines providing a cultural climate and permanent education through numerous mechanisms, exhibitions, design studies, public debate and so on.[243] In addition, the NAi believes that "architecture centers are at the heart of these performances."[244]

3.3.4 Mission/Objectives

With its activities the NAi, aims to attract both the professional world of architects, designers and other involved parties professionally (construction industry, developers, house corporations, government, science, etc.) together with the wide public. The NAi also aims to help the public discovering how the built environment has come about by means of providing knowledge about the valid objects and ideas which form the heritage of architecture.[245] Therefore, the institute offers educational activities, which is expected to constitute the important part of primary and the continued education. Furthermore, the

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[241] Joost Schrijnen, Director of Spatial Planning and Mobility with the province of Zuid- Holland (south part of Randstad, the Netherlands), "Architectural Policy in the Netherlands," *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 21.
[242] Ibid, p. 21.
[243] Ibid, p. 21.
[244] Ibid, p. 21.
[245] Ibid, p. 9.

mission's intention is of inspiring and stimulating involvement of the public at the spatial planning of the Netherlands.

3.3.5 Activities/Functions

Exhibitions, the NAi's collections, lectures, discussions, workshops, and education programmes are the venues to achieve these objectives. These venues are provided not only inside the building of the NAi but also in the wider world of architecture and the spatial environment including the Venice Biennale.[246] Besides, the institute provides guided tours, film series, open days, architecture courses, master classes, family workshops and activities.

3.3.5.1 Access and Awareness

The NAi organizes between 15 to 20 expositions per year in which architecture is taken into consideration in the full breadth, including interior design and landscape planning, and to work concerning the infrastructure.[247] The institute provides a varied programme which includes current national and international developments and also major issues such as "The Organization of the Netherlands" and "Sustainable Building." Besides, concerns of the recent exhibitions are "The Role of the Dutch Government in Spatial Planning" and "The Work of UN Studio Design." In addition, as stated by Aaron Betsky, who is the director of the NAi, the next important issue will be the relationship between art and architecture with exhibitions like "Gio Ponti" and "Reality Machines." [248]

Through The NAi archives and library as well as its exhibitions and publications, the NAi wants to inform, inspire and stimulate these issues actively in the professional and the wider public, researchers, students, and anyone else

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[246] Aaron Betsky, Director of the NAi, "The Netherlands Architecture Institute (NAi)," *International Architecture Centres* , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 86.
[247] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," 2003, p. 3.
[248] Betsky, "The Netherlands Architecture Institute (NAi)," 2003, p. 89.

who might be interested."[249] To illustrate, "De Architetuurkrant" is a NAi quarterly publication, which concentrates on current NAi activities and intends to reach the general public. Besides, "Archis" is an international periodical, which is issued on behalf of the NAi although its editorial board functions independently. Through this periodical, the NAi seeks to keep the public informed and to stimulate public opinion.

Figure 3.12 The NAi, Exhibition, Conference venues. In the Netherlands Architecture Institute, May 5, 2003. [Internet, WWW]. ADDRESS: www.nai.nl [Accessed: May 2, 2004].

Acting as a cultural institution, the NAi provides exhibitions, publications, archives and library to be accessible by the general public as well as architectural professionals, students and professionals from other disciplines.

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[249] Ibid, p. 86.

3.3.5.2 Education and Lifelong Learning

Seeing that, "architecture - and design education for the continued education has been developed weakly in the Netherlands," the NAi provides programmes for the continued education.[250] Besides, the NAi gives importance to education as it has a bridge function to increase the involvement of public groups, which constitute the broad layers of the society, in architecture. The education programme has been aimed specifically at three target groups: children (primary education), young people (continued education) and adults.[251]

Figure 3.13 The NAi, Secondary Schools Education Programmes. In the Netherlands Architecture Institute, May 5, 2003. [Internet, WWW]. ADDRESS: www.nai.nl [Accessed: May 2, 2004].

As "art history is taught in Dutch schools as a compulsory cultural and creative education subject," the NAi provides specific programmes for primary and secondary schools. [252] These programs stimulate the way children look at their surroundings in a different way and to become actively interested in

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[250] Ibid, p. 86.
[251] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," 2003, p. 11.
[252] International Architecture Centres , ed. by Hannah Ford and Bridget Sawyers, 2003, p. 162.

architecture.[253] They consist of an informative part; such as the guided tours, and a practical part; such as the workshops and special assignments, which are arranged for primary and secondary schools in relation to the exhibitions. In addition, the NAi supplies a teachers' package, which includes a manual for the teacher and a video tape for the schools who are unable to visit the NAI. The aim of these materials is to inform the students about the theme of architecture in an easy and stimulating way.

Besides, the audience of the school education programme involves teachers and families as well as the children. This is a significant point that the institute gives importance to education of the adults as well as the children. Also, collaboration with local architecture centers and the foundation Premsela, the NAi provides a new project, which students and teachers throughout the whole country can use. Another important point is that these programs are free of charge for schools to make the programme more accessible.

Moreover, the institute develops educational activities for the continued education as well as acting an important role at primary education.[254] Education gives opportunity to new and widening public groups in broad layers of the society to represent their ideas much more consciously. Therefore, in this sense, education has been extended with programmes for the continued education by the NAi.[255]

3.3.5.3 Enabling Participation

Moreover, in the form of readings, discussions and workshops, the NAi brings together on the one hand the design and professional world and on the other hand governments, developers, corporations and construction world. The

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[253]"Education," The NAI website, May 5, 2003. [Internet, WWW]. ADDRESS: www.nai.nl [Accessed: May 2, 2004].
[254] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," 2003, p. 7.
[255] Ibid. p. 7.

NAi intends to carry on its mission informing a broad public concerning architecture and the activities of the institute by using a television programme as well as broadening readings, symposia, exhibitions, and digital presentations on the World Wide Web.

3.3.5.4 Collaboration

3.3.5.4.1 Relationship and coordination with other architecture centers and professional organizations

The NAi has collaboration with numerous institutions and organizations nationally and at international level, namely, The Royal Institute of Dutch Architects (BNA), the Berlage Institute, Premsela, Architecture International Rotterdam (AIR), Europan, The Bonas Foundation, NAi Publishers, Archis, Archined, Architecture Promotion Fund, Architectuur Lokaal. Moreover, existent structural cooperation bonds with universities and academies and with the professional world. [256]

The NAi maintains close ties with The Royal Institute of Dutch Architects (BNA) which is a union of the Dutch Society for the Promotion of Architecture (1842) and the Institute of Dutch Architects (1908). As a general professional association for architects, the organization's goal is to stimulate the development of architecture and promote the professional practice of its members. [257]

The Architecture International Rotterdam (AIR) is a foundation that organizes a cultural festival every three or four years, based on an existing theme in the city, with the participation of artists, designers, the literary community and researchers. The Bonas Foundation, which compiles bibliographies and lists of the works of Dutch architects, urban planners, and garden and landscape architects, is affiliated with the NAI. In association with BONAS, Archined and

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[256] Ibid.
[257] Ibid.

the NAi examine the possibilities of an encyclopedic database for Dutch architecture on the internet.[258] Through the collaboration with the foundation Premsela, the NAi more specifically focuses on the education programme.[259] In addition, the NAi is supported by the Architecture Promotion Fund for design competition arrangements, and by a centre called Architectuur Lokaal, which focuses mainly on private and public sponsorship and on commissioning (empower) for buildings, public space and urban design.

3.3.5.4.2 Relationship with the government/ local government and architectural policy

Architectural policy, funds and various institutes such as the NAi has given important support to the architectural climate in the Netherlands for over ten years.[260] As stated by Joost Schrijnen, architecture centers in the Netherlands also act as local urban architecture centers under the umbrella of both local and national architectural policy. [261]

On the other hand, the Dutch government plays a stimulating role in the field of architecture, spatial planning and design. Its aim is to strengthen the relationship between cultural history and modern architecture by taking the cultural heritage as a source of inspiration for spatial planning. Also, it wants to give culture a major role in weighing up (estimate, judge an object's value) claims on space in addition to traditional spatial planning interests, which are generally well represented, and to stimulate (excite, motivate) design studies before projects are realized.

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[258] "NAi Policy Plan 2005-2008 From Heritage to Experimenting," November 2003, p.12
[259] Ibid, p. 14.
[260] Schrijnen, "Architectural Policy in the Netherlands," 2003, p. 20.
[261] Ibid, p. 20.

3.4 Architectural Professional Organization and Architecture Center Examples in Turkey, in light of the Functions that has Undertaken by Architecture Centers

3.4.1 Chamber of Architects of Turkey

3.4.1.1 General Information

The Chamber of Architects of Turkey was established in 1954, having undertaken a wide range of functions concerning profession, education, policy, public affairs, and politics related to the field of architecture.[262] The Chamber of Architects of Turkey, which has had three chapters in Ankara, Istanbul and Izmir since 1980, now has chapters in twenty one cities, sections in seventy nine cities and the representatives of the Chamber in one hundred forty five cities.[263]

3.4.1.2 Organization structure

The management center of the Chamber of Architects of Turkey is in Ankara. A seven persons general management committee is chosen with the participation of the delegates from the chapters every two year. In addition, Honor Committee and Inspection Committee make a contribution to the studies of the Management Committee.[264] The Management Committee works in collaboration with the other chapters all over Turkey. The committee also has subdivisions, namely, International Relations Committee, Publication Committee, Education Committee, Competitions Committee, Architectural Practice and

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[262] Ünalin, *Cumhuriyet Mimarliginin Kurulusu ve Kurumlasmasi Sürecinde: Türk Mimarlar Cemiyeti' nden Mimarlar Dernegi 1927' ye*, 2002, p. 24.

[263] "Hassa Mimarlar Ocagi'ndan Mimarlar Odasi'na...," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna,* Istanbul: Chamber of Architects of Turkey, 2004, p.2.

[264] "39. Period Policy Plan," July 28, 2004, The Chamber of Architects of Turkey website, Retrieved October 23, 2004 from (http://www.mimarlarodasi.org.tr/index.cfm?Sayfa= Oda&Sub= genel)

Professional Inspection Committee. In fact, the studies are mainly performed by each chapter in twenty one cities and their sections. The General Management Committee works for providing coordination between them and determines general policy planning while representing the professional organization in the central level.[265]

3.4.1.3 Vision

As emphasized by Deniz Incedayi and Bülend Tuna, The Chamber of Architects of Turkey believes that when the opportunities such as the altered and differed information areas, collaboration and openness are put to good use, professional organizations can make important contributions regarding the state's and the public's good.[266] The Chamber of Architects of Turkey sees that, as long as the architectural practices and education are excluded from the public, the unsuccessfulness in architectural practice is inevitable as alienation occurs between architecture and the public.[267] Consequently, the Chamber gives importance to collaboration, public awareness and public participation - in a manner of having the public's opinion and responses in a critical point of view- since these have become the key concepts in the changed world.[268]

3.4.1.4 Mission/Objectives

As stated by Dogan Tekeli (2004), social responsibility regarding the built environment focuses on two areas. [269] One is providing sustainability conserving the cultural heritage of the architectural works of art and, more generally, the

[265] Ibid.
[266] "Hassa Mimarlar Ocagi'ndan Mimarlar Odasi'na...," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna*, 2004, p. 3.
[267] Ibid, p. 3.
[268] Ibid, p. 3.
[269] Dogan Tekeli, "Toplumumuz ve Mimarligimiz," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna*, 2004, p.10.

built environment in the best way. The other is providing the contemporary built environments to be quality built. In addition, Tekeli emphasizes that the Chamber of Architects of Turkey has undertaken the role of providing the architects' responsibility in both of these areas in all the periods since its establishment.

3.4.1.5 Activities/Functions

The Chamber of Architects of Turkey has been established according to the law of Association of Turkish Engineers and Architects which was legislated in 1954. According to the law, the Chamber of Architects of Turkey has undertaken these roles:[270]

> 1. To provide shared requirements of architects and make easier their architectural practice.
> 2. To provide improvement of the profession in conformity with the general benefits.
> 3. To protect the discipline of profession, in order to provide honesty in the relationships between architects and the relationships between architects and the public.
> 4. To make suggestions and provide help to official authorities by means of collaboration about the profession and the benefits of the profession.
> 5. To examine all regulations, standards, list of conditions and to notify their ideas and opinions to the authorities. [271]

The Chamber of Architects of Turkey has the right of inspection of architectural projects before the confirmation of local governments and also the projects before the confirmation of Conservation Committee. Besides, for official competitions, the candidates are chosen according to the suggestion of the Competitions Committee of the Chamber of Architects of Turkey. In addition, every two years, the Chamber organizes "National Architecture Exhibition and

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[270] "Hassa Mimarlar Ocagi'ndan Mimarlar Odasi'na...," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna,* 2004, p. 2.
[271] Ibid, p. 2.

Awards" in order to promote professional and provide evaluation of architectural products in public opinion.[272]

The Chamber of Architects of Turkey in collaboration with its chapters and sections contend with urban problems in light of architectural principles all over the country.[273] The Chamber has the authorization of appraising the practices in the built environment, namely, transportation, infrastructure, urban renovation, conservation projects, new building permissions, and development plan practices regarding the public good.[274] Through this function, the Chamber maintains continuous public campaigns, and if necessary, files a complaint against the decisions and practices related to the built environment that do not concern the public good.[275]

It can also be said that the Chamber has a lobbyist dimension -which can be described as the power of having both collaboration and the criticism right in its relation with the government/ local government- regarding economy, human rights, and democracy. As stated by Incedayi and Tuna, (2004) the Chamber is the main element of the political life in Turkey with the other professional organizations and the enlightened.[276]

3.4.1.5.1 Access and Awareness

The Chamber of Architects of Turkey has been organizing many exhibitions, seminars, conferences, summer schools, workshops and the events in Architecture Week. However, the Chamber has begun giving importance to public awareness and accessibility to architecture and the built environment, recent years.

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[272] Ibid, p. 2.
[273] Ibid, p. 2.
[274] Ibid, p. 2.
[275] Ibid, p. 2.
[276] Ibid, p. 2.

Figure 3.14 XIV. Building&Life Congress, Architecture Week 2004. In Bulletin of Ankara Section of the Chamber of Architects of Turkey, issue: 09, p.24-26; Mimarlik, issue: 313, September, October 2003, p.62.

As stated by Incedayi and Tuna, (2004), nowadays, a large amount of the buildings in our cities are constructed without architectural service and architect's contribution and development plans functions as a tool for unearned income in plots.[277] In addition, they express that, the understanding of architecture as a social culture and the stipulation of civilized living has increasingly been forgotten.[278] Consequently, the Chamber of Architects of Turkey points out that this issue has become a problem not only for architecture but also our social improvement and national development.[279]

Therefore, the Chamber has organized an event entitled "Türkiye'de Mimarliga Saygi" (Respect to Architecture in Turkey) in the fifteenth anniversary of its establishment. In addition, "Mimarlar Bildirgesi" and "50 Yilin Tanikliginda Mimarlik ve Kent" (Architecture and City witness of fifty years) are published to inform the public about architecture including the evaluations and the suggestions in October 4, 2004.

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[277] "Türkiye'nin Mimarlikla Yeniden Bulusmasi Için: Mimarlar Bildirgesi," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna,* 2004, p. 12.
[278] Ibid, p. 13.
[279] Ibid, p. 13.

Figure 3.15 "Our Public and Our Architecture," In Dogan Tekeli, "Toplumumuz ve Mimarligimiz," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna*, 2004, p.10.

3.4.1.5.2 Education and Lifelong Learning
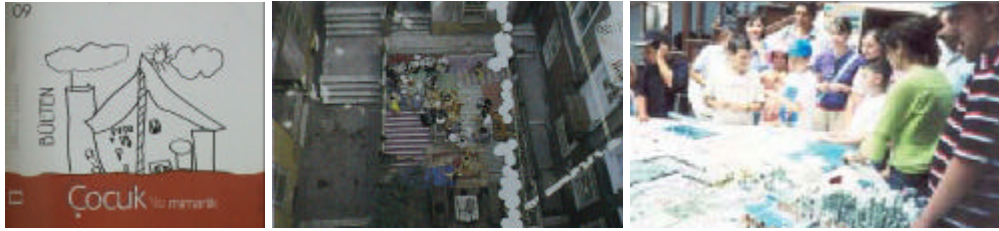
Figure 3.16 Children and Architecture. In Bulletin of Ankara Section of the Chamber of Architects of Turkey, issue: 09, p.20-24

The Chamber of Architects of Turkey organizes a continuing programme entitled "Children and Architecture," seeing this as a tool for both developing architecture-public dialogue and legitimizing architecture.[280] The project consists of a series of activities organized by the Ankara Chapter of the Chamber of Architects of Turkey from May 2002 till the present. Although the project was formed in 2002 by a group of architects, children pedagogues and sculptors in

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[280] Rabia Çigdem Çavdar, "Children and Architecture," *Mimarlik*, issue: 320, November-December 2004, p. 26.

Turkey, after the participation of the Chamber of Architects of Turkey into the UIA Congress in Berlin, July 2002, the theoretical framework is formed regarding the resolution entitled "The Built Environment Education Guide," which is published by UIA Children and Architecture Study Group.[281]

As stated by Rabia Çigdem Çavdar, one of the coordinators of the Children and Architecture Study Group of the Chamber of Architects of Turkey, "Children and Architecture" project aims "to integrate architecture with society by meeting architecture culture with children culture" by means of once explaining architectural concepts in children language and then listening to architectural concepts from them in their language, in order to renovate the vision to architectural profession and "encourage generations to conceive the value and importance of design and developing a critical thinking system." [282] In addition, Çavdar emphasizes that, "in these terms, the project is important both for the children and for the architectural community."[283]

"Room in the Room" was one of the workshops organized under the name of "children-architecture" project in August 18, 2002 in the building of the Chamber of Architects Ankara Section. As indicated in the bulletin of Children and Architecture Working Group, UCTEA Chamber of Architects of Turkey Ankara Section, in this workshop, twenty children formed their project groups and they choose the places they wanted to transform.[284] For example, they designed a "light corridor" since the existing ones are dark and only for to be passed through, and they designed an "exhibition tent," ," on which there exist many holes through which adults can see what children produced, in the meeting room.[285]

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[281] Ibid. p. 26.
[282] Rabia Çigdem Çavdar, "Children and Architecture," *Mimarlik*, issue: 320, November-December 2004, p. 26.
[283] Ibid, p. 26.
[284] Bulletin of Children and Architecture Working Group, UCTEA Chamber of Architects of Turkey Ankara Section, i. 1, February 2005, p.4. (This is an insertion of Bulletin of Chamber of Architects of Turkey Ankara Section.)
[285] Ibid. p. 4

One of the biggest activities of the project is "1000 Architects in 1000 Schools" which has reached 1300 children in 28 Schools during the 2003-2004 education years. This activity as part of the "Children and Architecture" project was formed after receiving permission from the Ministry of National Education in order to perform this project in the twenty eight schools in eight districts in Ankara during the 2003-2004 education year. During this education year, some projects were performed by the architects regarding understanding architecture and the city.[286]

Figure 3.17 Children and Architecture Study Group. In Bulletin of Ankara Section of the Chamber of Architects of Turkey, issue: 09, p.20-24

In addition, apart from the project entitled "1000 Architects in 1000 Schools," Children and Architecture Study Group has an intention to organize some activities in which children meet differences such as social-cultural and economic differences and the differences in living spaces, methodologies, and approaches. As concluded by Çavdar, meeting with such differences make a contribution to development of their self-confidence, responsibility, awareness and critical consciousness. In addition, Children and Architecture Working Group

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[286] Ibid, p. 26.

of UCTEA Chamber of Architects of Turkey, the Ankara Section has started a series of meetings to analyze the results of this studies (measurement-evaluation) collaboration with Ankara University in February 2005.

The project as a whole aims to develop the citizenship consciousness and architecture culture. Moreover, this project is mostly important for developing architecture-public dialogue in a manner of helping to form of a dialogue without prejudices, as the architectural culture -as a part of the culture of everyday life- is met with the people at the age their prejudices are not yet formed.

It should be also taken into account that the Chamber of Architects of Turkey has an intention to involve wider informed and conscious society especially through educating young people by means of organizing some workshops/ateliers or events outside the schools as well as at schools. Therefore, it can be suggested that sharing the same belief with architecture centers, the Chamber of Architects of Turkey can work collaboratively with an architecture center, because it deeper focuses on this issue and the Chamber has many functions and responsibilities as a professional organization. In this manner, architecture centers can be the assist institutes of architectural professional organizations ensuring that architecture and the public dialogue is formed as a two-way dialogue and active participation of the public.

3.4.1.5.3 Enabling Participation

As emphasized by Incedayi and Tuna, (2004) in the field of architecture, there have been new improvements in that, especially, environment and participation concepts attract the public increasingly as time goes by.[287] The objective of the Chamber of Architects of Turkey that stimulating the understanding of architecture in the public's vision widely, also head towards providing public participation by means of having the public's critical reaction to

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[287] "Hassa Mimarlar Ocagi'ndan Mimarlar Odasi'na...," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna*, 2004, p. 3.

the architectural practices and their opinions related to the built environment in order to increase the quality of living environment.[288]

In addition, Incedayi and Tuna (2004) emphasize that the studies of the Chamber in order to provide public awareness and public participation is continuous, especially in order to increase the quality of the built environment which is considered as a part of our everyday life.[289] They also state that public participation should not be evaluated as if everyone will become an architect, the highlighted point is that architecture cannot be evaluated excluded from ideational approaches, political acts and thoughts.

As an example of the studies for architecture-public dialogue, the Chamber of Architects, Ankara Section had organized participatory projects which were open to the public during 9th architecture week. During this time four studios carried out their studies in different living environments of the city, namely, Studio-1 "Modern Çarsi-Han-Suluhan," Studio-3 "Demiryolu Güzergahi," "Sudio-4 "Kizilay-Yaya Bölgeleri," and Studio-5 " Geçmisimize bir Gelecek- Antik Tiyatro ve Çevresi."
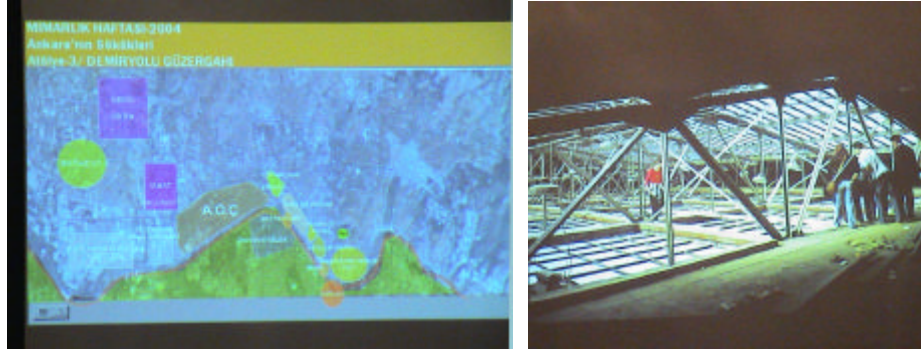
Figure 3.18   9th Architecture Week. February, 19, 2004, Presentation of Studio-3/ Theme: "Demiryolu Güzergahi" (Railway Line), Ankara Train Station, Ulus and Participants of Studio3 on the garret of Ankara Train Station, Ulus.

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[288] Ibid, p. 3.
[289] Ibid, p. 3.

Although not achieved much attendance from the public, a photographer and a high school graduate were participated to the Studio-4 since the theme had attracted them. After the studies and analysis throughout the week, all participants of four studios prepared presentations and presented their ideas in October, 2004 at Ankara Palas. This organization of the Chamber of Architects was an important illustration of the activities for Chamber regarding architecture-public dialogue.

Figure 3.19   9th Architecture Week. February, 19, 2004, Presentation of Studio-2/ Theme: "Railway Line," Ankara Train Station, Ulus.

3.4.1.5.4 Collaboration

3.4.1.5.4.1 Relationship and coordination with other architecture centers and professional organizations

The Chamber of Architects of Turkey is one of the founders of the Union of International Architects (UIA) in 1948. Therefore, it has collaboration good relations with the UIA. In European Union adaptation process, the Chamber of Architects of Turkey aims to contribute to the studies of the international

professional institutions such as UIA and ACE. (Architect's Council of Europe)[290]

Figure 3.20 UIA Congress. In Bulletin of Ankara Section of the Chamber of Architects of Turkey, issue: 09, p.20-24

4.1.5.4.2 Relationship with the government/ local government and architectural policy

The Chamber of Architects of Turkey has gained an active role in architectural practice. In many cities where a chapter or a section of the Chamber of Architects of Turkey exists, the architectural projects are being inspected by them before they are certified by the local governments according to the protocol signed between the Chamber and the local governments. According to the attitudes of local governments and the government there can be disruptions in some cases, the Chamber makes studies for this issue to be accepted legitimately.[291]

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[290] "39. Period Policy Plan," July 28, 2004, The Chamber of Architects of Turkey website, Retrieved October 23, 2004 from (http://www.mimarlarodasi.org.tr/index.cfm?Sayfa=Oda&Sub=genel)
[291] "Hassa Mimarlar Ocagi'ndan Mimarlar Odasi'na...," *50 Yilin Tanikliginda Mimarlik ve Kent, ed. by Deniz Incedayi and Bülend Tuna,* 2004, p. 2.

3.4.2 Arkitera Architecture Center, Turkey

3.4.2.1. General Information

Figure 3.21 Arkitera Architecture Center, portal. [Internet, WWW]. ADDRESS: http:// www.arkitera.com [Accessed: January 8, 2005]

Arkitera Architecture Center is a non-profit organization and also, has a characteristic of a Civil Society Organization (STK[292]).[293] The activities of the

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[292] "Sivil Toplum Kurulusu" (STK) as a phenomenon comprises the characteristics of both "Voluntary Organization" and "Non-governmental Organization" phenomena. Taciser Belge and Orhan Bilgin, "Yurttas Katilimi: Sivil Toplum Kuruluslari ve Yerel Yönetimler arasinda Ortaklik ve Isbirligi," Istanbul: Helsinki Yurttaslar Dernegi, 1997.

center started in October 9, 2000 by means of Arkitera.com as a portal service, after its preparation process during June-October, 2000. It has been an important milieu in which architects effectively access news related to the building sector. In fact it is the reason of the establishment of the Arkitera.com. Afterwards, Arkitera Architecture Center emerged with various programs and future projects while continuing and improving its service: Arkitera.com.

3.4.2.2 Organization structure

Arkitera has three directors, nineteen staff, three international representatives in Vienna, London, Rotterdam and four supervisors, namely, Ihsan Bilgin, Aykut Köksal, Süha Özkan, Nevzat Sayin. The funding of the center is based on income from advertisements and the center's consultancy service about web site design.[294]

3.4.2.3 Vision

Arkitera Architecture Center organizes programs in order to promote and increase architectural quality continuously in Turkey.

3.4.2.4 Mission/Objectives

The center takes on the role of providing platforms for the debates on built environment and city problems collaborating with institutions, universities and firms, which are in the architecture sector. Arkitera Architecture center shares the objectives of the international architecture centers such as the NAi, AZW.

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[293] "Arkitera, Yapida Online Katalog Hazirliyor" Interview made by Turk.internet.com with Banu Binat in December 31, 2001. Basinda Arkitera.com. [Internet, WWW] Retrieved November 2, 2004 from (http://www.arkitera.com/arkitera/basin/index.php)
[294] Ibid.

Arkitera aims to improve the dialogue between professionals in the architecture field as a priority.

3.4.2.5. Activities/Functions

Arkitera Architecture Center provides a building and design portal called Arkitera.com, an architecture database named as "AMV" and continuing programs, namely "Arkitera Platform", "Arkitera Dialogue", and "ARKIMEET Conferences." In addition, Arkitera has started to organize architectural events with the organization of "1. Istanbul Architecture Festival", which is the first architecture festival in Turkey and which was held on October 4-9, 2004 in Istanbul.

3.4.2.5.1 Access and Awareness

Banu Binat (2001) – one of the directors of Arkitera- states the aim of the establishment of Arkitera Architecture center as follows. Seeing that there is not such an institute which provides e-solutions to increase efficiency in the building sector, Arkitera.com was established by Arkitera Architecture Center.[295] Besides, another intention of its establishment is to promote Arkitera Project.[296] All planning, designing, projecting, producing, marketing and management processes of building and built environment in every scale constitute the concern of Arkitera.com. Its user profile consists of professionals of the building sector, academicians and students and the public, who concerns with architecture. Arkitera.com has become an interactive platform in which the problems have been debated and solutions have been suggested.[297] In addition, by the help of Arkitera news bulletin, the centre informs its members (It's free of charge to be a

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[295] Ibid.
[296] Ibid.
[297] Ibid.

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member of the center and open to all people who concerns with architecture) about the issues emphasized as the concern of arkitera.com as above. This online weekly bulletin, for which membership is free, also has constituted an archive that includes all news related to the sector since February 5, 2004.

Arkitera constitutes a digital archieve of architectural production in Turkey by means of "AMV". This database comprises buildings, architecture firms, competitions, publications, research papers and events.[298] It is intended that architecture culture in Turkey will be digitally archieved and publicized to a wider public who are interested in architecture. "AMV" is also supported by many institutes, namely, the Ministery of Culture and Tourism, Middle East Technical University Faculty of Architecture, Istanbul Technical University Faculty of Architecture, "Istanbul Serbest Mimarlar Dernegi" and "Türk Serbest Mimarlar Dernegi."[299]

Providing online databases, which involve contemporary buildings, architectural competition projects, the works of architectural design firms, and information about professional architects in Turkey and the most recent news in the field of architecture, Arkitera makes opportunity to the wider public to access the information about architecture, in a cultural sense and as a construction activity, and also as a part of everyday life.

3.4.1.5.2 Education and Lifelong Learning

The recent main concern of the Arkitera Architecture Center is improving the dialogue and collaboration between architects, in all stages and the stakeholders in the building sector, sharing the belief that in order to improve architecture-public dialogue and make architectural professionals to contribute

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[298] "Arkitera Mimarlik Veritabani Açildi," *Mimarlik,* issue 314, November-December 2003. Basinda Arkitera.com.[Internet, WWW] Retrieved December 24, 2004 from (http://www.mimarlarodasi.org.tr/mimarlikdergisi/index.cfm?sayfa=mimarlik&DergiSayi=26&RecID=246)
[299] Ibid.

education programmes, which will be offered by Arkitera, there is a need for improving the dialogue and collaboration in the field of architecture, in priority.[300]

In the future, Arkitera Architecture Center will offer specific projects regarding education and lifelong learning offered to the public, as stated by Ömer Kanipak, Arkitera has future plans concerning the development of architecture-public dialogue as they take architecture centers such as the AZW (Architecture Center Vienna) and the NAi (Netherlands Architecture Center) as a model.[301]

3.4.2.5.3 Enabling Participation

Figure 3.22 Arkitera Architecture Center, Arkitera Platform and Arkitera Dialogue. [Internet, WWW]. ADDRESS: http:// www.arkitera.com [Accessed: January 8, 2005]

"Arkitera Platform" is continuously being organized in four-week-periods. Every platform subject is determined beforehand and is related to architecture and built environment. It has a unique format in that after the issue has been

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opened to debate for all people on the internet, it is debated with invited participants and the masters of the issue in a meeting room.[302]

In addition, "Arkitera Dialogue" is another continuing program which gathers both master architects and designers on the one hand and the wider public, who concern to these debated issues from all over the world, on the other hand.[303] It is organized in two-week-periods on Tuesdays. Both during that day and within the specific time limits of the dialogue, every audience can ask questions online to invited participants. Its formation is also unique in the building sector.[304] In this manner, "Arkitera Platform" and "Arkitera Dialogue" are important venues, which give an opportunity to the wider public to participate into the architectural debates through expressing their ideas.
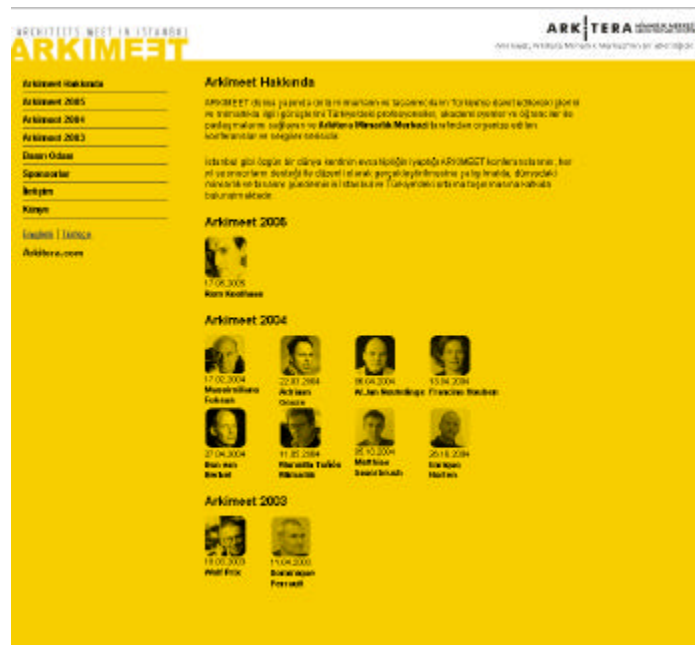
Figure 3.23 Arkitera Architecture Center, ARKIMEET Conferences. [Internet, WWW]. ADDRESS: http:// www.arkitera.com [Accessed: January 8, 2005]

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[302] "Arkitera Platform," Basinda Arkitera.com. [Internet, WWW] Retrieved November 1, 2004 from (http://www.arkitera.com/arkitera/ arkiteracomhakkinda.htm)
[303] Ibid.
[304] "Arkitera.com'un Diyalog Bulusmalari," *Arredamento Mimarlik,* issue: 2002/01, January 2002, p.8. Basinda Arkitera.com. [Internet, WWW] Retrieved November 1, 2004 from (http://www.arkitera.com/arkitera/basin/index.php)

Another continuing program organized by Arkitera Architecture Center is "ARKIMEET Conferences." In these conferences master architects and designers from all over the world are invited and they share their ideas and works with professionals, academicians and students in Turkey. The center intends to make a contribution to the architecture milieu in Turkey by means of informing about the improvements from all over the world.[305]

Arkitera also organizes and supports some events. For example, the organization of the first architecture festival in Turkey was organized by Arkitera Architecture Center in October 4-9, 2004.[306] This event was a good opportunity for architectural students to actively attend the debates related to architectural issues and making conversation with famous architects, academics and architectural professionals in Turkey. However, these kinds of organizations should involve the general public as provided in many architecture centers, such as London Open House, the CUBE and the Lighthouse (by means of participatory projects, workshops/ateliers and guided city tours).

3.4.2.5.4 Collaboration

3.4.2.5.4.1 Relationship and coordination with other architecture centers and professional organizations

Although there is no national network between all architecture centers/institutes, as emphasized by Ömer Kanipak -one of the directors of Arkitera Architecture Center-, the center has a continuing relation with The Chamber of Turkish Architects. However, he states that there is no relation

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[305] Arkitera Architecture Center, Arkitera.com. [Internet, WWW] Retrieved November 1, 2004 from (http://www.arkimeet.com/)

[306] "1. Istanbul Architecture Festival," Arkitera Architecture Center, Arkitera.com. [Internet, WWW] Retrieved October 5, 2004 from (http://www.mimarlikfestivali.org/2004/)

between The Building Information Center as it is a profit organization and sees Arkitera Architecture Center as a rival.

Since March 19, 2004, Arkitera Architecture Center has been a member institute of the GAUDI Network (Governance, Architecture and Urbanism as Democratic Interaction), which has fourteen member institutes from nine countries and which is supported by Culture 2000 program of the European Union. In addition, Arkitera.com is the member of ICN (International Competition Network), which is an organization which promotes architecture and design competitions all over the world on the internet.[307] Besides, Arkitera is the member of Europan. Moreover, it is planned to coordinate projects with the architecture centers from different countries in the future plans of the Arkitera Architecture Center.[308]

In addition, Arkitera is one of the media partners of the Cityscape Conference 2004 which was held in November 29-December 1, 2004 in Dubai, UAE and which has gathered "the world's most significant investors, lenders, owners, and developers along with world-class property architects and designers."[309]

3.4.2.5.4.2 Relationship with the Governmental Institutions and Architecture Policy

In some specific projects the Ministry of Culture and Tourism supports Arkitera Architecture Center. However, there is no collaboration between Arkitera Architecture Center and the government or the local government.[310]

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[307] "Mimarlarin siteleri" *Art Dekor*, issue: 98, April 2001, p.116-117. Arkitera Architecture Center Website, "Basinda Arkitera.com," [Internet, WWW]. Retrieved November 1, 2004 from (http://www.arkitera.com/arkitera/basin/index.php)
[308] Ömer Kanipak, one of the directors of the Arkitera Architecture Center, interview made by the author, November 6, 2004 in Arkitera Architecture Center, Istanbul, Turkey.
[309] Registration document for Cityscape Conference 2004. Retrieved November 1, 2004 from (www.cityscape-online.com)
[310] Ibid.

CHAPTER IV

EVALUATION AND CONCLUSION

In this chapter, after highlighting the important points in this thesis, the functions and the application methods of architectural centers through the analysis of the architecture center examples will be pointed out. Second, some related points from the recent document published as a resolution by the Architects' Council of Europe (ACE) will be highlighted as a supportive idea of functions of architecture centers. Then, the suggested ideas of the ACE that in order to increase the quality of life, increasing the quality of the built environment must be given more significance as it is an issue which directly affects the people's lives both physically and psychologically, will be compared with the objectives of the architecture centers. After listing the studies of the analyzed architecture centers in the third chapter in general titles, a suggested list for the studies of architecture centers by the author of this thesis will be given.

4.1 The Role of Architecture Institutions in Forming two-way Architecture-Public Dialogue

Throughout this thesis, it is brought to light that after the middle of the twentieth century, as a result of changing cultural, social, technological and political relationships, the intellectual formations of professional institutions have began to change from merely professional to more cultural ones.

Architectural professional institutions tend to develop different public programs which contribute to the cultural formation of public consciousness about architecture. It can be said that there has been a shift in the visions of architecture institutions from serving as merely guaranteeing the rights of

professionals and client/users with building codes and regulations to collaboratively working with the public and providing a shared responsibility in the establishment of the built environment in a cultural sense.

During this development process, new form of architecture institutions, namely architecture centers emerged. Meanwhile, the existing ones began to develop their public programs. In both case the shared new vision is the development of the dialogue between architecture and public.

We can observe these changes in the programs of many architectural professional organizations in different countries. The Royal Institute of British Architects, the American Institute of Architecture, the Royal Architectural Institute of Canada and the Royal Australian Institute of Architects including the Chamber of Architects of Turkey are some examples. In light of this change, architecture centers began to act as a cultural center more than a professional union. They undertake new functions while stimulating awareness, providing accessibility, participation and collaboration among professionals and public, and contribute to the understanding of architecture as a cultural phenomenon.

It should also be taken into account that the importance of this understanding is also strongly emphasized by Architect's Council of Europe in the resolution 2004 which calls all different sectors in the built environment to work collaboratively to increase the quality of life and living environment in a conscious way.

4.2 The Functions and the Application Methods of Architecture Centers in light of the Analysis of the Architecture Center Examples

Through the analysis in this thesis, the functions of the architecture centers, which are related to increasing the architecture-public dialogue -as a two-way dialogue-, are listed below under the four subtitles. These are "Awareness and Access to the Information of Architectural Culture," "Education and Lifelong Learning," "Enabling Participation," and "Collaboration.

4.2.1 Awareness and Access to the Information of Architectural Culture

- Exhibitions, such as related to the architecture and the built environment in the rural, urban areas of the country, international exhibitions, and competition projects.
- Collections, such as drawings, models of architectural projects, sketches, etc.
- Publications, to inform the wider public about the debates relating to the architectural culture and contemporary improvements.
- Conferences, which provide a milieu for discussions to be held with active participation of the wider public, namely clients, residents, inhabitants and governmental authorities, as well as the professionals.
- Guided City Tours, which stimulate public awareness in an attractive way, and make a contribution to the development of the responsibility of the wider public to their built environment.
- Events like "Rotterdam Biennale" for Architecture organized by the NAi, "The Built Environment" event organized by the RAIA; Architecture Week organized by architectural institutions in many countries; Architecture Festivals, such as 1. Istanbul Architecture Festival organized by Arkitera Architecture Center,
- Information which can be accessed through web pages of the centers in the internet.
- Family events; for families and weekend visitors offers artist-led workshops celebrating creativity and fun as organized by the Building Exploratory.
- Community Groups, which offer workshops and tours relating to the exhibition for tenants' and residents' associations, and community groups.
- An interactive environment for children as provided in the Lighthouse.

4.2.2 Education and Lifelong Learning

- Education programs for the children at age 6-8

- Education programs for the people at age 9-16
- Education programs for the people above 16
- Education programs for the elder people and the disabled people.
- Seminars, which provide detailed information about specific issues for the wider public related to architecture and the built environment.

4.2.3 Enabling Participation

- Client Forums like "RIBA Client Forum" in which clients and architectural professions debates the problems and share their opinions.
- Public Participation forums in order to learn the wider public's ideas and opinions relating to the built environment, especially for public spaces. To illustrate, Haus der Architektur Graz provides a common forum for architects, urban planners, students, public and private clients and representatives of other disciplines of art, and it is certainly open to anyone interested in architecture.
- Participatory design programs –such as design studios as provided by the Lighthouse in Scotland- for stimulating consciousness to the cities, the built environment in which the public lives.
- Workshops/ Atelier Studies regarding architectural conceptions and design ideas.
- Online discussion forums and platforms in which architectural issues are debated in the internet

4.2.4 Collaboration

- Collaboration between architecture centers such as Architecture Center Network in the UK.

- Collaboration between architecture centers and the architectural professional organizations such as between Center for Architecture and the AIA New York Chapter in the USA.
- Collaboration between architectural institutions in general and the governmental bodies, namely, government, local government and ministries. The Lighthouse can be given as an example of the collaboration between an architecture center and the Ministry of Culture. France can also be mentioned where exists collaboration between architecture institutions and the government as they have an architecture policy as part of the country's policy plan.
- Collaboration between architects and users/"residents"
- Collaboration between architects and clients
- Collaboration between architecture and the public

4.3 Comparison of the Suggested Ideas of the ACE and the Objectives of Architecture Centers

In the Resolution published by the ACE in 2004, the suggested issues as having a vital importance for increasing the quality of life are listed above:

- Improving the knowledge and promotion of architecture and urban design
- Making governmental authorities and the general public more aware of and encouraged to have a greater appreciation to architectural, urban and landscape culture.
- Providing education programs for the public to be better informed about the architecture profession and architecture culture and to have a critical point of view and actively participate in decision making systems by means of expressing their opinions.
- Public clients should also take a special responsibility regarding the quality of the built environment in the society

- As a new method entitled "public private partnerships (PPP)" is suggested by the ACE with the publication of "guidelines for successful public private partnerships" in May 2003, although in some countries it has been used in practice, especially for having private funding for public buildings. The important point in this method is guaranteeing that public opinion will be taken into account.

After, highlighting the suggestions that have taken place in the resolution published by the ACE, it can be clearly emphasized that the suggested ideas of the ACE and the visions, objectives, functions of architecture centers has a strong similarity. Therefore, Architecture centers can be evaluated as the cultural institutions which undertake the functions that are expected from the architectural institutions.

4.4 Suggested Studies that should be undertaken by Architectural Institutions such as Architecture Centers

1. Architecture Centers can undertake the function that enables the wider public to be informed about the architectural projects and urban designs before they are applied by means of providing temporary exhibitions which involve drawings, models and the presentation of the concepts and ideas of the suggested projects.

2. Moreover, what should be expected from architecture centers is that they can offer discussion platforms and conferences about the problem areas in the city or a new suggestion for a public space that can be both important as a contemporary architecture and cultural heritage and as having historical values in the collective memory of the public. After understanding the public's opinion and suggestions relating to these ideas, an architectural competition can be organized.

3. Architectural Summer Courses can be organized not only for architectural students but also for the public from different age groups, from different occupations and from different cultural backgrounds.

4. Temporary Architecture centers can be formed in the cities for a period, which will be an information center for the public that is easily accessible in the related area, such as in the construction area of the new building or urban renovation project before or during the design process.

5. In this thesis, in the second chapter, it is stated that Expo Buildings also act as temporary architecture centers. From this point, Expo buildings can be designed with more thought given to the aims of architecture centers by means of representing the architectural culture and innovative ideas, more than merely expressing the cultures of each country by means of traditional signs, or some art objects.

4.5 Evaluation of Architecture Institutions in the Circumstances of Turkey in light of Analysis of Architecture Center Examples

Although the values of architecture centers are explained in this thesis, a relevant question that "why we should need a new institution rather than improving the existed ones?" can still come to the mind. When we look at the functions of the existed institutions, for most of them, we can state that architectural culture is exclusive rather than involve the wider public. To illustrate, "Mimarlar Dernegi" (Architect's Foundation) provides a social platform in which architectural culture and the related issues are debated by some architectural professionals, academics in Ankara. "Serbest Mimarlar Dernegi" provides another platform in which the issues relating to the architectural practices are debated by the architectural professionals. Although the Building Information Center involves the building sector society in contemporary

architectural practices by means of annual Building Fairs, its concern is focused on the details and new construction methods in architecture rather than debating architecture in a cultural sense. "Mimarlik Vakfi" (Foundation for Architecture) gives prizes for architectural projects and architectural researches in order to inform the public about the developments in the field of architecture. Its contribution cannot be denied, but this is only a small part of the list of functions undertaken by architecture centers.

However, the Chamber of Architects of Turkey has an intention to improve public awareness and public participation through education programmes for young people by means of organizing some workshops/ateliers, events like architecture week, and different forms of activities. In this manner, the Chamber seems will undertake the similar functions with the architecture centers. Although this seems that, as the Chamber has many difficult tasks, responsibilities and functions as an architectural profession institution, it is hard to expect all these functions to be undertaken by only one institution.

In conclusion, it can be stated that, in Turkey, there is a need for the existing institutions to undertake the functions, as listed above, by the help of taking architecture centers as a model. Moreover, it can be suggested that the collaborative work of the existent architectural institutions with the new ones, namely architecture centers, as a cultural institutions rather than merely professional institutions, seems a better and effective way.

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