THE WESTERNIZATION AS A PHENOMENON IN ARCHITECTURAL IDEAS OF STUDENTS’ DESIGN

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ABSTRACT

Nowadays, westernization is a phenomenon that cannot be ignored in our academic architectural culture in the Kurdistan region of Iraq, although it is a pattern of modernization, but it drives the ego towards otherness. The Study proceeds from the question of this phenomena mechanism in architecture pedagogical. Architectural theories relevant to this phenomenon give a separate description, which creates a knowledge gap in westernization study in architectural pedagogical. Through the method of research, we enable to diagnose the basic mechanism of the problem related to this phenomenon, based on this, the theory of research related to the westernization phenomenon is formulated. The theoretical and hypothetical results of research support that westernization as a phenomenon in architectural pedagogical in Kurdistan region is formed through two basic mechanisms linked to each other’s which are the metaphor and the subjectivity of the designers, westernization gives force to support otherness and seeking to remove the ego.

Keywords: westernization, design ideas, metaphor, architectural subjectivity.


1. INTRODUCTION

The source of producing an architectural form idea in all the old buildings was derived from place specificity and society requirements, and conformed to its principles. However, the emergence of new trends in Western architecture in the early twentieth century led to a
change in these principles, the architecture of modernity neglected the factors of the place and focus on other factors as a basis of generating architecture ideas for architecture form, hence, postmodernism and other Western architectural trends, relied on fields outside of architecture, as a source for the creating architectural forms.

These trends have been able to create a phenomenon that can be called Westernization, which also penetrate the Iraqi architecture, because of several reasons, such as the use of Western architectural expertise in the design of buildings in Iraq, which later influenced the intellectual orientations of local architects through their presence, and the lectures they gave, which carry the trends of modernity at that time and then led to the imitating the works of these architects, the influence of their strategies in creating architectural form, as well as because of the influence of Western technology and science, in addition, pedagogical in Iraqi society lacks a balance between quantity and quality and between theoretical and applied studies, and most Iraqi institutions depend on Western scientists in various fields of pedagogical, including the sending of missions to architectural pedagogical and transfer the style of Western architecture to their countries, also create universities similar to Western universities in terms of study plans, curricula and methods, such as, adopting the curricula of Western architectural pedagogical in most schools of architecture that build the idea of separation from the past and ignore the culture of the place, and thus the architectural pedagogical and academic ideas influence the establishment of effects of many Westernization aspects and move away from the local.

Therefore, the research begins by asking about the impact of intellectual visions that belong to the Western architecture represented by the westernization as a phenomenon in the design ideas of the architecture students, despite the number of studies that dealt with the impact of Westernization on architecture, whether directly or indirectly, but those studies were within narrow limits and they did not deal with Westernization mechanisms related to the sources of the architectural form and its impact on students output and the persons who study architecture.

For example, Figgine’s study discusses the western styles influence on the Japanese architecture, beginning from the post-world war two period until now, through investigating the universal style in architecture and western technology and their impact on the traditional Japanese styles[1] This influence was represented by the emergence of new types that were characterized by being inspired from the western resources and styles, despite the fact that they haven’t been accurately executed, but a new architectural style emerged, which is a strange mix of orient and west according to the researcher’s opinion. Architectural of the Japanese cities began to grow in a direction that reflects the technological progress of the west along with the ideas derived from the German expressionism.[2]

Moreover, Boriani tackled the subject of changes in Istanbul architecture due to hiring Italian architects and artists in construction and design for the period from the nineteenth century to the twentieth century[3].The study concluded that the westernization and orientalist movements had effect on Istanbul city, as the phenomenon of westernization was represented by the design style of the European architects and artists who adopted the western method in the architectural and urban design and their style was called the Neo-Turkish. From the other hand the influence of the orientalists on Istanbul art and architecture was represented by the emergence of a group of European architects who adopted designs with selective shapes, inspired from the European types, or the design patterns that bring together the modernization style and some glimpses of the Ottoman pattern. [4]

The study of Hassan & Baper discusses the process of searching for the contemporary shapes, which are always in conflict with the traditions in terms of converting to globalization
by means of identifying the elements which affect the concept of changing and continuing with architectural identity as a main power between modernization and the change in architecture of in case study in Erbil-Iraq [5]. The study also concluded that the impact of the western architecture, represented by modernization, was confined to the outer shape of architecture and eventually to its identity, while as for the internal design of architecture, the change was a result of using new technologies and new construction systems. So, the study stresses that the architectural trends in Erbil city are heading to the concept of globalization by means of translating this concept into modernization and that influenced the local particularity of the city by changing its traditional pattern into the western pattern and this eventually influenced the architectural identity of the city[6].

From the other hand, we find that Ahmed’s study, which is represented by modernization and its impact on the Iraqi architecture for the period from the thirties to the sixties of the twentieth century, we find that the researcher, in his analysis to the international style and Iraqi architecture (before and after the influence) relied on an analytical form that was made up of three major aspects, the shape, space and technologies[7]. The researcher concluded that the shape in the modern Iraqi architecture lacked its own style, and the style went towards the modern universal architecture. Also, the size space of traditional architecture changed into an unidentified and an infinite space with no size or shape, which is sometimes called the non-space. On the level of the construction materials technologies, new materials were invented and this led to the recession of the craftsmen role, and thus entire neighborhoods were demolished to provide the domain for these modern developments.[8]

From the previous studies we can say they were characterized with generality narrating the westernization mechanisms that affect the architectural design. Also, most of these studies did not clearly and directly indicate the influence of westernization mechanisms related to the form sources in the architectural design in general, represented by the metaphor and architectural subjectivity mechanisms, as these mechanisms are considered of the basic concepts adopted by Western architecture in the context of its search for meaning and shape in architecture. The above defined the general framework of the knowledge gap and thus the aim of the research is as follows:

The scientific need to clarify the type and level of influence of Westernization mechanisms represented by metaphor and architectural subjectivity mechanisms in the architectural design in general and the products of the students of architecture department in Duhok University in particular, thus offering practical solutions that drive the tendency towards reducing this phenomenon.

2. CONCEPT OF WESTERNIZATION

2.1. Concept of westernization linguistically and terminologically

In Oxford dictionary “to westernize” means the following:

To make an eastern country, person, etc more like one in the west, esp. In ways of living and thinking, institutions, etc.” The concept of westernization in the contemporary cultural and intellectual thinking means the status of belonging, admiration, dazzle, simulation and imitation of the western culture and adopting the systems and the styles of the western life [9].

If the thought in any society was not able to abandon the comparison circle (comparison with the other) as a result of the thought gap in the reality of the (ego) from one hand, and feeling of inferiority compared to what has been produced (heritage glorification) and what the west produces (dazzled by the west) from the other hand, the inevitable consequence...
would be that the local mind will permanently attempt to seek a certain absent (the heritage or the west or both) to return it to the witness (the ego). So, the contemporary reality with all what it involves of intellectual and material design will be a theatre of other’s product by means of imitating the other in various levels [10].

In the traditional societies that suffer from a cultural isolation, in which education is confined to the wealthy classes, and when a cultural interaction takes place between them and a new culture with different values and behaviors, then the society will try to imitate the behavioral and intellectual patterns of the new culture in an attempt to do the same in order to reach the prestige and integrity that those behaviors might provide [11].

2.2. Concept of westernization in architecture
Westernization in architecture results from the interaction with the west in architecture field and importing the principles of the western architecture and executing them in the real life and local society and this results in a two-edge estrangement, while detachment of the architecture from its environmental roots, or the detachment of an architect from his culture and from his society memory[12]. The western architecture has considerably dominated our architecture through sophisticated technologies and new patterns of buildings, so our architecture was influenced by the western intellectual trends [13].

Contemporary architectural trend is heading towards the west as a reference as a result of the state of dazzle with the progress the west underwent in terms of the technological field which has its effect on architecture. This trend pivots on rejecting the idea of scrutinizing the heritage as a thought and a product, therefore the technological aspect overwhelmed the aspect of belonging or affiliation to the place and its historical depth [14].

3. MECHANISMS OF WESTERNIZATION
The current research focuses on the mechanisms relevant to the sources of generating the architectural shape in the students’ projects through the design thoughts, which are directly reflected in their final product. The research relies on the main mechanisms that generates the architectural shape, which is essentially adopted by the western architectural movements: metaphor mechanism and the mechanism of revealing the designer’s subjectivity in the architectural design.

3.1. The metaphor mechanism
Metaphor refers to the type of the speech that represents an implicit comparison between two different entities, so it is unlike the simile (similarity) in terms that the latter is an explicit and evident [15]. Theses and studies tackled the different aspects of metaphor, the proposals of Donald Schon dealt with metaphor in terms of its dynamic characteristics in seeing something compared to another, so it leads to moving the focus and attention from one issue to another one such as displacing concepts from other fields like dancing, music and theatre for different periods to the field of architecture [16].

The early beginning of using metaphor in architecture dates back to the German expressionist architects, and its origins are connected to Nietzschean [17]. Metaphor has been the most important strategy that was adopted by the contemporary western architecture, depending on several resources inside and outside architecture domain and within various levels and types [18].
3.1.1. Metaphor sources
The contemporary western architecture relied on many sources in an endeavor to generate the shape, and these sources varied between art, literature (stories and myths, etc) or nature (river, atmosphere and mountain, etc) or biology, engineering and technology, or human made sources (car, ship, etc) in addition to other items which are outside the field of architecture [18].

Therefore, some main movements in architecture during the twentieth century were classified in accordance with the metaphor that was used, as we notice that the machine was the metaphorical element of the modern movement. From the other hand the post modernization current depended on the human shape and vertebrates as a metaphor, while the non-vertebrate was a metaphor of other branches of the same movement as that used by Peter Eisenman and Frank Gehry [19].

Moreover, the deconstructionism architecture is a reflection of the change took place in semantics and literature theories that came to surface in Jack Dreida’s books, which rely on the concepts of disorder, conflict and distortion as a formal reference [20].

3.1.2. Metaphor types
Metaphor involves two main types; formal metaphor and intellectual metaphor [18].

A - The formal metaphor: It stands for several orientations such as the textual representation, copying or comparison, or it could be through the identification which sustains the opportunity and separation, i.e. not depending on the literary conveyance but on the identification [21]. On the light of this, the general levels of metaphor are either direct, which is a method of embodying the thoughts directly, i.e. it is directly reflected in an architectural project as it focuses on the evident formal and structural characteristics only, or the formal metaphor could be indirect and here the elements of metaphor are represented by primary shapes or lines and that includes them into the abstraction phase as they will not necessarily reflect the basic shape of the element but instead symbolize it. The focus here is on the circumstance, idea, trait or the characteristic, i.e. focusing on the fundamental features and on as many as common characteristics of the items in comparison [22].

B - Intellectual metaphor: It is based on the philosophical logic through finding a correlation between the borrowed idea and the architectural project. These types of thoughts become stronger with the multiplicity of the idea attachment and its details with the project and its details, as attachment becomes stronger through going deep into translating the idea and searching for suggestive dimensions of its implications [23].

3.2. The mechanism of revealing subjectivity in the design
The individual style in design, liberating from the rules and bases of architecture so as to achieve uniqueness and highlighting the architect's character and his style in design disregarding the extent to which the architecture rules, that expresses its identity, are applied. It is one of the main methods which distinguished the western architecture in general. In their success, some professional architects depended on their capability to provide extreme solutions, which are separated from the common methods. When we go through the houses of the architect frank Lloyd Wright, for instance, and see their interiors, which have no doors, no corners, the walls that vanish with the ceiling, we realize that all this is not similar to the ordinary houses, and he changes the way of thinking of the house and the space in general so that the strong design can manifest things that were not imagined before [24].
4. DESIGN IDEAS IN THE PRODUCTS OF THE ARCHITECTURAL STUDENTS

The idea is something that is built in the mind as a notion or an opinion. The design idea is considered the core of the design project and it is what makes it distinguished and different from other designs. The ideas in architectural designs have a substantial role in achieving new and unique products and they represent a route to the architectural project spirit and the process of its formation requires intensive and innovative efforts. The architectural idea stands for the framework on which the project pivots and develops through it; it provides the project with the genetic code and makes it distinct according to the strength of the idea and the good execution of it. It is the mental image formed due to considerable and creative efforts through which the items and aspects of the design condition are grouped in an environment that represent what is inherent in those items, and it involve meanings and intentions that are conveyed directly or indirectly if it is desired to make this conveyance effective and creative[25].

For the levels of the idea representation, the designer can achieve all the objectives on all the levels of the project such as the functional level, space level, movement level, formation level or mass and the relationship with the surrounding level, Also, the idea is different in terms of the nature of dealing with design aspects represented by the partiality or the whole [26].

5. RESEARCH THEORY

The research theory is based on the main aspects derived from the theoretical framework of research, which show that the concept of Westernization is based on two main mechanisms: metaphor mechanism and architectural subjectivity mechanism, which are, in turn, linked with a set of main and secondary variables, and they construct and dissociate these mechanisms at the same time. Chart 1. Therefore, the research defines the concept of westernization in the architecture as the intellectual and formal influence of Western architectural trends on the architectural student’s design during the construction stages of the form, highlighted through westernization mechanisms, which are metaphor and architectural subjectivity.

![Chart 1](chart1.png)

Chart 1 the main aspects derived from the theoretical framework of research
The hypothesis of the research will be that westernization, as a phenomenon, is formed through its mechanisms: metaphor and architectural subjectivity, which can be used to diagnose the effect of this phenomenon on the architectural ideas of the students' design.

6. PRACTICAL STUDY

- Methodology of the study: The study employed the analytical and descriptive methodology, i.e. identifying the reality, collecting facts about it and analyzing some of its aspects. Both the qualitative and quantitative approaches will be used.
- The society of the samples: It included the architecture students in general, and the sample is potential as it was selected deliberately, i.e. it was selected knowing that it represents the research society. Also, the type of the sample is consistent with the topic of the study as it involves a unique case represented by the students of architecture department in University of Duhok, and it includes the design projects of four grades (second, third, fourth and fifth grade). The number of the projects is (80) projects except for the first graded students who don’t have the qualifications that enable them to design projects with different functions and with design ideas derived from various sources.
- Measurement tool of the study: Questionnaires of measurement were designed and they involved a set of questions included within two main westernization mechanisms: metaphor and architectural subjectivity, as demonstrated in the Questionnaire form. As shown below, form (1)

Form 1 Sample of Questionnaire Form
The Westernization as a Phenomenon in Architectural Ideas of Student’s Design

If the answer to the first section is (A) in the field of architecture, is it:
1. Formal metaphor, if yes, is it:
   - Direct copy [ ]
   - Indirect copy: Abstraction or simplification (reduction in source details) [ ]
   - Representation (modulation of shapes into symbols) e.g. representation of the mountain as a triangle [ ]
   - Other [ ] mention [ ]
   - Intellectual metaphor, A metaphor the properties of the source [ ]

If the answer to the first section is (B) in the field of architecture, is it:
1. Formal metaphor, if yes, is it:
   - Direct copy [ ]
   - Indirect copy: Abstraction or simplification as reduction in source details [ ]
   - Representation (modulation of shapes into symbols) e.g. representation of the mountain as a triangle [ ]
   - Other [ ] mention [ ]
   - Intellectual metaphor, A metaphor the properties of the source [ ]

Third Section: level of representation of the design idea associated with the first section:
If the answer to the first section is (A) in the field of architecture, is:
1. The design idea has been applied at the level of mass design only [ ]
2. The design idea has been applied at the level of plans [ ]
3. The design idea has been applied at the level of interface processors (elevations). [ ]
4. The design idea has been applied at the level of construction techniques (structure). [ ]
5. The design idea has been applied at the level of building materials. [ ]
6. The design idea has been applied at the level of the design site and its details. [ ]

If the answer to the first section is (B) in the field of architecture, is:
1. The design idea has been applied at the level of mass design only [ ]
2. The design idea has been applied at the level of plans [ ]
3. The design idea has been applied at the level of interface processors (elevations). [ ]
4. The design idea has been applied at the level of construction techniques (structure). [ ]
5. The design idea has been applied at the level of building materials. [ ]
6. The design idea has been applied at the level of the design site and its details [ ]

Fourth Section: Architectural subjectivity
1. Does the project have an architectural subjectivity relating with designer? If yes, please outline it if possible:

   ![Diagram](http://www.iaeme.com/IJCIET/index.asp)

3. Level of representation of the architectural subjectivity
   - The design idea has been applied at the level of mass design only [ ]
   - The design idea has been applied at the level of plans [ ]
   - The design idea has been applied at the level of interface processors (elevations). [ ]
   - The design idea has been applied at the level of construction techniques (structure). [ ]
   - The design idea has been applied at the level of building materials. [ ]
   - The design idea has been applied at the level of the design site and its details [ ]

4. Purpose of adding architectural subjectivity for the designer:
   - Expressing cases (psychological, cultural, fictional...) for the designer [ ]
   - Attempt to refer the project to the designer through his own mark. [ ]
   - Highlight the project through unusual and strange. [ ]
   - The subjectivity is unintended by the designer. [ ]
   - Other [ ] mention [ ]
7. RESULTS
7.1. Results related to Metaphor mechanism

7.1.1. Sources of metaphor
In architecture field: Result analysis showed, in a descending order, that the fourth, fifth, third and the second grades students were influenced by the western architectural examples as it was clear in their architectural design, while the results related to being influenced by the western architectural trends were (in a descending order) the fourth, third, fifth and the second grades. Chart 2

Outside architecture field: Results analysis showed, in a descending order series, that the fourth grade followed by the fifth-grade students, relied on literature as a source for the form in their architectural design, but relying on Arts as a source for the form manifested, in a descending order, for the second, fourth, third and the fifth-grade students. Depending on the sources made by man in creating the architectural form appeared in the products of the second, fourth and the fifth-grade student in a descending order. Chart 3.

7.1.2. Metaphor Types
Results analysis showed, in a descending order series, that the second, third, fourth and fifth grade students had the type of metaphor in their architectural design (formally), while the results related to the intellectual metaphor (essential) in the student’s products was in a descending order, the fourth, third, fifth and the second grade. Chart 4.

7.1.3. Metaphor representation level
Results analysis showed that for most of the students, the level of metaphor representation was on the level of the part, in a descending order, in the second, fifth, fourth and third grades, while the results related to the wholly level of metaphor representation appeared in student’s design of second and third grades with equal percentages. Chart 5.

Chart 2 Percentages of the metaphor sources inside architecture field for architectural design of students
The Westernization as a Phenomenon in Architectural Ideas of Student’s Design

Chart 3 Percentage of metaphor sources outside the architecture field for architectural design of students

Chart 4 Percentage of metaphor type for architectural design of students

Chart 5 Percentage of level of metaphor representation for architectural design of students

7.2. Mechanism of displaying architectural subjectivity

Results analysis showed that (80%) of the students had a particular subjectivity in their architectural products, which were in a descending order, the fifth, third, fourth and the second grades. Chart 6.
7.2.1. Level of architectural subjectivity representation
The results analysis showed that for most of the students, the level of subjectivity representation was on the part level, and this was manifested in a descending order, the fifth, the fourth and the second grades. Whereas the results related to the total level of architectural subjectivity representation were in the fourth-grade students’ architectural products with low ratio. Chart 7.

7.2.2. Purpose behind adding architectural subjectivity
Results analysis showed that larger number of the students added architectural subjectivity in their products deliberately, for different purposes and with varying percentages in all the fourth grades. Chart 8.
8. CONCLUSIONS

8.1. Conclusions related to the theoretical framework
In this study, the theoretical framework provides a database that can be used to investigate analyzing the impact of westernization mechanisms on the architectural design in general and on the products of the architectural department students in particular by means of using the variable employed in the study and the aspects included in the procedural definition of the westernization concept in general wherever the study identifies it in the theoretical part.

Research defined a procedural definition for the westernization concept in the products of the architecture department students, and a theoretical comprehensive framework for westernization in the architectural design was applied, which can be diagnosed and deconstructed by its mechanisms as the existence of this phenomenon per se is considered a distorted recognition and a superficial thinking about the design idea building in a sound way.

8.2. Conclusions related to the practical study
8.2.1. Metaphor Mechanism
Source of metaphor: Results related to this variable represents two conclusions, the first is related to the variable (in the field of architecture) as the student's architectural general cognition is directly related with the advancement in the study grade in an ascending order and it is inversely related with how to deal with the sources of building the design idea. The more the architectural cognition is the more of westernization in the student's design as a phenomenon.

The second is related to a variable, which is outside the field of architecture. The simpler the cognition is in the primary grades (second and third grades) the more it is the influence by the sources of material metaphor rather than the influence by the intellectual sources and within the formal metaphor represented by the direct copy as the arts of drawing represented by paintings and sculptures or man-made representational sources such as the technology, shapes of car and others.

As for the advanced grades (the fourth and the fifth grade) we notice the opposite in terms of dealing with the metaphor sources. The intellectual sources were employed in the architectural design of the students such as literature with its branches and the sources related to the arts, but within the intellectual metaphor copied indirectly with bigger percentages.

Type of metaphor: The results related to this variable constitute two conclusions; the first is related to the type of metaphor (the essential and the formal) and the second is related to the way of dealing with metaphor resources (the direct and indirect copy). The students' general architectural cognition is directly related with the advancement in the study grade (an ascending order) in terms of the essential intellectual westernization and the indirect copy of the metaphor sources and it is inversely related with the formal westernization and the direct copying of metaphor sources.

Level of metaphor representation: Results related to this variable showed a focus of the students of all the grades to represent part-level metaphor evidently and this reflects the weak cognition of the students concerning the importance of universality in building the design idea. The unawareness is evident by selecting part or parts from various metaphor sources, because the universality is what ensures the modernity of the design idea on the intellectual and the formal levels.
8.2.2. Architectural subjectivity mechanism

The priority of the metaphor mechanism to architectural subjectivity mechanism was deliberate in the research questionnaire form in order to find out the extent to which students realize their subjectivity because the realization of the architectural subjectivity is the basis of originality and the high percentage of the students who attempt to add their architectural subjectivity to their products is decreasing with the metaphor mechanism results. Although subjectivity is one of the westernization mechanisms sources, it can be said that the students are fallen in the illusion of the architectural subjectivity.

Level of representing the architectural subjectivity: Results related to this variable showed various grades students focus on representing the part level metaphor evidently. This confirms the previous conclusion about the fall of the students in the illusion of the architectural subjectivity.

Purpose of adding architectural subjectivity: Results related to this variable showed the focus of various-grades students on the intention of adding the architectural subjectivity and for different purposes, but the biggest portion was for the purpose of referring the project to the designer and to express imaginary and psychological states of the designer. This reflects that the student was influenced by the western architects’ styles and that they attempt to create their own distinguished architectural character by means of the unique and peculiar style. This in itself confirms the influence of westernization phenomenon on the students’ character and eventually on their architectural design.

8.3. Summary of Conclusions

Results of the practical study supported, in general, the main hypothesis of the research, which is represented by the effect of intellectual and formal westernization on the design ideas of the architectural student’s design through the metaphor mechanism to a great extent and the mechanism of architectural subjectivity to a less extent.

9. RECOMMENDATIONS

Research recommends increasing the awareness with the aspects that achieve the uniqueness of the architectural idea away from the westernization idea, by means of focusing on the concepts that reflect the particularities of the location and the surroundings.

It is recommended to direct the students – when building the architectural idea – towards employing the western products and architectural theses in a profound way and taking them away from the unconscious imitation, the superficial influence and the direct copying of these western products and presentations.

It is highly recommended to direct the students towards the profound universality in building the architectural idea and should make them avoid the collecting of parts in an endeavor to achieve novelty in the architectural design.

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