

Evaluation of Ethical Concerns at Architectural Drawings in North Cyprus

Seyit Ermiyagil

Submitted to the
Institute of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy
of
Architecture

Eastern Mediterranean University
July 2021
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

Prof. Dr. Ali Hakan Ulusoy
Acting Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Doctor of Philosophy of Architecture.

Prof. Dr. Resmiye Alpar Atun
Chair, Department of Architecture

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Doctor of Philosophy of Architecture.

Prof. Dr. Yonca Hürol
Supervisor

Examining Committee

1. Prof. Dr. Uğur Dağlı

2. Prof. Dr. Neslihan Dostoğlu

3. Prof. Dr. Kokan Grchev

4. Prof. Dr. Celal Abdi Güzer

5. Prof. Dr. Yonca Hürol

ABSTRACT

Whilst there has been considerable debate about ethical issues concerning architects, the ethical concerns posed by architectural drawings have seldom been questioned. The advance of computer technologies which has revolutionised the architectural drawings techniques has enabled a much more effective statement of architectural designs. As a result, the architectural drawings have begun to be more effective than the architectural designs. This research tackles the problems that exist at architectural drawings as an ethical problem. The main aim is to evaluate the problems at the drawings used at architectural sale catalogues and architectural competition boards in North Cyprus through the prism of Applied Ethics and Codes of Ethics and Conduct. The importance of ethics, in the broadest sense of its meaning, for the architectural profession is stressed. In addition to a qualitative analysis of the observations concerning architectural drawings used in the case of North Cyprus, this research also comprises a qualitative analysis of the discussions made with 15 architects within an interview workshop. These analyses were carried by taking Applied Ethics and Codes of Conduct as a basis to verify the problems that were perceived to exist at architectural drawings. The existence of these problems was verified when they were also expressed by the 15 architects and eventually a need for new rules and regulations concerning ethical issues was eventually established. The evaluations were made under the four main ethical problem headings of “Inconsistency”, “Misleading Promise” “Readability” and “Error” (IMRE). Subsequently, the conclusion that three of the aforementioned problems namely “Inconsistency”, “Misleading Promise” and “Error” (IME) were in existence at the architectural drawings used at North Cyprus was reached.

Keywords: applied ethics, codes of ethics and conduct, architectural drawing, architectural sale catalogue, architectural competition drawing board

ÖZ

Etik ile ilgili olarak mimarları ilgilendiren konularda hatırı sayılır derecede tartışmalar gerçekleştirilmiş olmasına rağmen, mimari çizimlerin sunduğu etik endişeler ender sorgulanmıştır. Mimari çizim tekniklerinde devrime yol açan bilgisayar teknolojilerindeki gelişmeler mimari tasarımların günümüzde çok daha etkin bir şekilde ifade edilmelerini mümkün kılmıştır. Bunun bir neticesi olarak da sözkonusu mimari çizimler mimari tasarımlardan daha etkili olmaya başlamıştır. Bu araştırma mimari çizimlerde varolan sorunları etik bir problem olarak ele almaktadır. Esas amaç Kuzey Kıbrıs'taki mimari satış katalogları ile mimari çizim paftalarında kullanılan çizimlerdeki problemleri Uygulamalı Etik Teoriler (Applied Ethics) ile İş Ahlakı ve Davranış Kurallarına (Codes of Ethics and Conduct) açısından değerlendirmektir. En geniş anlamı ile etiğin mimarlık mesleği için arz ettiği öneme vurgu yapılmaktadır. Bu araştırma Kuzey Kıbrıs örneğinde mimari satış katalogları, mimari yarışma paftaları üzerinde kullanılan mimari çizimlerle ilgili gözlemlerin nitel bir analizinin yanısıra 15 mimar ile yapılan tartışmaların nitel bir analizini de içermektedir. Bu analizler Uygulamalı Etik teorileri (Applied Ethics) ile İş Ahlakı ve Davranış Kurallarını (Codes of Ethics and Conduct) temel alarak mimari çizimlerde var olduğu algılanan sorunları doğrulamak amacı ile yapılmıştır. Bu sorunların var oldukları bu sorunların varlığı 15 mimar tarafından da dile getirilmeleri üzerine doğrulanmış, neticede etik konularla ilgili yeni kural ve düzenlemelere ihtiyaç olduğu tespit edilmiştir. Değerlendirmeler, dört ana etik problem başlığı olan “Tutarsızlık”, “Yanıltıcı Vaat” “Okunabilirlik ve “Hata” üzerinden yapılmıştır. Neticede yukarıda sözü edilen problem gruplarından üç tanesinin “Tutarsızlık”, “Yanıltıcı Vaat” ve

“Hata” problemlerinin Kuzey Kıbrıs’ta kullanılan mimari çizimlerde varoldukları sonucuna varılmıştır.

Anahtar kelimeler: uygulamalı etik, iş ahlakı ve davranış kuralları, mimari çizim, mimari satış katalogları, mimari yarışma sunum paftaları

*To my father, who showed me how to be a good person,
and
my mother, who taught me how to respect life*

ACKNOWLEDGEMENT

The motivation behind this study was my interest in architecture, architectural drawings, and presentation of these drawings. While making or looking at these drawings: How honest are they? This question, in its turn, had provided me with the impulse to question architectural drawings, the dilemmas inherent in these drawings and their possible impact on architectural integrity. This had been the starting point of this research.

I would like to thank, wholeheartedly, my supervisor Prof. Dr. Yonca Hürol for her trust, support, and guidance throughout this study. I would also like to thank Prof. Dr. Uğur Ulaş Dağlı, Assist.Prof.Dr. Münever Özersay and Prof. Dr. Kokan Grchev for their invaluable advice and assistance.

My heart felt thanks to Chamber of Architects for all the information that they had made available for me and for allowing the use of their premises for hosting the interview workshop. My sincere thanks also to all the participating architects for making time to take part at the interview workshop and for all the invaluable input that they had made for my research.

I owe special thanks to all my friends, Uğur Karagözlü, Kamil Güley, Hassina Nafa Zeynep Onur and Ayşe Ece Onur in particular, for their trust and unwavering support throughout this experience. Lastly, I would like to thank my parents Eren and Serpil Ermiyagil, without whose support, I could never have been able to be where I am now.

TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ.....	v
DEDICATION	vii
ACKNOWLEDGEMENT	viii
LIST OF TABLES	xii
LIST OF FIGURES.....	xvii
LIST OF ABBREVIATIONS	xx
1 INTRODUCTION.....	1
1.1 Definition of the Problem	3
1.2 Research Problem	4
1.3 Aims and Objectives of the Thesis	10
1.4 Research Method of the Thesis	11
1.5 Limitations of the Thesis	16
1.6 Structure of the Thesis	24
2 THEORETICAL BACKGROUND: ETHICS AND ARCHITECTURAL PRACTICE.....	28
2.1 Difference between Ethics and Morals.....	30
2.2 The Field of Ethics	34
2.2.1 Concept of Applied Ethics	35
2.2.2 Evaluation of the Concept of Applied Ethics.....	56
2.3 Application of Ethics to Architectural Practice	58
2.3.1 Concept of Codes of Ethics and Conduct	62
2.3.2 Evaluation of Codes of Ethics and Conduct.....	78

2.4 Similarities and Differences between Applied Ethics and Codes of Ethics and Conduct.....	83
3 FIELD STUDY: ETHICAL PROBLEMS AT ARCHITECTURAL SALE CATALOGUES AND ARCHITECTURAL COMPETITION DRAWING BOARDS	86
3.1 Method of Field Study	87
3.2 Selection of Evaluation Tools.....	89
3.2.1 Architectural Sales Catalogues (ASCs) of Construction Companies.....	90
3.2.2 Vertical Presentation Boards (VBPs) at Architectural Competitions	95
3.2.3 Workshop Participants	102
3.3 Step 1: Observation of ASCs and VPBs.....	103
3.3.1 Establishment of the “Inconsistency”, “Misleading Promise”, “Readability”, “Error”- (IMRE) Problems.....	111
3.3.2 Frequency Rate of Established IMRE Problems.....	139
3.3.3 Debates and Interpretation of IMRE Problems	144
3.4 Step 2: Interview Workshop	147
3.4.1 The Aim and Methodology of the Interview Workshop	148
3.4.2 The Organisation and Implementation of the Interview Workshop.....	150
3.4.3 Preparation of the Interview Guide	154
3.4.4 Interview Transcripts Reading Method.....	164
3.4.5 Interpretations of the Outcomes of Interview Workshop with the Guidance of Ethical Theories and Codes of Ethics and Conduct	175
3.5 Discussions Concerning IMRE Problems and A Self Criticism of the of Field Study.....	198
4 CONCLUSION AND SUGGESTIONS	213
4.1 Suggestions.....	217

REFERENCES.....	221
APPENDICES.....	249
Appendix A: Drawing in Architectural Practice	250
Appendix B: CTBCA Registered Construction Companies.....	283
Appendix C: The List of 16 Companies that Remained for Scrutiny in the Wake of the First Elimination	284
Appendix D: Construction Companies, their Award-Winning Designs, and the Awards that They Won.....	285
Appendix E: List of Architectural Competitions Organized by the UCTCEA-CA until 2018.....	286
Appendix F: The Architectural Competitions that were Organized by the UCTCEA-CA between 2000 and 2018	287
Appendix G: The List of Eight Architectural Competitions, Awards that were Handed Down at these Competitions and the Winners	288
Appendix H: Architects who had Won Awards at Competitions Organized by UCTCEA-CA and the Number of Awards that They Won.....	290
Appendix I: Debates and Interpretation of IMRE Problems	293
Appendix J: Invitation for Workshop.....	305
Appendix K: Scientific Research and Publication Ethics Committee (BAYEK) Approval Report	306
Appendix L: Consent Form	307
Appendix M: All the Questions that had been formulated for the Workshop Guide	321
Appendix N: The First Phase of Reading of the Interview Transcript.....	337

LIST OF TABLES

Table 1: Summary of the sources about ethics and architecture	6
Table 2: Document name of selected professional institutions.....	20
Table 3: List of ethical theories that applied ethics can draw from	37
Table 4: Five ethics theories that were applied for the research	39
Table 5: Selection of the relevant ethics theories.....	56
Table 6: Selection of ethics theories that were relevant for this research	57
Table 7: Summary of the selected ethics theories	58
Table 8: Reasons for selection of five professional institutions	64
Table 9: Keywords of the UIA-accord policy on ethics and conduct	67
Table 10: Keywords of the ACE-european deontological code for providers of architectural services	70
Table 11: Keywords of the RIBA-code of professional conduct.....	72
Table 12: Keywords of the AIA-code of ethics and conduct.....	75
Table 13: Keywords of the UCTEA-code of professional conduct regulation.....	78
Table 14: Professional organisations that regulate professional ethics and rules of conducts in accordance with their obligations	80
Table 15: Similarities of UIA, ACE, AIA, UCTEA-CAT	81
Table 16: Keywords common to UIA, ACE, AIA, and UCTEA-CAT	82
Table 17: Comparison between UIA + ACE+ AIA + UCTEA-(CAT) and RIBA	82
Table 18: Similarities and difference between applied ethics and codes of ethics and conduct adapted from Niweler (2014)	84
Table 19: CTBCA-member construction companies in each district and number of architectural projects in 2018	92

Table 20: The list of construction companies and their ASCs of chosen architectural designs.....	94
Table 21: The summary of the changes that architectural drawings have undergone	99
Table 22: Competitions that were held after 2000 and not included within the scope of the study	100
Table 23: The list of competitions that has been covered by the study	101
Table 24: Award winning designs and sheet numbers.....	102
Table 25: Selected 21 architects who took part at the workshop	103
Table 26: ASCs provenance and collection dates	104
Table 27: VPBs' provenance and collection dates.....	104
Table 28: Examples of techniques used for the evaluation of the ASCs	107
Table 29: Examples of techniques used for the evaluation of the VPBs	108
Table 30: Problems that found to exist in general at architectural drawings	109
Table 31: Samples of the A type problems and their explanations.....	114
Table 32: Samples of the B type problems and their explanation.....	115
Table 33: Samples of the C type problems and their explanations	117
Table 34: Types of the inconsistency	119
Table 35: Samples of the D type problems and their explanations.....	120
Table 36: Samples of the E type problems and their explanations	121
Table 37: Samples of the F type problems and their explanations.....	124
Table 38: Samples of the G type problems and their explanations.....	128
Table 39: Types of the readability.....	129
Table 40: Samples of the H type problems and their explanations.....	132
Table 41: Samples of I type problems and their explanations	133
Table 42: Sample of the J type problem and their explanation.....	135

Table 43: Samples of K type problems and their explanations.....	137
Table 44: All types of error problems	138
Table 45: All types of IMRE problems.....	138
Table 46: IMRE problems detected in ASCs	141
Table 47: The frequency rate of IMRE problems at ASCs	142
Table 48: IMRE problems detected on VPBs	143
Table 49: The frequency rate of IMRE problems at VPBs	144
Table 50: Debates and interpretations of the IMRE problems.....	145
Table 51: Second type question derived from virtue ethics	156
Table 52: Second type question derived from deontology.....	157
Table 53: Second type question derived from utilitarianism	157
Table 54: Second type question derived from code of ethics and conduct	158
Table 55: Inconsistency - the first phase of reading of the interview transcript	166
Table 56: Misleading Promise - the first phase of reading of interview transcript..	167
Table 57: Readability - the first phase of reading of the interview transcrip.....	168
Table 58: Error - the first phase of reading of the interview transcript.....	169
Table 59: Interpretation concerning the responses to the inconsistency problem - the second phase of reading	170
Table 60: Interpretation concerning the responses to the misleading promise problem - the second phase of reading	172
Table 61: Interpretation concerning the responses to the readability problem - the second phase of reading	173
Table 62: Interpretation concerning the responses to the error problem - the second phase of reading	174
Table 63: Acceptance levels of Inconsistency problem	176

Table 64: Interpretation of the problem of inconsistency	181
Table 65: Acceptance levels of amount of unbalanced and marketing stratagems problem group	183
Table 66: Interpretation of the problem of misleading promise.....	186
Table 67: Acceptance levels of general sheet organization and effective/ in-effective drawing problem group	187
Table 68: Interpretation of the problem of readability.....	192
Table 69: Acceptance levels of error problem	193
Table 70: Interpretation of the problem of error	197
Table 71: A summary of the interpretations of IMRE problem.....	204
Table 72: Finalised list of IME problems.....	205
Table 73: IME problems that exist in North Cyprus.....	214
Table 74: Outlines of the history of the architectural drawing implementation	252
Table 75: CTBCA registered construction companies.....	283
Table 76: CTBCA registered companies that operate in the Kyrenia area and have made a sound name in the market	284
Table 77: Construction companies, their award-winning designs, and the awards that they won	285
Table 78: List of architectural competitions organized by the UCTCEA-CA.....	286
Table 79: Architectural competitions held after 2000.....	287
Table 80: The list of eight architectural competitions, awards that were handed down at these competitions and the winners.....	288
Table 81: Architects who had won awards at competitions organized by UCTCEA- CA and the number of awards that they won.....	290
Table 82: Debates and interpretation of IMRE problems	293

Table 83: Interview workshop guide for inconsistency type A	322
Table 84: Interview workshop guide for inconsistency type B.....	323
Table 85: Interview workshop guide for inconsistency type C.....	324
Table 86: Interview workshop guide for misleading promise type D.....	325
Table 87: Interview workshop guide for misleading promise type E	326
Table 88: Interview workshop guide for readability type F	327
Table 89: Interview workshop guide for readability type G	329
Table 90: Interview workshop guide for error type H	330
Table 91: Interview workshop guide for error type I	331
Table 92: Interview workshop guide for error type J.....	333
Table 93: Interview workshop guide for error type K	334
Table 94: Interview workshop guide for error type L	335
Table 95: Interview workshop guide for error type M.....	336
Table 96: Inconsistency - the first phase of reading of the interview transcript	338
Table 97: Misleading promise - the first phase of reading of interview transcript ..	342
Table 98: Readability - the first phase of reading of the interview transcrip.....	345
Table 99: Error - the first phase of reading of the interview transcript.....	347

LIST OF FIGURES

Figure 1: Research method of the thesis	14
Figure 2: Research method of the field study	16
Figure 3: Limitations regarding ethics theories.....	17
Figure 4: Limitations of the applied ethics theories	18
Figure 5: Limitations of institutions regarding codes of ethics and professional conduct	19
Figure 6: Limitations of drawings	23
Figure 7: Limitations regarding presentation formats of the architectural drawings.	24
Figure 8: General structure of the thesis	27
Figure 9: Limitations of obligations.....	80
Figure 10: Diagram showing differences between applied ethics and codes of ethics and conduct	83
Figure 11: Consequences of problems	147
Figure 12: Sitting plan.....	152
Figure 13: The samples chosen as representative of the inconsistency	160
Figure 14: The interview workshop guide for inconsistencies	160
Figure 15: The samples chosen as representative of the misleading promise.....	161
Figure 16: The interview workshop guide for misleading promise	161
Figure 17: The samples chosen as representative of the readability	162
Figure 18: The interview workshop guide for readability.....	162
Figure 19: The samples chosen as representative of the error	163
Figure 20: The interview workshop guide for error	163
Figure 21: Consequencies of the IME problems.....	207

Figure 22: Medieval Window, 14 th Century, Troyes Cathedral.....	253
Figure 23: Giatto di Bondone Painting, 14th Century	255
Figure 24: Baldassare Peruzzi, 1520. Ideal perspective.....	256
Figure 25: Inigo Jones, 1639, Elevation of the Queens House to the park	257
Figure 26: William Kent, 1735, The House of Commons, London.....	258
Figure 27: Giovanni Battista Piranesi, 1745-1750, Prison Drawings	259
Figure 28: Sir John Soane (1780-1815) and Joseph Michael Gandy, ruination of the Bank of England and a composition of public and private buildings (URL 22).....	260
Figure 29: Sir John Soane (1780-1815) and Joseph Michael Gandy, ruination of the Bank of England and a composition of public and private buildings	260
Figure 30: Ernest George, sketch from his travel journal	261
Figure 31: Carl Freidrich Schinkel, 1830, Altes Museum, Berlin	262
Figure 32: Skogskyrkogarden landscape.....	263
Figure 33: Coop Hime(l)blau, Rooftop Office, Vienna	265
Figure 34: Antoino Sant’Elia, 1910, Grand Boulevard.....	266
Figure 35: Zaha Hadid, 1982-83, The Peak: Blue Slabs.....	267
Figure 36: Peter Cook and Colin Fournier, 2000. Kunthaus Graz Structural Cut-away	268
Figure 37: Zaha Hadid, 2006. Phado Science Centre	269
Figure 38: Clasification of the drawing conventions	273
Figure 39: Type of the 2D drawings	275
Figure 40: Kind of plan	276
Figure 41: Type of the 3D drawings	278
Figure 42: Two most coman paraline drawing.....	278
Figure 43: Types of paraline drawing according to Ching.....	280

Figure 44: Drawing techniques	281
Figure 45: Summary of architectural drawing	282

LIST OF ABBREVIATIONS

ACE	Architects' Council of Europe
AIA	The American Institute of Architects
ASC	Architectural Sale Catalogues
AU	Act Utilitarian
CA	Chamber of Architects of Turkey
CA	Chamber of Architects
CAT	Chamber of Architect
CTBCA	Cyprus Turkish Building Contractors Association
ES	Ethical Standards
EU	European Union
GHGN	Greatest Happiness of the Greatest Number
GHP	Greatest Happiness Principle
RIBA	Royal Institute of British Architects
RU	Rule Utilitarian
UCTCEA	Union of Chambers of Cyprus Engineers and Architects
UCTEA	Union of Chambers of Turkish Engineers and Architects
UIA	Union Internationale des Architectes
VPB	Vertical Presentation Board

Chapter 1

INTRODUCTION

“Drawing itself is an artefact which is a two-dimensional tool used by many architects. It is a form of visual communication, based on a common, visual language that conveys ideas, depicts existing conditions and create imaginary unbuilt environments” (Zello, 2008).

The idea for this research has its origins in the discomfiture felt by the author on occasions when several architectural drawings were examined closely. The term “architectural drawings” which was the subject matter of the research, refers to different varieties and separate definitions of architecture presentations and representations. “*Any set of design drawings are made to articulate and communicate a design concept or proposal; such as for an exhibition, review, or publication*” (Burden, 1998), was accepted as starting point for the description of architectural drawings, all the further descriptions, explanations and analysis are going to be made under this starting point, the term “design” will be used as complementary part of the process of design, drawings that corresponds with it, and all further presentations and representations being related to. “Presentation is understood as the act of presenting but representation is that which represents another” (WikiDiff, 2021). Therefore this, research is more concerned about 2D and 3D drawings in architectural presentation. The problematic architectural drawings, which caused a discomfiture felt by the author, were not only discrepant with one another, but there were also cases where what the finished project was saying, was not the same as what the drawings had been saying. This stoked concerns whether this was emblematic of a problem that

posed ethical problems for the profession. Architectural drawings are not immune to the likelihood of posing ethical dilemmas and there was concern on the part of the researcher that architectural drawings were an area where the question of ethics may arise.

In the ensuing exploration of the matter, ethical problems posed by architectural drawings were detected in two separate areas. The first area was the architectural drawings which aim to market a particular project to potential customers who are not intimate with architectural drawings. Such drawings can result in a feeling of dissatisfaction and ultimately in unhappiness on the part of the customers. The second area was the architectural drawings used between fellow architects who are proficient experts in architectural drawings. These were perceived as a source of problem that required some inclusion in and regulation by the Codes of Ethics and Conduct.

In order to understand how to address the ethical problems believed to be posed by architectural drawings - because the message being projected is not 'the truth and nothing but the truth'- a close examination of several Codes of Ethics and Conduct was deemed beneficial, because such Codes of Ethics and Conduct are formulated to provide guidelines for the minimum standard of appropriate behaviour in a professional context. This effort yielded only implications and nothing specific was found regarding ethical aspects of architectural drawings that could pose ethical concerns in the Codes of Ethics and Conduct. Therefore, references were also made to the Applied Ethics, which form the literature that are defined as the employment of an ethical theory to make the right decision.

As with all professions architecture also faces the implications of the ethical dilemmas that are special to it. Ethical dilemmas arise for every individual and in every kind of profession because everyone makes decisions in accordance with certain values. In modern and particularly in post-modern world, ethical values are individual values. However, the law is different from the ethical values because everyone is obliged to respect and adhere to those laws.

1.1 Definition of the Problem

Imagination is an integral part of the architecture. Architects use imagination to translate dreams into reality through the use of architectural drawings. Consequently, these drawings are presented to those concerned. Drawings are acts that turn dreams into something tangible. Drawings compose a powerful articulation of the formation and development of thoughts and intentions in architecture (Riahi, 2017, p: 815-824)

The concern here was that tactical motivations to sell a design through architectural drawings (Jones, 2018, p: 28) which aspire to highlight or hide certain elements at architectural drawings that are utilized for the advocacy of an architectural design; as well as statement deficiencies, regardless of whether they had been intentional or not, could generate ethical problems regarding architectural values. One problem facing the profession is that the architectural drawings, which have always been the means for the explanation and the acceptance of an architectural project are now also being used as promotional instruments, another problem is that architectural drawings with statement deficiencies may result in the deterioration of this universal language of the profession. The integrity of the profession can suffer as a result of these. Statement deficiencies at drawings have the potential to pose ethical problems because they can relay wrong information about the design, deflect attention towards another direction, gloss over the unsolved details and mistakes made during the

design stage or create the appearance of certain element or elements that do not actually exist in the architectural design.

The reasons behind these statement deficiencies may be the desire to take attention to somewhere else and/or create a perception of a better-quality product for a more effective marketing of the architectural design. In other words, the use of architectural drawings as a marketing manoeuvre even though it is an acknowledged fact that architects should not resort to the use of architectural drawings as a persuasive tool in order to '*hypnotise*' (Saint, 1983, p: 81). Such attempts can usher in a dominance of marketing over professionalism. This is an eventuality that is laden with ethical concerns. Architectural drawings with inherent ethical problems are sometimes used as a result of a desire to earn more money / to win a competition / to mislead or simply due to issues related with the competence of the architect.

In the exploration of the relationship between ethics and architectural drawings which transform the dreams of the architect into something concrete, one needs to bear in mind that any act aims to change or influence behaviour, and in the execution of any act, one needs to think of alternative actions and their consequences, which then need to be evaluated in terms of their ethical implications (Lloyd, 2009).

1.2 Research Problem

At the outset of the research recourse was made to the relevant literature to have an understanding of the ethical issues that are involved. In addition, Francis D.K. Ching's "Architectural Graphics" and Rendow Yee's "Architectural Drawing" were examined as sources to determine the terminology about architectural drawings. For the purpose of collecting data from literature documentary research method had been

used. Google Scholar and Education Resources Information Center (ERIC), Dictionary of Philosophy, the works of relevant ethics philosophers who have sought from the time of antiquity down to present day answers concerning our existence as well as lectures and sources on Ethics, Metaethics, Normative Ethics and Applied Ethics, dissertations that are listed by the YÖK, academic articles and code of conducts were utilized.

There are many dimensions of Applied Ethics which affects architecture. Moral standing, which compares animals' standing with humans (Morris, 2011), social responsibility (Freeman, 2008), environmental ethics (Callicot, 1994; Rolston, 2012) and engineering ethics (Martin, Schinzinger, 2005) can be listed. There is architectural research, which relate moral standing to functional and aesthetic issues in architecture (Karthaus, Block, Hu, 2019; Mould, 2016); which relate social responsibility and urban issues in architecture (Eckenwiler, 2018); which relate environmental ethics to the climatic issues in architecture (Farmer, Guy, 2010) as well as the need to preserve historical environments (Barry, 2017). There is research relating engineering ethics to the technological dimension of architecture (Hurol, 2009; Hurol, Yuceer, Sahali, 2014) as well as economy (Karakhan, Gambatase, 2017). Summary of the sources about ethics and architecture is provided below at Table 1.

Table 1: Summary of the sources about ethics and architecture

Ethics-Architecture Profession		Drawing-Architecture			Representation-Ethics	
Architectural Design and Ethics (Fisher, 2008)	Ethics for Architects: 50 Dilemmas of Professional Practice (Fisher, 2010)	The Anaesthetics of Architecture (Leach, 2000)	Practice: Architecture Technique + Representation (Allen, 2009)	Drawing: The Motive Force of Architecture (Cook, 2014)	Visual Understanding: The Ethics of Architectural Representation (Palermo, 2000)	
Relationship of Design, Ethics and Sustainability	Ethical Issues of the Profession Obligation	The role of the image	Impact of media and image-obsession on architectural representation	Significance of the Drawing	Representation, drawing, ethics of, architectural ethics, architecture	
Why ethics is such an important issue for architects (Hopkins, 2015) It is the debate that is important	The Ethical Function of Architecture (Harries, 1997)	Drawing as Visual Representation (Jefri, n.d)	The evolution of representation in architecture (Carreiro and Pinto, n.d)	Architecture Not Language- A Note on Representation (Jones, 1997)	Emphasizes the ethical duty of the architect to define and present accurately the appearance, character and quality of a design so that others can 'read' and have a full experience of a place.	
	Architecture's task is to interpret a way of life.	Visual communication through drawings	Architecture; Representation; Technology; 3D; Methodology	Architecture is not a language but a social and collective endeavour.		
The Ethical Architect: The Dilemma of Contemporary Practice (Spector, 2001)	Architecture and its ethical dilemmas (Latham, 2005)					
A theoretical and practical basis for an examination and transformation of the quandaries facing the profession.	The ethical dilemma of the architect in disputes between client and contractor.					
Codes of Ethics and Conduct		Technology		Architecture and Image		
Professional Ethics in Architecture and Responsibilities of Architects towards Humanity (Sadri, 2012)	Profession vs Ethics (Sadri, 2017)	Architecture, Ethics and Technology (Pelletier and Perez-Gomez, 1994)	Effects of Developing Design Tools and Technologies on Architectural Design Products (Atilgan, 2006)	A Critical Approach: The correlation of Architecture and Commercial Image (Altınışık, 199)	Comparative Analysis on the Cognition of Designer's Identity through Digital Presentation Drawings (Akalın, 2003)	A Survey on Photographic Representation in Architectural Magazine Covers: Covers of Arredamento -Mimarlık (Sert, 2006)
Professional Ethics, Architectural Profession, Architectural Ethics, Codes of Professional Ethics	Profession; Professional Ethics; Ethics; Codes of Professional Conduct; Architectural Ethics	Architecture, Ethics, Technology	Architectural design tools, Technologies of representation, experientialism, spatial experience, museums	Image, House, Popular culture, Simulation, Consumption	Architectural Presentation, Computer Aided Design, Designer's Identity	Representation, architectural magazines, message, magazine cover, Photographic image.
		The Evolution of Representation in Architecture (Tavares and Pinto, n.d)		A Research on The Place of Visual Representation in Architecture (Gürtekin, 2007)		
		Architecture; Representation; Technology; 3D; Methodology		Architectural representation, architectural illustration, representation tools, architecture and representation relation, representation in architectural education.		

The impact of Applied Ethics on architectural profession has a myriad of dimensions which have been analysed in books, articles and dissertations. Thomas Fisher's (2008), "Architectural Design and Ethics" looks at the relationship of design, ethics

and sustainability, “Ethics for Architects: 50 Dilemmas of Professional Practice” also by Fisher (2010), dwells upon dilemmas of the profession. Owen Hopkins’ (2015), essay entitled “Why ethics is such an important issue for architects” argues that what is important in the ethics debate is not the end product but the debate itself. “The Ethical Function of Architecture” by Karsten Harries (1997), maintains that contemporary architecture’s main task is to interpret a way of life. “The Ethical Architect: The Dilemma of Contemporary Practice” by Tom Spector (2001), points out to the dilemmas of architectural practice and offers a basis for an examination and transformation of the quandaries the profession now faces. An article by Michael Latham (2005) that is entitled “Architecture and its ethical dilemmas” provides an insight into the ethical dilemma in the role of the architect in dealing with disputes between client and contractor.

“The Anaesthetics of Architecture” by Neil Leach (2000), offers a highly incisive critique of the consequences of the growing preoccupation with images and image-making in contemporary architecture culture; “Practice: Architecture Technique + Representation” by Stan Allen (2009), examines the tension between definition of architecture itself as an autonomous discipline and forever changing ideas and technologies and Peter Cook’s (2014), “Drawing: The Motive Force of Architecture” focuses on the creative and intensive significance of the drawing for architecture. The essay entitled “Drawing as Visual Representation” by Wan Aisyah Nur Wan Jefri (n.d) argues that visual communication through drawings must take into account how to interpret the design ideas to deliver a good representation and how to learn a way to achieve a good drawing. The article entitled “The Evolution of Representation in Architecture” by Miguel Baptista Tavares Carreiro and Pedro Da Luz Pinto (n.d) questions the traditional processes and perceptions in architecture and draws present

and future advanced state-of-the-arts. “Architecture Not Language-A Note on Representation” by Richard Francis-Jones (1997), maintains that architecture is not a language but “built, crafted, assembled and inhabited” and that it is a social and collective endeavour.

An article entitled “Visual Understanding: The Ethics of Architectural Representation” by Gregory S. Palermo (2000), emphasizes the ethical duty of the architect to define and present accurately the appearance, character and quality of a design so that others can ‘read’ and have a full experience of a place.

Hossein Sadri’s (2012) article “Professional Ethics in Architecture and Responsibilities of Architects towards Humanity” argues that the professional codes prepared by architects’ organizations generally frame personal responsibilities of architects and tend to protect the professional interests and ignore collective responsibilities of architects. Another article by Hossein Sadri (2017) that is entitled, “Profession vs Ethics” provides an investigation on the motivations of the conflicts between the documents of professional ethics and the ethical values.

Architecture, Ethics and Technology by Louise Pelletier, Alberto Perez-Gomez provides a discussion of the necessity for revision of commonly held assumptions about the nature of architectural representation, as well as on ethical values involved in the representation of buildings. Durnev Atilgan’s (2006), PhD thesis “Effects of Developing Design Tools and Technologies on Architectural Design Products” aims to highlight the need for increased exposition of architectural representation studies in the educational process by drawing attention to the contribution made to the visual thinking capability. The article “The evolution of representation in architecture” a

paper by Miguel Baptista Tavares Carreiro and Pedro Da Luz Pinto proposes an overview on the relation between representation, technology and architecture methodologies.

Murat Burak Altınışık's (1998), master thesis entitled "A Critical Approach: The correlation of Architecture and Commercial Image" is a critical effort aimed at understanding the conditions and results of interaction between architecture and image Genco Akalın's (2003), master thesis entitled "Comparative Analysis on the Cognition of Designer's Identity through Digital Presentation Drawings" is a comparative analysis of the cognition of designer's identity in architectural presentation. Gül Berrak Sert's (2006), master thesis entitled Alper Gürtekin's (2007), master thesis "A Research On The Place Of Visual Representation in Architecture" discusses representation concept and its relation with architecture aims to highlight the need for increased exposition of architectural representation studies in the educational process by drawing attention to the contribution made to the visual thinking capability. (5) Nazlı Bakht (2007), master thesis "Analysis of the Limits of Representation of Architectural Photographic Images in Periodicals" aims to compare architect's intentions and design considerations and the way they are represented in selected periodicals.

A thorough examination of all the accessible materials (books, thesis, articles, and Codes of Ethics and Conduct) aimed at either allaying or confirming these concerns revealed that there is not sufficient research on the subject of ethical concerns posed by architectural drawing. While other existing works on the subject of ethics dwells upon subjects like dilemmas of architectural practice, ethical obligations of the architect to be proficient in practices of representation, ethical predicaments facing

the architect in dealing with conflicts between client and contractor, results of the obsession with image and image making, apprehension of the design ideas to provide a good representation and how to become proficient at good drawing, the conditions and results of an interaction between architecture and image, the effects of design tools and technologies on architectural design products, there was a gap in the existing literature on the ethical aspects posed by problems at architectural drawings and this research problem was the main impetus behind the decision for this research which concentrated on this particular ethical aspect of architectural drawings. The research will make a positive contribution to the literature because of the interdisciplinary connection between applied ethics and architecture which the research concentrates.

1.3 Aims and Objectives of the Thesis

After having taken into consideration the problems that have been mentioned above it was deemed to be imperative to remind everyone involved with architectural drawings of the fundamental purpose of architectural drawings which is to give the correct information, to stress the importance of honesty, and underline the fact that architectural drawings are too important communication tools for the allowance of any intentional or unintentional statement deficiencies. By taking cognizance of the importance of architectural drawings, the primary aim of this thesis was to establish whether from a professional perspective the architectural drawings pose ethical issues that could pose threats for the integrity of the architectural profession in North Cyprus. The intention here was to stress the importance of honesty in drawings, to highlight the ethical problems that may exist in architectural drawings, and to facilitate the development of more effective instructional strategies that may provide an inspiration to develop ways and means to protect professional integrity. In its

conclusion this research provides some suggestions for the solution of certain ethical problems in architecture drawings as some suggestions for related legal issues.

To realise this stated main aim the research pursued three sub-aims where North Cyprus was the chosen frame of reference:

- The first sub-aim was establishing whether problems at architectural drawings are problems which should be of concern regarding the ethical theories and Codes of Ethics and Conduct;
- The second sub-aim was to establish the consequences of these problems;
- And the third sub-aim, which was the most important one, was to provide a definition of the ethical problems.

To achieve these sub-aims within the context of North Cyprus the below stated three questions were formulated for each of them. The research question addressing the first sub-aim was as follows:

- a. Which problems that exist at architectural drawings can be tolerated and which cannot?*

The research question concerning the second sub-aim was:

- b. What are the consequences of architectural drawing problems?*

And the question addressing the third sub-aim was:

- c. What are the ethical aspects of architectural drawing problems?*

1.4 Research Method of the Thesis

This research focuses on possible ethical implications of problems perceived to exist at architectural drawings and for this reason a qualitative research was applied to have a better understanding of these ethical issues. Research methodology includes a

documentary research and a field study that was comprised of an observative analysis and an interview workshop. Throughout the study different data collection methods such as literature review, observation, sampling and interview have been employed for a thorough examination of the problem.

The research methodology includes two phases, each with their own respective procedures:

- 1- The first phase is the theoretical foundation of the research which was based on Applied Ethics and Codes of Ethics and Conduct. These were the source of the questions posed at the interview workshop and responses made to these questions were subsequently analysed and interpreted through their prism. During the first phase of the research articles, podcasts and books on Ethics were utilised as reference points to enable a thorough study of the theoretical background to be able to have an understanding of what is involved. This effort resulted in the establishment of five ethics theories. The details the establishment of five relevant Ethics theories can be seen at Part 2.2.1. These five theories were examined in depth and the theories that were deemed relevant for the purposes of this research were reduced to three. These were subjected to a further scrutiny for the selection of keywords concerning Applied Ethics to be used at the field study phase of this research (See Part 2.2.2). In order to provide support for what these ethics theories were saying for the scope of the research certain Codes of Conduct Codes of Ethics and Conduct documents (Union International des Architect, Architect Council of Europe, Royal Institute of British Architects, American Institute of Architects, Union of Chambers of Turkish Engineers and Architects -

Chamber of Architects of Turkey) were examined. The details of the selection of the Codes of Conduct Codes of Ethics and Conduct can be seen at Part Part 2.3.1. These documents were then compared with each other to establish similarities and differences between them to establish a pool of keywords concerning the Codes of Conduct documents to be used at the field study phase of this research (See Part 2.3.2);

- 2- The second phase which is a field study has two steps, each of which has its own respective procedures:

Step 1: The observational analyses of the data on architectural drawings were sourced from two different types of architectural drawings presentation formats the observational analysis is the qualitative phase of the research. Qualitative research involves collecting and analyzing non-numerical data which are then used for sampling and definition of the problems that existed at architectural drawings presentation formats which eventually establishes with what frequency each of the established particular problems do exist at architectural drawings presentation formats (Creswell, 2014).

Step 2: The interview workshop which was the qualitative phase of the research. Qualitative research is all about terminology. It's used to describe why people feel the way that they do, why they act in a certain way, what opinions they have and what motivates them. It gives breadth, depth, and context to questions. Qualitative research is an approach for looking into the meanings that individuals or groups attach to a problem. This particular process of research involves

emerging questions and procedures, data collection, data analysis culminating in general themes, where the researcher carries out interpretations of the meaning of the data (Creswell, 2014). This qualitative research has been employed to establish whether the subject matter has been understood and interpreted correctly (See Figure1).

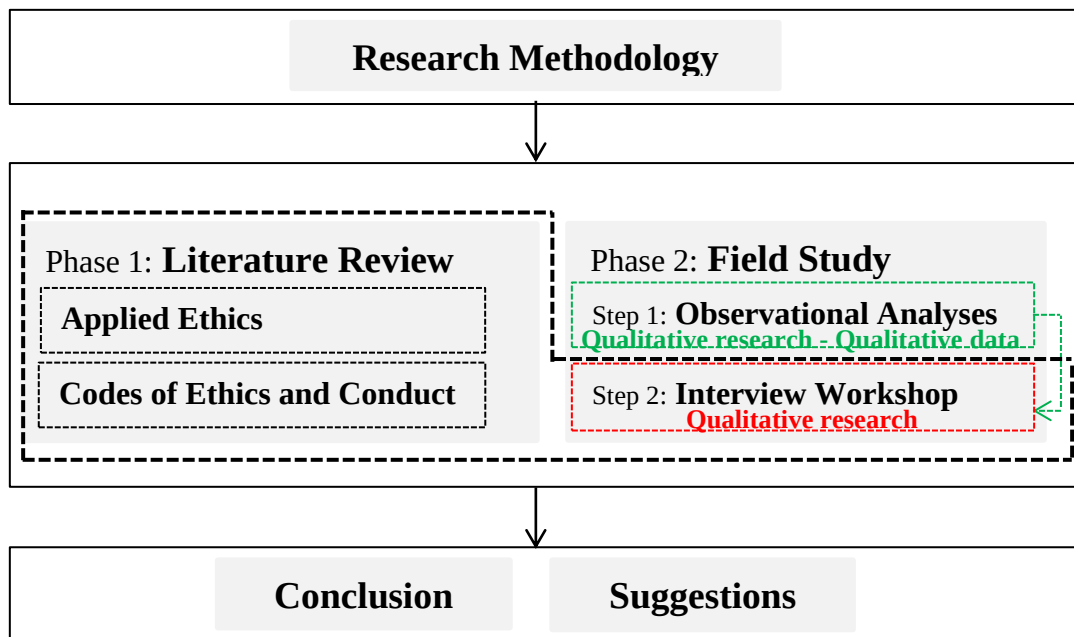


Figure 1: Research method of the thesis

The research method and the structure of the thesis begin to overlap after a certain stage of these theoretical readings and field study.

The second phase of the methodology of research which is the field study is explained in detail in Part 3.1. However, to provide a better understanding of the goals involved, a brief explanation is provided below.

During the second phase the data which consisted of architectural drawings that had been obtained were subjected to an observational analysis. This observational analysis drew its strength from the information collected from the available literature and 20 plus years of experience of the researcher as a practicing architect who had entered three architectural competitions and won awards at two. While these observations were applied to architectural drawings, the perceived problems were scrutinized, stratified, and then sampled (Stratified sampling). The procedure of partitioning the whole into groups, called strata, and then drawing a sample independently from each stratum, is known as stratified sampling (Thomas, 2020). However, it became necessary to deal with the likely subjectivity of this analysis due to unease that the analysis of the data drew its strength from the personal experience of the researcher. They were later sampled to define the problems and then these samples were posed as questions in an interview workshop (Semi-structured interview) where these questions were asked in a specific sequence to participating experts (Focus group). A semi-structured interview is a meeting where there is no prescribed routine. The purpose of the flexible questions is not to get straight answers but to encourage discussion (Mathers, Fox, & Hunn, 1998). During the course of the interview the explanations provided by the author corresponded with the definitions offered by the interview guide that had been prepared in advance. The object of the whole exercise is to decrease the level of subjectivity by employing a Qualitative approach: Transformative view, narrative design, and open-ended interviewing. For this research, the inquirer seeks to examine an issue related to perception of individuals. Since the researcher seeks to examine an issue related to the perception of ethical problems, different expert individuals are interviewed at some length in

order to determine and narrate how they perceive these problems (Creswell, 2014),(See Part 3.4.1).

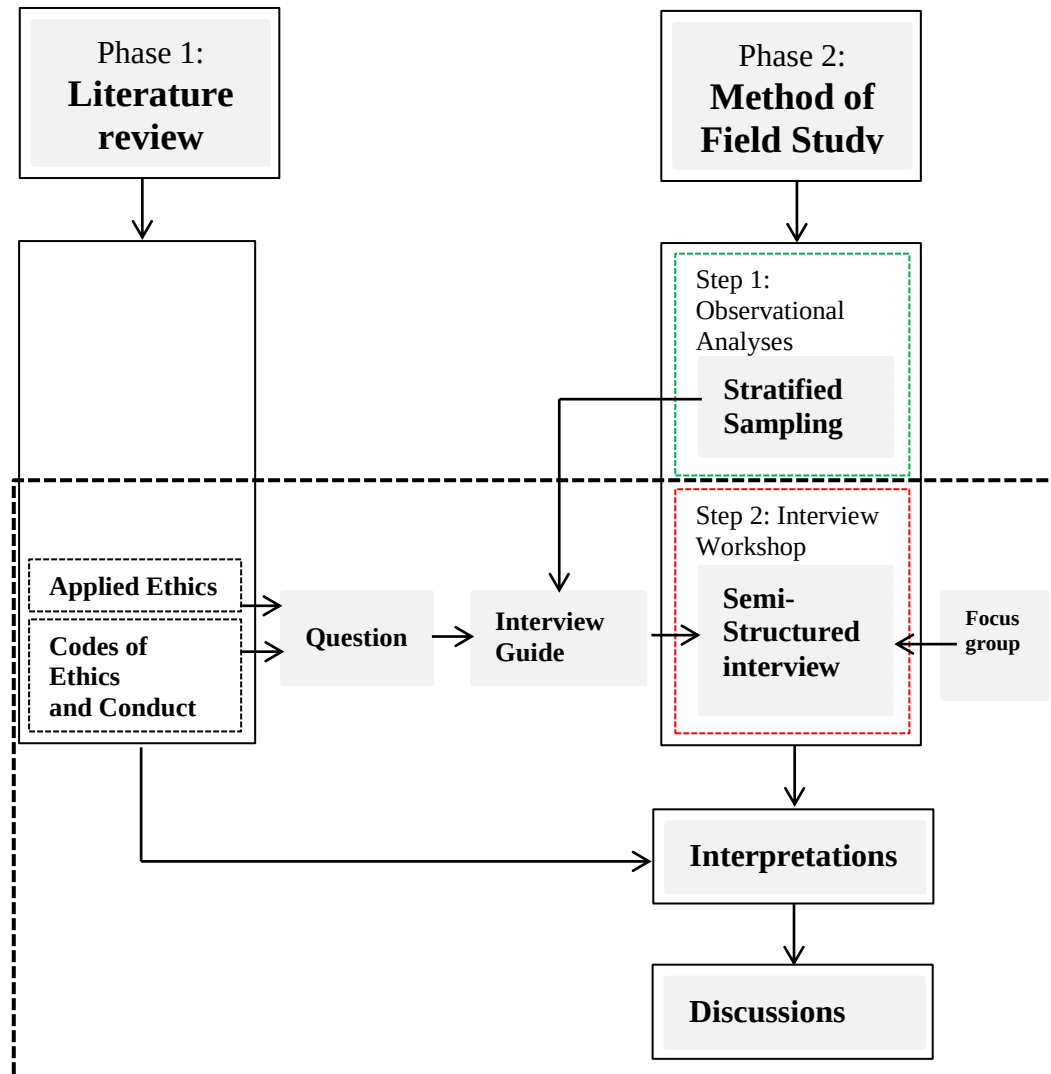


Figure 2: Research method of the field study

1.5 Limitations of the Thesis

This research is limited to the observative analyses of architectural drawings that pose ethical issues. In this sense, the limitations of this research were imposed in four areas: Ethics, Applied Ethics, Codes of Ethics and Conduct and architectural drawings. All the limitations and the reasons behind them are explained below:

1- Limitations regarding Ethics

Ethical theories are divided into three areas which are; Metaethics, Normative Ethics, and Applied Ethics (Daniels, 1975; Lama 2001; Talbot, 2011; Milio, 2021). For reasons that have been cited in detail at Part 2.2 only Applied Ethics is studied in this research because through its implementation one can decide what kind of action to take in any given case (See Figure 3).

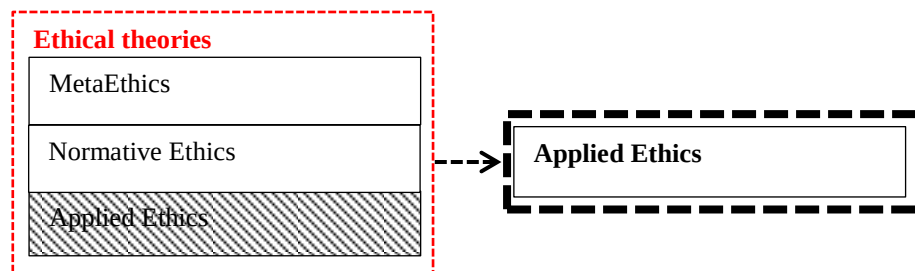


Figure 3: Limitations regarding ethics theories

- **Limitations regarding Applied Ethics**

The Applied Ethics offers a number of different approaches. and this research was developed by taking as a basis the ethical approach adopted by Marianne Talbot and Thomas Fisher which is to apply ethical theories such as Non-cognitivism, Contract Ethics, Virtue Ethics, Utilitarianism, Deontology to each issue or question (See Figure 4). The details of this approach can be seen at Part 2.2.1. Three ethical theories, namely Virtue Ethics, Deontology and Utilitarianism had been drawn upon for the purposes of this research. See Table 5 at Part 2.2.2 for the reasons behind this particular limitation.

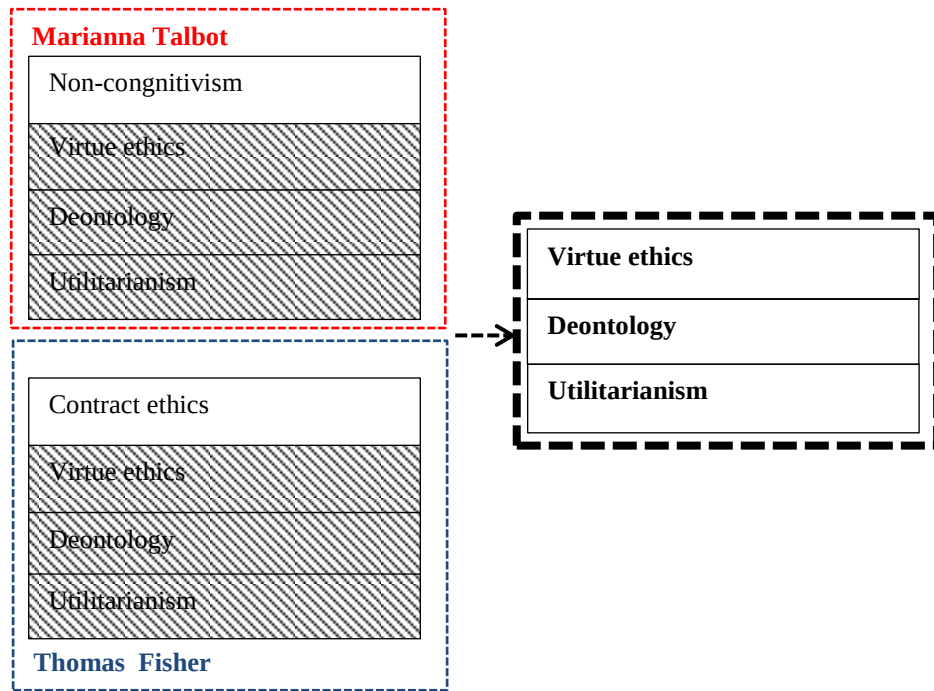


Figure 4: Limitations of the applied ethics theories

While Virtue Ethics is universally referred to as such and consequently always called so different names are given to the Deontology approach. While Fisher (2010) named it Duty-Base, Velasquez, Andre, Shanks, & Meyer, (2015) named it the Rights Approach. Talbot (2011) called it Deontology. During this research the name of Deontology will be used. Different names are also given to the Utilitarianism approach. Fisher (2010) named it Results Based while Velasquez, Andre, Shanks, & Meyer, (2010) named it The Utilitarian Approach. Talbot (7th March, 2011) herself used Utilitarianism. During this research the name of Utilitarianism will be used.

2- Limitations regarding Codes of Ethics and Conduct

This research was supported by Codes of Ethics and Conduct established by various institutions. The institutions with Codes of Conducts are: United Architects of Philippines (BUAP), Design Institute of Australia (DIA), Union of Architects of Azerbaijan (UAA), New Zealand Registered Architects Board (NZRAB), The Architects Registration Board of Jamaica (ARJ), Board of Architects Malaysia

(BIM), Union International des Architect (UIA), Architect Council of Europe (ACE), Royal Institute of British Architects (RIBA), American Institute of Architects (AIA), Union of Chambers of Turkish Engineers and Architects (UCTEA)-Chamber of Architects of Turkey (CAT). However, only the Codes of Ethics and Conduct of five institutions, namely UIA, ACE, RIBA, AIA and UCTEA-CAT have been covered within the scope of the research because;

- UIA: is binding in the universal sense,
- ACE: is an international organization,
- RIBA: is as the most prestigious architectural organization,
- AIA: is a universally respected professional organization in the United States,
- and UCTEA-CAT: has the closest relationship with UCTCEA-Chamber of Architect of North Cyprus. See Table 8 at Part 2.3.1 for the detailed reasons behind this particular limitation.

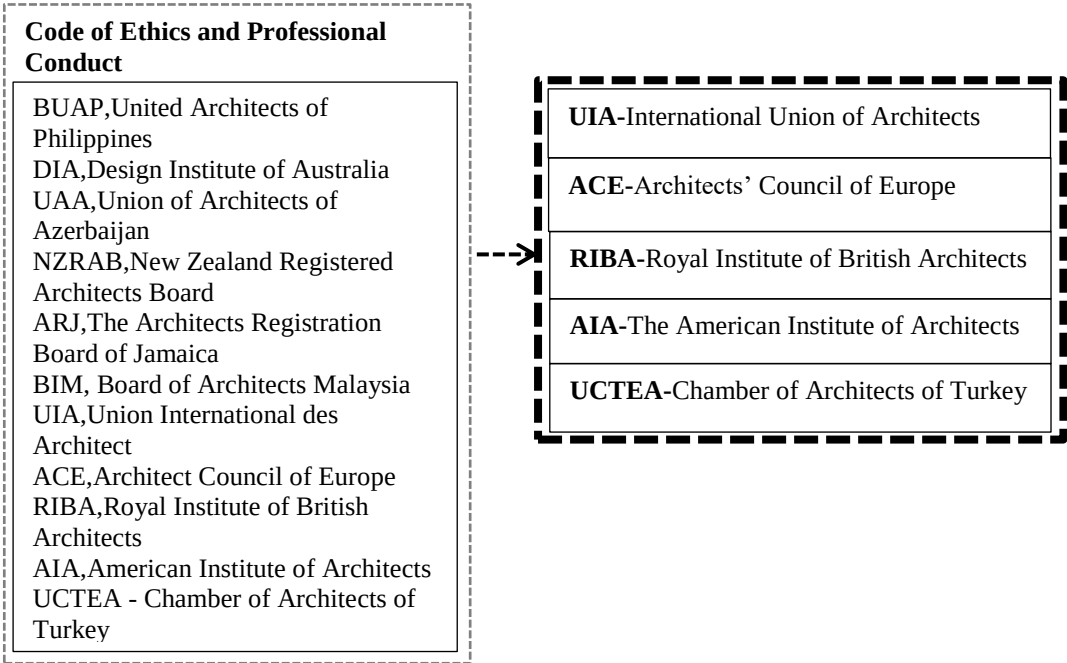


Figure 5: Limitations of institutions regarding codes of ethics and professional conduct

In the Table 2 below, a list of the selected professional institutions and the names of their respective documents is presented.

Table 2: Document name of selected professional institutions

Abv.	Institution Name	Document Name
UIA	International Union of Architects	Accord Policy on Ethics and Conduct
ACE	Architects' Council of Europe	European Deontological Code for Providers of Architectural Services
RIBA	Royal Institute of British Architects	Code of Professional Conduct
AIA	The American Institute of Architect	Code of Ethics and Professional Conduct
UCTEA-CAT	Union of Chambers of Turkish Civil Engineers and Architects-Chamber of Architects of Turkey	Code of Professional Conduct Regulation

These documents are given different names by each institution and they will all be referred to as Codes of Ethics and Conduct in this research.

3- Limitations regarding Architectural Presentations / Drawings

In architectural presentations, architects had traditionally used both drawings and models; however, since 2000, this has started to change. Previously the ideas were represented more physically with a model and less 3D drawings. However, with the development of digitalization software, 3D drawings started to replace models. This research is only limited to architectural drawings in all sense and does not include the models due to the fact that the models of the architectural competition projects have not a long durability and not accesible.

Main categories for the definitions and meanings of the drawings in this research have been determined in parallel with Francis D.K. Ching's book entitled "Architectural Graphics" and Rendow Yee's book entitled "Architectural Drawing".

The details of the architectural drawing and explanation concerning how graphics is used as a communications tool in architecture can be seen at Appendix A - (A2). In

order to understand representation principles of different drawings the architectural drawing conventions can be seen at Appendix A - (A3).

According to Ching, (1995) drawing is:

“Made to aid in the visualization, exploration, and evaluation of a concept in the design process” (Ching, 1995).

Drawing is the language of communication and it is an art form that explains how a building would look like once it is built and provide information about how it is going to be constructed. A comprehensive set of drawings are very essential in building constructions. Drawings are used both in architecture and engineering.

Architectural drawings are construction drawings, survey drawings, and record drawings and sketch (Herbert, 1993; Hutchison, 2009; Yee, 2003). Brief explanations of the each of these drawings are provided below:

According to Ching, (1995) construction drawing is:

“The portion of the contract documents showing in accurate graphic or pictorial from the design, location, dimensions, and relationships of the elements of a project” (Ching, 1995).

Construction drawings consist of set of plans, sections, elevations, some details and a comprehensive explanation of the design. These drawings are diagrams which are used for building finishing. They have different sub-divisions such as location drawing, assembly drawing and drawings for different components:

- Location drawings, also called general arrangement drawings, show where the construction elements are located;

- Assembly drawings show how the different parts are put together;

-Component drawings are made in detail for the different components of the building or design.

Record drawing is kept for archival purposes.

Survey drawing provides a base for the architects in their design, establishment of the exact dimensions for the construction work.

Sketch “...is simply or hastily executed drawing or painting representing the essential features of an objective or scene without the details, often made as a preliminary study” (Ching, 1995, p: 67). Sketching is widely used by the architects because it is a quick and efficient way to show design ideas and intentions.

Engineering drawings on the other hand are drawings that are used by engineers and an explanation for the different types of engineering drawings are provided below:

Structural drawing is a plan or set of plans for how the structural system of a building or other structure will be built. In essence such drawings are concerned only with the load-carrying members of a structure. They explain the size and types of materials that need to be used in the structure.

Mechanical Drawing is a type of technical drawing that shows information about electrical, plumbing, heating, ventilating, and air conditioning.

Drawings are sub-divided into architectural and engineering drawings and only architectural drawings are covered by the scope of the research (See Figure 6).

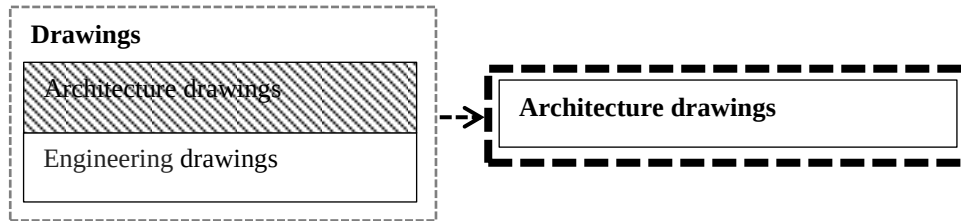


Figure 6: Limitations of drawings

- **Limitations regarding presentation formats of the architectural drawings**

Presentation drawings are “*Any of a set of design drawings made to articulate and communicate a design concept or proposal*” (Ching, 1995, p.67). These design concepts or proposals are made in three different formats which are exhibitions, reviews, or publications.

-Exhibition: This can also be called wall presentation format (Hutchison, 2009; Yee, 2003). Drawings are hanged vertically or projected on to a wall to be seen by an audience. They can be printed format or digital projection. Digital presentation formats are generally corporate presentations prepared with the use of new technologies. Design is explained with the use of power point, slight, video, animation etc. Printed boards are hanged side by side on to a wall. For this reason, this type of presentation format will be referred to as Vertical Presentation Boards (VPBs) in this research. Only the VBPs, and not digital presentations such as animations, power point presentations are within the scope of this research.

-Review format covers architectural drawings executed by students which are not within the scope of this research.

-Publications cover copies of printed works that are distributed. These can be books, periodicals, brochures; architectural sale catalogues (ASCs). ASCs prepared by the

construction companies for the purpose of marketing are within the scope of this research (See Figure 7).

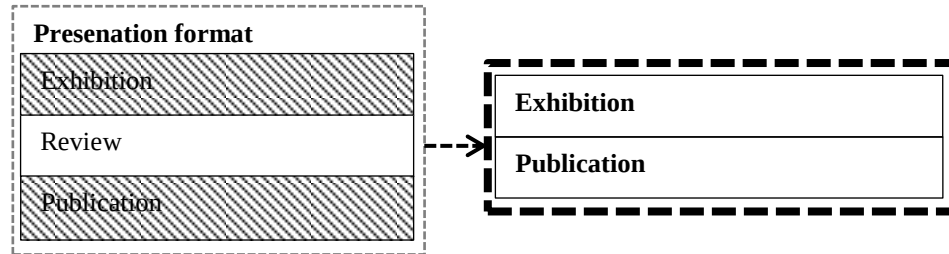


Figure 7: Limitations regarding presentation formats of the architectural drawings

- **Limitations regarding VPBs at Architectural Competitions**

VPBs that are covered by this research are limited to architectural drawing boards which had been submitted to architectural competitions, 281VPBs in total. See Part 3.2.2 for the detailed reasons behind this particular limitation.

- **Limitations regarding published ASCs of Construction Companies**

Publication format is limited only to ASCs of 20 different construction projects and a total of 400 pages of architectural drawings at these ASCs are examined. See Part 3.2.1 for the detailed reasons behind this particular limitation.

- **Limitations regarding Field Study**

Only the architectural drawings employed in North Cyprus are scrutinized at the field study.

1.6 Structure of the Thesis

This research consists of four main chapters. The first part of first chapter dwells upon the definition of the problem; the second part provides an explanation of the research problem by introducing the background of the research, the third part;

explains the aims and objectives of the research, the fourth part gives the framework of the thesis methodology and the fifth part states the limitations of the research.

The second chapter which involved an examination of ethical theories which comes under the main heading of Ethics and Architectural Practice consists of four parts. The first part dwells upon the meanings and differences of “Ethics” and “Morals”. The second part concentrates on the scrutiny of the various approaches concerning Applied Ethics for the selection of key words to be used at the field study phase of this research. In the third part various Codes of Ethics and Conduct are scrutinised to determine the similarities and differences between them for the selection of key words to be used at the field study phase of this research. The fourth part concentrates on the similarities and differences between Applied Ethics and Codes of Ethics and Conduct.

The third chapter which comes under the main heading of Field Study: Ethical Problems at Architectural Sale Catalogues and Architectural Competition Drawing Boards is comprised of five parts. The first part explains the methodology of the field study. The reasons for and the limitations of the selected evaluation tools for the field study is presented in the second part. In the third part observations are employed for the establishment of problems and samplings of the problems. In the fourth part the way that the interview workshop had been organized and the methodology used at it are explained. The findings of the interview workshop are also explained in the fourth part. In the fifth and last part, the results obtained from this interview workshop are interpreted through ethical theories and Codes of Ethics and Conduct.

Finally, in chapter four of the research in addition to a general conclusion of this research, suggestions concerning what future studies are carried out to further the research of the subject matter are made (See Figure 8).

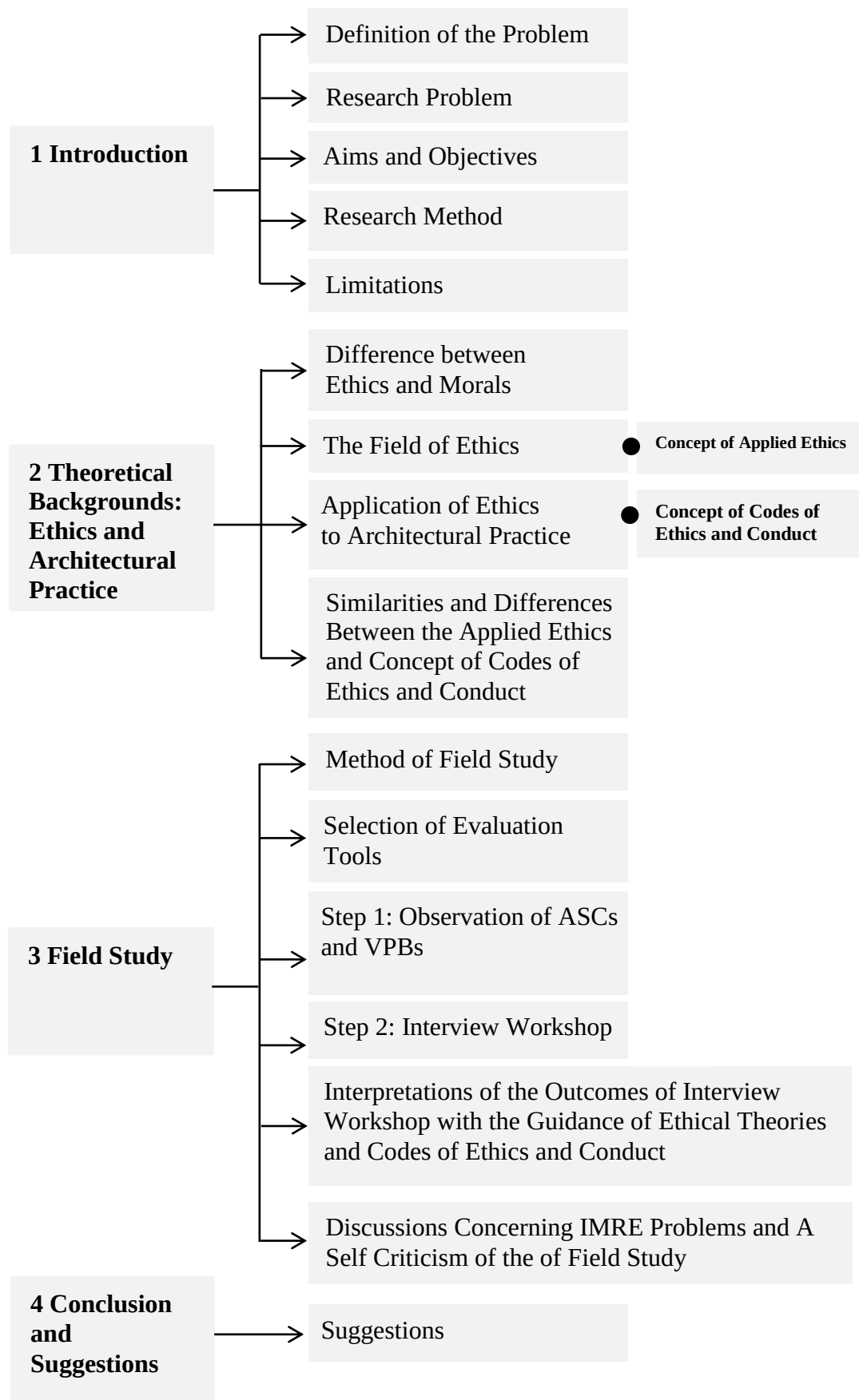


Figure 8: General structure of the thesis

Chapter 2

THEORETICAL BACKGROUND: ETHICS AND ARCHITECTURAL PRACTICE

Ethics is “... the science which investigates the general principles for determining the true worth of the ultimate ends of human conduct” (Rogers, 2015; MacIntyre, 1998).

In this chapter theories of ethics were examined for an understanding of which ethical theory was of relevance for this research. History of ethics (moral) theories was started at the time of ancient Greek civilisation (Rogers, 2015) by the Sophists who studied the human conduct for the first time. Then came the philosophers who took the individual as the main subject of ethical conduct. Socrates (Athens, 469-399 B.C.) is the founder of Science of Ethics: He propagated that “Virtue is knowledge” (it may be thought and learned); “He who knows must act accordingly”. Plato (427-347 B.C.) a student of Socrates, defined the social good and individual good and their relationships in the famous book entitled Republic. Aristotle (384-322 B.C.E.) who is accepted as the father of the science of ethics (Dunn, 2006) defined social good as being above the individual good, only in so far as individuals make up a society and their actions attain the good of the society, and defined well being as the activity of the soul in accordance with virtue during the period of a complete life (MacIntyre, 1998; Bragues, 2006). Once recovered by early English positivists ethics was a main topic of discussions in the medieval times in Europe.

Debates on ethics continued with Hobbes (1588 -1679), the Father of Modern Ethics. This type of ethics is known by two logical methods: criticism and comparison. After Hobbes, English and German schools of ethics have been differentiated. These led to English Intuitionists followed by Utilitarians against Kantian ethics (Deontology) (MacIntyre, 1998; Bragues, 2006). Immanuel Kant (1724-1804) a monumental name in modern ethics and father of Deontology underlined the importance of “duty” and “self-love” as two distinct motives and described “good will” as the only absolutely good thing. It is the principle of action that ought to be obeyed by all rational beings. Kant ascertained that, “Motive determines the morality of the actions; not the effects” (Charlesworth, 2005). Utilitarianism is the theory that states the ethical standard should be “great happiness” of the greatest number (of people). Its founder is Bentham (1748-1832) who was followed with Stuart Mill (1806-1873) and Henry Sidgwick (1838–1900). Bentham said that “Nature has placed man under the governance of two masters, pain and pleasure. It is for them to tell us what we ought to do (MacIntyre, 1998; Klikauer, 2014). Then the principle of utility comes into picture; to approve or disapprove every action with a value in itself to increase or decrease the happiness of the party (community) whose interest (sum of interests of members of the community) is in question (MacIntyre, 1998).

Pure ethical concepts cannot be used unless they are applied to real-life problems. It is the Applied Ethics that deal with more concrete subjects such as the Family, Profession, State / Politics. Applied Ethics is a practical branch of Moral Philosophy. It is concerned with the application of moral principles to continuous issues. It can be one organization, profession, sector such as professional ethics, media ethics, and environmental ethics. General ethical principles can not be used with precision in real life as they cannot consider the particular conditions. Conscientiousness, the

permanent will to act in the spirit of the objective ideal in which he/she believes, is indispensable, but it may mislead, unless guided by reflecting intelligence (Rogers 2015; MacIntyre, 1998). Applied Ethics is the employment of ethical theory so that one can decide what kind of action to take (Archard & Lippert-Rasmussen, 2013) through the use of conceptual tools of other ethics and try to resolve certain controversial issues. For these reasons this research was developed on the basis of the relevance of Ethics theories, and three of them, namely Virtue Ethics, Deontology, and Utilitarianism were utilised for the purposes of this research as it was stated within the limitations in Introduction.

In order to secure an association between ethics and architectural practice the Codes of Ethics and Professional Conduct of UIA, ACE, RIBA, AIA and UCTEA-CAT were examined and compared. The Codes of Ethics and Professional Conduct offer guidelines for the standard of appropriate behaviour in a professional context (ACE 2016; AIA 2017; UCTEA-CAT 2018; UIA 2010 RIBA 2016). They exist because the capabilities of professions are not limited to the professional activities of persons and originate from outputs of all of the organizations and groups related to the professions. They cover the collective responsibilities supplemental to the personal responsibilities.

2.1 Difference between Ethics and Morals

The word ethics has its origins in the ancient Greek word of “ethos” (Sulmasy, 2013; Gyekye, 2011; Demirtas & Karaca, 2020) which according to Gyekye (2011) has a number of meanings. One of these meanings that are of much relevance in this research is the “law of morality” which implies custom, manner. The second meaning is achievement of what is good by considering and examining the rules of

conduct and values. What the third meaning implies that has more to do with intellect and feelings (Demirtas & Karaca, 2020; Gyekye, 2011). The field of ethics also called moral philosophy (Milio, 2021). Ethics, in essence, is the unwritten laws created by the societies which Stanford Encyclopedia of Philosophy defines as:

“The term ethics is technically used by philosophers to mean a philosophical study of morality- morality understood as a set of social rules, principles, norms that guide or are intended to guide the conduct of people in a society, and as beliefs about right and wrong conduct as well as good or bad character” (Gyekye, 2011).

Traditionally speaking, ethics is a set of commonly held rules and it may be argued that ethics and morals are inherent to the nature of humans, and that humans are genetically wired or even spiritually bestowed with a predisposition for right or wrong. However, it is generally believed that humans have an ability to differentiate between right and wrong and have the free will to make that choice. Defining what is right and wrong necessitates a discussion of ethics and morality (Gerou, 2008). For Krut (2001) ethics is the study and the understanding of a type of life that is desired. With a wider way of looking at it, one can say it is the place where all acts and aims stand at their proper place, it is also to know what can be done and what cannot be done, what can be demanded and what cannot, what can one have and what one cannot. From a moral perspective, ethics is a branch of philosophy that studies the values that form the basis of the individual and societal relations, including norms, rules, right or wrong, good or bad (Kraut, 2001). According to Athanassoulis (2000) the word ethical is used to mean two different things. The first one means habit, custom, and tradition. The second one, and this is the one that is generally used, implies that an ethical person who carries out an act does not execute the act without questioning the rules of the act and values, to the contrary she/he is a person who

undertands, contemplates and turns them into a habit in order to realise the good that is demanded (Athanasoulis, 2000, p: 215-221).

As stated by Singer (1991) the terms ethics and morality are closely related. It is now common to refer to ethical judgments or to ethical principles where it once would have been more accurate to speak of moral judgments or moral principles (Singer, 1991). Therefore, when attempting to understand ethics an additional examination of ethics and morals need to be carried to comprehend the difference between these two. According to Athanasoulis (2000) and Gündoğdu (2006) the existence of ethical values in the lives of individuals and societies is a fact that cannot be disputed. Since ethics is a science of morals that studies such problems as good, bad, useful, that sets forth moral behaviour rules, what needs to be done, what adds a meaning to life all individuals need to respect all values, concepts. It is not possible to reject all existing and accepted ethical values. Based on this, ethical values have the power to turn the human masses into a “society” as well as, turn the human beings into “individuals” (Athanasoulis, 2000; Gündoğdu 2006). In Lillie’s (2011) view even though the words ethics and moral are used interchangeably, people have always refrained from saying ethics is morals and where the difference between these two words is hidden. While morals is understood to be a system of norms and values concerned with concepts, ethics is regarded as a sphere of thought that is concerned wholly with the issue of morals. The biggest difference between morals and ethics is that; morals are local, where as ethics is universal. Ethics expresses more about morals, it questions, discusses, thinks, judges complete with the rules that enjoy a universal acceptance (Eshleman, 2014). The word ethics could allude to the philosophical study of the concepts of moral right and wrong and moral good and bad, or any philosophical theory about what is morally right and wrong or morally good and bad, and to any

system or code of moral rules, principles, or values, the last having more to do with certain religions, cultures, professions, or with any group that has a common moral outlook (Singer, 1991). Both ethics and morals take as their subject the acts and deeds of the individuals in the order of life in the society and in this sense ethics and morals display similarities. The social values and rules are the foundation stones of morality mechanism that in tandem concern the concept of law (Pitta, Fung, & Isberg, 1999). They look at the human acts and behaviours from the same perspective and have derived from the idea of the individual who lives among a society should be able to exercise their choices and freedom in peace and tranquility without causing any harm to the rest of the society for the purpose of organising the human behaviours and deeds (Özlem, 2004; Demirtas & Karaca, 2020).

What separates the field of ethics from other fields is that ethics deal with ultimate ends of human conduct and values them with the criteria commonly accepted as “ethical” (Rogers, 2009). Ethics refer to well-founded standards of what is right and what is wrong and tells individuals what they ought to do. In general, it does so as regard the requirements, rights, societal advantages, justness, or particular virtues. For instance, ethics point out to specific standards that establish the acceptable constraints that aim to prevent undesirable acts. Ethical standards are also valid for those people who propagate virtues of integrity, benevolence, and devotion. Ethics is also to do with examination and advancement of ethical standards. Consequently, one needs to look at one’s standards all the time to make sure that they are well grounded and valid. Ethics, then, also means that it is a constant effort of examination of our own moral beliefs and our moral conducts, and aiming to make sure that one single individual as well as the institutions can help to shape, and adhere to standards that are fair and strong (Velasquez, Andre, Shanks, & Meyer, 2010).

2.2 The Field of Ethics

The field of ethics involves methods of arranging, protecting, and commending concepts of right and wrong behaviour (Milio 2021) and the ethical theories are divided into three general subject areas which are; Metaethics, Normative Ethics, and Applied Ethics (Daniels, 1975; Lama 2001; Talbot, 2011; Milio, 2021):

- Metaethics looks at the existence, possibility, and validity of good-bad, right-wrong, virtue, values and concepts inherent in the nature of ethics. In this sense, it is regarded as a system of thought where ethics questions itself (Archard & Lippert-Rasmussen, 2013; Lama 2001; Talbot, 2011; Milio, 2021). Metaethics focuses on the issues of universal truths (Milio, 2021);
- Normative Ethics aims at the establishment of standards for ethical thoughts in line with certain rights and acceptances. It is based on the presentation of types of certain ethical acts and behaviour as a whole of rules after they had been classified systematically. Ethical thoughts, values or responsibilities are put forward as certain norms, and ethics and moral are questioned and evaluated vis-à-vis these standards (Archard & Lippert-Rasmussen, 2013; Lama 2001; Talbot, 2011; Milio, 2021). According to Milio (2021), Normative Ethics takes on a more practical task, which is to arrive at moral standards that regulate right and wrong conduct;
- Applied Ethics do not put forward a new ethical method like normative or metaethics does, but nevertheless it is still regarded as one of the most important subject areas that can be applied to human life. As the name implies Applied Ethics is the employment of ethical theory so that one can decide what kind of action to take in any given case. (Archard & Lippert-Rasmussen, 2013). The lines of distinction between Meta Ethics, Normative

Ethics, and Applied Ethics are often blurry. According to Milio (2021) it is through the use of conceptual tools of Meta Ethics and Normative Ethics, that discussion in Applied Ethics try to resolve certain controversial issues. These three different fields of ethics may look distinctly different but they are interrelated and Applied Ethics draws upon normative ethical theories such as Non-cognitivism, Virtue, Deontology and Utilitarianism in its quest to enable the decision concerning which is the right act in any given situation in daily life.

Since the aim of this research is to focus on the ethical aspect of architectural drawings. Applied Ethics was chosen to be its guiding tool for the evaluation of the architectural drawings. Pure ethical concepts cannot be used unless they are applied to real-life problems and Applied Ethics deals with more concrete subjects. It is the application of the outcomes of human acts in accordance with the ethical ideal that is adopted (Rogers, 2009). Applied Ethics basically is the implementation of ethical theory so that one can decide what kind of action to take in any given case (Archard & Lippert-Rasmussen, 2013) and decisions involved at architectural drawings, as with any human act are concerned with ethics.

2.2.1 Concept of Applied Ethics

Applied Ethics is based on the evidence of focusing any ethical method on a specific issue in practice and to carry out an ethical logical search on that issue. Singer (1991) has explained that ethical methods that are developed by reasoning over certain issues that exist in the practical sense are Applied Ethics. The Applied Ethics is made up of rules which one comes face to face with them as ethical types, ethical codes and ethical rules that are applied in different spheres and sectors in practical life.

The main sources that were utilized in order to have a sound understanding of Applied Ethics were: “The Essential Philosophical Works” by David Hume (1711–1776) which contains his major philosophical works. Hume’s works, controversial in his day, remain deeply and widely influential in ours, especially for his contributions to our understanding of the nature of morality, political and economic theory, philosophy of religion, and philosophical naturalism. “Social Contract Theorists: Critical Essays on Hobbes, Locke, and Rousseau” introduces the contemporary critical literature on the classical social contract theorists Thomas Hobbes (1599-1697), John Locke (1632-1704), and Jean-Jacques Rousseau (1712-1778). “The Nicomachean Ethics” by Aristotle, in which he sets out to examine the nature of happiness. “Virtue Ethics: A Contemporary” by Liezl Van Zyl provides a clear and accessible overview of central concepts, positions, and arguments in virtue ethics today. “Deontology; Or, The Science Of Morality” by Jeremy Bentham who is well-known for quantifying values of pleasure and pain in order to maximize happiness, a format generally known as the principle of utility. “Utilitarianism” by John Stuart Mill (1806-1873), which includes the text of his 1868 speech to the British House of Commons defending the use of capital punishment in certain cases. The speech is significant because its topic remains timely and because its arguments illustrate the applicability of the principle of utility to questions of large-scale social policy.

The Applied Ethics is home to a variety of different approaches (Lantz, 2000) and these different approaches can draw upon different ethical theories which are listed at Table 3 below.

Table 3: List of ethical theories that applied ethics can draw from

	Ethical theories					Applied Ethics
Definition	Non-cognitivism	Contract Ethics	Virtue Ethics	Deontology	Utilitarianism	<i>Applied Ethics, just like Normative ethics, seeks an affirmative answer to the existence question but addresses the moral permissibility of specific actions and practices.</i>
	An action is right if a person with a generally acceptable perspective approves it.	Doing the right thing means abiding by the agreements.	Character matters above else.	Acting requires being motivated by universal principles that treat people with respect.	Amount of happiness or suffering created by actions is what matters.	
Application	Ethics is a motivator for most people.	A just sharing of resources to ensure fairness and justice for all.	Making a decision in light of those favored virtues.	Identifying one's duty and acting accordingly	Making a decision base on what will benefit the majority.	
Panza and Potthast (2010)	-	√	√	√	√	
Blackburn (2021)	-	-	√	√	√	
Internet Encyclopedia of Philosophy	√	√	√	√	√	
Rogers, (2009)	-	-	√	√	√	
Talbot, (31st January 2011)	√	-	√	√	√	
Fisher, (2010)	-	√	√	√	√	

This research was developed by taking as a basis the ethical approaches utilised by Marianne Talbot and Thomas Fisher. As a lecturer in philosophy Talbot taught at Pembroke College, Oxford between 1987 and 1990, at Brasenose College, Oxford between 1990 and 2000, and since 2001, been director of studies in philosophy at Oxford University's Department for Continuing Education. Her podcasts “A Romp through the History of Philosophy” and “The Nature of Arguments” have been colossal global hits on iTunes U. Her podcasts were downloaded over 3 million times. And Fisher, an academician architect by profession, in his book entitled “Ethics for Architects: 50 Dilemmas of Professional Practice”, provides fifty different case studies that reflect a wide variety of instances of ethical dilemmas that confront today’s architects. Dilemmas, that ranges from which clients to work for, to

the moral imperatives of recycling building materials for construction instead of getting rid of them. Fisher's book provides relevant interpretations adapted to the pressing demands of the globalization, sustainability, and latest developments in information technology, which have all become relevant for the architectural profession. Fisher's analysis of architecture focuses on ethical issues in a style that is comprehensible to the amateur philosopher as well as being of interest to both professional architects and students. *Ethics for Architects* is regarded as required reading for any designer who wants to work responsibly in today's complex world.

Most philosophers believe that there are moral facts even though they can not be seen or felt, or experiments can not be conducted to discover them. Talbot (31st January 2011) utilises four theories for establishing these moral facts. These are Non-cognitivism, Virtue Ethics, Deontology and Utilitarianism which look at ethics in the context of the individual and context of society:

- Non-cognitivism – an action is regarded as being right if a person with a 'stable and generally acceptable' perspective would approve it;
- Virtue Ethics – an action is regarded as being right if a virtuous person performs it;
- Deontology – an action is considered to be right if it is carried out in accordance with a rule that advocates it;
- Utilitarianism – an action is considered to be right if it produces the greatest happiness of the greatest number of people (Talbot, 31st January 2011).

In a similar way Fisher (2010) draws upon what he calls Western ethics namely Contract Ethics, Virtue Ethics, Duty Ethics, and Utilitarian Ethics in order to:

- to have a good society (Contract Ethics) or;
- to be a good person (Virtue Ethics);
- and;
- what is the right action in terms of individuals (Duty Ethics);
- what is the right action in terms of a group (Utilitarianism) (Fisher, 2010).

While Talbot (Talbot, 31st January 2011) had listed Non-cognitivism, Virtue Ethics, Deontology and Utilitarianism in her list of ethical theories drawn upon from, Fisher (2010) had named Contract Ethics, Virtue Ethics, Duty Ethics, and Utilitarianism. Virtue Ethics and Utilitarianism were listed in both. Talbot's Deontology and Fisher's Duty Ethics are the same things except by name. Non-cognitivism and Contract Ethics are the only ones that are not listed in both classifications. This was the starting point for the preparation of a new list of theories to be drawn upon for the purposes of this research and which was carried out by matching; superimposing and differentiating the five theories that had been named by Talbot and Fisher (See Table 4).

Table 4: Five ethics theories that were applied for the research

Five Ethics Theories
Non-cognitivism
Contract Ethics
Virtue Ethics
Deontology
Utilitarianism

Each of these ethics theories was analyzed to have a deep understanding so that they could be applied to specific problems identified. They were studied in the sequence shown in the above table.

- **Non-cognitivism**

“Reason is, and ought only to be the slave of the passions, and can never pretend to any other office than to serve and obey them” (Hume, 1739-40).

Non-cognitivism philosopher David Hume, a prominent figure during the eighteenth-century Scottish enlightenment, is the father of this ethics theory. He was of the opinion that the right action is the action that would get the thumbs up from the “true judge” (Gracyk & Kania, 2011). This, indeed, does sound a lot like what Aristotle had said during the classical times. The “true judge” of Hume is very akin to the “virtuous person” of Aristotle, so one could easily surmise that they are identical. However, they are anything but identical. Hume’s ethics was built, in particular, on his explanation of the frames of mind such as reason and passion.

To have a clear understanding of what Hume was saying one needs to understand:

- a) Reason and passion;
- b) Why he insists that “reason cannot motivate us;”
- c) The motivating nature of morality;
- d) His positive theory of ethics.

Moreover, in order to have a clear understanding of Hume’s theory of mind one needs to be aware of what sets ideas and impressions apart. Hume was of the opinion that ideas are rational and that they express the world, confess right and wrong, and engage in articulate relations. Impressions, on the other hand, are like feelings, affections. Impressions are not representational; they can not be classified as right or wrong because they are neither; and impressions do not engage in rational relations. Therefore, impressions cannot be classified as “reasonable” or “unreasonable” (Enç,

1996). According to Hume a preference for the destruction of the world to the scratching of a finger was not unreasonable. Fundamental to Hume's thinking was his conviction that people cannot be motivated by reason. He stated that there exist only two types of reasoning: Demonstrative and probabilistic. Demonstrative reasoning offers information about the relations between different ideas. For instance, one needs water to make coffee. Probabilistic reasoning, on the other hand, is based on experience and offers information about causes and effects. However, Hume opined that neither of these reasonings would suffice to trigger any sort of action if there was a lack of desire (Vickers, 2009). Human beings only act when they want to achieve something. Hume believed that reason is a slave of passions (Cohon, 2004). Hume further argued that the roles played by reason and passion in one's psychology are different. While reason provides information about facts and the relations between different ideas, passion motivates. On the issue of passion Hume makes a distinction between "calm passions" and "violent passions." Desires for things like healthy life are calm passions and for things like chocolate and drink are violent. But what has all this got to do with ethics? Ethics, basically, is a motivator for most people. To believe that stealing is wrong is to believe that no one should steal. This conviction by itself is motivating. Let consider the aforementioned statement that "stealing is wrong". What exactly does this mean? Is it a statement of a conviction or a type of action? Is this the case or not? If stealing is wrong it may look like a judgement and it may profess to right or wrong, but as far as Hume was concerned because it motivates it cannot be a belief. Hume believed that an act was a moral act if one acted not because of reasons but for the right reason (Cohon, 1997). It is the passion that propels people to act morally. And the only person who can decide whether an act is moral or not is a "true judge" opined Hume. What he meant

here was a person who had a “stable and general perspective.” How to become a true judge? To be able to have empathy does not suffice to become a true judge. One also needs to have a deep and thorough understanding of the ways of the world and the relations that are in play in the world (Cohen & Morse, 2014). This is a natural process that entails empathy for those who will be affected by an act. It also requires consideration of every single perspective of any given action. Bias or neglect is not moral attitudes. Only when one manages to adopt a stable and general perspective can one have the right to pass moral judgements (Talbot, 21st February 2011).

In the light of this explanation, reasons and information given above Non-cognitivism ethics can be summarized with three key words: *true judge*, *passion*, and *reason*.

- **Contract Ethics**

“The social pact, far from destroying natural equality, substitutes, on the contrary, a moral and lawful equality for whatever physical inequality that nature may have imposed on mankind; so that however unequal in strength and intelligence, men become equal by covenant and by right” (Rousseau, 1762).

Contract Ethics is to do with how to develop a good character and the contractual approach to ethics concerns itself with the generation of a good society. The assumption is that there is a “social contract” that stipulates certain rules which govern the way the individuals are supposed to act. Individuals obey these rules with the understanding that they will be obeyed by everyone else as well. Almost everyone in general respect these rules because of a belief that doing so is in everyone’s interest and because of an awareness that not doing so will cause damage to the system which has proved to be beneficial to the overwhelming majority of the people (Guilfoyle, 2010). There are divergent perspectives on what constitutes a

good life and these diverging views are rooted in two extremely opposite ideas concerning the dawn of human civilization. According to the 17th century philosopher Thomas Hobbes human nature was “nasty and brutish” and therefore he had argued human beings ought to hand over some of their personal freedoms for the sake of a strong ruler who would preserve peace and thus allow people to have a better more fulfilled existence (Hausman & McPherson, 1993).

Eighteenth-century 18th century philosopher Jean-Jacques Rousseau (1762) had a different perspective. He believed that early life of the human beings had been in a “state of nature”. What he believed was that life at the beginning was a picture of perfect harmony and interdependence and that this dream-like existence of the human beings was smashed into smithereens with the advent of private property. Rousseau believed that this advent of property ownership had a destructive effect on social harmony. For Rousseau the best societies were the ones that had the weakest central authority (Bertram, 2010). Modern social-contract American philosophers like John Rawls (1971) offered a somewhat different view on how a good society can be generated. He believed in a just sharing of resources to ensure fairness and justice for all. Modern social-contract philosophers like John Rawls offered a somewhat different view on how a good society can be generated. He believed in a just sharing of resources to ensure fairness and justice for all. These disparate perspectives of the social contract have correlations in architecture. While Hobbes prophesized that the reaction to urban decay by the new generations of architects would be to come up with new visions of urban order, Rousseau premonition was suburbanization and the rise of a trend to live close to the nature (Fisher, 2008).

Nowadays, the understanding of contract ethics approaches relates to binding sets of contracts between either client or architect or between architect / associates. This necessitates the assembling of documents that are reinforced by signatures for the contracted project. These documents include not only the responsible architect's drawings, but also all the necessary papers from the design stage to the end of the construction, as well as the construction phases. Upon receipt of a commission, the architect's command of contract ethics becomes more important. The negotiation of the rights and responsibilities of different parties plays itself out in the agreements between architects and clients, as well as in those between architects and consulting associates. Doing this well, without antagonizing others or disadvantaging ourselves, makes all the difference between good and bad relations in the course of a project.

Contract Ethics can be described with five key words which are: *Social contract, rules, good life, good society, social harmony.*

- **Virtue Ethics**

“He is happy who lives in accordance with complete virtue and is sufficiently equipped with external goods, not for some chance period but throughout a complete life” (Aristotle, 2013).

“Moral experience-the actual possession and exercise of good character-is necessary truly to understand moral principles and profitably to apply them” (Aristotle, 2013).

The character focused way of understanding ethics has a history that has its roots in ancient Greece. This particular approach spiritually stimulates people to concentrate on the development of a good character, or what the ancient Greeks called “virtues”. Virtues like fairness, reasonableness, integrity, caution and audacity all depend on the acquisition of a sense of evenness, tenacity and forbearance. These, believed the

ancient Greek philosophers, were the secret of happiness, what they called “eudomania” (Fisher, 2008).

Aristotle can be regarded as the father of Virtue Ethics for it was him who had first given us an explanation of this particular type of ethics and thus secured its acknowledgement. He was of the opinion that a virtuous individual would always carry out the right action. Aristotle’s opinion of the nature was metaphysical and thus, according to him, everything that was here had a purpose. Accordingly, a good person is the person who realizes that purpose. For Aristotle it is this that makes human beings different from the others. And what really makes the human beings different from the others, Aristotle (2013) argued, is their ability to be logical. And as for the purpose of human beings, Aristotle (1984) believed it was to be logical / reasonable through the use of virtues. There are two kinds of virtues according to Aristotle: “virtues of intellect” and “virtues of character”. Virtues of intellect are knowledge, good judgement and practical wisdom and they can be taught. Virtues of character are things like valor, altruism, respect and one gains them, they cannot be taught (Talbot, 14th February 2011).

For Aristotle the aim of life was “eudomania” which means happiness in Classical Greek. For Aristotle (2013) one could only attain true happiness by living virtuously and that this could only be achieved if an individual led a life based on reason. For Aristotle, the attainment of eudomania was the fulfillment of human potential. This helps to understand what was stated above, namely that the right action is the action that was carried out by a virtuous individual. Aristotle (1984) was convinced that in every circumstance there exists an alternative that is correct and he was also convinced that an action by an individual was the right action only if the reason

behind the action was the right one. And logic has to come into play in every circumstance in order to be able to decide which action is the right action. Individuals are not born with virtues, they are acquired through experience. Virtues constitute a whole and one cannot be virtuous without having acquired all of the necessary virtues that are needed for any given deed. A virtuous person would not even consider doing something that is not virtuous. Shaping of one's character depends on one and being a virtuous individual or not, is a personal choice (Talbot, 14th February 2011).

According to Fisher (2008; 2010), such virtues also lie at the heart of professional practices such as architecture, and that the courage to the right thing, despite opposing forces, the use of good judgement when faced with new information and the display of self-control can all help architects at many levels. This helps to understand what was stated above, namely that the right action is the one that would be chosen by a virtuous person. Such a person is the one who knows what is right, does what is right and does it for the right reason. Aristotle believed that in every situation there is an action that is right, but he also believed that one would act rightly only if one acted for the right reason (Bostock, 2000).

On the other hand, in their article called "Thinking Ethically: A Framework for Moral Decision Making", Velasquez, Andre, Shanks, & Meyer, (2015) argue that pursuit of certain ideals is necessary for the complete advancement of human beings. They are of the opinion that these are found when one considers the possibilities that people would yield for them and that virtues were character traits that enable people to achieve their highest potential and to pursue the ideals that they had adopted. Virtues are like habits which once adopted they become the character of those who

had adopted them. A virtuous person will be more likely to adhere to moral principles they opined (Velasquez et al., 2015).

The courage to the right thing, despite conflicting temptations; the use of good judgement and the display of self-control can all help competent architects who are passionate about their profession to develop and adopt virtues for the good of all.

In the light of these explanations, reasons and information provided above, Virtue Ethics can be described with five key words which are: *reason*, *eudomania*, *character (good)*, *action* and *individual*. The Virtue Ethics is used in a manner to encompass all these five key words.

- **Deontology**

“All our knowledge begins with the senses, proceeds then to the understanding, and ends with reason. There is nothing higher than reason” (Kant, 1998).

“Act only according to that maxim whereby you can at the same time will that it should become a universal law” (Kant, 1998).

A deontologist believes that the reason behind the execution of a right action is the requirement of moral law. The most famous proponent of this is Immanuel Kant who opined that any action that had been driven by passion cannot be moral. He does not agree with Aristotle that happiness is the aim of our being. Kant believed that what was important was to be worthy of happiness (Friedman, 1984). He also disagreed with Hume who believed that human beings are motivated by passion (Bayer, 2011).

Immanuel Kant (1998), the father of Deontology, had divided his philosophy into three parts: Logic, which applies to all thought; physics, which deals with the way the world, is; and ethics, which deals with what one should do. Kant thought of each

of these as a domain of law: logic deals with the laws of thought; physics with the laws of nature; and ethics which according to Kant are the laws that govern the conduct of free human beings (Kant, 1998). Once one decides to follow the rules of ethics, one is free.

According to Kant (1998) there is always one reason behind the execution of all actions:

- To accomplish a good result;
- To carry out the deeds that one is obliged to do morally (Kranak, 2019).

An action carried by an individual is moral only if the reasons behind it are good and they conform to the moral law. An act by a human being can be moral only when the individual who had carried it out had done so because that was what was expected to do under moral law. The only thing that is inherently good is the determination to act with “respect for the laws”. Kant’s central tenet is the “distinction between motivations for actions”. He called these “maxims.” Maxims are pieces of practical reasoning, conclusions of which are “imperatives” and “commands” that rationally bind us to act. An action is morally right if the agent believes that it has to be performed, if no inclination is needed to motivate and the person has a good will (Kant, 1998; Kranak, 2019).

Talbot (28th February 2011) said this was because the only motivation needed by the people carrying out an act is their acknowledgement that this is what they have to do under moral law. What is moral law? Deontologists give a host of answers to this question. Some argue that a strict adherence to these as if they are the commandments, is the answer. Kant gave two formulations of the moral law; Firstly.

“Formula of the universal law” meaning our reasons for an act must be applicable “universally”. And secondly “formula of the end in” meaning that humanity ought to be the aim not the means. In the first formula of the universal law, when one acts intentionally one should act for a reason and that reason must always be applicable “universally”. The question that emerges is “what if everyone acts for this reason?” For example, if everyone starts lying, the established order will collapse. This is one of the reasons that one should avoid acting for a reason that is not applicable universally (Talbot 28th February 2011; Fisher 2008; Fisher 2010; Velasquez et al. 2015; Kant 1998).

The second formula, the “formula of the end in itself” tells us that humanity ought to be people’s goal and not their means. Kant (1998) was of the opinion that being a rational being (rational because it is capable of making his own decisions and executing them) is the aim, the “end in itself”. However, he further argued, no aim should ever be regarded as the means at the expense of others. To believe in one-self, to be able to make free choices about how to act, is our right, but people must also be aware of the fact that other rational beings are the same. What was of vital importance for Kant (1998) was whether people are happy or not. What was of particular concern for him was whether people were worthy of being happy. He was of the opinion that people only deserve happiness when people act with reason and adhere to the moral law. For Kant what was inherently good was a good will (Talbot, 28th February 2011).

According to Velasquez, Andre, Shanks, & Meyer, (2015) said that what made human beings different from the rest is that they have a dignity based on their ability to choose freely. People are not objects to be manipulated and it is a violation of

human dignity to force them to do things that are not their choice (Velasquez et al., 2015).

Under the moral law, all professionals, just like all people, also have a duty to those whom they serve. Fisher (2008) argues that in the case of the architects that duty is embedded in the professional licensure and it demands the use of impartial judgement to do the right thing, with no regard for the demands of concerned interest groups. In duty-based ethics one's own actions, regardless of what their consequences will be, need to be ethical (Fisher, 2008).

Kant, (1999) the father of Deontology, had also championed for a set of what he called “categorical imperatives” to guide one when they are confronted with ethical predicaments. Fisher (2018) summed up these imperatives as treatment of others as not as a means to an end but as the ends. Westphal (1995) regarded the categorial imperatives as a guide for those when they are confronted with ethical dilemmas. According to Fisher (2018) another essential imperative when confronted with ethical dilemmas was to imagine of each action being applied universally. This is the very essence of Deontology as far as the profession of architecture is concerned: They should treat the clients and the society with respect and dignity and they should also consider the likelihood of each of their own actions being duplicated by others.

In the light of the explanation, reasons and informations given above Deontology Ethics can be described with five key words: *moral law, humanity, right action, good intention and individual.*

- **Utilitarianism**

“The utilitarian morality does recognise in human beings the power of sacrificing their own greatest good for the good of others. It only refuses to admit that the sacrifice is itself a good. A sacrifice which does not increase, or tend to increase, the sum total of happiness, it considers as wasted” (Mill, 1991).

Utilitarianism was developed in the nineteenth century by Jeremy Bentham and later by John Stuart Mill to help legislators determine which laws were morally the best. Mill (1991) said utilitarians were very aware that there exist desirable possessions and qualities other than virtue and those they are also willing to give them a chance. Utilitarians are also aware that a right action is not necessarily a sign of a good character, but they do agree that in the long run the best proof of a good character is good action. However, they reject to consider any idea as good, if that idea results in bad conduct.

Velasquez, Andre, Shanks, & Meyer, (2010) assert that the ethical action is the one that provides the greatest good for the greatest number of people and that can be achieved through the utilitarian approach first by establishing the available courses of action (Velasquez et al., 2010). Then consider who will be affected by each action and what benefits/damages will be created by each of them. Lastly choose the action that will create the greatest good for the greatest number.

Fisher (2008) explained the result-based ethics, which on occasion is also called consequentialism, came into being in the nineteenth century partly in consequence to duty-based ethics. Utilitarianism is widely regarded as the best-known consequentialist theory. Adherents of this particular theory assess the moral value of actions by observing their repercussions. According to disciples of utilitarianism

the correct act is the act that generates the Greatest Happiness of the Greatest Number (GHGN). John Stuart Mill (1991), the best known proponent of this theory, had argued that happiness is the only thing that human beings strived for, and therefore, happiness is the eventual aim of any human action and the most effective standard of morality. Utilitarianism is a theory that puts emphasis on what generates GHGN. Mill (1991) describes Utilitarianism, one example of consequentialism, as a theory that values whatever brings the greatest happiness to the greatest number. The standard of the utilitarian was not the happiness of the agent but the amount of happiness altogether. A noble character is not always the happier one, but it always makes others happier and the world gains from it. Therefore, utilitarianism can only achieve its aim through the cultivation of noble characters.

According to Fisher (2008) this theory has a simple logic. However, he also warned that everything is not so clear cut. Mill (1991) argued that qualitative consequences have more worth than quantitative ones. For instance, the quality of the built environment is more important than the quantity each individual has. For pragmatists like William James and John Dewey, what really matters is not an increase in happiness, but to take actions in the wake of consequences to establish what works best in any given circumstance. James contended that something is great on the off-chance that it is useful and relates to how things really are (Leary, 1990). Dewey (cited in Fisher, 2008) however was of the opinion that experimentation is required to discover the good and that one needs to experiment repeatedly and benefit from the results.

For utilitarians (cited in Talbot, 7th March 2011) there is always an exception to everyday rules and people should be taking these rules as a starting point in order to

make up their minds about what they need to do, and they should concentrate on the Greatest Happiness Principle (GHP) according to which the right action is the action that generates the greatest happiness for the greatest number of people. Unlike other theories, the utilitarian concentrates on the action itself and its repercussions.

The claim of GHGN is ambiguous about:

- What is happiness?
- What exactly is greatest number? And
- Whose greatest number?

The inherent uncertainties of the GHGN have resulted in arguments that utilitarianism is a slippery theory in the sense that whenever it faces an opposition a different argument is put forward. Mill (1999) defines happiness as intended pleasure, and the lack of pain.

The utilitarianists disagree on whether one should only be looking at the amount of happiness. Bentham (cited in Talbot, 7th March 2011) opined that one only needed to look at the amount of happiness, while Mill (1999) argued that one also needed to look at the quality of the happiness. Mill divided pleasures into two groups: higher pleasures and lower pleasures. He opined that given the choice one would always opt for the higher ones. He believed that it was better to be “Socrates dissatisfied” than being “fool satisfied” (Mill 1999). There is also ambiguity between action and token actions. When one says “that lie is wrong” what s/he is actually saying is that not lying but that lie in particular is wrong. And when one says “lying is wrong” a commitment in fact is being made to the effect that every kind of lying is wrong. In the terminology of what researcher had discussed earlier the latter claim as generalist

and the former as particularist. A particularist utilitarian is called an Act Utilitarian (AU) and they check each particular action vis-à-vis the GHP. A generalist utilitarian is called a Rule Utilitarian (RU) and they use the GHP to check types of action and then check these actions vis-à-vis the rules that this produces in its wake (Mill, 1999). If lying generates GHP then the AU will have no scruples to break the rule because as far as one is concerned the rules do not possess any deontological force. But if the AU is prepared to break the rules every single time one thinks this will enhance GHGN then does he not fail to acknowledge the useful power of moral rules? RU enables the utilitarian to legitimize their persistence on moral rules and that one should always stick to the truth because in general speaking the truth is beneficial for GHGN.

When a particular situation demands that a rule ought to be broken for the sake of the GHGN an RU has three alternative responses:

- 1- Refuse to break the rule;
- 2- Break the rule;
- 3- Rework the rule.

Different people have different responses to rules, of which there are two sorts in daily lives:

- Rules that encapsulate decisions that had been made in the past in specific cases;
- Rules that clarify a given practice.

An arbitrary rule can be broken if it is for the good of the GHP. A utilitarian is of the belief that one learns morality by experience, by discovering the consequences of

one's actions. People also assume that the future will be a mirror of the past. They believe that in cases when breaking of the rules will generate GHGN such action is justified. And when they fail to generate GHGN not justified (Talbot, 7th March 2011).

Fisher (2008) opines that while dealing with ethics, the architectural profession does not have exceptions to the rules. Like anything else architecture is a consequential act where the profession strives to generate the greatest happiness for the greatest numbers. He points out that provision of functional utility is the very essence of architecture and that the buildings have to cater for customers's demands, provide protection against natural elements and the failure to ignore such thing become obvious: They subside, leak, rot.

Every action has consequences, so do architecture and according to the utilitarian school of thought the aim of this profession ought to be the creation of the greatest amount of happiness for the greatest number.

In the light of the above-mentioned definitions, reasons and information, Utilitarianism can be defined by four key words: *The greatest happiness of the greatest number* (GHGN), *consequences*, *group*, and *right action*.

Like most people, architects want to do the right thing. However, that is easier said than done. Architects respond to different situations by drawing from the above mentioned approaches to ethics: an action to be judged (Non-cognitivism), to have a good society (Contract Ethics) or what it means to be a good person, (Virtue Ethics)

and what is the right action in terms of the individual (Deontology/Duty Ethics) or the group (Utilitarian).

2.2.2 Evaluation of the Concept of Applied Ethics

Once these five Ethics theories were examined and comprehended, the next step was the selection of the ethical theories that were relevant for application to the problems identified during the research. In order to do this a comparative study of these concepts was carried out to ascertain which ones were relevant, and Table 5 was prepared to explain the decisions that were made.

Table 5: Selection of the relevant ethics theories

Ethics theories	Reasons for considering	Reasons for not considering
Non_cognitivism	-	-Non-cognitivism - which judges whether a deed is good or not by looking at its results (Talbot, 21st February 2011) - was not among the Applied Ethics approaches that were examined for this study, because of the conviction that an ethical deed does not require the endorsement of anyone else (as explained by Kant, cited in Talbot, 21st February 2011).
Contract Ethics	-	-As this research was solely concerned with the architectural drawings employed at the presentation of design projects, and Contract Ethics is concerned with every single phase of construction projects, Contract Ethics was also among those that were not scrutinized in this thesis (Fisher, 2008, 2010; Talbot, 14th February 2011; Velasquez et al., 2015).
Virtue Ethics	-Virtue ethics was chosen because of the prominence it gives to virtuous acts (Fisher, 2008, 2010; Talbot, 14th February 2011; Velasquez et al., 2015). -The ramification of this for the architectural profession is the respect it implicitly demands for basic drawing standards.	-

Deontology	-Deontology was another approach that was scrutinized because it emphasizes the duty of professionals to those they serve (Talbot 28th February 2011; Fisher 2008; 2010; Velasquez et al. 2015; Kant 1998). -According to Fisher, (2008, 2010), for architects, this means a call to exercise independent reasoning to take the correct action.	
Utilitarianism	-Utilitarianism was also studied because of its plain rationale: the correct deed is the one that amplifies what is good for the maximum number of people (Fisher, 2008, 2010; Velasquez et al., 2015, 2010; Talbot 7th March, 2011; Mill, 1991).	-

Finally, a decision was made to consider three of these theories, namely, Virtue Ethics, Deontology, and Utilitarianism because they were considered to be relevant for the purposes of this research for reasons that have been cited at Table 5 above. Table 6 below lists the three selected Ethics theories.

Table 6: Selection of ethics theories that were relevant for this research

Non-cognitivism	→	Virtue Ethics
Contract Ethics		Deontology
Virtue Ethics		Utilitarianism
Deontology		
Utilitarianism		

These three theories were all individually scrutinized and key words were selected for each to formulate interview questions of the interview workshop (See Part 3.4.3) and to facilitate interpretation of the responses (See Part 3.5) at the final phase of this research. A summary of these three theories that was followed is provided at Table 7.

Table 7: Summary of the selected ethics theories

Virtue Ethics	Deontology	Utilitarianism
....not a resultant...	...non-conclusive	...if the results are beneficial to everyone or the majority...
... virtuous behaviour honesty, justice, truthfulness, benevolence, loyalty, keeping promise, sacrifice, respect for others...	...moral rights approach	...be happy
...at the end of these behaviors, it does not matter whether a person benefits him / herself or the society...	...focus on duties, obligations and principles ...	...it aims to avoid pain and increase happiness...
...moral virtues are habits that allow people to live with reason....	...intention to be correct “in the decision rather than good judgment...	...that are less bad can be tolerated...
...if he / she know what is golden mean that is reasonable...	...the right to make the right decision is based on certain abstract universal principles...	...to avoid greater evil, things...
..moral is at the middle between the both sides of the insufficient remaining two antagonistic concepts	...can our behavior be an universal one	...it is the result of that action when deciding on the good of something. The ratio of good to evil is examined...
..it focuses on the honesty of the ethical behavior rather than on ethical behavior...one's character, motivation and intention are important ...	...it is not the happiness or benefit, but the right to be happy and to be right...	
...the principles, rules and results are important in assessing the character and integrity of the person...	... moral behavior is the behavior that must be displayed under all circumstances ...	
...the actions of a virtuous person will also be virtuous...	...some things are bad actions regardless of the result...	

Happiness	Intention is Important	Result is important
↓	↓	↓
“Happiness is based on Virtuous Activity”	The important thing is to do the right thing. The duty.	What matters is the well-being of society.

2.3 Application of Ethics to Architectural Practice

The relationship between ethics and architectural practice was examined to provide an explanation of the practical results aimed at the determination of how the theories

of ethics can be dealt within architectural practice and to present ethical values and responsibilities in execution of the profession.

When people talk about ethics they are forced to talk about attitudes and behaviours that are good or bad, depending on individuals. The values that determine the basic behaviours of human beings also determine the needs and preferences of human beings. Longstaff (1999) argued that an adequate appreciation of the relationship between ethics and architecture depends on an understanding of what constitutes the fundamental question at ethical deliberations: What ought one to do? The first thing to notice about this question, according to Longstaff (1999) is its practical nature. It directs our attention to the fact that the ethical world is one that is made up of choices, decisions and the practical application of core values and principles. The second thing is that the question can only be avoided by those who live an unreflective life of unthinking custom and practice. The number of people who lead such a life should not be underestimated. It is quite common to enter an organisation and on asking why certain things are done, be told ‘everybody does it don’t they?’ or ‘that’s just the way we do things around here’. Longstaff (1999) had concluded that to engage with ethical questions is to confront practical questions concerning how people should act. This in turn requires us to identify an ethical framework of core values and principles that can help to shape our choices. Ethical values, according to Stier (1991), are values that have been adopted by human beings for ensuring societal order and peace for people and which undergo some changes during a lifetime. Honesty, integrity, keeping one’s promise, loyalty, justice, helping others, respect for others, fulfilling one’s obligations are among the basic ethical values.

The aim of the professional ethical rules, in the light of above stated arguments, is to set the standards concerning the performance, movements and behaviors of the personnel and units that come within their scope. These rules cover all the personnel and units who need to adhere to the inspection standards. Talbot (31st January 2011) argues that a profession that has lost favour with the society becomes unable to offer any benefits to its members by also loosing its potential for development. Professional ethics is more than general moral rules. Professional knowledge and expertise are additional responsibilities of the professionals (Talbot, 31st January 2011) According to Soskolne (1998) professional ethics is a must for an increase in productivity and quality. Ethical dilemmas and ethical deviations have a negative effect on professional ethics. On one hand, ethical dilemma can be explained as a subject having two conflicting aspects and each of these aspects having sides that are arguably right. Ethical deviation on the other hand is where decisions which are not ethical are taken. Another side is when acting selfishly and have ethical values that are different to those of everyone else's; it may lead to ethical deviation (Soskolne, 1998)

Reybold & Halx (2018) explain that the totality of ethical principles and standards that guide the behaviours in work life is called "professional ethics". These are professional principles that order the members of a certain professional group to act in accordance with certain rules, which restrict their personal tendencies; weed out the inadequate members and for those who lack principles regulates the professional competition and aim at protecting the ideals of the profession. Every society has set certain rules such as legal and professional rules that are determined in accordance with professional characteristics bringing a certain order into our lives and insitutional organizations. Concepts such as responsibility, obligation, and duty are

very important for ethics. The members of the profession, in addition to their own personal interests, must also look out for the interests of their customers, colleagues, society and the state and fulfill their obligations. Individuals who carry out their professions within the framework of set rules and standards win the confidence of the society. On the other hand, the expectation of the society from the members of professions is that they be just and act in a manner that wins the respect of everyone. Consequently, the professionals need to be aware of their responsibilities to realise the interests of the society and their own. Professional groups are unions that reflect the solidarity and rules of that union which have certain principles that are unique to them. In order for a professional event or service to meet the needs of the consumers that profession needs to be subjected to a self-inspection that was set up within that particular sphere of profession. Moral principles of different professions can conflict with each other. Professional ethics act like a self-inspection apparatus but contrary to the other methods of inspection they are of an internal nature and they have a moral quality (Reybold & Halx 2018). Professional moral principles are collected in documents that are named as “professional behaviour principles”. Professional life that forms a large part of human life has rules and an ethical understanding that is unique to it.

“Professional ethics is the total of ethical principles and standards that guide the behaviours in professional life, what can be done and what can not” (Vanclay & Taylor 2013).

As stressed by Fisher (2000), the professional ethics are not laws that ought to be obeyed no matter what. Architects do have the flexibility in obeying them and they do have the right to give a different interpretation and meaning to them and under extreme conditions they do face a possibility of being censured or fined. Ethical principles underpin all professional codes of conduct; these principles may differ

depending on the profession. Codes of Ethics and Conduct draw on professional ethical principles as the basis for advising required standards of behaviour for members of a profession, in this case, professional ethics for architecture. They also seek to set out the expectations that the profession and society have of its members (Fisher, 2000). As explained by Sadri (2017), however, they address professional values more than ethical values and even their statements on any ethical value root in the interests and images of professions. Professional ethics are limited to the boundaries of professions and for this reason they cannot address the unethical conducts of other actors in their professional fields (Sadri, 2017).

In order to be able to state the direct relationship between ethics and architectural practice, as well as the ethical responsibilities involved with acts they have been studied under the heading of Code of Ethics and Professional Conduct.

2.3.1 Concept of Codes of Ethics and Conduct

After having discussed the Ethics theories, the objective of this section is to investigate the relationship between ethics and architectural practice. As stated, the aim here was to determine how the concept of ethics can be applied to the practice of architecture, by analyzing the ethical values and responsibilities of how the profession is practiced. Professional architectural organizations, both international and national, have developed various codes that set out the ethical rules which ought to be considered in the professional behavior of the architect.

The role played by professional ethics is essential for the delienation of the boundaries of the architectural profession, for the improvement of its image is scrutunised by a study of the Code of Ethics and Professional Conduct. The purpose of Code of Ethics and Professional Conduct is to provide guidelines for the minimum

standard of appropriate behaviour in a professional context. Code of Ethics and Professional Conduct sit alongside the general production of the built environment and the personal values of members of the profession. Worldwide, there are numbers of professional institutions that set and apply Code of Ethics and Professional Conduct in the profession of architecture in accordance with global and local interests. The research is concerned with the profession of architecture; therefore, it would be useful to briefly dwell upon a number of professional architectural organisations and their professional conducts. The architectural organisations whose Code of Ethics and Professional Conduct were examined were UIA (Union International des Architectes), ACE (Architect Council of Europe), RIBA (Royal Institute of British Architects), AIA (American Institute of Architects), and UCTEA, (Union of Chambers of Turkish Engineers and Architects) – CAT (Chamber of Architects of Turkey).

UCTEA-CAT was included because it is the only foreign architectural organisation that the local architectural organisation UCTCEA-Chamber of Architect of North Cyprus has close collaborations with. UIA and ACE were included because even though they are supranational organisations that represent a specific region of the world they do possess an international prominence for the architectural profession and AIA, RIBA because of their immense global influence despite being national professional organisations. Below, Table 8 states the reasons for the selection of the five institutions.

Table 8: Reasons for selection of five professional institutions

Institutions	Reasons of selection				Explanations
	International		National		
	Global / Worldwide	Europe / European	Local but Universally recognized	National related	
UIA	✓				-UIA is an institution that is concerned with the development of the architectural profession all over the world, independent of countries and regions, and conducts various arrangements and organizations on a universal scale.
ACE		✓			-Appeals to countries in Europe only. -Professional ethics and Codes of Conduct binding for Europeans. Cyprus is within the European Union.
RIBA			✓		-Within Europe but limited to the UK only. -The Royal Institute of British Architects, whose organizational identity is regarded as a milestone in the history of architecture, -RIBA, is an organization that has moved its activity from the national platform to the international platform.
AIA			✓		-AIA is an organization that provides services, guidance and standards to architects worldwide. -AIA is an American national based organization; however, architectural schools and architects of different nationalities have been able to measure themselves with AIA accreditations in terms of education and professional development. -AIA, like RIBA, is an organization that has moved its activity from the national platform to the international platform.
UCTEA-CAT				✓	-UCTEA-CAT is a national institution that is most closely affiliated with UCTCEA-Chamber of Architect of North Cyprus.

This study was developed by scrutinizing the Code of Ethics and Professional Conduct documents of five selected institutions which were UIA (Accord Policy on Ethics and Conduct), ACE (European Deontological Code for Providers of Architectural Services), RIBA (Code of Professional Conduct), AIA (Code of Ethics and Professional Conduct), and UCTEA-CAT (Code of Professional Conduct Regulation). Detailed explanations of the related documents of each of these professional institutions are provided below.

- **UIA: Accord Policy on Ethics and Conduct**

Firstly, the reason why UIA was selected was not just because of its globally venerated ethical rules but also because it is an independent institution concerned with the status and development of the architectural profession all over the world, in cooperation with organizations on a universal scale. Its views on professional ethics and Codes of Conduct are universally binding.

UIA introduces its members to their Codes of Ethics and Conduct to its members as follows:

“...the Accord Guidelines on Ethics and Conduct herein and a requirement additionally that their members abide by the codes of ethics and conduct in force in the countries and jurisdictions in which they provide architectural services, so long as they are not prohibited by international law or the laws of the architect’s own country...” (UIA, 2014).

UIA-Accord Policy on Ethics and Conduct has been revised in October 2010 and amended by the Council in January 2011. The UIA - Accord Policy on Ethics and Conduct has four different sets of principles and applications concerning architectural ethics and conduct. These are relevant for architects who are working at a country that is not their domicile. These are “General obligations”, “Obligations in the Public Interest”, “Obligations to the Client” and “Obligations in the Interests of the Profession” (UIA, 2014).

The first principle (P1) which is the “General Obligations” states that the architects have eight main obligations. It states “... continually maintain and develop their professional knowledge and skill in all areas...” second states “...the standards of excellence...”, and fourth “...a person or company is competent...” All these are

stating obligations related to continuous professional development and competence with excellent standards (UIA, 2014).

The second principle (P2) which is the “Obligations in the Public Interest” states that the architects have six main obligations. Architects should consider the demands of the people and welcome the quality. In P2, second article states *“No Architect shall either communicate or promote or represent themselves or their professional services in a false or deceptive manner...”*, fourth article says *“No Architect shall make, support or acquiesce in any statement, written or otherwise, which is contrary to their own knowledge or professional opinion or which they know to be misleading or unfair to others...”* and last with this concern is the sixth one *“All Architects shall observe and comply with this Guideline and also the codes and laws applicable to the architectural services being provided...”*. All these are stating obligations related to honesty, justice and equality with legal approach (UIA, 2014).

The third principle (P3) which is the “Obligations to the Client” states that the architects have fourteen main such obligations. Architects have an obligation and a duty to carry out their work in a competently professional manner. In P3, first article states *“...shall respect the needs and requirements expressed by a client or any potential user as long as such needs and requirements do not conflict with compliance with the Principles and Applications of this Code...”*, second article states *“...Architects shall only undertake professional work where they can demonstrate that they possess adequate knowledge and abilities...”*, fifth articles states *“...conflict of interest...”*, and ninth states *“...perform their professional work with skill, care and due diligence...”*. All these are stating obligations related to perfection, technical and professional competence (UIA, 2014).

The fourth principle (P4) which is the “Obligations in the Interests of the Profession” states that the architects have thirteen main such obligations. Architects are obliged to sustain the positive attributes of the profession. In P4, first article states “...activities with complete independence, impartiality, confidentiality, integrity, honesty and fairness...” and third article states “...promote the independence, impartiality, dignity and integrity of their profession...” All these are stating obligations towards impartiality, honesty and integrity and dignity (UIA, 2014).

The Table 9 below summarised keywords that are of more relevance to the interest of this research.

Table 9: Keywords of the UIA-accord policy on ethics and conduct

Keywords of the UIA			
P1	P2	P3	P4
Continuous Professional Development	Impartiality, equality, justice	Perfection	Impartiality
Contribute to the development of the profession	Honesty	Technical and Professional Competence	Honesty
	Legality		Integrity & Dignity

- **ACE: European Deontological Code for Providers of Architectural Services**

The reason why ACE was selected second is because it covers the EU-member states, of which Cyprus (South) is also a member state. ACE - European Deontological Code for Providers of Architectural Services are binding throughout the EU.

ACE introduces its members to their own Codes of Ethics and Conduct to its members as follows:

“They apply to all professional activities, whatever may be the place of the activities. They address responsibilities to the public, to clients and users of architecture, to the building industries and to the art and science of architecture - that continuum of knowledge and creation which is the heritage of tomorrow and the legacy of the architectural profession to society...” (ACE, 2016).

ACE - European Deontological Code for Providers of Architectural Services document was originally adopted by the General Assembly of the ACE in 2005, with a revised version adopted in 2016. The UIA has four different principles and applications concerning architectural ethics and conduct. Those concern architects in fulfilling their obligations when undertaking architectural services in a country other than their country of domicile. These are “General Obligations - Integrity, competency and professionalism”, “Obligations in the Public Interest”, “Obligations to the Client” and “Obligations in the Interests of the Profession” (ACE, 2016).

The first principle (P1) which is “General Obligations - Integrity, competency and professionalism” states that the architects have six main obligations. In P1, first article states “... continually maintain and develop their professional knowledge and skill in all areas...” second states “...to raise the standards of excellence...” and fourth “...a person is competent to perform...” All these are stating obligations related to development and competency with excellent standards (ACE, 2016).

The second principle (P2) which is the “Obligations in the Public Interest” states that the architects have six main obligations. Architects ought to respect the interests of the public and to observe the laws governing their professional activities. In P2, second article states “No provider of architectural services shall either communicate or promote or represent themselves or their professional services in a false or

deceptive manner...”, fourth articles “*No provider of architectural services shall make, support or acquiesce in any statement, written or otherwise, which is contrary to their own knowledge or professional opinion or which they know to be misleading or unfair to others...*” and last with this concern is the sixth one “*All providers of architectural services shall observe and comply with this Guideline and also the codes and laws applicable to the architectural services being provided...*”. All these are stating obligations related to honesty, justice and equality with legal approach (ACE, 2016).

The third principle (P3) which is the “Obligations to the Client” states that the architects have fourteen main obligations. *All providers of architectural services have an obligation towards their clients and shall exercise unprejudiced and unbiased judgement. In P3, first article states “...shall respect the needs and requirements expressed by a client or any potential user as long as such needs and requirements do not conflict with compliance with the Principles and Applications of this Code...”, second article states “...Architects shall only undertake professional work where they can demonstrate that they possess adequate knowledge and abilities...”, fifth articles states “...conflict of interest...”, and ninth states “...perform their professional work with skill, care and due diligence...”* All these are stating obligations related to perfection, technical and professional competence (ACE, 2016).

The fourth principle (P4) which is the “Obligations in the Interests of the Profession” states that the architects have sixteen main obligations. All providers of architectural services shall have an obligation to sustain the independence, impartiality, integrity and dignity of the profession. All these are stating obligations conclude to impartiality, honesty and integrity and dignity (ACE, 2016).

The Table 10 below summarizes the keywords that are of more relevance to the interest of this research.

Table 10: Keywords of the ACE-european deontological code for providers of architectural services

Keywords of the ACE			
P1	P2	P3	P4
Continuous Professional Development	Impartiality, equality, justice	Perfection	Impartiality
Contribute to the development of the profession	Honesty	Technical and Professional Competence	Honesty
-	Legality	-	Integrity & Dignity

A glance at the Code of Ethics and Conduct of both UIA and ACE can reveal the overlapping similarities of both institutions.

- **RIBA: Code of Professional Conduct**

The first institution to be mentioned within the framework of local but universally relevant Code of Professional Conduct is the Royal Institute of British Architects (RIBA), which has often been described as a milestone in the history of architecture with its organizational identity. RIBA which is one of the most respected architectural organisations has published the principles that its members need to adhere to in a document first published in 2005 and amended in 2016 with the name ‘Code of Professional Conduct’. The 2016 code is a guide that states three principles which are Integrity, Competence, and Relationships, and it explains the implementation of professional values and principles that support these principles (RIBA, 2016). However, for the sake of the purpose of its research this study will be developed by taking up selected rules that exist within these three principles.

The principles that are set forth underneath the heading of integrity (P1) contain six rules that the architects need to adhere to in the practice of architectural profession in order to win public approval. In P1, the first article states “...*members to act with impartiality, responsibility truthfulness...*”, the second article states “...*not to be improperly influenced either by their own or others...*”, the third article urges the members not to take a part in what “...*they know to be untrue, misleading, unfair to others or contrary to their own professional knowledge ...*” and the fourth one says “...*avoid conflicts of interest...*”. All these state obligation and loyalty which means to expect from the architects in their professional lives and asked the members not to be adversely affected by their own interests or that of others. They are also asked to prevent conflict of interest and not to engage in activities that are opposite to their professional knowledge and this is illegal or sometimes misleading (RIBA, 2016).

Competence (P2) as the second principle of this code has five articles. These clearly show how professional ethic codes in general aim at protecting the interests of the customers and thus that of the market of the profession. In P2, the second article of this code states “...*realistically appraise their ability to undertake and achieve any proposed work...*” It contains moralistic advice urging its members to make realistic undertakings. Within the framework of this principle, the RIBA mentions that it expects high levels of knowledge and assiduity from its members (RIBA, 2016).

The third principle of this code is to do with Relationships (P3). In P3, there are five articles; the first states “...*respect the beliefs and opinions of other people...*” and the fourth article says “...*when engaged in any form ... they should act fairly and honestly...*” This clearly states the rules that the architects need to adhere to concern of the society and workers (RIBA, 2016).

The Table 11 below summarizes the keywords that are of more relevance to the interest of this research.

Table 11: Keywords of the RIBA-code of professional conduct

Keywords of the RIBA		
P1: Integrity	P2: Competence	P3: Relationships
Conflict of interest	Technical and knowledge competence	Legality
Engage in activities that are opposite to their professional knowledge	Assiduity	Fairly & Honestly

- **AIA: Code of Ethics and Professional Conduct**

The second institution to be mentioned within the framework of being local but of universal significance is American Institute of Architects (AIA) which has updated the rules that it requires its members to adhere to in its Code of Ethics and Professional Conduct in 2017. This document contains the ethical standards that its members need to adhere to in the execution of the profession and in their behaviors, the violations of which will be subject to a disciplinary action by the institution (AIA, 2017). AIA makes a clear distinction regarding the definition of terms; canons are usually broad principles of conduct, ethical standards (E.S.) are more specific goals toward which members should aspire in professional performance and behaviour whereas Rules of Conduct (Rule) are the mandatory ones. In this case, this research will focus mainly on the rules of conduct of AIA.

The AIA has six different canons concerning architectural ethics. These are “General Obligations”, “Obligation to the Public”, “Obligations to the Client”, “Obligation to the Profession”, “Obligations to Colleagues” and “Obligation to the Environment” (AIA, 20017). Among the obligations and within the scope of this study, ‘Obligations

to the Environment' is not of interest to this research and therefore will not be handled. Only the issues that are related to architectural drawings are considered and not the finished building itself.

The first canon (C1) which is the "General Obligations" states that the architects have five main E.S and two Rules. It covers the personal obligations of the member architects towards the protection of their profession and protection of the market. The Rule 1.101 of C1 states that "*...reasonable care and competence...*" is required.

The second canon (C2) which is "Obligations to the Public" states that the architects have three main E.S and seven Rules. Here, the AIA Code dwells upon the responsibilities of the architects in their personal practice in order to win the approval of the public. The Rule 2.101 of C2 urges its members to refrain from "*...knowingly violate the law...*", the Rule 2.104 states that "*... involving fraud or wanton disregard of the rights of others*". Here the obligation of the architects towards the public is listed under two listed Rules. It urges the member architects to accept the spirit and word of the canon that regulates their professional issues and to protect and reinforce the public interest in their personal and professional lives (AIA, 2017).

The third canon (C3) which is "Obligation to the Client" and this puts forward certain Rules aimed at protecting and improving the image of the profession. The Rule 3.102 of C3 states that "*...perform professional services...in the specific technical areas involved.*" the rule 3.103 "*... Members shall not materially alter the scope or objectives of a project without the client's consent*", the rule 3.201 "*...A Member shall not render professional services...member's own interests...*" and the rule 3.301 "*...Members shall not intentionally or recklessly mislead existing or*

prospective clients about the results...” Within the framework of this canon, architects are held responsible towards their clients. It states that the architects are obliged to be free of prejudice and act in accordance with beliefs that are not tainted with any prejudices and to protect the clients with a professional approach. Ethical standards are stated to be competence, candour and truthfulness, confidentiality and lack of any conflict of interest (AIA, 2017).

Fourth and fifth canons underline the obligations of the architects for the protection of the market of the profession. The fourth (C4) canon of “Obligations to the profession” states that the architects have three main E.S. and five Rules. Here AIA C4 dwells upon the architects are held responsible for supporting the honour and unity of the profession. The Rule 4.101 of C4 states that “...*committed a violation of this Code...*” the Rule 4.102 of C4 states that “...*Members shall not sign or seal drawings ... which they do not have responsible control...*” The ethical standards of this principle are honesty, fairness, dignity and integrity. Under the fifth canon (C5) which is “Obligations to Colleagues” which have three main E.S. and four Rules the architects are told of their obligations towards respecting the contributions and passions of their colleagues (AIA, 2017).

The Table 12 below summarise keywords that are of more relevance to the interest of this research.

Table 12: Keywords of the AIA-code of ethics and conduct

Keywords of the AIA					
C1	C2	C3	C4	C5	C6
Continuous Professional Development	The public interest in their personal and professional live	competence,	Integrity / accuracy	x	Respect to the contributions of the Profession
perfection	Legality	candour and turthfulness,	perfection	x	
			Professional Development and Preservation of Dignity	x	

- **UCTEA-CAT: Code of Professional Conduct Regulation**

Because Northern Cyprus chamber does not have any documents related to professional conduct regulation, the researcher needed to focus on the Turkish chamber because of its affinity and partnership. UCTEA-Chamber of Architects of Turkey (CAT) is a non-governmental institution concerned with the architecture in Turkey.

UCTEA-Chamber of Architects of Turkey, Code of Professional Conduct consists of three chapters first of which is “Purpose, Scope, Basis and General Provisions” second “Code of Conduct” and third chapter is “Final Provisions” (UCTEA, 2009).

In the first chapter there are three sections; the first section which is the “Purpose and Scope” explain the Code of Conduct under ARTICLE 1, which is to ensure that architects obligations to society, client, colleagues and the Chamber of Architects in the practice of architecture and professional activities, regardless of their field of activity and the type of architectural service they provide, are related to the integrity and trust of the members of the profession and their relations with the public. In the second section “Basis” explains that this code derives its legitimacy from the Turkish

parliamentary act of 27/01/1954 which established this Chamber. The last section of the chapter which is third section is called “General provisions” also supported by ARTICLE 3 stating that the architects who do not comply with the rules determined by this regulation are referred to the Chamber of Architects Honor Committee by the Board of Directors of the Chamber of Architects itself (UCTEA, 2009).

The second chapter which is entitled “Code of Conduct” defines the responsibilities of architects related to the profession. In this chapter, UCTEA has five different obligations concerning architectural ethics. These are “Obligations of Architects to Society”, “Obligations of Architects to Colleagues”, “Obligations of Architects to Client”, “Obligations of Architects to Profession” and “Obligations of Architects to Chambers” (UCTEA, 2009).

The first obligation (O1) which is the “Obligations of Architects to Society”, there is only one article namely ARTICLE 4; and it states that the architect should act in accordance with the following obligations towards society; “...*respect for human rights...*”, “...*Equality & impartiality...*” and “...*perfection...*” (UCTEA, 2009).

Second obligation (O2) which is the “Obligations of Architects to Colleagues”, there is only one article which is ARTICLE 5; and it states that the architect should act in accordance with the following principles in his/her relations with his colleagues; “...*Respect to architects and professions, prevention of possible damages...*”, “...*Protection of honest and fair rivalry - not to discredit colleagues*” and “...*Respect to the contributions of the Professional...*” (UCTEA, 2009).

Third obligation (O3) which is the “Obligations of Architects to Client”, there is also one article which is ARTICLE 6; and it states that the architect should act in accordance with the following principles in its relations with clients; “...*competence, responsibility and rights...*”, “...*Legality...*”, “...*Honesty...*” and “... *Reliability...*”

Fourth obligation (O4) which is the “Obligations of Architects to Profession”, there is one article namely ARTICLE 7; and it states that the architect should act in accordance with the following principles in his/her personal obligations towards his/her profession; “...*Contribute to the development of the profession...*”, “...*Honesty ...*” and “...*Legality ...*” (UCTEA, 2009).

Fifth obligation (O5) which is the “Obligations of Architects to Chambers” has also only one article namely ARTICLE 8; The Architect should comply with the following obligations to the Chamber of Architects; “...*Compliance with the rules of professional organization, commitment...*”, “...*Honesty ...*”, “...*Impartiality...*” and “...*Legality...*” (UCTEA, 2009).

And the last chapter of this regulation is concerned with “Final Provisions” giving some information about repealed provisions such as executive decisions under the implementation of the sole institution of the chamber.

The Table 13 below summarise keywords that are of more relevance to the interest of this research.

Table 13: Keywords of the UCTEA-code of professional conduct regulation

Keywords of the UCTEA-CAT				
O1	O2	O3	O4	O5
Respect for human rights	Respect of architects and professions, prevention of possible damages	competence, responsibility and rights	Contribute to the development of the profession	Compliance with the rules of professional organization, commitment
Equality & impartiality	Protection of honest and fair rivalry - not to discredit colleagues	Legality	Honesty	Honesty
perfection	Respect to the contributions of the Professional	Honesty	Legality	Impartiality
-		Reliability	-	Legality

It can be surmised that the AIA has the most systematic approach to the rules of professional ethics and behavior. The rules are classified in a different way in terms of their quality, their scope and their enforcement power which are explained in detail in the document.

2.3.2 Evaluation of Codes of Ethics and Conduct

After having studied selected Codes of Ethics and Conduct of five institutions, it appeared that overlapping information moved towards becoming likenesses, showing clear similarities between them. In fact, the only difference that mattered here was ‘How free an architect can be to have the right / reserve the privilege to exercise / practice his/her profession and be protected under an international guideline?’ In this regard only UIA and ACE offered protection. At the remaining three institutions, the architects have the right to work only under the obligations set by the institution of which they are members. In addition, a deep analysis of the Codes of Ethics and Conduct also revealed great similarities between those of the UIA, ACE, AIA, and UCTEA-CAT (See Table 15). The evidence for the similarities of the aforementioned Codes of Ethics and Conduct are given in the previous section Part 2.3.1. These Codes of Ethics and Conduct of UIA, ACE, AIA, and UCTEA-CAT aim

to evaluate the effects of behaviors and actions in the profession and to achieve universal morals and benefits by eliminating the negative aspects as much as possible. It also seemed that the common system on which most organizations form the basis of these rules was the responsibilities of the architect towards concerned parties. With the exception of RIBA, the rules of all the organizations that had been examined had been drawn up within the framework of the responsibility of the profession towards the relevant parties. The professional institutions which regulate their rules according to these commitments regard the profession as being responsible towards their partners. However, the scope and details differ from institution to institution. The underlying goal of all these codes is that the architect should adopt certain forms of behavior in professional practice. RIBA identified these responsibilities in the light of a number of values that the architect must uphold. In this sense, UIA, ACE, AIA and UCTEA-CAT can be grouped under the same umbrella as professional organisations that regulate professional ethics and rules of conducts in accordance with their obligations. The obligations of the profession under these Codes of Ethics and Conduct have been summarized below in Table 14 which shows which institution has which obligation towards whom. Therefore, two comparisons of the Codes of Ethics and Conduct of these institutions were made. The first one was between UIA, ACE, AIA and UCTEA-CAT, and the second one between UIA, ACE, AIA and UCTEA-CAT as one group at one side, and RIBA at the other.

Table 14: Professional organisations that regulate professional ethics and rules of conducts in accordance with their obligations

Professional organisations	Obligations						
	General Obligations	Obligation to the Public	Obligations to the Client	Obligation to the Profession	Obligations to Colleagues	Obligation to the Environment	Obligations of Architects to Chambers
UIA	√	√	√	√			
ACE	√	√	√	√			
AIA	√	√	√	√	√	√	
UCTEA- CAT		√	√	√	√		√

Six of these seven obligations were utilised for this research. The reason for the exclusion of the obligation towards environment was the concern for architectural drawings. Since there are no finished products, one cannot see the relationship with the environment. See Figure 9 for the obligation covered by the research.

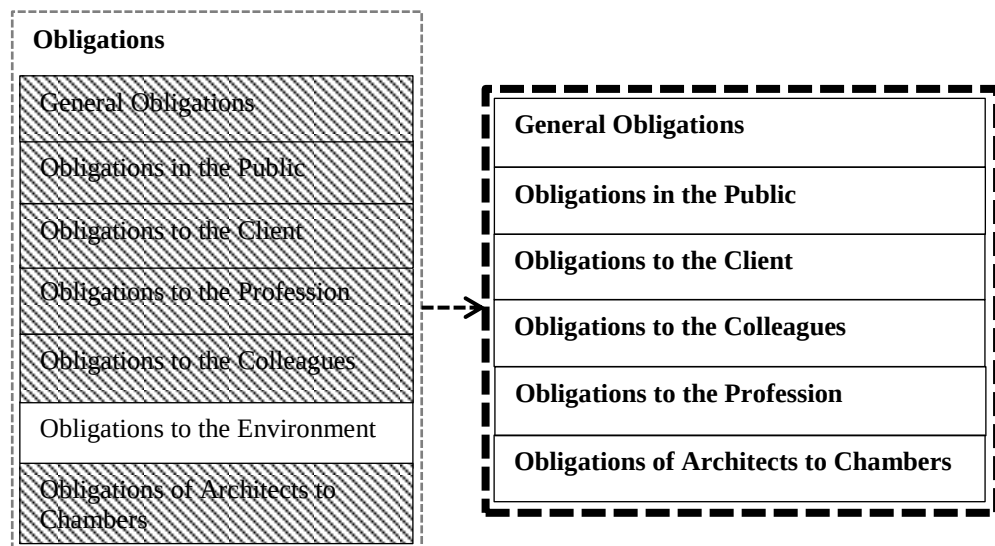


Figure 9: Limitations of obligations

The comparisons that were made between UIA, ACE, AIA, and UCTEA-CAT are provided at Table 15.

Table 15: Similarities of UIA, ACE, AIA, UCTEA-CAT

Selected Institutions	Major Obligations						
	General Obligations	Obligation to the Public	Obligations to the Client	Obligation to the Profession	Obligation to the Environment	Obligation to the Colleagues	Obligations to Architects to Chambers
UIA	√	√	√	√	-	-	-
	Continuous Professional Development	Impartiality, equality, justice	Perfection	Impartiality			
	Contribute to the development of the profession	Honesty	Technical & Professional Competence	Contribute to the development of the profession			
		Legality		Integrity & Dignity			
ACE	√	√	√	√	-	-	-
	Continuous Professional Development	Impartiality, Equality & Justice	Perfection	Impartiality			
	Contribute to the development of the profession	Honesty	Technical & Professional Competence	Honesty			
		Legality		Integrity & Dignity			
AIA	√	√	√	√	X	√	-
	Continuous Professional Development	The public interest in their personal and professional Life	Competence	Integrity / accuracy		Respect to the contributions of the Professional	
	Perfection	Legality	Candour & Truthfulness	Perfection			
			confidentiality and lack of any conflict of interest	Professional Development and Preservation of Dignity			
UCTEA- CAT	-	√	√	√	X	√	√
		Respect for human rights	competence, responsibility, and rights	Contribute to the development of the profession		Respect to architects and professions, prevention of possible damages	Compliance with the rules of professional organization, commitment
		Equality & Impartiality	Legality	Honesty		Protection of honest and fair rivalry - not to discredit colleagues	Honesty
		perfection	Honesty	Legality		Respect to the contributions of the Professional	Impartiality
			Reliability				Legality

The comparisons between UIA, ACE, AIA, and UCTEA-CAT resulted in the establishment of the keywords of “Continuous Professional Development”, “Contribution to the development of the profession”, “Impartiality, Equality & justice”, “Honesty”, “Legality”, “Perfection”, “Technical and Professional Competence” and “Integrity & Dignity”. The keywords are listed at Table 16 below:

Table 16: Keywords common to UIA, ACE, AIA, and UCTEA-CAT

UIA + ACE + AIA + UCTEA-(CAT)		
Continuous Professional Development	Impartiality, Equality & Justice	Perfection
Contribute to the development of the profession	Honesty	Technical and Professional Competence
-	Legality	Integrity & Dignity

Keywords for the RIBA Code of Ethics and Conduct which had already been cited at Part 2.3.1 of Table 11 and the keywords obtained from the comparison made between between UIA + ACE + AIA + UCTEA-(CAT) and RIBA were subsequently subjected to comparisons to establish the similarities between them (See Table 17).

Table 17: Comparison between UIA + ACE+ AIA + UCTEA-(CAT) and RIBA

UIA + ACE + AIA + UCTEA-(CAT)			RIBA		
Major Obligations			P1: Integrity	P2: Competence	P3: Relationships
Continuous Professional Development	Impartiality, equality, justice	Perfection	Conflict of interest	Technical and knowledge competence	Legality
Contribute to the development of the profession	Honesty	Technical and Professional Competence	Engage in activities that are opposite to their professional knowledge	Assiduity	Fairly & Honestly
-	Legality	Integrity & Dignity	-	-	-



Honesty	Competence	Legality	Contribute to the development of the profession

As a result of the analyses of the Codes of Ethics and Conduct of the selected institutions, four keywords which were: “Honesty”, “Competence”, “Legality” and “Contribution to the development of the profession” were established.

2.4 Similarities and Differences between Applied Ethics and Codes of Ethics and Conduct

The terms “Applied Ethics” and “Codes of Ethics and Conduct” are often mistakenly used interchangeably even though they are substantially different. Applied Ethics is choosing an ethical action whereas Codes of Ethics and Conduct govern actions. Therefore, they represent two common, but different manners that self-regulate professional practices.

- Applied Ethics is application of ethical theory to choose an ethical action in a given issue;
- A Codes of Ethics and Conduct applies ethics to a variety of relevant situations (See Figure 10).

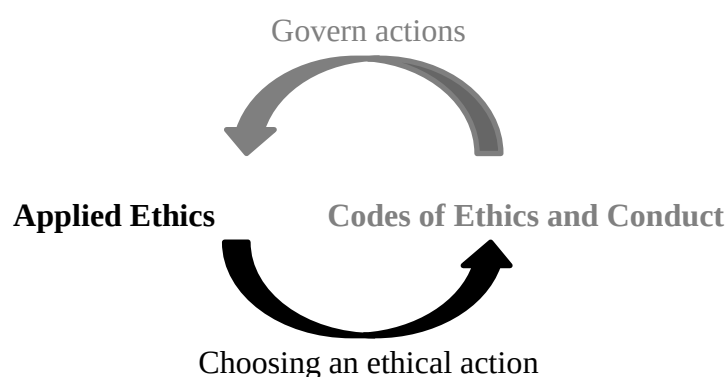


Figure 10: Diagram showing differences between applied ethics and codes of ethics and conduct

Niweler (2014) who made a comparison between ethics and Codes of Ethics and Conduct stipulated that while the codes of ethics govern decision-making, the codes of conduct govern actions (Niweler, 2014). By taking these definitions as a basis the author compared the Applied Ethics whose purpose is to assist in choosing an ethical action in a given issue, with Codes of Ethics and Conduct which govern decision-making. The main difference between the two is that Applied Ethics enable people to make independent judgments and the Codes of Ethics and Conduct provides a clear set of expectations about which actions are required, acceptable or prohibited. They regulate behaviour in very different ways. Applied Ethics standards employ ethical action approaches that enable independent judgements, but Codes of Ethics and Conduct require little judgment, they are rules that people obey or incur penalty.

The stated purpose was to establish how people reacted in a kind of situation where there are no specific rules or regulations that assert what is acceptable and they need to choose an ethical action (See Table 18).

Table 18: Similarities and difference between applied ethics and codes of ethics and conduct adapted from Niweler (2014)

Similarities	Applied Ethics	Applied Ethics is application of ethical theory to choose an ethical action.	-Both are used in efforts to encourage specific forms of behavior. -In both cases, the aim is to limit what is accepted behavior.
	Codes of Ethics and Conduct	Conduct regulations state which specific actions are appropriate and which not.	
Differences	Applied Ethics	Applied Ethics are wide-ranging and non-specific, and are formulated to offer a set of values or decision-making approaches that enable people to make independent judgements about the most appropriate course of action they should take.	-Both are used in efforts aimed at regulating behaviors in very different circumstances.

	Codes of Ethics and Conduct	Conduct standards generally require little judgment; people either obey them or face a penalty. The code provides a comprehensible set of expectations about which actions are demanded, acceptable or impermissible.	

During the course of any given professional career one is sometimes confronted with Applied Ethics and Codes of Ethics and Conduct in separate formats, or they are sometimes combined into one general ethics document that blends principles for the right action with a list of actions that are required or forbidden.

Chapter 3

FIELD STUDY: ETHICAL PROBLEMS AT ARCHITECTURAL SALE CATALOGUES AND ARCHITECTURAL COMPETITION DRAWING BOARDS

In this chapter, ethical problems believed to exist in architectural drawings and the field study that had been carried out to achieve a better understanding of these problems are explained. Two different research areas were chosen for the field study. These were based on an observational analysis of the architectural drawings of the sale catalogues of the construction companies and the architectural drawings of vertical presentation boards of the competitions in North Cyprus. An explanation was provided for the reasons behind the choice of these two areas. As the first step, architectural problems which were established as a result of the observations were grouped under relevant categories and then explained by citing related samples. Identification of ethical problems in architectural drawings was made with the guidance of the author's professional experience. However, since these were based on evaluations of a single individual there existed the possible case of subjectivity. Therefore, a workshop was conducted in order to lessen the subjectivity. The workshop was organized as an interview and its participants were selected architects. Questions about Ethics theories concerning the ethical architectural drawing problems were posed and the responses that had been made were evaluated and interpreted in the light of the Ethics theories and Codes of Ethics and Conduct.

3.1 Method of Field Study

A field study was carried out to see whether the problems that the researcher perceived to exist in the architectural drawings do in fact exist and whether these problems were also acknowledged by others in the profession. Since North Cyprus is the place where the researcher lives and works as an architect and thus familiar with it, it was taken as the location for the field study. Different results can be achieved in different places.

This is a qualitative type of research which will result with an interpretation and not a generalized result. The researcher had observed what seemed to be a problem and sought to acquire a better understanding of it. In other words, a similar approach to explanatory research, which starts with quantitative method and ended with qualitative method, was conducted. The field study involved two phases. The first phase of it, where drawings were observed, was more similar to quantitative research because of its more analytical nature. Something similar to the Explanatory research is done through this analytical observation and other methods such as interviews that allow the researcher to assess the objectivity of the observations that had been made. Throughout the whole endeavour there was a consistent effort to make this research more objective with the stated aim of describing the truth reality. Whether a researcher thinks about the research topic in objective or subjective terms determine the development of the research questions, the type of data collected the methods of data collection and analysis to be adopted and the conclusions to be drawn (Open Learn, 1999).

Step 1- Observational analysis of the architectural drawings at the sale catalogues of the construction companies and the architectural drawings at vertical presentation boards of the competitions.

Problems of the drawings were observed, sampled and judged by the researcher. The results of this phase were collected in tables that were compiled separately for the architectural drawings at sale catalogues of construction companies and the architectural drawings at the vertical presentation boards that had been presented to competitions.

Step 2- Interview Workshop: While a presentation related to the drawing problems which were observed by the researcher was prepared to be shared with the participants of the interview workshop, these participants were asked to make their own judgements with the help of some questions which were sourced from Ethics theories and Codes of Ethics and Conducts. This interview workshop was recorded and transcribed. These transcriptions were subsequently analyzed qualitatively by extracting phrases and grouping phrases.

The field study was similar to phenomenological observation, during which objective and subjective observation notes were taken, these notes were qualitatively analyzed and then interviews were conducted with the involved people as the second step in order to check if they also agreed with the subjective interpretations of the researcher or not. Finally, interpretations that were agreed upon were presented separately from the discussion of the contradictory interpretations (Seamons, 2015). The first step

was the analysis of different types of architectural drawing problems. The second step, the interview workshop, was developed in the light of the Ethics theories and Code of Ethics and Conducts that had been discussed in the literature review.

3.2 Selection of Evaluation Tools

During the field study, the researcher looked at two types of architectural drawings presentation formats: Architectural drawings at sales catalogues of construction companies and the architectural drawings of competition on the vertical presentation boards. To provide information or, in general terms, sell their “Architectural Designs” to the user or third parties the construction companies prepare booklets that contain 2D and 3D drawings, photographs and texts. These booklets are called architectural sale catalogues (ASCs). As a tool of communication that enables reciprocal transfer of the physical and concrete details of the product between the building, user and third parties, architectural drawing is an indispensable part of architecture. The Vertical Presentation Boards (VBPs) are where the drawings are used to provide information about the “Architectural Design”, or to explain or (in the broadest sense of the word) to sell it to the user or third parties. Architectural drawings are generally printed on good quality paper/boards and then hung on a wall/panel for presentation. These boards are hung side by side on a vertical surface in order to facilitate an easier reading, hence the name VBPs. VBPs are boards that contain the necessary drawings, information to explain the “Architectural Design” and which make up a whole understanding when they are hung side by side.

The reason for the selection of architectural drawings used at construction companies ASCs for this field study was the commercial nature of these drawings, whose honesty is of vital importance for the clients. The reason for the selection of the

architectural competition vertical presentation boards' drawings is the intellectual nature of these designs, whose is again vital. Another reason why the architectural drawings on ASCs and VPBs were chosen was because they were very effective both in the sense of selling the design to clients and selling the design to juries to win the competition. The study was explored through architectural drawing presentation formats on catalogues and competitions, and not through survey drawings, record drawings or working drawings because all kinds of new technologies are used in the most effective way at the chosen drawings to facilitate the sales. Since the start of the new millennium technology has made such huge strides that drawings have now become visuals that possess a quality that give a perfect explanation of the buildings that are proposed.

In order to establish which ASCs were to be covered by this research the initial phase of the field study covered the construction companies registered in North Cyprus. The second phase covered the VPBs that had been submitted to architectural competitions of North Cyprus and the architects who had entered these competitions in order to decide whom to invite for participation at the interview workshop that constituted the second step of the field study. The procedure that was followed was the selection of the construction company ASCs, then the selection of the VPBs that had been submitted to architectural competitions held in North Cyprus and finally the selection of architects to be invited to the interview workshop.

3.2.1 Architectural Sales Catalogues (ASCs) of Construction Companies

The first area of the field study was architectural drawings at ASCs of construction companies. Construction companies are establishments that undertake realisation of architectural designs in the construction sector and provide legal assurance that they will carry out that the work that they had undertaken to do (Lee, et al., 2014).

Construction companies do not always work together with other partners, and usually when they do have the sufficient capital they carry out projects on their own and market their buildings on their own (Devlette, 2021; Gann & Salter, 2000). In North Cyprus one does not need to have gone through a certain process of education or undertake any university study to become a contractor in the construction sector. Contrary to general assumption, one does not need to be a civil engineer or architect to become a contractor (CTBCA, 2016a). As stipulated by 19/1998 Building Construction and Technical Works Contractors Registration and Audit Law possession of a Contractor Competence Document suffices to be a contractor who can be registered with the Cyprus Turkish Building Contractors Association (CTBCA) which was formally approved on 17 March 1979 by the North Cyprus Legislative Assembly as a union with legal entity (CTBCA, 2016c). One of the stated aims of CTBCA is protecting and enhancing ethical values: CTBCA attaches importance to basic Ethical Codes of Conduct that the association's administration, employees and members must fulfill while performing their duties and professional activities in a trusting and respectful environment that the contracting industry must possess (CTBCA, 2016d).

As of May 2019, there were 435 construction companies that were registered with the Cyprus Turkish Building Contractors Association (CTBCA) (CTBCA, 2016b). The observation made by the researcher was that these companies resort to different marketing strategies in order to successfully promote their architectural designs and thus gain a bigger slice of the 'market' which is the economic mechanism that governs the relation of supply and demand while the marketing strategy is the process of deciding what business we are in, what product or services we should

offer, to whom we should offer them, for what price and with what inducements to buy (Pearce, 1992). Since the ASCs that are used by these companies are used as marketing tools of marketing strategies these were scrutinized in depth. In order to explain their architectural designs to user or third parties, and also with the belief that they will be of help in facilitating the marketing of these architectural designs, construction companies prepare ASCs that contain architectural drawings.

The construction companies that are registered with CTBCA operate in all six districts of North Cyprus. Table 19 depicts the number of registered construction companies (CTBCA, 2016b) and the number of architectural projects carried out by these construction companies in each district. With a total of 89 projects, Girne was the district that had the highest number of projects, followed by Lefkoşa with 83, Mağusa with 39, İskele with 20 and Güzelyurt and Lefke with one each (Atıl, 2020).

Table 19: CTBCA-member construction companies in each district and number of architectural projects in 2018

	Lefke	Lefkoşa	Girne	Mağusa	İskele	Güzelyurt
Number of construction companies registered	3	212	128	72	12	8
Number of architectural projects	1	83	89	39	20	1

This field study has been restricted to the construction companies that operate in the district of Girne, because;

- With 89 listed architectural projects Girne was the district that had highest number of architectural projects. It was the district that was home to the highest number of completed architectural projects;

- With 128 registered member companies Girne has the second highest number of CTBCA-registered members. The list of the CTBCA member construction companies that operate in Girne have been listed in Appendix B;
- Another reason why this research was restricted only to Kyrenia area was the fact that this is where the researcher lived most of his life which led to the conviction that because the researcher is extremely familiar with the area, it would be easier for the researcher to access data that could be used within the scope of the research.

Since the scope of the study concerns the problems that exist at the architectural drawings of the proposed designs by companies which are engaged in construction alone, a further elimination was carried out. Consequently, the list was whittled down to the companies that engage solely in the construction of buildings. In North Cyprus there exist a number of companies that are labelled as construction companies, but which do not carry out construction of buildings but are engaged in a number of related fields (CTBCA, 2016b). Since they are not behind any architectural drawings the below listed companies were also eliminated for the purposes of this research:

- The companies specializing in the design and construction of pools;
- Companies specializing in isolation works;
- Landscape companies;
- Companies specializing in steel structures (prefabricated buildings that have ready-made plans);
- Haulage and dozer companies;
- Construction materials producers and traders, and;
- Bankrupt companies.

See Appendix C for the list of sixteen companies that remained for scrutiny in the wake of the first elimination.

In order to establish which ASCs are to be covered by this research a further elimination was carried out and only the ASCs that were used to market the architectural designs of the construction companies that were winners of the Property NC Awards between 2014 and 2019 were considered. Appendix D depicts a table of award winning designs of construction companies between 2014 and 2019.

When all the eliminations had been carried out, the ASCs of 20 architectural architectural design projects that belonged to five different construction companies were studied. Table 20 has a list of construction companies whose ASCs of their chosen architectural designs were scrutinised.

Table 20: The list of construction companies and their ASCs of chosen architectural designs

	Chosen construction companies		Chosen architectural designs
A	Emtan Construction	A1	Emtan Towers
		A2	Emtan Conept
		A3	Emtan Prestige
		A4	Emtan Hilarion
B	Çağyap İnşaat Şti. Ltd.Kıbrıs Developments	B1	Kıbrıs Town Houses
		B2	Milos Park
C	Carrington Group	C1	Carrington 22
		C2	Carrington 44
		C3	Gold Tower
D	Özyalçın Construction	D1	Perla
		D2	Bellapais Köşkleri Palace
		D3	Doğanköy Levantine
E	Mehmet Eminoğlu Investment	E1	Magic Plus
		E2	The Magic Bella
		E3	Magic Kyala
		E4	The Magic Asia
		E5	The Magic Hill
		E6	Magic Loft
		E7	Magic Tower
		E8	The Magic City

Once the selection of ASCs was finalised the field study proceeded to the selection of VBPs had been submitted to architectural competitions held in North Cyprus.

3.2.2 Vertical Presentation Boards (VBPs) at Architectural Competitions

The second area of the field study was the architectural drawings on the vertical presentation boards presented to competitions. As expressed by Bassin, (1975) architectural competitions act as an intermediary in the selection of the best design and designer for the proposed building. The architectural competitions also make a significant contribution towards the support of future researchers and development of architectural discourse. The planning of the competition process, preparation of the specifications, evaluation process, debates that arise in the wake of the competition, exhibitions that are held and publications made prepare the ground for the development of the profession and in the meantime they also create references for academic researchers (Bassin, 1975). Metin & Müge (2004), state that the tradition of competitions which climaxed during the 18th century in Europe was adopted as a particular method in the post-Republic period of Turkey, for the creation of buildings and environs. As argued by Sargin (2020) whether competitions have made a healthy contribution to the discipline of architecture and whether they have supported the architects who have dedicated their lives to the profession or to the architects who have just started their profession has long been a topic of heated debate. However, the undeniable fact is that they have scored many successes at many levels. They have acted as an intermediary for the strengthening of the ties between the profession and the society, made a significant contribution towards the creation of architectural archives and the advancement of an architectural culture. A competition is a specialist area of architecture and, it is, undoubtedly, a festival. It is professional freshness and continuing education. It is a sui generis professional environment that provokes an

attraction towards success, provides an opportunity for success, creates the passion for being successful and makes such passion acceptable. Naturally it is an intensive, difficult effort for the better (Sargin, 2002). Moreover, competitions have exemplary characteristics such as ensuring the creation of new ideas and solutions and bringing in fresh talents to the profession and making a contribution to the architectural culture (Önür, 2008). It was during the 19th Century competitions which enhanced the reputation of the profession begun to be held for all new public buildings on a regular basis. Therefore, comprehensibility in the efforts of the architect to successfully convey his ideas to the contractor, public or judge legibility was of vital importance (Powell and Leatherbarrow, 1983, p: 48). Consequently, architectural competitions were taken up and studied as part of the field area, because architectural competitions are the main debate areas that encourage intellectuality and development of new ideas, but they are also a medium where the participating architects present the architectural drawings with the intention of winning a competition. Intellect is an ethical category.

Architectural competitions in North Cyprus are a newcomer. They came to the fore with the establishment of the Chamber of Architects in 1960 which at the year of its inception held the first ever architectural competition (Bodamyalizade, 2016). Competitions organized until 2018 by the Union of Chambers of Cyprus Engineers and Architects (UCTCEA) - Chamber of Architects (CA) has been held in five different categories. These categories are Architectural Competitions, Photography Competitions, Cartoon Competitions, Logo Competitions and Composition Competitions (UCTCEA-CA, 2018). Because this research is limited to the architectural drawings used at architectural competition VPBs that had been

presented by the UCTCEA-CA member architects only the architectural competitions category was studied. Until 2018 a total of 32 architectural competitions have been held under the auspices of the UCTCEA-CA. Appendix E has a table of the architectural competitions organized by the UCTCEA-CA until 2018 (UCTCEA-CA, 2018).

The scope of the field study was restricted to the architectural competitions that were held after 2000. The reason was the fast-changing nature of the architectural drawings. It was during the 19th Century that the architects began to expend huge time and energy to create attractively created architectural drawings intended as design tools to present and market an architectural design before it was built (Saint, 1983). Architectural drawings became a common tool used to deconstruct a design at differing scales (Saint, 1983). There was a strong tendency to sell a design through architectural drawings (Jones 2018, p: 28). During, the early 20th Century drawings began to acquire tactical motivations to hide or highlight certain information. For instance, the winning entry by Asplund and Leverentz for the Skogskyrkogarden woodland cemetery competition in 1914 had proposed a harmonious balance between architecture and nature. However, over the course of the architectural drawing Lewerentz resorted to tactics in order not to provide information through illegibility and misdirection (Stad, 2018) which deflected attention towards his chapel with the height and positioning of hills and pathways (Fernandez, 2018). Eventually Lewerentz was dismissed from the design in 1930 (Stad, 2018).

Despite the growing awareness generated by the competitions and publications, the shift to artistic from architectural was slow until 20th Century when architectural drawings began to claim higher financial and intellectual value. This change of

culture was encapsulated by Cook who explained *'most definitive architecture comes forth at a moment when a set of ideas exists as a form of attack'* (Cook, 2008, p: 10). Throughout the 20th Century, the architectural drawing remained as an accepted deal that the client paid for. Elaborate drawing was regarded as a distraction (Powell & Leatherbarrow, 1982, p: 8). The architects eschewed the trappings of business and focused more on the narrative potential of drawing (Jones, 2018; p: 44).

The release of the first digital drafting software AutoCAD in 1982 revolutionised architectural drawing by making hand drawn sheets obsolete (Jones 2018, p: 52). By the onset of the 21st Century the computer had become the main device for executing architectural drawings within. With the unmatched advantages such as high-speed processing computers had ushered in the digitalisation of drawing. The architects were now able to visualise a number of possible outcomes and make choices accordingly. Through this depiction of data, the architectural drawings evolved to become a sophisticated language. Today, the way that architects work has changed beyond recognition. This has resulted in contemporary architects' refusal to follow the same established universal language and conventions. The mark-up is *'creative and reflective'* (Cook, 2008, p: 152), which results in a consensual agreement in design team and thus enables the architect to remain in control of the drawing.

The dawn of 21st century heralded the supremacy of the rendered image. By now drawings began often to be regarded as less important than the rendered image and the ingrained information. These were changes which architectural drawings have undergone from their inception to today's rendered images which are preoccupied with marketing the design. This preoccupation is within the scope and primary concern of this research.

A summary of the changes that architectural drawings have undergone can be seen at Table 21. The details of the changes that architectural drawings have undergone can be seen at Appendix A-(A1).

Table 21: The summary of the changes that architectural drawings have undergone

Period	Explanation		Characteristic
Prior to the 13 th Century	Limited use as a tool of communication.	→	Limited Use
14 th Century	A change from 2D to 3D drawings.	→	View Change
15 th -16 th Century	Drawing became to be seen as being the artistic tool to build the essence of the project.	→	Artistic Device
16 th -17 th Century	Formal drawing conventions and systems begun to use in equal measure for the technical and aesthetic reasons.	→	Technical and Aesthetic Qualities
18 th Century	More emphasis put on the aesthetics of the drawings for communications	→	The Aesthetics
19 th Century	Drawings begun to be used as a conceptual device to scrutinize the ephemeral and speculative aspects of architecture.	→	Conceptual Tool
20 th Century	More emphasis put on the senses and feelings of drawing and architecture.	→	Sense and Sensibility
Late 20 th Century	Drawings emerged to be used as a device for communication between the architect and the public.	→	Tool of Dialogue
21 st Century	Drawing perceived as not being as important as the rendered image and the ingrained information in the digital.	→	Rendered Image vs Drawings

As spelled out by Fisher (2015), due to its dynamic nature architecture which constantly updates and adapts itself to changes has, a result of its very nature, been a cross disciplinary profession all through the ages. As times changed architecture has pursued the spirit of the times and has always been engaged in a close relationship with the technology. Architecture which was regarded as a craft until mid-20th century is in close contact with the latest technology of our times as a result of which the 21st century witnessed a revolutionary change in the architectural drawings which was naturally reflected in the architectural competitions (Fisher, 2015).

This was also the case for architectural drawings that had been presented to architectural competitions that were organized by the UCTCEA-CA and which were within the scope of this research. Between 2000 and 2018 a total 14 architectural competitions, a list of which is provided at an Appendix F were organised by UCTCEA-CA. Since the scope of the research is the architectural drawing problems at the drawings of architectural designs the following were disregarded for scrutiny:

- Competitions involving public space designs;
- International Competitions where participation by non-members of the UCTCE- Chamber of Architects had been allowed. The reason being the focus of this thesis on the problems that exist in the architectural drawings of local professionals;
- Site plan proposals for architectural projects they are only to do with the location of the buildings.

Table 22 has a list of competitions that were not included within the scope of the study and the reasons why they had been excluded.

Table 22: Competitions that were held after 2000 and not included within the scope of the study

Architectural Competitions	Year	Why they have not been included	
Nicosia - Kyrenia Gate and Environs Public Space reorganization project competition	2014	Because it was an public space project design competition	X
International R.R. Denktas Maesoleum and Museum competition	2012	Because it was an international competition	X
National Education Ministry Vocational Technical Education campus general siteplan competition	2007	Because it was a siteplan proposal	X
METU North Cyprus Campus employees' lodgings architectural project competition. Competition by invitation	2003	Because the competition was open to Turkish architects as well	X
METU North Cyprus Campus Rectorate, Information Processing and Library Buildings competition	2003	Because the competition was open to Turkish architects as well	X

Because of a failure to obtain sufficient information about the competition ranked 12, which is shown in at Appendix F, this too has not been covered by the study either. Eight competitions that eventually were included within the scope of the study after the eliminations that were explained above can be seen at Table 23.

Table 23: The list of competitions that has been covered by the study

	The list of competitions that will be covered by the study	Year
1	Architectural design competition for Nicosia Handicapped People Friendly Social Area and Mustafa Çelik Sports Hall	2018
2	Information Technologies and Communications Board Administrative Building	2017
3	Muratağa, Atılar and Sandallar Martyrs Cemetery Project Competition	2016
4	Teachers Social and Touristic Facilities Building Architectural Project competition	2015
5	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition	2008
6	Turkish Cyprus Electrical İnst. Managerial Offices National Architectural Competition (EL-SEN)	2008
7	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	2008
8	TRNC President's Office Administrative Building architectural project competition	2007

After all the above mentioned filterings of the architectural competitions had been completed the researcher looked at the VBPs of these award-winning designs. It was established that a total of 37 awards were handed down at eight architectural competitions that were held between 2000 and 2018. Eight of these awards were first prizes, eight of them were second prizes, seven of them were third prizes and 14 were honourable mention awards. The researcher was able to access the VBPs of these 33 award winning designs and a total of 281 VBPs of these award-winning designs were studied. Table 24 shows in detail the competitions, the awards that were handed down and the number of VBPs that had been submitted.

Table 24: Award winning designs and sheet numbers

	Architectural competitions	Awards		Number of VPBs presented	Year
1	Architectural design competition for Nicosia Handicapped People Friendly Social Area and Mustafa Çelik Sports Hall	1 st prize	X	9	2018
		2 nd prize	X	18	
		3 rd prize	X	10	
2	Information Technologies and Communications Board Administrative Building	1 st prize	X	6	2017
		2 nd prize	X	10	
		3 rd prize	X	12	
		Hon. mention 1	X	9	
		Hon. mention 2	X	13	
3	Muratağa, Atlılar and Sandallar Martyrs Cemetery Project Competition	Hon. mention 3	X	10	
		1 st prize	X	9	
		2 nd prize	Unavailable		
4	Teachers Social and Touristic Facilities Building Architectural Project competition	Hon. mention 1	X	11	2015
		1 st prize	X	11	
		2 nd prize	X	16	
5	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition	3 rd prize	X	5	2008
		1 st prize	X	10	
		2 nd prize	Unavailable		
6	Turkish Cyprus Electrical İnst. Managerial Offices National Architectural Competition (EL-SEN)	3 rd prize	X	9	
		Hon. mention 1	X	11	
		Hon. mention 2	X	9	
		1 st prize	X	7	
		2 nd prize	X	5	
7	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	3 rd prize	X	4	
		Hon. mention 1	Unavailable		
		Hon. mention 2	X	8	
		1 st prize	X	5	
		2 nd prize	X	6	
		3 rd prize	X	4	
8	TRNC President’s Office Administrative Building architectural project competition	Hon. mention 1	X	9	2007
		Hon. mention 2	X	8	
		Hon. mention 3	X	6	
		1 st prize	X	8	
		2 nd prize	X	5	
		3 rd prize	Unavailable		
		Hon. mention 1	X	5	
		Hon. mention 2	X	6	
		Hon. mention 3	X	7	

Once the selection of VPBs was finalised the field study proceeded to the selection of the architects to be invited to the interview workshop.

3.2.3 Workshop Participants

During the selection of the architects to be invited to the interview workshop it was deemed better to have participants who had entered and won awards at eight

architectural competitions that were covered in this field study. The reasoning behind this was that these architects were the owners of the architectural drawings that had been presented on the VPBs at these competitions and that they were contestant architects. A total of 51 architects were award winners and a total of 83 awards had been handed down at these eight competitions (See Appendix G).

Since it is almost impossible to have an interview with all the 51 architects at one single workshop, a decision was made by the researcher to invite architects who had won at least two awards (See Appendix H). As a result of filterings that were carried out researcher selected 21 architects who were to be invited to the workshop are listed in Table 25.

Table 25: Selected 21 architects who took part at the workshop

	Architects who had won awards	Number of awards		Architects who had won awards	Number of awards
1	Ekrem Ziver Bodamyalızade	2	12	Nevzat Öksüzoğulları	2
2	Enç Ziver Bodamyalızade	2	13	Feriha Kırmızı	2
3	Hayal Asya	2	14	Emrah Acar	2
4	Hasan Zafersoy	3	15	Cem Kara	2
5	Ali Şanlıkol	3	16	Ahmet Akbil	2
6	Bayram Mahmut	3	17	Erçim Uluğ	3
7	Halil Toprakçı	3	18	Gizem Toygan	2
8	Azmi Öge	2	19	Seyit Ermiyagil	2
9	Belgin Sakallı	5	20	Emre Akbil	2
10	Çağan Yiğit	3	21	Esra Can Akbil	2
11	Fevzi Özersay	4			

3.3 Step 1: Observation of ASCs and VPBs

During the observational analysis data were collected in two ways. First one involved the collection of the ASCs of 20 different architectural designs. These ASCs were collected personally by visiting each company during two different spans of time.

First span of these visits was carried out before 2018 and the second at the end of 2019. Table 26 details the ASCs collection dates.

Table 26: ASCs provenance and collection dates

Chosen construction companies		ASCs		Collection date
A	Emtan Construction	A1	Emtan Towers	Before 2018
		A2	Emtan Conept	Before 2018
		A3	Emtan Prestige	Before 2018
		A4	Emtan Hilarion	Before 2018
B	Çağyap İnşaat Şti. Ltd.Kıbrıs Developments	B1	Kıbrıs Towen Houses	End of 2019
		B2	Milos Park	Before 2018
C	Carrington Group	C1	Carrington 22	Before 2018
		C2	Carrington 44	End of 2019
		C3	Gold Tower	End of 2019
D	Özyalçın Construction	D1	Perla	End of 2019
		D2	Bellapais Köşkleri Palace	End of 2019
		D3	Doğanköy Levantine	End of 2019
E	Mehmet Eminoglu Investment	E1	Magic Plus	Before 2018
		E2	The Magic Bella	End of 2019
		E3	Magic Kyala	End of 2019
		E4	The Magic Asia	End of 2019
		E5	The Magic Hill	End of 2019
		E6	Magic Loft	End of 2019
		E7	Magic Tower	Before 2018
		E8	The Magic City	End of 2019

Later, the digitals of VPBs (jpg and pdf) of designs that had entered competitions between 2000 and 2018 were also collected. Architects who owned these VBPs were contacted either by telephone or through the electronic post and they were asked to send the jpg or pdf of the VPBs that they had submitted. Table 27 details the VPBs' provenance and their collection dates which were carried out during two different periods, one before 2015 and the other end of 2018.

Table 27: VPBs' provenance and collection dates

	The list of competitions that will be covered by the study	Year	Collection date
1	Architectural design competition for Nicosia Handicapped People Friendly Social Area and Mustafa Çelik Sports Hall	2018	Before 2015
2	Information Technologies and Communications Board Administrative Building	2017	
3	Muratağa, Atlılar and Sandallar Martyrs Cemetery Project Competition	2016	
4	Teachers Social and Touristic Facilities Building Architectural Project competition	2015	
5	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition	2008	End of 2018

6	Turkish Cyprus Electrical Inst. Managerial Offices National Architectural Competition (EL-SEN)	2008	
7	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	2008	
8	TRNC President's Office Administrative Building architectural project competition	2007	

All these VPBs were subsequently collected and compiled in corresponding tables. During this process a total of 281 VPBs of these award-winning designs were studied and were put side by side with the help of programmes such as photoshop and autocad to enable their thorough analysis. At this juncture of the field study a qualitative research method, which has considerable similarities with phenomenological observation was employed and the drawings used in the ASCs and VPBs were analysed through a comparison of the 2D and 3D drawings. Three types of comparisons had been made:

- 1- Comparison of drawings: A comparison was made between two drawings, which belongs the same project. These comparisons were made between 2D drawings as well as between the 2D and 3D, and 3D - 3D ones;
- 2- Comparison of drawings with the end product: A comparison was made between the drawings and the finished project of that design;
- 3- Comparison between what had been taught about architectural drawing techniques during the academic studies and the architectural drawings cited on the sale catalogues and VPBs.

During this process of examination/observation of drawing problems at ASCs and VPBs the following evaluation criterias were utilised because any deviation from them could relay wrong information, deflect attention, gloss over the unsolved details and drawing mistakes.

The evaluation criterias were:

- Drawing deficiencies;
- Drawing mistakes;
- Drawing disparities;
- Problematic drawing presentation techniques.

During this evaluation problems that had been perceived as being similar were marked on the ASCs with the same colour. In the meantime, perceived problems on the VBPs that had been brought together in the digital environment were marked with the same techniques and 10 different tables were prepared. During this evaluation ASCs of 20 different projects (totalling 400 pages) and a total of 281 VBPs (jpg or pdf) of eight architectural projects were analysed. Due to a consideration about not revealing the identity of the owners these analyses were compiled in a separate 8 A2 type page booklet. See Table 28 and Table 29 for an illustration of the evaluation techniques.

Table 28: Examples of techniques used for the evaluation of the ASCs

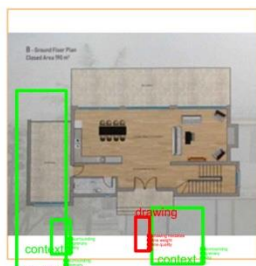
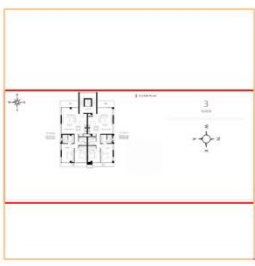
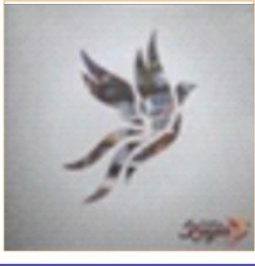
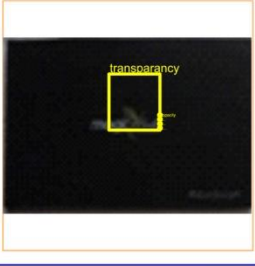
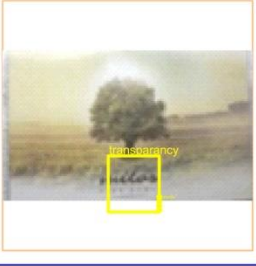
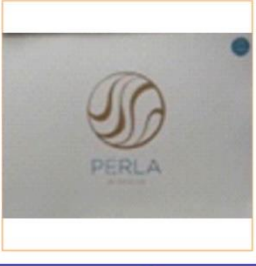
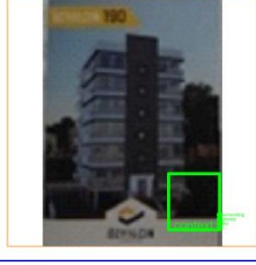
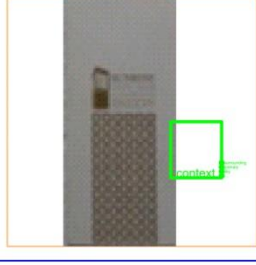
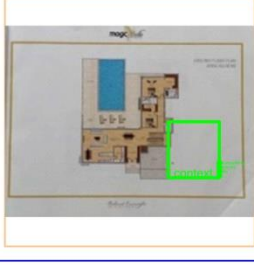
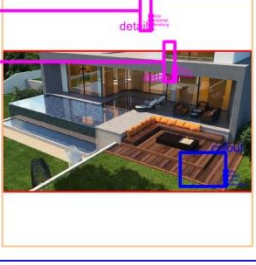
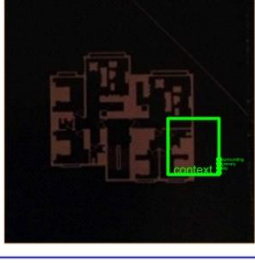
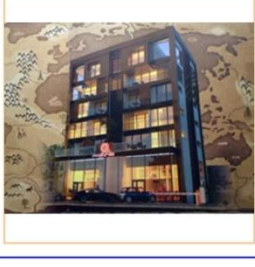
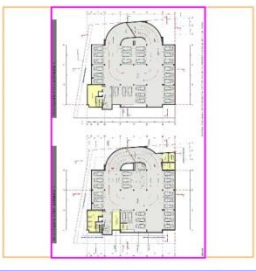
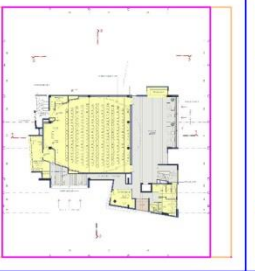
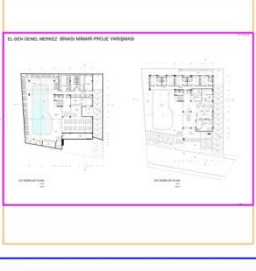
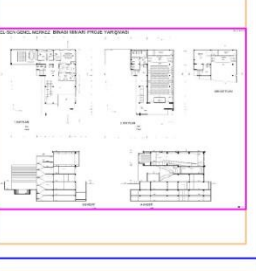
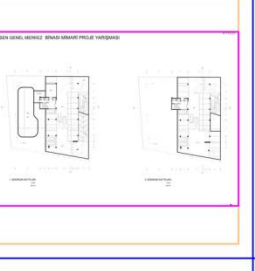
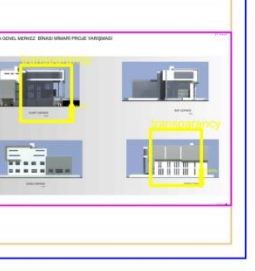
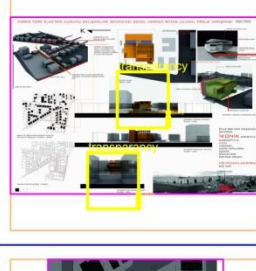
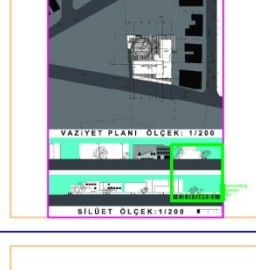
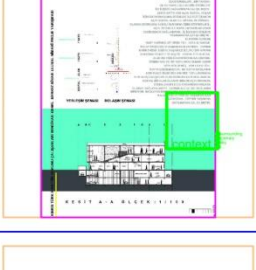
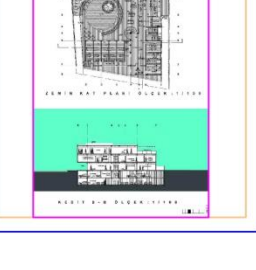
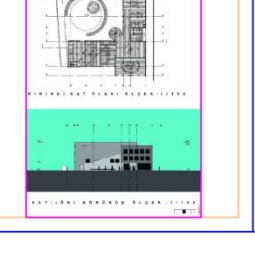
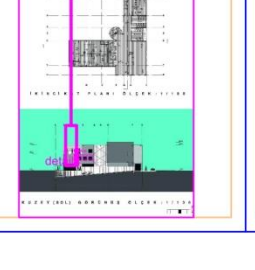
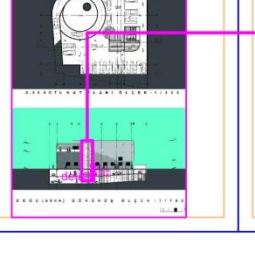
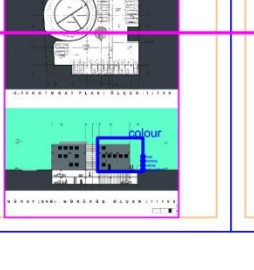
NAME of THE COMPETITON:							DATE AND PALCE:	
A , B, C, D, E CONSTRUCTION LTD.							2007,KYRENIA	
1								
2								
3								
M1								
M2								

Table 29: Examples of techniques used for the evaluation of the VPBs

NAME of THE COMPETITON:						DATE AND PALCE:	
THE NO:6 ARCHITECTURAL COMPETITION - NORTH CUPRUS						2007,NICOSIA	
1							
2							
3							
M1							
M2	Unavailable VPBs	Unavailable VPBs					

52 different drawing problems were identified at 20 ASCs and 281 VPBs. The identifications of these drawing problems were conclusions that were based on subjective observations, which other architects may not identify as such. Knowledge that depends on observations creates an architectural common sense that is subject to different interpretations depending on changing values (Fisher, 2000). The general problems that were found can be seen at Table 30.

Table 30: Problems that found to exist in general at architectural drawings

Chroma (Saturation)	Disparities between 3D drawings	Brightness or luminosity	Balance of the 3D	Disparities with surrounding	Line quality
Disparities with sky	Disparities with people	Position of the photos	Disparities with car	Scale and sheet size	Position of the north sign
Line weight	Balance of the photo	Balance of the diagrams	Disparities with furniture	Balance of the north sign	Position of the 2D
Position of the 3D	Opacity	Position of the diagrams	Balance of the letters	Material	Scale of the 2D
Size of the 3D	Disparities with landscaping	Size of the diagrams	Size of the letters	Sun direction	Order of the sheet
Position of the letters	Negative and positive area of the sheet	Float	Point of view	Unity	Continuity
Scale of the north sign	Congested layout	Form of the surface	Surrounding, Landscaping, Sky	Size of people, furniture, car	Size
Size of the photo	Finishing	Disparities between 2D and 3D	Disparities between 2D drawings	Hue	Efficiency / In-efficiency
Brightness or luminosity	Dimension of the sheet	Depth	Disparities between 2D/3D	Marketing	Labour

The problems that had been identified could have been the result of the following attempts;

- To change the whole feeling of the architectural design,
- To deflect attention away somewhere, through the presentation to present an element that does not exist in the architectural design,
- To provide wrong information about the architectural design,

- To gloss over of the mistakes those were made during the design stage of the project and to hide the unsolved details.

To facilitate an easier perception of the identified problems they were grouped under 13 sub-headings. These sub-headings were then grouped together under four main headings:

First main heading was “Inconsistency”, which Cambridge Dictionary defines this concept as *“the fact of containing some ideas, statements, arguments, etc. that do not agree with others, or something such as an idea, statement, or argument that has this quality”* (Cambridge Dictionary, 2021a) while the Oxford Dictionary provides the explanation of the concept as *“if there is inconsistency between two statements, etc, they cannot both be true because they give the facts in a different way”* (Oxford Dictionary, 2021a). Throughout this thesis the noun of inconsistency is used in the sense of the explanation offered by the Oxford Dictionary because “Inconsistency” problem in the context of this research implies that the information provided about a particular design project is not consistent.

For the second heading of “Misleading Promise” the Oxford Dictionary offers the explanation of *“causing someone to believe something that is not true”* (Cambridge Dictionary, 2021b). The Oxford Dictionary proffers the identical definition of the concept as *“giving the wrong idea or impression and making you believe something that is not true”* (Oxford Dictionary, 2021b). Both explanations account for the intended meaning of the noun of “Misleading Promise” which is a promise that is not attainable.

For the third heading of “Readability” the Cambridge and Oxford dictionaries provide identical explanations anew. While the Cambridge dictionary explains the noun as *“the quality of being easy and enjoyable to read”* (Cambridge Dictionary, 2021c), the Oxford Dictionary proffers: *“the fact of being easy, interesting and enjoyable to read”* (Oxford Dictionary, 2021c). Both of these explanations account for the meaning of the noun of “Readability” that is used throughout this research which is meant to imply a failure in being comprehensible.

For the last heading of “Error” the Cambridge Dictionary provides the definition of *“an action, decision, or judgment that produces an unwanted or unintentional result”* (Cambridge Dictionary, 2021e), while the Oxford Dictionary describes it as *“a mistake, especially one that causes problems or affects the result of something”* (Oxford Dictionary, 2021d). The explanation proffered by the Oxford Dictionary is the intended meaning of the noun of “Error” which is the distortion of the meaning of the design.

These problems of “Inconsistency”, “Misleading Promise”, “Readability” and “Error” were all explained and subsequently the acronym of IMRE was created from the initial letters of each of these problems with citings of their respective samples, in Part 3.3.1.

3.3.1 Establishment of the “Inconsistency”, “Misleading Promise”, “Readability”, “Error”- (IMRE) Problems

The explanations and samples of the IMRE problems at ASCs and VBPs are presented below. Even though the samples which had been taken from the ASCs do not have copyright restrictions the researcher did obtain the oral approval for the use of them for the purposes of the research. In an effort to prevent any possible

identification of these companies, the names of the designs and problem samples were not used conjointly anywhere in the research. All the architectural competition drawings were obtained directly from their owners after getting their permission about using them in the research, and having assured them that their names would not be associated with any sample drawings. Consequently, the names of the designs and problem samples were not cited together in the research. In an effort to prevent the recognition of easily identifiable designs, drawings and logos, some of the sample figures were partially concealed with black colouring, and the necessary descriptions were given in writing under the figure. Samplings of IMRE problems which were cited for the purposes of the research were carried out randomly.

- **Inconsistency**

“Inconsistency” is the first main architectural drawing problem heading. “Inconsistency” problem implies discrepancies in the information provided by the drawings and/or what the actual dimensions/attributes of the building would be upon its completion. Consistency can be argued to be a requirement of ethics which provide us with a guide for moral living. Therefore, an examination of our profession to uncover inconsistencies and to make amendments to our moral standards and behaviors to ensure consistency is an integral part of moral development (Andre & Velasquez, 2014).

The problem of “Inconsistency” was divided into three different groups in accordance with the results of the comparisons that were made between two drawings, between the drawings and the end product; and between the environmental elements / feeling scale instruments and the context of future reality. These resulted in the identification of a total of three problem groups, first of which was A which is

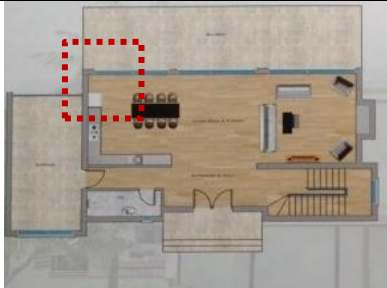
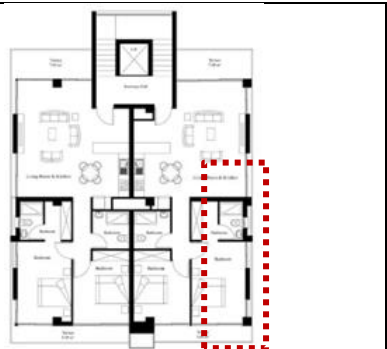
“Inconsistency between Drawings”, second problem group was B which is “Inconsistency between Drawings and the End Product (the completed building of that design), and third and last one C was “Other Inconsistencies” such as surroundings, landscape, sky, people, furniture.

Inconsistency between Drawings: A

It covers the inconsistencies between the 2D drawings, between 3D drawings and between 2D and 3D drawings. Such inconsistencies may give wrong information about the architectural design. Therefore, it could be the case that the architectural design is not presented in the way that it was intended. Architectural drawings that post the problem of “Inconsistency” may create the feeling that drawings that had been prepared to explain one particular design belong to different architectural designs.

Three types of “Inconsistency between Drawings (A)” were identified and samples for each particular problem were cited. First one was the “Inconsistency between the 2D Drawings (A1)” which was established through an observational analysis of ASCs and VPBs during which a comparison was made between two drawings (2D/2D). The second type was “Inconsistency between the 3D Drawings (A2)”, which was established through an observational analysis of ASCs and VPBs and a comparison between two drawings (3D/3D). The third type of the problem which was the “Inconsistency between the 2D and 3D Drawings (A3)” was established through an observational analysis of ASCs and VPBs and a comparison that was made between two drawings (2D/3D) (See Table 31).

Table 31: Samples of the A type problems and their explanations

Sample of A1: Inconsistency between 2D drawings		
This case is from an ASC and both drawings belong to the same design		The positioning of the column on the ground floor and the first-floor plans are not consistent .
		
Ground floor (E5 sale catalogue, 2015)	First floor plans (E5 sale catalogue, 2015)	
Sample of A2: Inconsistency between 3D drawings		
This case is from an ASC and both 3D belong to the same design.		While there exist sun control elements in the 3D drawing on the left, no such elements are depicted in the other, thus leads to a conclusion that they are not consistent .
		
(URL 1, 2019)	(URL 2, 2019)	
Sample of A3: Inconsistency between 2D and 3D drawings		
This case is from an ASC and both drawings belong to the same design.		The balconies depicted at the plan and the balconies at the 3D drawings are not the same. The balconies drawn at the floor plan only exist at the front of the bedroom. However, at the 3D drawings, they wrap around the whole of the bedroom. The positioning of the balcony in the 2D and 3D drawings are not consistent .
		
(URL 3, 2019)	(URL 4, 2018)	

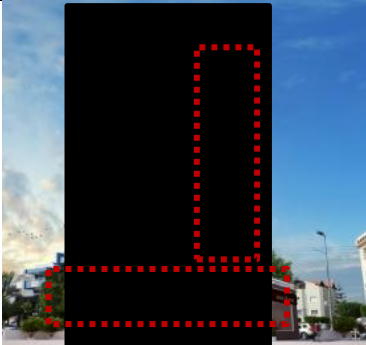
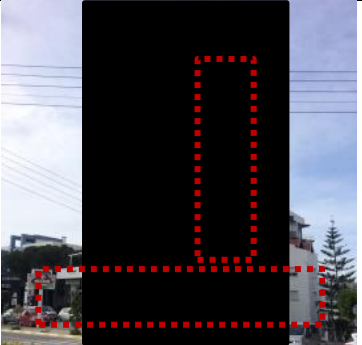
Inconsistency between Drawings and End Product: B

The second problem group under “Inconsistency” cover the inconsistencies between the 2D/3D drawings and the finished architectural project. These are differences in the mass, height and proportion between what were presented in the drawings and the

finished architectural project, as well as differences in the solution of details such as materials to be used for the façade covering and what was actually used. If these differences were due to factors such as financial considerations, they could have a negative effect on the satisfaction of the third parties or the customer who had purchased the property because s/he had liked what s/he was promised by the presentation.

The problem of “Inconsistency between 2D/3D - End product continuity or discontinuity (B)” was established following an observational analysis of ASCs and VPBs. A comparison was then made of drawings and finished architectural projects, samples of which are cited at Table 32, to reveal the existence of a discontinuity between the drawing and the end product. The sample was concealed with black colouring to avoid recognition, and the necessary descriptions were given in writing under the figure.

Table 32: Samples of the B type problems and their explanation

Sample of B: Inconsistency between Drawings and End Product		
This case is from an ASC. 3D drawing of the design	A photograph of the end product.	A close look at the details, materials, geometry of the facade of the building proposed at the 3D drawings and at the details of materials and geometry of the facade at the completed building display <i>inconsistency</i> .
		
Description of the differences: In the 3D drawing; -The corners in the façade design are rounded. -A homogeneous white material was selected as the coating material in the façade design. -The openings that are part of the design due to the material being made are clear.	Description of the differences: In the finished building; -Rounded corners were applied in the form of steep corners. -Instead of homogeneous material, iron/non-homogeneous material has been applied. -Openings are not applied in the same way.	
(URL 5, 2019)	(©ermiyagil, 2019)	

Other Inconsistencies: C

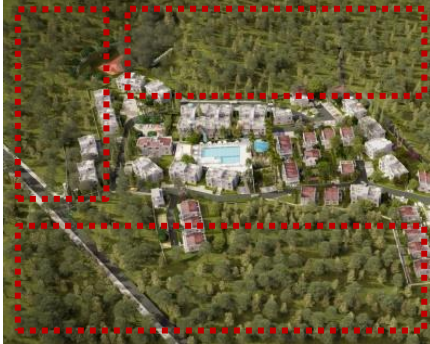
As its heading implies this problem group cover other inconsistency problems that may be observed at the architectural drawings. One main area where such problems can be observed is the “Inconsistencies Context”. “Inconsistencies Context” covers contextual devices such as surroundings / landscape / sky / people / furniture / car that are used during the drawing to encourage the illustration of its context. The importance of context in architectural drawings lies in the need to design and evaluate architecture in relationship to its environment whether urban or rural, old or new. The purpose of context is to enable architect to state as clearly as possible, without obscuring the focus on architecture, not only the physical but also the human context, and in doing so to indicate also the scale and use of the spaces depicted (Ching, 1996 p: 127).

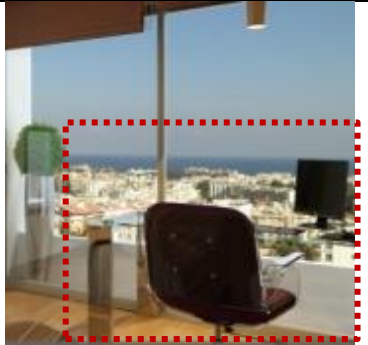
The cardinal rule concerning contextual devices is that only the ones that are necessary to communicate context, scale should be used, with a minimum detail; and the size, weight (value) and the placement of the contextual devices must be seen as important elements in a drawing’s overall composition (Ching, 1996 p: 127). The use of contextual devices in contradicton of these rules may obscure what is proposed by an architectural drawing, may deflect the attention somewhere else, may cover up the unsolved details of the architectural design, highlight details that do not exist at the architectural design or load negative or positive meanings to architectural design. They may create inconsistent impression/feeling about the architectural design.

Different variations of “Inconsistency Context” were identified through an observational analysis of ASCs and VPBs. This was followed by two subsequently made comparisons. One between the drawing and future reality of context and the

other between what had been taught concerning contextual devices during academic studies and the contextual devices that had been cited Tables 33.

Table 33: Samples of the C type problems and their explanations

Sample of C1: Surrounding		
The 3D drawing was from an ASC.	The photograph of the completed project.	At the 3D drawing an impression that the design is to be built amidst a forest area. The photograph used to show the area where the project was built. There is an inconsistency between the surrounding.
		
(URL 6, 2019)		
Sample of C1: Landscaping		
The 3D drawings were from the ASC and both belong to the same architectural design.		The 3D (left) the impression is that the design will be built in a green area. The right one shows that the architectural project is next to a busy road and is surrounded by buildings and a car park. It can be seen that the palm trees that are shown at both images are photoshop. The landscaping is not consistent.
		
(URL 7, 2019)		
Sample of C1: Sky		
Sample was taken from an ASC.		The purpose of the sky studded with a full moon seen at the 3D drawings which deflects, changes the whole feeling of the architectural design.
		
(URL 8, 2019)		
Sample of C1: People		
Sample was taken from an ASC.		The purpose of the man

		and the child (scale instrument) seen at the 3D drawings is to deflect the attention and thus change the whole feeling of the architectural design.
(URL 9, 2019)		
Sample of C1: Furniture		
This plan was taken from a ASC	3D drawing taken from a ASC.	
		The desk at the bedroom plan is depicted as being to the right of the bed and leaning against the wall, at the 3D the table is shown in front of the window. It is impossible to have the table against the window, because there is no space. There is an inconsistency between the 3D and plan.
(URL 10, 2019)		
Sample of C1: Car		
3D drawing was taken from an ASC .		
		It depicts a luxury car parked at the front of the proposed building which deflects the attention and completely changes the perception of the design, creating an image of unadulterated luxurious life, which may or may not be attainable.
(URL 11, 2019)		

The types of “Inconsistency” problem is listed in Table 34.

Table 34: Types of the inconsistency

Problems	Type of the problems	Key	Explanation of the Problems	Key
Inconsistency	Inconsistency Between Drawings	A	Inconsistency between 2D Drawings	A1
			Inconsistency between 3D Drawings	A2
			Inconsistency between 2D and 3D Drawings	A3
	Inconsistency Between Drawings and End Product	B	-	
	Other Inconsistency	C	Inconsistency Context - Surrounding - Landscaping - Sky - People - Furniture - Car	C1
			...	

- **Misleading Promise**

“Misleading Promise” is the second main architectural drawing problem heading. “Misleading Promise” implies a promise made by the drawings that may not be attainable. A huge amount of time and labour are sometimes expended to present the architectural design with the intention of endearing people to the design, to present it better than it actually is, or refrain from providing the correct information in order to facilitate a quicker sale. Marketing strategies are of huge importance for the construction companies which usually sell their architectural designs through the use of 2D and 3D drawings that are compiled in their ASCs. However, problems of misunderstandings concerning the drawings do arise when there are discrepancies in the information provided by the 2D and 3D drawings. These will ultimately result in misunderstanding problems concerning the drawings. This problem grouping has been named as “Amount of Used Unbalanced Labour (D)” and “Marketing Stratagems (E)”.

Amount of Used Unbalanced Labour: D

Spending of excessive labour and time with the intention of covering up/glossing over of the design problems that exist at the architectural design or to ensure an enchantment of possible clients in order to facilitate a sale may contain “Amount of Used Unbalanced Labour” problems. In general, the 2D and 3D drawings prepared by the construction company to present architectural design and many people who work on design of architectural projects usually have the same aim. They strive to create the best drawings that explain/state the architectural design to the user and third parties in its presentation. This facilitates both an increase in business potential and work satisfaction for those who are involved. However, the reason behind spending this time and energy may harbor the intention to create a better presentation of the design in order to facilitate a speedier sale and not to provide the accurate information. Expending too much labour on architectural drawings with the intention of presenting the architectural design better than it actually is and thus to facilitate its sale is problematic. The samples for the “Amount of Used Unbalanced Labour (D)” problem group are cited at Table 35.

Table 35: Samples of the D type problems and their explanations

Sample of D: Marketing Stratagems	
3D drawing has been taken from an ASC.  (URL 12, 2019)	The 3D to ensure that the sky is a brilliant, trees a plush green, fences are perfect and a perfect blend of the colour of the tarmac with the environment. They expres perfection. However, this distracts attention away from the design.

Marketing Stratagems: E

The second problem group under the “Misleading Promise” is “Marketing Stratagems”. Marketing strategies are of huge importance at the sale catalogues prepared by the construction companies. In general, the construction companies sell their architectural designs through the 2D and 3D drawings that are compiled in their catalogues. In addition to these drawings at these catalogues there are also a host of texts and visuals (a man at the gym, a woman having a massage etc). Catalogues contain all kinds of 2D and 3D drawings, and texts and visuals that had been prepared to predetermine the completed version of the design and what kind of a lifestyle, standard it is going to provide and to give information about the ‘Architectural Design’ and/or to sell it. Visuals and logos/texts used at these ASC may deflect the attention away from the architectural design towards something else. The samples for the “Marketing Stratagems (E)” problem group are cited at Table 36.

Table 36: Samples of the E type problems and their explanations

Sample of E: Amount of Used Unbalanced Labour	
The sample was taken from pages of a ASC.  (D1 sale catalogue, 2016)	These visuals do not provide any information about the building, they do, however, give an idea about the possible lifestyle. The visuals deflect the attention away from the design which creates a “Marketing Stratagems” problem concerning how the architectural design is being marketed.

- **Readability**

“Readability,” the third of the architectural drawing problem is “Readability” implies the failure of the drawings to accurately explain the architectural design. The purpose of 2D and 3D drawings should be to provide all possible information about the

architectural design in a crystal-clear manner. Architectural drawings are primary meanings of communication of the architectural profession (Ching, 1996 p: 165). Unless the architectural drawings are comprehensible – their conventions understood and their substance meaningful – the architectural drawing will be weak and ineffective (Ching, 1996 p: 165). When 2D and 3D drawings as well as the photos, diagrams, texts used in the presentation and promotion of a design are not comprehensible there a failure occurs in the relay of the correct information about the proposed design.

Simultaneously, the scales of the drawings should allow the readability of the architectural drawings and textual context (letter) of the drawing and should not cause any uncertainty. Attention should be paid to the range of the letter sizes used which should be determined by the distance from which audience will view (Ching, 1996 p: 171). “Readability” problem also occurs when the 2D and 3D drawings are compressed too tightly together on the ASCs and/or VPBs; and when too many 3D drawings are used attention is deflected away from the 2D drawings. An effective drawing of the design can create a perception of the design which is better than it actually is. A wrong perception of the design can also be the result of ineffective drawing.

“Redability” was divided into two different groups in accordance with comparisons that were made between the drawings and what had been taught concerning “Readability” during academic studies. These comparisons resulted in identification of a total of two problem groups, first of which was F which is when the 2D and 3D drawings, photographs, diagrams, texts are put together to create a “General Sheet Organisation”, second problem group was G which was 2D and 3D drawings, photo,

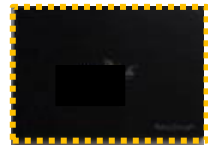
diagrams, letters are used in “Effective / In-Effective Drawing” manner through this arrangement.

General Sheet Organization: F

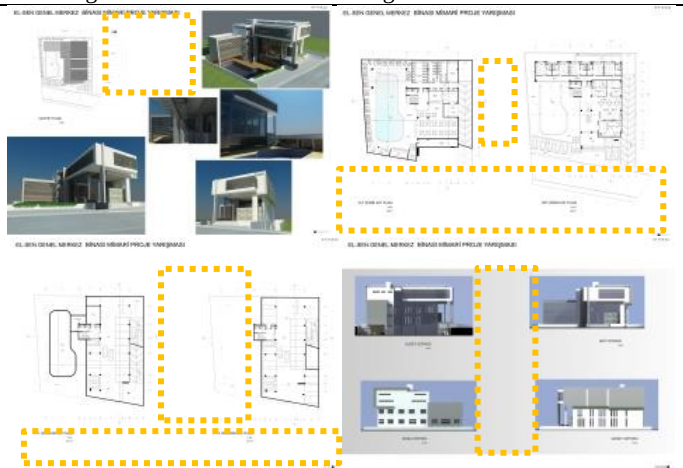
These are problems that may arise as a result of a failure to read the general aspects of the architectural design because of the way that all kinds of 2D and 3D drawings, photographs, diagrams, texts in the ASCs and VPBs that had been prepared to explain the architectural design because of the way general sheets had been arranged. In the preparation of the architectural sale catalogues construction companies pay attention to have an effective use of the 2D and 3D drawings, colours and texts that had been compiled. The dimension of the sheets of the catalogue and the way they been compiled is of huge importance are important prerequisites for the correct explanation of the architectural design. If the catalogues that had been prepared for the intended presentation of the architectural design are on small sheets than the drawings, details and texts on them may not be readable. And if the fonts are too big, they may hide some of the details of the design.

Six types of “General Sheet Organization (F)” problems were identified and samples for each particular problem were cited at Tables 37. All these types were established through an observational analysis of ASCs and VPBs during which a comparison was made between the drawings and what had been taught during academic studies. First problem type was the “Dimension of the Sheet (F1)”, second, “Drawing Scale - Sheet Size Relationship (F2)”, third, “Balance - Position - Scale (F3)”, fourth, “Order of the Sheet (F4)”, fifth, “Negative and Positive Areas of the Sheet (F5)”, and sixth, “Floating Drawings (F6)”.

Table 37: Samples of the F type problems and their explanations

Sample of F1: Dimension of the Sheet		
Here are samples of different dimensions of sheets taken from different ASCs . The parts of drawings which could reveal the identity of firms were covered by the researcher.		
		
(E5 sale catalogue, 2015)	(E3 sale catalogue, 2015)	(B2 sale catalogue, 2015)
		
(D1 sale catalogue, 2016)	(A1 sale catalogue, 2018)	(C3 sale catalogue, 2017)
All the sheets share a similar trait, namely the dimensions that are small enough to be compressed into a glossy ASC to enable those interested to carry these ASC and to lower the cost of the production. These considerations had a bearing in the choice of the size of these ASC which meant that in some case the right scales of the drawings were not used because of the size limitation of the papers.		
Sample of F2: Drawing Scale - Sheet Size Relationship		
This sample of a 2D drawing of a plan was taken from a ASC		
		
(E2 sale catalogue, 2015)		
Because of size limitations involved in ASC printing, the correct use of scale for 2D drawings was not possible here. Therefore, not all the drawing components of the drawings are readable . It is a readability problem concerned with drawing scale and sheet size.		
Sample of F3: Balance - Position - Scale		
Sample of F3: Balance		
These VPBs samples had been presented to a competition.		Preference for the 3D drawings,

	at the VBPs resulted in a deflection of attention away from the compressed 2D drawings towards the eye-catching 3D ones. Ultimately creating an imbalance between the 2D and 3D drawings. It is a readability problem concerned with the balance of the 2D, 3D drawings, photographs, diagrams, texts and the sheets.
(©Archive of contestant architects, 2008)	
Sample of F3: Position A sample of a page taken from a ASC	
	The position of the 3D drawing of the design on the right and its plan on the left do not face the same direction which creates confusion when an attempt is made to read the design. Different positioning of the 3D drawing and 2D drawings of a same design result in the creation of a readability problem.
(D3 sale catalogue, 2014)	
Sample of F3: Scale These VBPs samples had been submitted to an architectural competition.	
	Due to differences in the scales of the 2D drawings (the ground, first, second and third floors that had been placed on the VBPs had a scale of 1/00, while the scale of the basement was 1/200) there exists a problem of not being able to see the relations between the different floor plans.
(©Archive of contestant architects, 2008)	
Sample of F4: Order of the Sheet	
This sample sheet was taken from an ASC.	The congested layouts of the

	drawings which overlap make a clear understanding of the design very difficult, if not impossible.
(URL 13, 2018)	
Sample of F5: Negative and Positive Areas of the Sheet	
This sample sheet was taken from an ASC. 	
(E2 sale catalogue, 2016)	
Sample of F6: Floating Drawings	
These VPBs samples had been submitted to an architectural competition and belong to the same architectural design. 	
(©Archive of contestant architects, 2008)	
There are far too many white areas in this sheet organization that result in a perceived sensation that drawings are floating on the board which makes reading of the design difficult.	

Effective / In-Effective Drawing: G

These are problems that can be created if the 2D and 3D drawings, photographs, diagrams, texts which had been prepared to explain the architectural design are used in an effective or in-effective manner and fail to provide the right information about

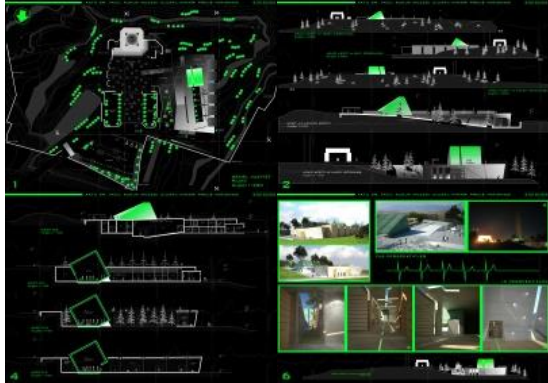
the architectural design through the drawing. Overpreparing a presentation can be just as disastrous as underpreparing one (Griffin and Brunicardi, 1998). “Effective Drawing” refers to the use of the drawing techniques, computer programmes, colours; perspectives of the 3D drawing that create the desired result. An effective drawing also possesses collective characteristic, which can enhance the readability of the drawing themselves (Ching, 1996 p: 165). An effective drawing articulates the various aspects of architectural design, provides a logical and comprehensible arrangement of architectural drawings, verbal information, etc, is related with what precedes and what follows it and utilizes only what is necessary to read the architectural design (Ching, 1996 p: 165).

“In-effective Drawing” refers to the manner of the use of the drawing techniques, computer programmes, colours; perspectives of the 3D drawing that do not yield the desired result. Notwithstanding their opposite results these two were grouped together under the same heading due to the similar nature of their results.

Three types of “Effective / In-Effective Drawing (G)” problems were identified with their samples. All these types were established through an observational analysis of ASCs and VPBs during which a comparison was made between the drawings and what had been taught during academic studies. First of these is the “Point of View (G1)”, second, “Unity - Continuity (G2)”, and third and last, “Adequate and Inadequate (G3)” (See Table 38).

Table 38: Samples of the G type problems and their explanations

Sample of G1: Point of view		
This 3D drawing was taken from an ASC of a construction company.		The point of view that had been chosen for the 3D drawing of this two-storey design can result in the creation of a perception by the users and third parties who are not proficient in reading architectural drawings that it is a single storey one. This is a "Readability" problem.
		
(URL 14, 2015)		
Sample of G2: Unity - Continuity		
Sample of G2: Unity		A lack of uniformity can be observed between the VPBs regarding colour, and between the sheets that contain site plans and 3D drawings that explain the architectural design. They create the impression that these sheets are not of the same design.
Here are samples of VPBs that had been submitted to an architectural competition and belong to the same architectural design.		
		
(©Archive of contestant architects, 2008)		
Sample of G2: Continuity		
These samples of VPBs that had been submitted to an architectural competition and the way that they had been arranged.		The way that the VBPs had been arranged lacks continuity and thus gives the impression that they belong to different architectural designs. It is an example of the "Continuity" problem at VPBs.
		
(©Archive of contestant architects, 2008)		
Sample of G3: Adequate and Inadequate		
Samples depicts the way that VPBs that had been to a competition had been arranged. All the VPBs belong to the same architectural design.		An Effective presentation was the reason behind the way these VBPs had been arranged but this had resulted in making a clear reading of the architectural drawings not possible . The labour expended during the preparation of the
		

	architectural presentation instead of making the reading of the architectural design any easier; had made it more difficult. As a result, the act created a problem of not being very efficient.
(©Archive of contestant architects, 2008)	

The types of “Readability” problem is listed in Table 39.

Table 39: Types of the readability

Problems	Type of the problems	Key	Explanation of the Problems	Key
Readability	General Sheet Organization	F	Dimension of the Sheet	F1
			Drawing Scale - Sheet Size Relationship	F2
			Balance - Position – Scale	F3
			Order of the Sheet	F4
			Negative and Positive Areas of the Sheet	F5
			Floating Drawings	F6
	Effective / In -Effective Drawing	G	Point of View	G1
			Unity - Continuity	G2
			Adequate and Inadequate	G3

- **Error**

“Error” is the fourth and last of the architectural drawing problem headings. “Error” is the distortion of the intended meaning of the design, a distortion caused by the drawing itself. Such distortions of meanings are sometimes caused by the width of the pencils used at the drawings, by the drawing qualities and sometimes by the distorted expressions used at the drawings. Architectural drawings are a sort of installation guides for design projects. They show the geometry and position of each construction element that will be built. Therefore, for a correct production these drawings should not include errors (Kazaz, Avcı, Ulubeyli and Koyun, 2017) which

are prepared by architects who are equipped with the necessary professional expertise for their execution. This particular problem arises when the intended meaning of drawing is distorted because the 2D and 3D drawings prepared to explain the design were not drawn according to basic drawing standards that had been taught during architectural education. The “Error” made on the drawing may cover up the unsolved details, highlight details that do not exist or load negative or positive meanings to the architectural design. Such distortions that were made on the drawing may deflect attention away from the design itself. These are problems concerned with distortion, outcome of which is failure to provide the correct information about the design.

The problem of “Error” was divided into four different groups as a result of comparisons that were made between drawings (whose purpose was to explain the architectural design) and the most basic drawing standards taught during architectural training (general rules of architectural technical drawing). First of which was H which covered “Technical Drawing Issue”, second problem group was I which covered “Obscured Focus”, third is J which covered “Inadequate Detail” and last one was (K) which covered “Inadequate Value / Material Rendition”.

Technical Drawing Issue: H

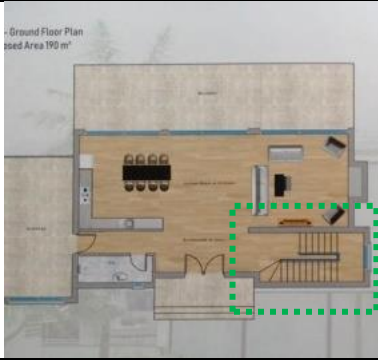
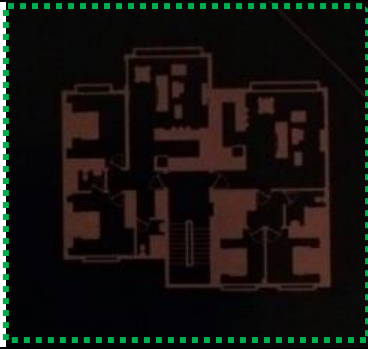
This particular drawing problem which is classified as “Error” is concerned with line weight and line quality (crispness and clarity; blackness and density; and appropriate weights) (Ching, 1996 p: 14) of the drawings of the plan, section, elevation, details of the architectural design, and such expression disorders. The basis for most architectural drawing is line, and “*the essence of the line is its continuity*” (Ching, 1996 p: 11). In a pure-line drawing, the architectural information conveyed depends

primarily on discernible differences in the visual weight of the line types used (Ching, 1996 p: 11).

Technical drawing problems occur if the right line weights, line types, or line quality are not used, if the correct line weights are not used for the section or if the hatches that are not of the right scale or the right type.

Two types of “Technical Drawing Issue (H)” problems were identified and samples for each problem type depicted. First one was the “Drawing Mistakes (H1)”, and second, “Line Quality / Line Weight (H2)”. Both were established following an observational analysis of ASCs and VPBs. A comparison was then made between the drawing techniques employed here and the basics of drawing standards that had been taught during architectural training. The samples for “Technical Drawing Issue” cases have been cited at Table 40.

Table 40: Samples of the H type problems and their explanations

Sample of H1: Drawing Mistakes	
Sample was taken from an ASC.	The drawing of the stairs at this plan was not carried out in accordance with the basic architectural drawing techniques .
 (E2 sale catalogue, 2015)	
Sample of H2: Line Quality / Line Weight	
2D drawing was taken from an ASC.	Line quality / Line weight at this plan was not in accord with the basic architectural drawing techniques .
 (E8 sale catalogue, 2016)	

Obscured Focus: I

The contextual devices (people, furniture, cars, landscaping, etc.) are used at the architectural drawings in order to have a feeling of their relationship with the environment and the scale and functions of the architectural design. Contextual devices must indicate as clearly as possible, without obscuring the focus on architecture, not only the physical but also the human context, and in so doing they should also indicate the scale and use of the space depicted (Ching, 1996 p: 127).

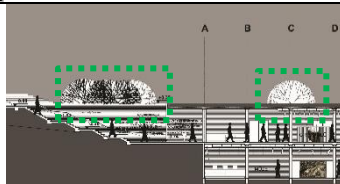
In order not to obscure the purpose of an architectural drawing only the contextual devices necessary to communicate context, scale, and usage should be used and structural and space-defining elements and their relationships should never be

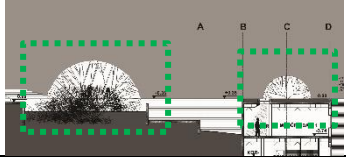
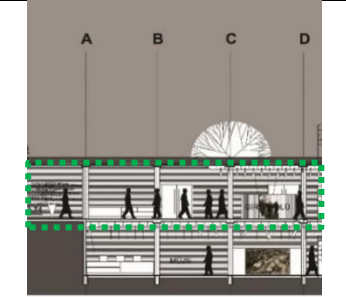
obscured. Most importantly, the size, weight (value) and the placement of the contextual devices must be seen as important elements in a drawing's overall composition (Ching, 1996 p: 127).

However, the choice of wrong contextual devices of size and weight (value) may create a wrong impression / feel concerning the architectural design in terms of scale, spatial depth and levels, usage of space. The possible outcome of this is as a result a distraction of attention which could be drawn away from the proper focus of an architectural drawing (Ching, 1996 p: 139).

Different variations of "Obscured Focus" were identified following an observational analysis of ASCs and VPBs and samples of the variants were depicted. A comparison was then made between the drawings and the basic drawing standards that had been taught during architectural training (See Table 41).

Table 41: Samples of I type problems and their explanations

Sample of I: Obscured Focus: Surrounding – Landscaping – Sky - People - Furniture - Car	
Sample of I: Obscured Focus: Surrounding	
Sample has been taken from an ASC.	The background here was chosen haphazardly and says absolutely nothing about the surroundings. The drawings do not provide any information about the surrounding This results in the failure of the drawing to provide a correct explanation of the design.
	
(E4 sale catalogue, 2017)	
Sample of I: Obscured Focus: Landscaping	
Sample has been taken from a VPB.	Landscaping and ground patterns should portray the character of a site, whether hilly or flat, wooded or barren, urban or rural and are means of providing value contrast in a drawing, to give an indication of scale but here they say nothing of the sort.
	

	
(©Archive of contestant architects, 2008)	
Sample of I: Obscured Focus: Sky	
Sample has been taken from a ASC.	
	The sky that was used as a background in the 3D drawing has made it difficult to read the design.
(E4 sale catalogue, 2017)	
Sample of I: Obscured Focus: People	
Sample has been taken from VPB.	
	The size of the human figure obscures the proposed architectural design. The use of human figures was deceitful and as a result a wrong impression was given about the height.
(©Archive of contestant architects, 2008)	
Sample of I: Obscured Focus: Furniture	
Sample has been taken from VPB.	
	The use of incorrect measurements of the table in the 2D plan has created the impression that the hall depicted in the plan is bigger than it actually is. Because of the sizes involved it is not possible to fit a table of this size at this hall. The dining table in the kitchen also has the same problem. The selected contextual devices here have obscured the proposed architectural design.
(E2 sale catalogue, 2015)	
Sample of I: Obscured Focus: Car	
Sample has been taken from VPB	
	The truck depicted at the 2D drawings which were prepared for the basement plan and presented on the VPB obscures the purpose of the architectural design by giving a wrong feeling of scale of the design.
(©Archive of contestant architects, 2008)	

Inadequate Details: J

2D and 3D drawings where the details of the architectural design were not fully solved are a problem which results in a failure to explain the architectural design. Detailing which needs to have the correct relationship with the architectural whole requires technical knowledge simply because it occurs at the end of the process (Ford, 2011). Good detailing is more than a question of simplifying the basic shapes and minimizing the apparent part of the building. It is an effective tool that enhances the expression of the information concerning the proposed architectural design in terms of size, material and finishing details of architectural project (Ford, 2011).

Problems related with such details, in other words, the problem of “Inadequate Details” was established following an observational analysis of ASCs and VPBs. A comparison was then made between the details on the drawings and details concerning the size, material and finishing of the design project upon its completion (See Table 42).

Table 42: Sample of the J type problem and their explanation

Sample of J: Inadequate Details	
Sample has been taken from an ASC.  Description of the figure: -Unsolved rounded corners -Undefined material -Undefined form of openings. (URL 5, 2019)	3D drawing does not provide adequate information concerning the materials to be used for facade covering and details of the facade. The unsolved details of the façade of the proposed architectural design mean an uncertainty about the end product.

Inadequate Value / Material Rendition: K

Architects drive meaning from a drawing through its figure-ground pattern and the relationships between its light and dark areas (Ching, 1996 p: 89). Architectural drawings without value or tone can be quite elegant as two-dimensional graphic objects. However, they are only abstract images of reality and portray basically an outline world, a world without light (Ching, 1996 p: 90). If a change in tonal value is the basis for the perception of the form, then contrast in value is the key to the architectural definition of form. This contrast must be discernible. In using tones or material renditions to depict form, the architect must judge visually whether or not sufficient contrast exist within the appropriate areas of the drawing to communicate the qualities of form and space (Ching, 1996 p: 91).

Different variations of “Inadequate Value / Material Rendition” type were established following an observational analysis of sale catalogues and VPBs. A comparison was then made between the drawings and the basic drawing standards concerning transparency colour shade / shadow and texture, etc (See Table 43).

Problems arise from the incorrect use of transparency in the drawing of the architectural design. For instance, if the surface of a glass that was used at the drawings is more opaque than it needs to be, it creates a perception that the facade of the building is lighter than it actually is. Or for example a very opaque display of pool water at drawings results in a reading/perception of a deeper pool

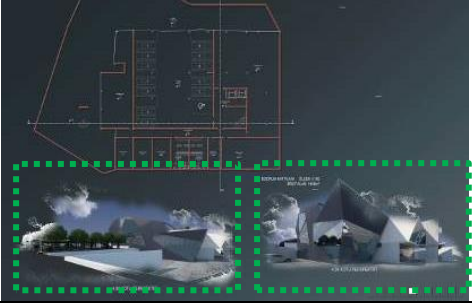
According to Sisson (2016) the problem with a colour's value or tone is that architects are now selling ideas and plans to people who don't understand the intricacies of architectural drawing. They need to tell a different story and adopt the

tools such as colors to sell architectural design, depending on the case, to potential customers or members of competition jury. The expectations of the clients change, forcing the architects to begin drawing plans for people who don't understand the intricacies of drawing and sell this architectural design. From this point on, a new visual vocabulary takes hold. The color-coded drawings for fellow craftsmen have given way to artistic sales pitches for clients (Sisson, 2016).

Shade / shadow and texture are used to explain the form of the proposed architectural design, whether it is straight, curved, and concave or otherwise (Ching, 1996 p: 112). Ching expounds that the failure to employ a proper use of the shade / shadow and texture at 2D and 3D drawings is a problem of not providing the correct explanation. One sees and perceives form and colour through the effects created by light / shadow.

Table 43: Samples of K type problems and their explanations

Sample of K: Inadequate Value / Material Rendition: Transparency – Colour - Shade / Shadow and Texture	
Sample of K: Inadequate Value / Material Rendition: Transparency	
3D drawing was taken from an ASC.  (URL 15, 2019)	The opacity of the glass elevation on the first floor has obscured the explanation provided about the design resulting in an uncertainty about whether the proposed space is closed or not.
Sample of K: Inadequate Value / Material Rendition: Colour	
Sample of VPB that had been submitted to an architectural competition.  (©Archive of contestant architects, 2008)	The meaning of the choice of colour at the façade of the building is not clear. This has resulted in an uncertainty about the implication of the colour, whether it is used to highlight the architectural elements or materials.
Sample of K: Inadequate Value / Material Rendition: Shade / Shadow and Texture	
Sample of VPB that had been submitted to an	There is an explosion of light and colours at these

architectural competition.	drawings that make it impossible to have an understanding of the form of the surface and its depth.
	
(©Archive of contestant architects, 2017)	

The problem of “Error” variants is listed in Table 44.

Table 44: All types of error problems

Problems	Type of the problems	Key	Explanation of the Problems	Key
Error	Technical Drawing Issue	H	Drawing mistakes	H1
			Line Quality / Line Weight	H2
	Obscured Focus	I		
	Inadequate Detail	J		
	Inadequate Value / Material Rendition	K		
	- Transparency - Colour - Shade /Shadow and Texture - ...			

• IMRE Problem Types

The problems and their types which come under four main headings were all brought together. IMRE problem groups and types can be seen at Table 45.

Table 45: All types of IMRE problems

Problems	Type of the problems	Key	Explanation of the Problems	Key
Inconsistency	Inconsistency Between Drawings	A	Inconsistency between 2D Drawings	A1
			Inconsistency between 3D Drawings	A2
			Inconsistency between 2D and 3D Drawings	A3
	Inconsistency between Drawings and End Product	B		
	Other Inconsistency	C	Inconsistency Context - Surrounding - Landscaping	C1

			- Sky - People - Furniture - Car	
			...	
Misleading Promise	Amount of Used Unbalanced Labour	D		
	Marketing Stratagems	E		
Readability	General Sheet Organization	F	Dimension of the Sheet	F1
			Drawing Scale - Sheet Size Relationship	F2
			Balance - Position - Scale	F3
			Order of the Sheet	F4
			Negative and Positive Areas of the Sheet	F5
			Floating Drawings	F6
	Effective / In-Effective Drawing	G	Point of View	G1
			Unity – Continuity	G2
			Adequate and Inadequate	G3
Error	Technical Drawing Issue	H	Drawing Mistakes	H1
			Line Quality / Line Weight	H2
	Obscured Focus - Surrounding - Landscaping - Sky - People - Furniture - Car	I		
	Inadequate Detail	J		
	Inadequate Value / Material Rendition - Transparency - Colour - Shade /Shadow and Texture - ...	K		

When the researcher had first started there was awareness that there existed problems on ASCs. However, when the research was initiated, there was no inclination that this was a widespread problem not only at the ASCs but also VBPs.

3.3.2 Frequency Rate of Established IMRE Problems

After having established the IMRE problems, the researcher scrutinized the architectural drawings at the ASCs and VBPs anew but in a more systematic way. Tables 46 and 48 had been prepared to depict which IMRE problems existed at ASCs and VBPs and with what frequency. These tables were prepared separately for both field area studies. The first of the tables was prepared for the architectural drawings at ASCs. During the preparation of Table 46 all the problems, problem groups and

problem types were placed on the first row, underneath the names of the designs of the selected construction companies were put at the first column on the table. The existing IMRE problems were marked on the table (See Table 46).

Table 46: IMRE problems detected in ASCs

	ASCs	Inconsistency					Misleading Promise		Readability								Error					
		Inconsistency Between Drawings			Inconsistency Between Drawings and End Product	Other Inconsistency	Amount of Used Unbalanced Labour	Marketing Stratagems	General Sheet Organization						Effective / In-Effective Drawing		Technical Drawing Issue		Obscured Focus	Inadequate Details	Inadequate Value / Material Rendition	
		A			B	C	D	E	F						G		H		I	J	K	
		A1	A1	A1		C1			F1	F2	F3	F4	F5	F6	G1	G2	G3	H1	H2			
A	A1			X			X	X	X	X				X		X		X	X		X	
	A2		X				X			X				X		X		X				
	A3		X				X			X				X		X		X				
	A4			X						X				X		X		X				
B	B1		X			X	X	X	X	X	X		X		X					X	X	
	B2		X	X		X	X	X	X	X			X		X					X	X	
C	C1															X						
	C2		X	X		X	X									X						
	C3						X									X						
D	D1		X		X	X	X	X	X	X	X		X		X						X	
	D2	X		X		X	X	X		X			X		X	X	X				X	
	D3		X			X	X	X	X		X		X		X	X				X	X	
E	E1			X		X	X									X						
	E2	X	X	X		X		X	X	X		X	X	X		X	X	X	X	X	X	
	E3					X	X	X	X	X						X						
	E4		X			X	X	X	X					X		X				X	X	
	E5		X	X		X	X									X					X	
	E6		X			X	X	X	X					X		X		X			X	
	E7	X	X	X	X	X	X	X		X	X	X	X		X	X	X		X	X	X	
	E8	X	X	X	X	X	X		X	X	X		X	X	X	X	X	X	X	X	X	

20 ASCs of four construction companies that operate in the district of Girne in order to establish the frequency rate of IMRE problems. If any of the problems were observed in any of the pages of any catalogue than the assertion was made a problem had been observed in those particular ASCs; Problem of “Inconsistency” was observed in 18 of them, “Misleading Promise” in 17, “Readability” in 20 and “Error” in 15. All of IMRE problems were found at every ASC with a high frequency rate. Table 47 shows the frequency rate of the existence of IMRE problems at ASCs.

Table 47: The frequency rate of IMRE problems at ASCs

ASCs	Inconsistency	Misleading Promise	Readability	Error
	% 90	% 85	% 100	% 75

Then, the researcher prepared a separate table for VPBs in order to establish the frequency of the IMRE problems on the drawings that existed on VPBs. The method that was used previously as put to use anew for its preparation. Since the aim here was to establish the frequency rate of the IMRE problems that existed on the VPBs, all the boards that had been submitted to a particular completion were scrutinised collectively (See Table 48).

Table 48: IMRE problems detected on VPBs

Architectural Competitions	Inconsistency					Misleading Promise		Readability								Error							
	Inconsistency Between Drawings			Inconsistency Between Drawings and End Product	Other Inconsistency	Amount of Used Unbalanced Labour	Marketing Stratagems	General Sheet Organization						Effective / In-Effective Drawing			Technical Drawing Issue		Obscured Focus	Inadequate Details	Inadequate Value / Material Rendition		
	A	A1	A1	B	C	D	E	F	F1	F2	F3	F4	F5	F6	G	G1	G2	G3	H	H1	H2	I	J

1						X												X	X		X
2																		X	X		X
3																		X			X
4																		X			X
5												X			X			X		X	X
6		X	X			X			X			X	X		X		X	X		X	X
7												X		X		X	X	X	X		X
8											X	X		X		X	X	X	X		X

During this research 281 VBPs that had been submitted to eight architectural competitions held in North Cyprus between 2000 and 2018 were scrutinised in order to establish the frequency rate of these problems. During this scrutiny if any of the IMRE problems were identified at any of the VBPs that had been submitted to any particular competition then the assertion that problem had been observed at that competition. As a result of the observations that were carried out on VBPs problem of “Inconsistency” was found in one, problem of “Misleading Promise” was found in all, problem of “Readability” was found in four, problem of “Error” was found in all of them. Table 49 lists the frequency rate of IMRE problem at VBPs.

Table 49: The frequency rate of IMRE problems at VBPs

VBPs	Inconsistency	Misleading Promise	Readability	Error
	% 12.5	% 25	% 50	% 100

The findings seen at Table 47 and 49 show that the IMRE problems do exist at most of the architectural drawings at ASCs. The reason behind the existence of these problems at most of the ASCs may be an ulterior one, such as an attempt on the part of the construction companies to speed up the sale of the products by tempering with the drawings. That very few cases of “Inconsistency” problem were seen at the competitions may create the feeling that they adhere to the concept of honesty that exists in Ethics and Conducts. However, the fact that a high rate of the problem of “Error” was seen in both ASCs and VBPs could be seen as an indication of the level of professional competence involved.

3.3.3 Debates and Interpretation of IMRE Problems

In this section the reasons behind why these findings may pose problems were interpreted by the researcher in the light of his own ethical values and experience.

While making these interpretations, the researcher himself first responded to the questions that were to be posed to the participating architects at the interview workshop. These questions had been formulated with the use of the Ethics theories that are explained in Part 2.2.2. The aim here was to compare researcher's own responses with those of the participating architects of the workshop in order to create the backbone of the analysis of this research. See Appendix I for the researcher's personal interpretation of the IMRE problems. Table 50 presents a summary of the personal interpretations of the IMRE problems.

Table 50: Debates and interpretations of the IMRE problems

	Debates of the IMRE problems	Interpretations of the IMRE problems
Inconsistency	Such drawings may seem to offer results that are misleading for all concerned.	Misleading of buyers could result in their disappointment if they are not happy with the end product, because what they got was not the same as what they were led to believe they were going to get. Such an outcome will result in unhappiness for the majority of the members of the society who have any dealings with the profession. The researcher is of the opinion that there would be great erosion in the trust held for the architect and/or the sector. This can not be an acceptable development for any of the concerned. Utmost diligence must be shown to prevent this by exerting pressure on the architects to adhere to the Codes of Ethics and Conduct document of the Chamber of Architects whose very essence is geared towards establishing trust and preserving the integrity of the profession.
Misleading Promise	Deflection of attention can mislead the buyer.	
Readability	The drawings should accurately explain the architectural design to ensure that the customer should not be left in the dark.	The issue of professional competence, a possible cause of the drawing problems, highlights the need for architects to do their jobs in accordance with the rules and standards explained in the Code of Conducts of the profession. Sub-standard or wrong drawings mean that the architect is failing to carry out her/his obligations towards her/his profession and/or to the chamber of which s/he is a member. The researcher is of the opinion that competence induced problems would be unfair for all concerned. If everyone resorts to the use of drawings that lack competence than the language of drawing, which is the universal language of the profession, will deteriorate. This will create difficulties for other concerned to read the architectural design. Thus, create a potential discord and unhappiness for the greater part of the sector which in turn will be reflected on to the majority of the society. Such a development cannot be good news for anyone and utmost care should be given to prevent this by exerting pressure on the architects to adhere to the Codes of Ethics and Conduct document of the Chamber of Architects whose very essence is geared towards establishing trust and preserving the professional competence.
Error	A competent architect should not be behind any distortions caused as a result of the drawing itself.	

These IMRE problems which had been identified and then interpreted by the researcher lead to a debate on whether what one is faced here is an issue that is concerned with the competence of architects or an issue of the public being misled by the drawings in question. These problems all have repercussions that could result in the confusion of the customers and the likelihood of them being misled. An eventuality of customers being misled is most likely to occur when there exists an “Inconsistency”. People can still be misled by drawings if they have any of the “Misleading Promise”, “Readability” and “Error”. However, as the “Inconsistency” diminishes at the drawings so does the chances of being misled. As the problems in existence begin to move away from being caused by “Inconsistency” to being “Misleading Promise”, “Readability” and “Error”, then the chances of misleading gradually disappears only to be replaced by architectural competence. The likelihood of having drawings posing problems that were caused by competence is at its strongest when drawings in question have “Error”. The chances of a architectural drawing that pose ethical problems diminish when they have “Readability” and further diminish if they have “Misleading Promise” problems (See Figure 11).

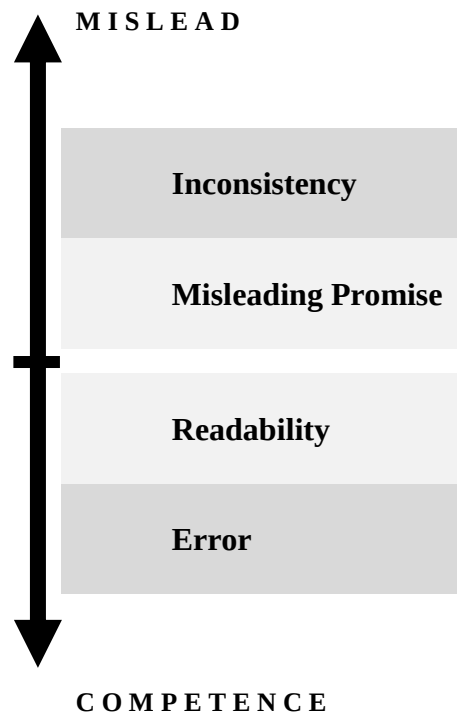


Figure 11: Consequences of problems

Despite a belief by the researcher that these interpretations of the problems were objective, there was always a chance that they were not as objective as the researcher would have liked them to be, because they were after all the interpretations of a single individual. Therefore, the research was developed further with the interview workshop.

3.4 Step 2: Interview Workshop

The interview workshop was organised to finalise the research whose stated purpose was to lessen the subjectivity value of the data obtained during the first step of this field study and, if possible, to procure validity and interpretation of the identified problems. The interview workshop was conducted with the method of the posing of a number of questions which participating architects were expected to respond. This group interview method was preferred to learn/test whether the IMRE problems that had been observed by the researcher were also perceived as problems by the selected

architects and whether these constituted any Ethical problems according to this group of architects.

3.4.1 The Aim and Methodology of the Interview Workshop

The aims behind having organised the interview as a workshop was to ensure that the researcher was able to observe what the reaction of the group of selected architects participating to the problems identified by the researcher during the field study, facilitate a flow of views through an encouragement to think and debate.

The idea behind this workshop was to increase the level of objectivity through an interpretation of the subjective views, since this is one of the common approaches in the qualitative type of research (Creswell, 2014). The main aim was to ensure an interpretation of the views concerning ethical problems concerned with drawing problems from a more objective perspective.

The interview workshop was designed as a semi-structured type of interview. Semi-structured interview uses questions as a guide to aspects that must be covered (Mathers et al., 1998 and Creswell, 2014). While the questions (that had been prepared through superposition of the samples of IMRE with the theoretical findings about ethics were being posed to the participating architects an accompanying power point presentation of related visuals was made. The main aim of the power point presentation was three fold: First one is to act as a guide with questions to the aspects that must be covered. The second one is to ensure complete and consistent flow of information. And third and last one is to provide the best possible perception of the problems. The researcher was of the opinion that the screening of samples of IMRE on a big screen was the best way to facilitate an adequate perception of the IMRE

problems, to encourage comparisons between samples and thus to achieve a more productive workshop.

There were two types of questions. The first type asked whether they agreed that these did exist or not. The second type queried whether this IMRE problem posed Ethical problems concerning Ethics theories and the Code of Professional Conduct. The questions about Ethics could not have been asked directly, because participants may not be aware of those theories. Therefore, the questions were asked indirectly by referring to the main concerns of these theories, concerns such as character and intention being in the same direction with the virtue as stipulated by Virtue Ethics, the reason behind the execution of a right action being the requirement of moral law as argued by Deontology, or the argument made by Utilitarianism that if the results are beneficial to everyone or the majority that particular act is a good one. In addition to this, one single question concerning the need for honesty in the execution of the profession which was derived from the Codes of Ethics and Conduct was also posed. The intention here was to secure an uninhibited response from the participants which were subsequently evaluated.

Initially the intention was to have English as the medium of language during the course of the interview workshop so that technology could have been enlisted for transcriptions. Otter, which is a smart note-taking app enables one to remember, search, and share voice conversations and which only works in English language. However, it became necessary to have the interview in Turkish as it will be explained under the following heading. There was also to be voice recording, video home system (VHS) recording and note takers to ensure that everything that was said was

put on record. These recorded texts were to be qualitatively analyzed by extracting the meaningful phrases regarding the Ethical issues related to architectural drawings.

3.4.2 The Organisation and Implementation of the Interview Workshop

The choice for the venue of the interview workshop slated to be held on July 23, 2019 was the UCTCEA-CTCA office at Nicosia in order to ensure maximum possible participation, because this is where most of the participants resided. The meeting hall of the Chamber of Architects was deemed to be a suitable venue for a meeting to be attended by 21 participants and an application was made on 01.07.2019 to the Chamber for permission. Once permission was granted and a date was set the correspondence details of the chosen participants were obtained from the Chamber and all chosen participants were first invited on the phone and then a reminder of the workshop was sent to all selected architects by e-mail (See Appendix J).

The participants were free to come and leave the workshop at any time that they preferred. They were also free not to answer any questions that they did not wish to answer. All the questions that had been posed to them at the interview workshop had all been approved by the Ethics Committee of the EMU (See Appendix K). For optimum utilisation of time only those with dissenting opinions were given the time to speak but they were asked to be brief. 30 minutes was allocated for each problem group that had been identified during the workshop. A break of five minutes was aimed once the discussion of two problem groups' totaling 60 minutes was held. The same was also planned for the second problem group. So, the entire workshop was planned to finish within two hours.

Initially a total of 21 architects were on the list of those who were to be invited to the interview workshop. As an architect who had previously taken part at architectural

competitions the researcher was also on this list however because the researcher had decided that he could not be both as a participating architect as well as conducting the workshop the number of participants declined to 20. As a result of the permanent overseas move of two of the participants further reduced the number of attendees to 18, all of whom had confirmed that they would attend. However, when the interview workshop commenced there were three absentees which further reduced the number of participants to 15. Nonetheless, after the interview had started a late comer had arrived, while two others had to leave just before the workshop was concluded. So 13 participants attended the workshop from the beginning to the end but the answers given by those who were not present for the whole duration of the workshop were also included during the analysis.

The way that the participating architects were seated during the interview workshop enabled them to have a clear vision of what was being screened. The sitting plan of the 15 architects, the four note takers, and one researcher is given at the Figure 12 below. The architects were seated facing the wall, where the power point presentation was projected on to and three of the note takers were seated in a vertical position to the architects and one note taker was seated facing the architects in a bid to ensure that they could see the numbers that were pinned on the participating architects' lapels. This ensured that the comments that were made were attributed to the right attendee. The video camera was placed at a corner that had a clear vision of the participating architects.

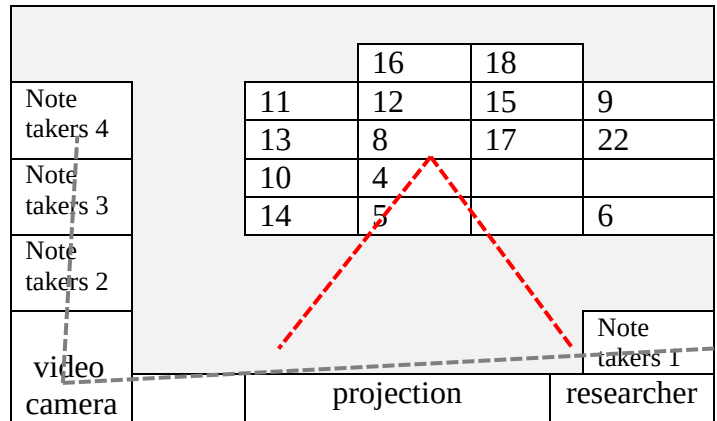


Figure 12: Sitting plan

On the day of the interview workshop all attendees were given number badges that they pinned on their lapels. The reason for this was to ensure that they were addressed not by their names but their numbers. The aim here was the protection of their privacies and thus to enable an uninhibited expression of opinions. Transcripts made references only numbers which facilitated an easier note taking. Before the start of the workshop the participating architects were reminded that they were taking part at a workshop and informed that what they were to say were going to be used in the PhD thesis of the researcher. They were than asked to sign two copies of consent forms which had been approved by the EMU Ethics Committee and which stated that they had no objection to what they were going to say to be used in the PhD thesis. One copy of these forms was given to those who had undersigned them. The second copy was kept by the researcher (See Appendix L).

At the start of the workshop the participating architects were briefed about the research subject. The aim here was to avoid manipulation or covert influence through provision of far too much information but to ensure to gauge their genuine feelings and thoughts concering the architectural drawing IMRE problems in their most pure / raw state. The participating architects were than informed about the interview

workshop and nature of the questions. They were also informed about the number of questions and what type of responses was expected from these questions. IMRE samples were projected on to the wall and the author explained in a simple manner what these problems were, and then with the help of the interview guide, the participants were asked questions.

The first type of response required a simple answer of “yes” or “no” and the participants who wished to respond to these questions were expected to raise their fingers. The aim here was to enable the researcher to take a count of the affirmative and dissenting answers to such questions.

As for the second type of questions, the participating architects were told that they first needed to give an answer of “yes” or “no” and then state orally the reason behind their answers. All the questions had been designed to prompt an answer of either yes or no, with some of the questions also demanding an explanation for the answer of “yes” or “no”. The intention here was to obtain a confirmation or rejection of the problem definition. However, during the interview it became clear that a third type of an answer, namely abstention, had to be included as an alternative answer.

Interview workshop was planned to be conducted in English, but because of the objections to this by the participants because they were not fluent in that language, a decision was reached to make the presentation in English and to conduct the interviews in Turkish. The original intention to use Otter Voice Notes had to be abandoned. The whole workshop was recorded on camera (VHS) and an audio recording was undertaken. Transcripts of the interview were taken by four note takers. The workshop, which was planned to last 2 hours, lasted 3 hours.

3.4.3 Preparation of the Interview Guide

Interview guide which supports consistency in the interviews and serves as a tool that links the research problem, research questions and former relevant literature (Brinkmann and Kvale, 2014; Morgan, 1997) was prepared as a power point presentation. As had been suggested Creswell's (2007) by reconstructing questions so that they were clearly assembled in a manner to reduce misunderstanding and was able to erect effective follow-up prompts to further understanding. This alleviated many of the problems and assisted the researcher in extracting the information needed from the interview through the questioning. While the interview guide was being prepared, samples of the IMRE problems that were encountered during the field study were examined in the light of the Ethics theories (See Part 2.2.2) and Code of Ethics and Conducts (See Part 2.3.2). 21 different IMRE problems were grouped under 11 sub-headings and four main headings. Since the identification of the IMRE problems are of importance their explanations were made with the aid of comparative samples. First of all, the researcher prepared questions concerning each of these 21 different IMRE problems. While the problem samples were different, the questions of which there were two types concerning these problems were all the same. First one is "Inconsistency", and the questions concerned the perceived inconsistencies in the architectural drawings that are sometimes the result of an intention to gloss over the information that ought to be provided by these drawings. The only question concerning "Inconsistency" was "*Are they consistent?*" in reference to all consistency problems.

The question that was posed concerning the first sub-heading of "Misleading Promise" namely "Amount of Unbalanced Labour" was "*Has the architect spent the same amount of labor on the design?*" and it sought to secure either a confirmation

or rejection. The second sub-heading, the “Marketing Stratagems” is of huge importance because the construction companies market their architectural designs through the use of 2D and 3D drawings that are compiled in ASCs which can be the cause of problems when they contain conflicting information. The question that was posed was “*Will the customer be living in such a perfect world if this property is purchased?*” in reference to this problem group to secure a confirmation or rejection of this problem.

“Readability”, the third problem “Readability” arises when 2D and 3D drawings fail to explain the design. The intention of 2D and 3D drawings should be to provide all possible information in a crystal clear manner and to secure either a confirmation or rejection of the problem the question that was posed in reference to all types of “Readability” problem was “*Are they readable?*”

“Error” the fourth and last problem arises if the drawings cannot be read because the drawings were not made according to the basic drawing standards. The question that was posed in reference to all the “Error” problems was “*Does / Do this uncertainty result in a failure of the reading of the design?*” sought to secure either the confirmation or rejection of the problem.

The second type questions were all derived from Ethics theories and Codes of Conduct. The first question that had its origins in the Ethics theories was concerned with Virtue Ethics which can be summarized as follows:

According to Virtue Ethics virtuous behaviour is important and every act needs to be virtuous (14th February 2011). Implication for the profession is that utmost care must

be shown to adhere to basic drawing standards without any compromise and architects must be diligent not to provide wrong information in the drawings (Fisher 2008; Fisher 2010; Velasquez et al., 2015). With this in mind and setting out with the key words from Table 7 at Part 2.2.2 that the question concerning Virtue Ethics was formulated for the interview workshop (See Table 51).

Table 51: Second type question derived from virtue ethics

Virtue Ethics		
Virtuous behaviour	Character, motivation and intention are important	The actions of a virtuous person will also be virtuous
	Character and intention should be in the same direction with the virtue	



Question
<i>Is this drawing an outcome of competent architecture?</i>

The second question that had its origins in the Ethics theories was concerned with Deontology which states that acts that are wrong should not be carried out no matter what the result will be (Kant 1998; Kranak 2019; Talbot 28th February 2011). Responsibility towards those who carry out the profession should always be given utmost consideration (Fisher 2008; Fisher 2010; Velasquez at al. 2015). The implication for the profession is that drawings should provide adequate information and should be drawn to give the correct statement. Nothing otherwise can be considered. With this in mind and setting out with the key words from Table 7 at Part 2.2.2 that the question concerning Deontology was formulated for the interview workshop (See Table 52).

Table 52: Second type question derived from deontology

Deontology		
Duties, obligations and principles.	Moral behavior is the behavior that must be put under all circumstances.	Some things are bad actions regardless of the result



Question
<i>Do you accept if all architects draw like this?</i>

According to Utilitarianism every deed must result in the happiness of the society (Talbot 7th March 2011; Mill 1999; Fisher 2018; Velasquez et al. 2015). The purpose of the drawings should be to serve the people and to make them happy. If the drawings cause harm this would be unacceptable. With this in mind and setting out with the key words from Table 7 at Part 2.2.2 that the question concerning Utilitarianism was formulated for the interview workshop (See Table 53).

Table 53: Second type question derived from utilitarianism

Utilitarianism
If the results are beneficial to everyone or the majority.



Question
<i>Can this drawing attitude result in happiness for the majority within society?</i>

After having prepared three questions that had been derived from the Ethics theories, the researcher concluded that preparation of one question that was derived from Codes of Conducts would be a balancing act. This reasoning was that Ethics theories are wide-ranging and non-specific (Archard & Lippert-Rasmussen, 2013), and are formulated to offer a set of values or decision-making approaches that enable people to make independent judgements about the most appropriate course of action they should take (Niweler, 2014). Code of Ethics and Conduct, on the other hand,

generally require little judgment. People are expected to obey them. The Code provides a comprehensible set of expectations about which actions are demanded, acceptable or impermissible (Niweler, 2014)

The second type questions were derived from Codes of Conduct. The first question that had its origins in the Code of Ethics and Conduct which can be summarized as follows:

When various Codes of Ethics and Conduct are studied it can be seen that all conducts stress the need for honesty and competence. They also stress the need for every individual to make a positive contribution to the development of the profession (ACE 2016; AIA 2017; UCTEA-CAT 2018; UIA 2010). With this in mind and setting out with the key words from Table 15 at Part 2.3.2 the question concerning Code of Ethics and Conduct was formulated for the interview workshop (See Table 54).

Table 54: Second type question derived from code of ethics and conduct

UIA	ACE	RIBA	AIA	UCTCEA-CAT
Honesty				
Competence				
Legality				
Contribute to the development of the profession				
Honesty				



Question
<i>Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?</i>

Samples of 21 different problem types and questions that were concerned with obtaining either a confirmation or rejection of these problems, as well as questions that related these problems with Ethics theory and Code of Ethics and Conduct were

all brought together. All the questions that had been formulated for the workshop are listed at Appendix M. Due to a concern that posing of individual questions for every one of the 21 different problems would be time consuming and thus be counter productive the researcher had opted to concentrate on the 11 sub-headings and pose one single question from each group with the aid of stratified sampling. The procedure of partitioning the population into groups, called strata, and then drawing a sample independently from each stratum, is known as stratified sampling (Singh & Mangat, 1996). Attention was paid to ensure that these single samples were representative of the whole of the 11 sub-headings and each type had equal representation.

The first selection of “Inconsistency” problem samples was carried out in three stages. As can be seen at Figure 13 the problem of “Inconsistency” was divided into three sub-headings: “Inconsistency between Drawings”, “Inconsistency between Drawings and End Product” and “Other Inconsistency”. In an effort to reduce the number of questions, one sample believed to be representative of the whole sub-heading was chosen. The sample for the “Inconsistency between Drawings” problem was the one that had been cited as a sample for “Inconsistency Between 2D and 3D Drawings”, the one for the “Inconsistency between Drawings and End Product” was the sole sample that had been cited for this problem type, and the sample that was chosen for the “Other Inconsistency” problems was the one that had been cited for for the “Furniture” variant of the “Inconsistencies Context”.

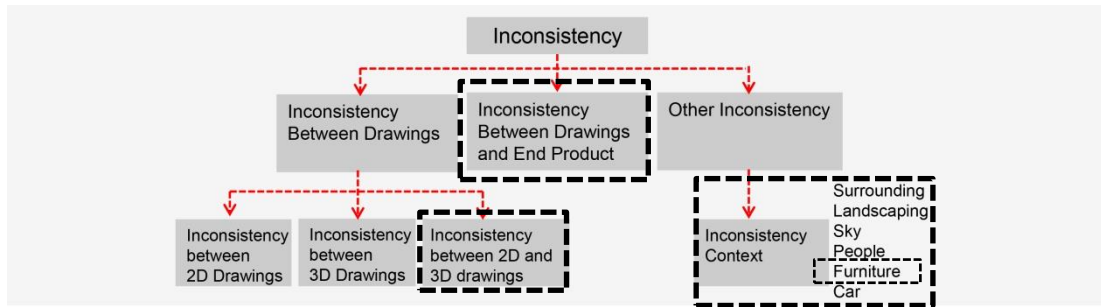


Figure 13: The samples chosen as representative of the inconsistency

Figure 14 is the power point presentation of “Inconsistency” problems that had been prepared as a part of the interview workshop guide. As can be seen in Figure 14 the researcher had opted to describe some of the samples in writing instead of citing their drawings because these were of architectural designs that were easily recognisable and the researcher did not wish to offend anyone.

Inconsistency

Inconsistency Between Drawings

Inconsistency Between Drawings and End Product

In a 3D drawing;

- The corners in the façade design are rounded.
- A homogeneous white material was selected as the coating material in the façade design.
- The openings that are part of the design due to the material being made are clear.

In the finished building;

- Rounded corners were applied in the form of steep painful corners.
- Instead of homogeneous material, iron/non-homogeneous material has been applied.
- Openings are not applied in the same way.

Other Inconsistency

Are these drawings consistent? YES ? NO ?

Are these drawings outcomes of competent architecture? YES ? Why ? / NO? Why ?

Do you accept if all architects draw like this? YES ? Why ? / NO? Why ?

Can this drawing attitude result in happiness for the majority within society? YES ? Why ? / NO? Why ?

Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects? YES ? Why ? / NO? Why ?

Figure 14: The interview workshop guide for inconsistencies

As cited in Figure 15 the representative samples for “Misleading Promise” problems were sourced from two sub-headings that came under this problem.

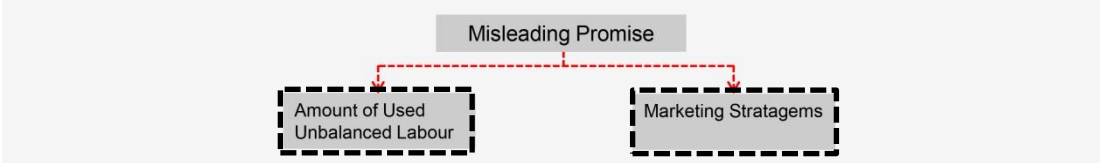


Figure 15: The samples chosen as representative of the misleading promise

The power point presentation of “Misleading Promise” that had been prepared as a part of the interview workshop guide can be seen at Figure 16.

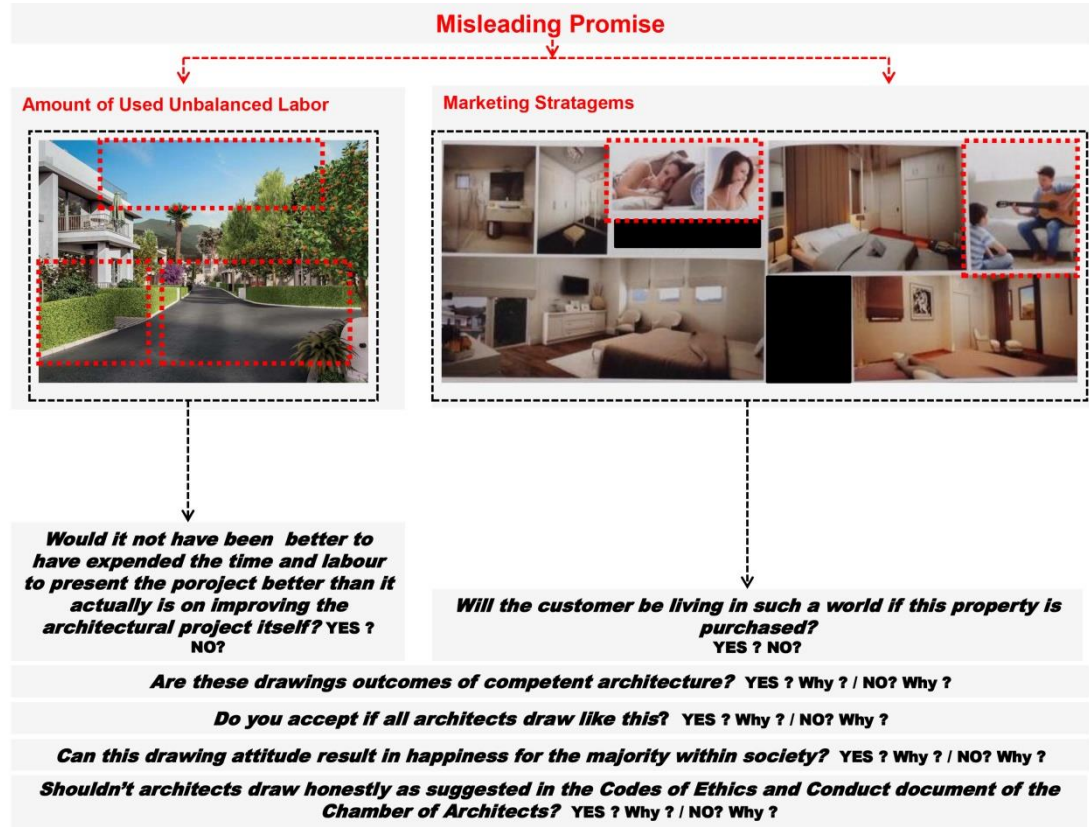


Figure 16: The interview workshop guide for misleading promise

As can be seen at Figure 17 the problem of “Readability” was divided into two sub-headings: “General Sheet Organization” and “Effective / In-Effective Drawing”. In an effort to reduce the number of questions, one sample believed to be representative

of the whole sub-heading was used. The selection of samples for “Readability” problems was carried out in two stages. The sample used to be representative of the “General Sheet Organization” problem was the sample for “Order of the Sheet” problem, and the sample used as a representative of the “Effective / In-Effective Drawing” problem was the one for “Adequate and Inadequate”.

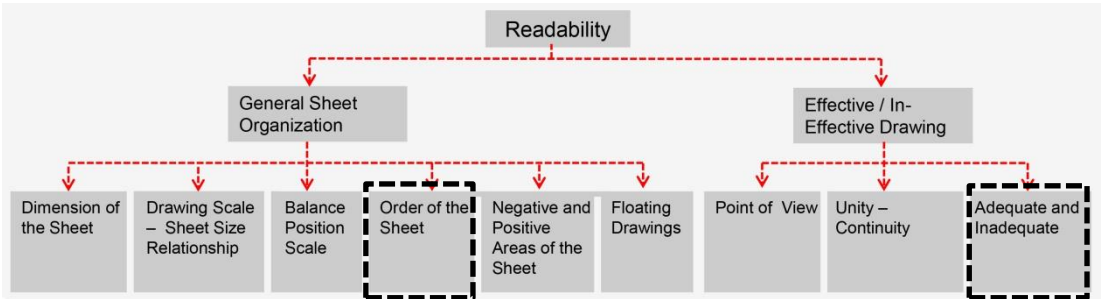


Figure 17: The samples chosen as representative of the readability

The power point presentation of “Readability” that had been prepared as a part of the interview workshop guide can be seen at Figure 18.

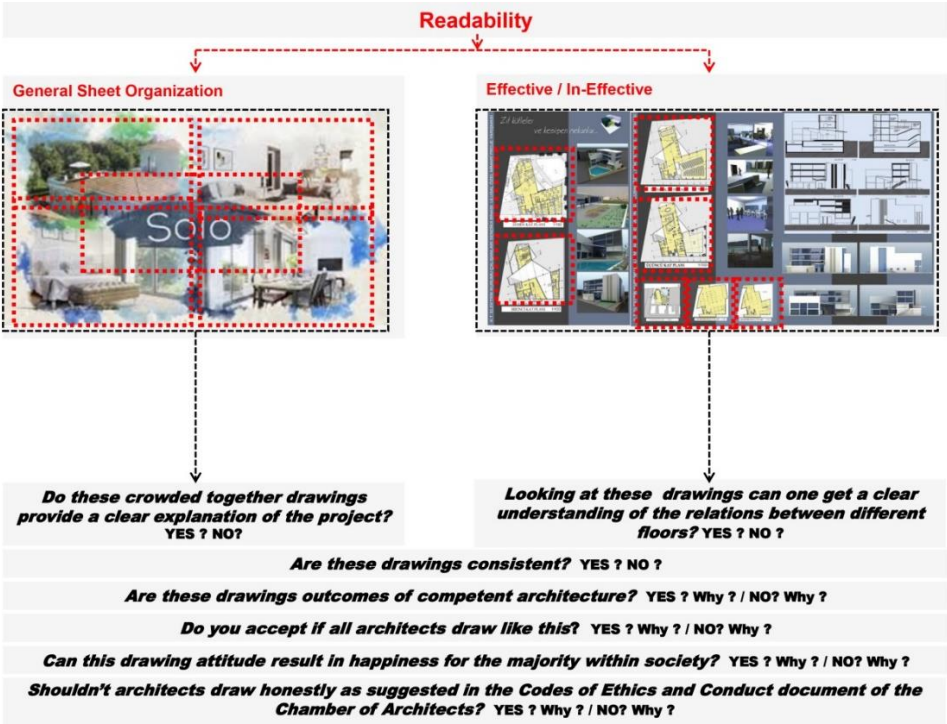


Figure 18: The interview workshop guide for readability

The samples that were used as representative of all “Error” problems at Figure 19 were sourced from the four sub-headings.

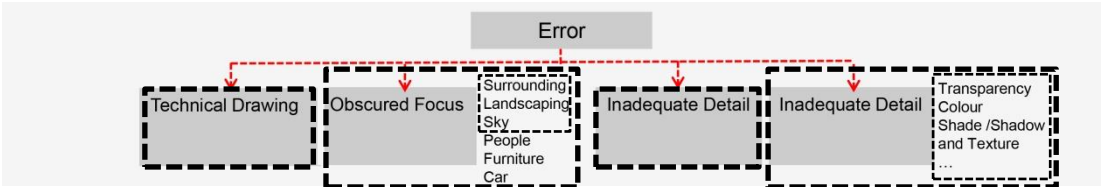


Figure 19: The samples chosen as representative of the error

The power point presentation of “Error” that had been prepared as a part of the interview workshop guide can be seen at Figure 20.

Error

Technical Drawing

Obscured Focus

Inadequate Detail

Inadequate Value / Material Rendition

Does this result in the failure of the drawing to provide a correct explanation of the project?
YES ? / NO?

Are these drawings outcomes of competent architecture? YES ? Why ? / NO? Why ?

Do you accept if all architects draw like this? YES ? Why ? / NO? Why ?

Can this drawing attitude result in happiness for the majority within society? YES ? Why ? / NO? Why ?

Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects? YES ? Why ? / NO? Why ?

Figure 20: The interview workshop guide for error

The formulation of the questions concerned with the 11 samples of different problems believed to be representative of the whole constituted, as well as questions

that queried these problems in relation with Ethics theories and Code of Ethics and Conduct were compiled as part of the final preparation of the interview workshop guide. With the exception of samples that had been taken from one VBP, only the samples taken from the ASCs were employed during the interview out of a consideration to provide a clearer perception of the problems involved. The use of competition drawings at the interview workshop was avoided in order not to put the participants on the defensive since they were the owners of the drawings at the VBPs. Only one owner of VBPs that was presented was not among the invited participants because this architect did not meet the criteria of having won two awards at architectural competitions. Permission for the use of the samples cited from this particular VBP was also obtained from its owner.

3.4.4 Interview Transcripts Reading Method

The questions concerning IMRE problems were posed to the attending architects and their responses were recorded. The transcripts of the workshop, which lasted three hours, were recorded by two cameras and by four note-takers, whose transcripts totalled 44 A3 type pages. The transcripts of the interview were read three times and each reading was classified as a separate phase. While the first and second phases concentrated on a thorough reading of what had been stated at the workshop, the third phase concentrated on the interpretation of these readings in relation with the ethical theories (Mathers et al., 1998; Creswell, 2014).

During the course of the first phase four tables were devised to display the responses that had been made to each question. The full texts of these responses which were made in Turkish as well their English translations were excerpted in these tables. Translation was done by the author. The grammar of the Turkish answers was corrected by the author without changing their meaning. Both the Turkish and

English texts were given in full in these tables in a bid to present a genuine reflection of the feeling that was prevalent during the interview. The first part of these tables indicated how many of the participants concurred, or disagreed with the questions or abstained. The affirmative, dissenting responses and those who refused to make a comment but did explain their reasons for doing so were grouped separately. Separate tables which can be seen at Appendix N, which are in Turkish and English, were devised for the problems of “Inconsistency”, “Misleading Promise”, “Readability” and “Error”. Below Table 55, Table 56, Table 57 and Table 58, which are in English only, cite the tables regarding “Inconsistency”, “Misleading Promise”, “Readability” and “Error” that was drawn up as a result of the first reading.

Table 55: Inconsistency - the first phase of reading of the interview transcript

14 architect						
Inconsistency						
A	Are these drawings consistent?	YES		NO	12	ABSTAIN
B	Are these drawings outcomes of competent architecture?	YES	8	NO	5	ABSTAIN
YES						
16	The architect drew it. 3D drawing ~~could have been drawn by different people~~					
8	You cannot make a project if you are not competent. Legally speaking anyone who has a diploma is a competent architect. Since does have a degree s/he is competent. There is also inconsistency regarding the proportions of the volume. Is s/he Competent? ~~Yes, legally s/he is competent.~~					
11	Are we questioning the architectural drawing problems or are we discussing the presentation? Architectural drawing problems? Presentation? Consistency in the drawing? Presentation is the proplem.					
13	That's how it was applied on the site. The owner could have enlisted someone else's services for the 3D drawings. Why are the visual concerning implementation, architectural facade drawing is not here. How can we discuss the process?					
15	It is an Architectural process.					
8	This visual is presented to the customer.					
15	None of these could have been drawn by a non-competent architect. We have to observe the process. A non-competent architect could not have drawn any of the cited drawing examples. It's not about liking or disliking.					
4	When the design process is being considered the design process lasts until the very end of the existence of the building. Together with the development of the technology, discriminations and needs this period continue for a while. The first 2D and 3D samples. The image that was drawn in 2D at the beginning can change as a result because of various factors when the drawing becomes 3D. The design process continues in various stages. Changes can happen even when people are living in them because of the changes in technology and new products. Making of certain revisions is normal. Every building is designed anew with the change in technology and users. Certain changes occur when one shifts from 2D to 3D.					
18	An architect should take into consideration all disciplines. The architect is responsible for the whole process from A to Z. The architect is responsible for organising all disciplines. Controls anyone who contributes to the project.					
22	~~S/He is competent but was~~ he aware of what was being put in the catalogue? 2. Changes that had been made to the design in line with the demands made by the customer 3. This was a presentation that the architect had no control over it. ~~S/He is competent but was~~ s/he informed about what was going into the catalogue. May be the changes were made outside the control of the architect. It is not possible to exert full control over this.					
17	These could not have been drawn by an architect when one makes an architectural evaluation. The answer is YES. It isn't right to evaluate the architect on the basis of these drawings. These are not drawings that were undersigned by the architect, but drawings made for marketing purposes. Yes s/he is competent.					
NO						
11	The perception of competence is personal and it is about bringing experience to a certain level. It is beyond architectural standards. It is to do with how the architect manages the whole process, from start of the building to its finish. ~~A competent architect controls the whole process from start to finish. S/he is the one who thinks of what will happen when it is realised.~~					
16	These had been taken from marketing brochures. These could have been made on an order given by the owner of the property. These are used for marketing and implementation projects had not been taken into consideration.					
17	There are serious inconsistencies between drawings.					
15 architect						
C	Do you accept that all architects draw like this?	YES	1	NO	14	ABSTAIN
YES						
11	The first phase of the project to be built is a proposal. Such inconsistencies, feelings, effects at competitions are part of my proposal. They can be done subject to certain conditions. For instance there are proposals made at the competitions but changes may happen at later phases. Changes can happen subject to certain conditions. At a competition the concept of what will be done must be relayed. The feeling, physical look that is attempted at the competition must be realised at the later stages, this is competence. Competence does not just mean just architectural competence. Such incosistencies can occur at architectural competitions, I can do this to create the effect that I want.					
NO						
5	With the samples that had been cited my answer is ~~No. This is fraud. Should not be done.~~ A product is being shown but people are guided in different ways. People are being deceived. My answer with the products shown is no. He goes on sale and ends up with another job. Fraud. Depends on the evaluation. It should not be done. With these products shown, people are being manipulated differently.					
4	Concept, product, and design product, form and function must be consistent.					
8	I regard this as fraud. Competition projects should be drawn. Sample: The designed project and the finished one are not the same. He made a complaint that this was not her/his project. These are serious problems. These need to be evaluated in the light of architectural ethics. Different things are made on the visuals. I regard this as fraud. The visuals and finished product are not consistent. Visuals are softsoaped. We can not be sure how the owner will realise it.					
17	Arhitecture create a space and because this is happening when the space is being designed this cannot be accepted. These diferences at the drawings fender the perception and experience of the space different and this is fraud.					
9	I do not agree with the question. Whether I agree or diagree will not change anything. I believe the question is wrong. It is not that I do not accept the question but I feel it would have been better had it been asked in a more appropriate way.					
D	Can this drawing attitude result in happiness for the majority within society?	YES		NO	13	ABSTAIN
NO						
4	~~This is the product that had been presented and this is the finished product and I want~~ the one that had been presented. These are inconsistencies when one looks at the product that had been presented and the finished product, and this creates unhappiness.					
18	Such things are done for a host reasons. Sometimes these are demanded by the customer but of course they create problems.					
17	Personal trust does have a bearing on the societal trust in the p. Inconsistencies between what was presented and what was built damages confidence and creates unhappiness. It creates a problem of confidence between the architect and the architectural profession.					
16	It is inevitable that that these inconsistenices will occur, people will suffer and not be happy for as long as architects do not control the whole process of a project - including the sales brochures.					
E	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	15	NO		ABSTAIN
YES						
5	Ethical rules reflect what is right across the globe. That they were proposed by many scientific institutions is a confirmation that they are right.					
17	Since we are accountable because trust had been established thanks to financial responsibility etc. I say yes. If we are to feel financial responsibility within architectural responsibility, than YES.					

Table 56: Misleading Promise - the first phase of reading of interview transcript

14 architects						
Misleading Promise						
A	Would it not have been better to have used the time and labour that was expended on the presentation of the design which aimed at showing it as being better than it actually is, on improving the architectural design itself?	YES	3	NO	ABSTAIN	11
16	The whole thing is a whole. Depends on how much we have solved the project. It can be done.					
9	The question in my mind is whether they belong to pre-2000 or after 2000? Has the architect made a contribution to architectural quality? I believe that after 3D people have become lazier. I do not believe that the 3D design rush we have experienced after 2000 has made much of a contribution. Before so much time was devoted to 3D designs were better.					
18	If the aim is to present the building design than the design of the building at this example can not be perceived. If the aim is to display the building than it has failed. What it has put on display is the environment.					
B	Will the customer be living in such a perfect world if this property is purchased?	YES		NO	8	ABSTAIN 6
NO						
4	The images here are of dark and gloomy spaces. While the image at the actual photograph is refreshing there is a dark image at the 3D. It is obvious just from this that this is unreal.					
11	Some of these are actual photographs and they can present such a lifestyle. Can be capitalism / bourgeoisie. Abstain.					
12	If a dry cleaner, pizzeria had been put there and than failed to materialise than this would have been deceptive. This only encourages people to dream. These are not problematic.					
11	The set up is independent of people and space. This is an important way of life. This is possible and not deceptive.					
16	These are marketing techniques. People may or may not buy them. This is a marketing technique but the disappointment that will be felt once people move in is a social element.					
11	Marketing is part of this at the building construction process and house marketing process. I believe that the question is can this be realised? If it can than YES. We can not accuse people simply because these images are being used at the market, may be the room really is 40 m2. May be this will be their lives when they move in, therefore architects should not be so much criticised. This lifestyle may or may not materialise. There is no need for accusations. These are not concerned directly with architecture. Depends on the customer. Space is a whole of possibilities. It is not deception.					
5	If you are able to purchase a 300-400m2 house than you can do these as well.					
18	Since I have not seen the whole brochure, I have abstained. I believe that it relays a message of happiness. It is not right to reach a conclusion by looking only at this visual, one needs to see the whole brochure. That is why I have abstained.					
22	Everyone has abstained. It depends on how much was promised. They are not going to deliver everything including the furniture. What is being promised by the seller?					
8	The problem is the visual of a 40m2 bedroom and this has become a trend. There is no such facade or lifestyle but the 3D is beautiful. Is the visual of a 40m2 bedroom what we need to evaluate?					
9	The human figure was highlighted here and this is part and parcel of capitalism.					
14	It is not unattainable and it is not being dictated therefore, I don't think there is a problem. It does not dictate the pursuance of such a lifestyle.					
C	Are these drawings outcomes of competent architecture?	YES		NO	ABSTAIN	
	X					
	X					
D	Do you accept if all architects draw like this?	YES	6	NO	ABSTAIN	8
YES						
8	You can take actual photographs of show houses and they become a mess within a week. We can't hold architects responsible for this.					
9	Burda bizim çizim dediğimiz şeyler yoktur. Bu görsellerde mimar başında durmuş gibi görünüyor. Mimar bu işin başında durduğunu düşünürsek, EVET. Mimar kontrolde olduğunda, kabul edilebilir şeyler.					
	There are no what we call drawings here. It looks as if the architect was present during the preparation the visuals. If we assume that the architect was present, YES.					
E	Can this drawing attitude result in happiness for the majority within society?	YES	8	NO	ABSTAIN	6
YES						
11	~~This is a proposal and there is nothing here to upset the society. This will create a happiness because it is a proposal.~~					
5	The visual creates happiness. It is an image which promises happiness.					
16	The reason behind why there is a greater demand for 3D visuals is the difficulty of the people in understanding 2D ones. Therefore, I see nothing wrong in these 3D visuals which had been prepared to better explain the project to the society.					
17	~~Yes the image that is being presented here does create happiness and~~ a person does feel happy when he shares it with others. It is not certain whether this happiness will continue in the future. When we look at the image that is being presented here the person will feel happy when he shows it to others but we cannot be certain about the future. When he looks at the image here and buys it he feels happy.					
F	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	14	NO	ABSTAIN	
YES						
11	Ethical rules need to be obeyed for the sake of professional integrity and establishment of trust.					

Table 57: Readability - the first phase of reading of the interview transcrip

13 architects						
Readability						
A	Does this result in the failure of the drawing to provide a correct explanation of the design?	YES	2	NO	10	ABSTAIN 1
B	Looking at these drawings can one get a clear understanding of the relations between different floors?	YES	13	NO		ABSTAIN 5
C	Are these drawings outcomes of competent architecture?	YES	12	NO		ABSTAIN 1
8	~~Specific subject, place, specification do exist. This is comrehensible because this case was made for a certain programe. The first visual is the product of imagination but the second visual is comrehensible because the jury to whom the VBP had been presented is familiar with the building. When something demanded by the specification does not exist on the sheet than such a presentation should not be made. These two are different things. Whatever being demanded from me in the specifaction. If there is no such thing than it should not be evaluated.~~					
?	~~If the specification demands so than there is no problem. But can it be done if there is no such demand?~~					
9	Yes, why not					
10	~~It can be presented in different scales and architecture can be read.~~					
16	~~The two drawings presented do not have the same logic. The one on the right is architecture. The one on the left is not architecture. It has marketing purposes.~~					
11	~~If he can draw he is competent.~~					
15	If he is an architect he can read it. In my opinion an incompetent architect can do neither.					
D	Do you accept if all architects draw like this?	YES	7	NO		ABSTAIN 6
YES						
5	~~It explains clearly. The first one is a product that makes one dream, second one is more architecture. It is possible.~~					
15	~~An architect who is not competent can not do the right or left drawings. Graphic designer can do too, but not an incompetent one.~~					
9	I agree with 15.					
12 architects						
E	Can this drawing attitude result in happiness for the majority within society?	YES	7	NO1		ABSTAIN 4
YES						
5	~~It is peaceful. Project is comprehensible. Yes because it is peaceful.~~					
18	~~Both have design products and are not standard products. Can create satisfaction. I am clear with both of them regarding the competition and design. Therefore yes.~~					
F	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	12	NO		ABSTAIN
YES						
11	~~Because he will face it when the project is realised he should not hide them.~~					
22	~~In his/her project the architect has highlighted what s/he wanted to stress and hid what s/he did not want to stress.~~					
11	~~These are not always motivated by bad intentions and want to see them when they are purchasing the project. In North Cyprus we do not have 3D drawings of details and we do not show them to people. These do not necessarily have bad intentions. What does have an impact on the sales is what is of interest to people. There is no need to show things that are not of interest to people. It does not neccesarilly mean that I am hiding them.~~					
8	~~We highlight the best part. It does not matter whether it is the front or the back. It is honestly to show only the good parts of a building. This does not mean bad intentions.~~					
11	I share the details that I am happiest with. Highlighting is honesty not deception. Highlihting of good parts of a building is not a bad thing. It is honesty.					
5	Honesty requires the visibility of both the strong and weak aspects of the project. Honesty requires sharing of everything.					

Table 58: Error - the first phase of reading of the interview transcript

12 architects						
Error						
A	Does this result in the failure of the drawing to provide a correct explanation of the design?	YES	12	NO	ABSTAIN	
B	Are these drawings outcomes of competent architecture?	YES		NO	ABSTAIN	5
NO						
14	if architect saw this problem and continued. NO, it's not.					
9	1. Drawing is not readable, 2. Context is not readable, 3. Detail problem, so for this reason no.					
18	They are all problematic. If I make these as an architect it would have a negative impact on the project. I would not have made these mistakes therefore no.					
16	It could be the case that the architect did not see these results.					
C	Do you accept if all architects draw like this?	YES		NO	ABSTAIN	
NO						
4	Before anything else every drawing needs to be readable to us first and then to the others. Before anything else he designed projects need to be comprehensible.					
D	Can this drawing attitude result in happiness for the majority within society?	YES		NO	ABSTAIN	2
NO						
15	A project that cannot be read cannot create happiness either.					
16	The customer may have failed to see and perceive some of the details at the brochure but nevertheless just how much sale is realised with these brochures need to be questioned.					
11	When comparing with reality the customer will experience confusion and will not be happy. If he did not understand the drawing he will not know what to expect in reality.					
22	The customer will feel cheated because he is unable to perceive the drawings.					
8	He who makes a purchase by only looking at these drawings are foolish.					
11	Hints are incomprehensible and hard to prove.					
E	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	12	NO	ABSTAIN	
YES						
11	The more that we minimize the deviations the less likelihood of deceiving the people. I can not say that the project No3 is unsuccessful and there are no problems at that presentation. As we progress to the conclusion maybe it will be better than the 3D. To realise what was shown at the presentation is competence. Brochures are not prepared by the architects in our country. The corners at the 3rd example should not be too harshly criticised. Maybe they were the result of the changes that had been made to the project. What is important here is the intention.					
9	Such circumstances are more to do with competence than honesty.					

During the second phase of the reading the points that were most frequently emphasized by the participants were highlighted with a red background at the tables that had been devised during the previous phase. Four tables were devised during the second phase. They all had five columns. The first column stated the name of the drawing problem; the second column stated the interview question, third, fourth and fifth columns reflected, respectively, the essence of the responses made by the dissenting, assenting and abstaining participants. The phrases that had been highlighted during the previous reading were grouped together in these separate columns. The aim here was to examine the feedbacks and to extricate the meaningful phrases. During the second reading phase a separate table was devised for each of the questions concerning the Ethics theories and the Code of Ethics and Conduct for “Inconsistency”, “Misleading Promise”, “Readability” and “Error” problems. Table 59, Table 60, Table 61 and Table 62 cite the tables that were drawn up as a result of the second reading.

Table 59: Interpretation concerning the responses to the inconsistency problem - the second phase of reading

	Question	Disagree with researcher	Agree with researcher	Abstain
Inconsistency	<i>Are these drawings outcomes of competent architecture?</i>	%57	%36	-
		...could have been drawn by different people...	...experienced architect is the person who controls and takes responsibility for the entire process...these drawings cannot belong to a competent architect....	
		...competence is a legal authority that comes with a diploma...	..drawings used for marketing could have been prepared without any consideration for the construction drawings of the designs...	
		...there may be differences between 2D drawings and 3d drawings for various reasons... these differences are considered normal...	...serious inconsistency between the presented products...	
		...the whole process and thus all inconsistencies between the drawings and the finished product are the responsibility of the architect...		
		...architect may not have been informed of changes made to the architectural design...		

		... architect should not be evaluated on the basis of these drawings... these drawings are for sale and advertising purposes...		
	<i>Do you accept if all architects draw like this?</i>	%7 ...inconsistencies at competitions are normal. They can be done to create the desired effect. They are part of the proposal...	%93 ...this is fraud... people are being deceived... ...the promised product and the product received are not mutually compatible... ... what is being marketed and what is eventually sold are different... this is fraud... needs to be evaluated in the light of the ethical values of architecture... ...these differences at the drawings create different perception of the space... therefore not acceptable... this is fraud...	-
	<i>Can this drawing attitude result in happiness for the majority within society?</i>	-	%87 ...there are discrepancies between the product that is being presented ...the one that was delivered.... this will create unhappiness... ...such inconsistencies are sometimes the result of requests made by the customer... however they will create unhappiness due to inconsistency... ... results in mistrust by the customer for the architect which has a bearing on the societal perception of the profession... resulting in unhappiness... ... people will suffer and not be happy... as long as architects do not control the whole process of a design...	%13 Abstainees were not asked to state their reasons behind their abstentions.
	<i>Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?</i>	-	%100 ... ethical rules protect the established order with the right rules... ...since we need to be accountable need within the scope of the architectural ethics... then yes...	-

Table 60: Interpretation concerning the responses to the misleading promise problem - the second phase of reading

	Question	Disagree with researcher	Agree with researcher	Abstain
Misleading Promise	<i>Are these drawings outcomes of competent architecture?</i>	Participants declined to comment on this.		
	<i>Do you accept if all architects draw like this?</i>	%43 ...not what we call drawings here... architect was The architect had responsibility during the preparation of the visuals... What is important here is what the intention was...	-	%57 Abstainees were not asked to state their reasons behind their abstentions.
	<i>Can this drawing attitude result in happiness for the majority within society?</i>	%57 ... is a proposal that can be done and there is nothing here to upset the society... ... promise happiness... ... had been prepared to better explain the design to the society... ... will be happy to share the happiness presented at the brochure with those around him... still we do not know what will happen when he moves in...	-	%43 Abstainees were not asked to state their reasons behind their abstentions.
	<i>Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?</i>	-	%100	-
			...obedience to these rules creates trust towards the profession... they need to be obeyed to create trust and unity...	

Table 61: Interpretation concerning the responses to the readability problem - the second phase of reading

Readability	Question	Disagree with researcher	Agree with researcher	Abstain
	<i>Are these drawings outcomes of competent architecture?</i>	%92 ... specific issue, place, specification do exist... therefore comprehensible... ... can be presented... can be read... ... promotional intentions... ...an incompetent competent cannot do this drawing...	-	%8 Abstainees were not asked to state their reasons behind their abstentions .
	<i>Do you accept if all architects draw like this?</i>	%53 ...clear... an inspirational product... can be done... ... these drawings could not have been drawn by an incompetent architect... they could have been drawn by graphic designer , but not by an incompetent man....	-	%47 Abstainees were not asked to state their reasons behind their abstentions .
	<i>Can this drawing attitude result in happiness for the majority within society?</i>	%58 ...peaceful because comprehensible... ... can be done... can create satisfaction... it is clear...	%9	%33 Abstainees were not asked to state their reasons behind their abstentions .
	<i>Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?</i>	-	%100 ... no detail must be hidden... ...because we shall face them when the project is realised ...emphasized what he wanted to highlight and hid the rest... ... hiding of some details of the design does not always entail bad intentions... ... highlighting the best aspects of a design does not harbour bad intentions... ...highlighting the beautiful parts of a building is not a bad thing... it is honesty...	-

Table 62: Interpretation concerning the responses to the error problem - the second phase of reading

Error	Question	Disagree with researcher	Agree with researcher	Abstain
	<i>Are these drawings outcomes of competent architecture?</i>	-	%58	%42
			...incompetent architect if s/he continued to create these problems despite having spotted them... ...unreadability... ...I would not have created these problems. Therefore refuse to accept...	Abstainees were not asked to state their reasons behind their abstentions.
	<i>Do you accept if all architects draw like this?</i>	-	%100	-
			...drawing of architectural designs should be comprehensible...	
	<i>Can this drawing attitude result in happiness for the majority within society?</i>	-	%83	%17
			...how can a design drawing that can not be read, create happiness?... ...the customer will not know what to expect in real life if he fails to understand the drawings... ...customer feels cheated... ... anyone who makes this purchase by looking at these drawings is reckless...	Abstainees were not asked to state their reasons behind their abstentions.
	<i>Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?</i>	-	%100	-
			...more the deviations are minimised so is the risk to deceive people... ... more to do with competence than honesty... intention...	

And the last and third phase of the reading involved the analysis of the responses that had been listed at the tables which were drawn up during the second phase. The aim here was to extricate the meaningful phrases in order to comprehend what can be deduced from the responses that had been made. These phrases were enlisted to facilitate the interpretation of each of the problem in relation with the selected Ethics theories and the Code of Ethics and Conduct. Four tables were devised during the

third phase; all of each had four columns. Each of these columns was allocated to the Ethics theories and Codes of Ethics and Conduct and they listed the responses made by the participants to the questions as well as the results deduced from these responses. The aim here was to extricate the meaningful phrases. During the third reading phase a separate table was devised for each of the “Inconsistency”, “Misleading Promise”, “Readability” and “Error” problems regarding Virtue Ethics, Deontology, Utilitarianism and the Code of Ethics and Conduct which are explained part 3.4.5 below.

3.4.5 Interpretations of the Outcomes of Interview Workshop with the Guidance of Ethical Theories and Codes of Ethics and Conduct

A separate corresponding section was prepared for interpreting the responses that had been made to each of the questions concerning the problems of “Inconsistency”, “Misleading Promise”, “Readability” and “Error”. The interpretations concerning the discussion of the outcomes of the workshop concerning each of the IMRE problems were carried out individually in the light of Virtue Ethics, Deontology, Utilitarianism and Codes of Ethics and Codes of ACE; AIA; UCTEA-CAT; UIA, RIBA.

- **Inconsistency**

Regarding “Inconsistency”, 86 percent of the participants were of the opinion that such a problem did exist. They agreed that all of the three different problems groups of “Inconsistency” did constitute a problem. In response to the question of “*Are these drawings consistent?*” whose purpose was to establish whether this perceived as a problem by the attendees, 12 of the 14 (86%) architects said these drawings were inconsistent. Two of the 14 (14%) had chosen to abstain (See Table 63).

Table 63: Acceptance levels of Inconsistency problem

Inconsistency	Inconsistency Between drawings	Disagree with researcher	Agree with researcher	Abstain
		-	%86	%14
	Inconsistency Between Drawings and End Product			
	Other Inconsistencies			

When the workshop moved on to the ethical aspects of the drawing problems the participants were asked “*Are these drawings outcomes of competent architecture?*” was posed. Eight (57%) of the 14 architects said they were, five (36%) had said they were not and two (7%) had abstained. Thus, it transpired that 57 percent did not agree with the researcher who believed that these drawings were not the outcome of competent architecture. 36 percent agreed and seven percent abstained. The common opinion of the participants who had disagreed by stating that these drawings were outcomes of a competent architect they were of the opinion that anyone who had a degree was legally competent. They had further stated that such problems was not to do with the competence and that these may have been caused by different reasons, such as time, customer, contractor, finance etc. or that other people such as graphic designers may have been responsible for them. Second view was that inconsistency could have been part of a process and therefore such differences between drawings should be considered as being normal. Third view was that competence had a lot to do with how the architect controlled the process. Proponents of this argument stressed the need to organise and control all the disciplines. Fourth view was that the architect was not competent because of a failure to control the drawings. On the other hand, five (36%) of the 14 who had agreed with the researcher that they were not the outcomes of competent architecture had argued that perception of competence was something personal and that competence meant bringing experience up to a certain

point. Another view was that this was to do with how the architects managed the whole architectural process, starting with the design process of the building to its completion. They drew attention to the importance of the competence of the architect during the whole process of the project until its completion, its budget, and the control of these drawings, regardless of who they were drawn by. These responses had revealed an opinion that competence required virtues and that being a competent architect was synonymous with being a virtuous one. Aristotle's Virtue ethics says that a virtuous person should not even consider an act that was not virtuous and always do what is right (14th February 2011; Fisher 2008; Fisher 2010; Velasquez et al., 2015). In their discussions on the issue the interview participants had argued that architects should always do what was right for the profession. And that is to adhere to the basic drawing standards, always provide the right information in these drawings, and be responsible for all stages of the architectural process. Do the job for the right reasons. Carry out the job for the integrity of the profession that will create happiness for all concerned. These participants were of the opinion that the "Inconsistency" problems were being committed because the concerned architects had failed to be virtuous in their profession by not controlling or improving such drawings. In response to this question, all of the participants, regardless of whether they had responded in affirmative or whether they had dissented, were in agreement with the view of Aristotle that one should do what was right (14th February 2011; Fisher 2008; Fisher 2010; Velasquez et al., 2015).

At this juncture of the workshop, architect no 18 had arrived belatedly. Therefore, questions that were asked from now on were answered by 15 participants.

In response to *“Do you accept if all architects drew like this?”*, only one (7%) of the 15 participating architects stated a disagreement with the researcher who was of the opinion that such an eventuality would be unacceptable. 14 participants (93%) had stated their agreement on this. The only participant who thought such an eventuality was acceptable argued that there existed extenuating circumstances where such inconsistencies could be made, and competitions were one of such circumstances. This participant had opined that problems of “Inconsistency” could be a part of the design process. The explanation was that the effect/feeling that was being attempted to be conveyed could be a part of the design and that inconsistencies could occur in competition drawings because of time limitations. However, this participant had added that inconsistencies that are made during the process of design should not be repeated in the next process (post- competition) and controlling this was the task of the competent architect. On the other hand, one reasoning that had been given by 14 (93%) of the 15 participating architects who expressed that such an eventuality would be unacceptable was that such drawings amounted to fraud. Other reasoning was that the product that was being promised and the one to be delivered ought to be mutually compatible. The third reasoning was that this amounted to fraud and needed to be evaluated in the light of the ethical values of architecture. One participant who voiced this argument had expressed that such acts were in contradiction of architectural ethical values. All architects who had said such an eventuality would be unacceptable had stressed that thinking otherwise would be fraudulent and that people would be deceived by drawings. These responses have revealed that the views of a large majority echoed Kant’s theory of Deontology. This theory stresses that an act that was motivated by passion (passion for material gain, passion to win etc.) can not be moral (Talbot 28th February 2011; Fisher 2008; Fisher 2010; Velasquez et al.

2015; Kant 1998). The reflection of this in architectural life is that every drawing ought to explain the design correctly. They should be drawn to give the correct statement. Nothing otherwise can be considered. This was exactly what a large majority of the participants had opined when they had stated that all drawings needed to be compatible, there ought to be no discrepancy between the finished product and the architectural drawings, that anything otherwise would be unethical and that inconsistency that existed at drawings had a potential to harbour fraud.

In response to “*Can this drawing attitude result in happiness for the majority withing society?*”. 13 (87%) of the 15 participating architects had expressed their agreement by stating that such a drawing attitude would not result in happiness for the majority of the society. Two (13%) had abstained. The common view of those believed that such an attitude would not create happiness for the majority of the society was that inconsistency could result in a deterioration of confidence in architectural profession. 13 of these participants drew attention to the likelihood of a societal breakdown in the trust felt towards architects and profession. They had stated that such problems of inconsistency could make architects or construction companies happy. However, they had argued that people who had purchased these buildings or who were going to live in them were going to feel as if they had been deceived and be unhappy as a result, which would have far reaching consequences. Their opinion was that the existence of discrepancies between what was being presented and delivered was going to create unhappiness. They had argued that even though these discrepancies could sometimes be the result of requests made by the customer they would still create unhappiness. These responses showed a correlation with the theory of Utilitarianism, which argues that the right act is the act that creates happiness for most people, that it is happiness that people want (Talbot 7th March 2011; Mill 1999; Fisher 2018;

Velasquez et al. 2015). Therefore, happiness is the end result of human acts and the standard of virtue.

In response to “*Shouldn’t architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects*” all 15 (100%) participating architects confirmed their agreement with the researcher. These participating architects were of the opinion that all architects needed to adhere to the rules set by the Codes of Ethics and Conduct document of the Chamber of Architects and that they needed to carry out their profession within the framework of these rules. Their reasoning for this was that ethical rules protected the established order. They further added that adherence to these rules would enhance the respect towards the profession. For this the architects needed to be accountable, they had opined. This unanimous response revealed the fundamental importance attached by the practicing professionals to the Codes of Ethics and Conduct for the attainment of honesty and valuable integrity (ACE 2016; AIA 2017; UCTEA-CAT 2018; UIA 2010 RIBA 2016). The two prerequisites for the perfection of the profession.

Responses to the problem of “Inconsistency” and the interpretations of this problem in the light of the Virtue Ethics, Deontology, Utilitarianism and Codes of Ethics and Conduct were summarized at Table 64. This forms the third reading and organization of the research data.

Table 64: Interpretation of the problem of inconsistency

Inconsistency	Virtue Ethics			Deontology			Utilitarianism			%86 Agree with researcher		
	Findings of the interview workshop											
	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain
	%57	%36	%7	%7	%93	-	-	%87	%13	-	%100	-
	Uncertain			Accepted by Large Majority			Accepted by Large Majority			Accepted by All		
	...could have been drawn by different people...	...experienced architect is the person who controls and takes responsibility for the entire process...these drawings cannot belong to a competent architect....	Abstainees were not asked to state their reasons behind their abstentions.		...this is fraud... people are being deceived...			...there are discrepancies between the product that is being presented and the one that was delivered....this will create unhappiness...	Abstainees were not asked to state their reasons behind their abstentions.		... ethical rules protect the established order with the right rules...	
	...competence is a legal authority that comes with a diploma...	for the entire process...these drawings cannot belong to a competent architect....			...the promised product and the product received are not mutually compatible...			...such inconsistencies are sometimes the results of requests made by the customer... however they will create unhappiness due to inconsistency...			...since we need to be accountable and be within the scope of the architectural ethics... yes...	
	...there may be differences between 2d drawings and 3d drawings for various reasons... these differences are considered normal...	...drawings used for marketing could have been prepared without any consideration for the construction drawings of the designs...			... what is being marketed and what is eventually sold are different...			... results in mistrust by the customer for the architect which has a bearing on the societal perception of the profession... resulting in unhappiness...				
	...the whole process and thus all inconsistencies between the drawings and the finished product are the responsibility of the architect...	...serious inconsistency between the presented products...			this is fraud... needs to be evaluated in the light of the ethical values of architecture...			... people will suffer and not be happy... as long as architects do not control the whole process of a design...				
	...architect may not have been informed of changes made to the architectural design...											
	Result deduced by the researcher											
...competence had a lot to do with the architect's ability to control every single step of an architectural process...			...such drawings amounted to fraud since the promised product and what was delivered eventually were not the mutually compatible...			...inconsistent drawings could be fraudulent, in the long term they could deceive people, create mistrust and make people unhappy...			...architects need to carry out their profession within the framework of the rules set by Codes of Ethics and Conduct documents which protect the established order for the good of all concerned...			
✓			✓			✓			✓			

At this stage of the interview workshop participating architect no: 13 had left therefore questions from here on were answered by 14 architects.

- **Misleading Promise**

During the discussion of the “Misleading Promise”, the researcher had named two different problem groups. First problem group was “Amount of Used Unbalanced Labour (D)” and second one the “Marketing Stratagems (E)”.

The question concerning the type D was *“Would it not have been better to have expended the time and labour that was spent to present the design better than it actually was, on improving the architectural design instead?”* This sought to confirm whether the participants accepted that a problem of “Amount of Used Unbalanced Labour” did exist. In response three (22%) of the participants had expressed an agreement and 11 (78%) had abstained. This meant a minority of the participants (22%) of the interview agreed that there existed “Amount of Used Unbalanced Labour” type of problem. The next question of *“Will the customer be living in such a perfect world if this property is purchased?”* sought to confirm whether the participants accepted that there was a problem regarding “Marketing Stratagems” problem. In response to this question eight (57%) of the participants had expressed their agreement that the customer would not be living in a world that was being promised at the drawings if this particular purchase was made. A majority were in agreement that the drawing sample was problematic and that the visuals and logos could distract the attention away from the architectural design towards something else. Six (43%) had abstained. (See Table 65).

Table 65: Acceptance levels of amount of unbalanced and marketing stratagems problem group

Misleading Promise	Amount of Unbalanced Used Labour	Disagree with researcher	Agree with researcher	Abstain
		-	%22	%78
	Marketing Stratagems	-	%57	%43

The workshop than moved on to the discussion of questions concerned with ethical aspects of the drawing problems. The question which concerned “Misleading Promise” was “*Are these drawings outcomes of competent architecture?*” To this all of the 14 architects responded by saying that the competence of the concerned architect could not be discussed on the basis of the two problem samples that had been presented because the drawings that they had been cited did not furnish them with any information necessary for such a discussion.

In response to the question of “*Do you accept if all architects draw like this?*” six (43%) of the participants expressed their disagreement with the researcher by stating that such an eventuality would be acceptable to them. Eight (57%) had abstained. Six of the participants who disagreed said such drawings would be acceptable for them if they had been prepared under the watch of the concerned architect even if these were inadequate drawings. What was important here, they had argued, is the intention of the architect. Therefore, the presence and the intention of the architect were the keys to acceptance or refusal of such drawings. This particular response which puts emphasis on the intention displays similarities with what the theory of Deontology says. According to this theory deeds are ethical if the intention is good and respectful of moral law. Deontology believes that a deed can only be ethical if the person who carries it out believes that this act is compatible with moral laws (Talbot 28th February 2011; Fisher 2010; Fisher 2008; Velasquez at al. 2015; Kant 1998).

Intention is of importance. The intention may be good or bad. Architectural drawings may disguise or hide some unsolved detail or marketing strategies can make misleading promises.

The next question was *“Can this drawing attitude result in happiness for the majority within the society?”* In response to this eight (57%) of the 14 participating architects express their disagreement with the researcher by stated that such drawings would create happiness. Six (43%) had abstained. One reasoning for this was that the drawings that these sample drawings were proposals and did not contain anything that would make the society unhappy. Another view was that these drawings could make people happy because they promised happiness. Third opinion was that the purpose of the drawings had been to ensure a better explanation of the design. Since these drawings were made in order to better explain the design, they argued, these drawings could make the society happy. One other argument was that the people would be happy when they showed, with pride, the drawings of the design that they were purchasing to others. However, they warned that there could be problems concerning how long this happiness would last. This emphasis on the quality of happiness harbours similarities with what Utilitarianism propagates Utilitarianism argues that every deed must result in the happiness of the society (Talbot 7th March 2011; Mill 1999; Fisher 2008; Velasquez et al. 2015). In architectural profession drawings must be drawn to create happiness by explaining the design. If the drawings cause harm even to a minute section of the society this would be unacceptable. This theory stresses the need for both the quantity and quality of happiness. The participating architects had stated that visuals could be promising happiness. People could feel happy by looking at the happy images at the ASCs and by purchasing these properties that promised happiness. However, they did express misgivings by saying

they did not know what exactly would transpire once people had moved into these properties. The theory of Utilitarianism calls for happiness of both quantity and quality.

All of the attendees were in agreement with the question of “*Shouldn’t architects draw honestly as suggested in the Codes of Ethics and Conduct Document of the Chamber of Architects?*” The commonly held view on this was that by demanding honesty and by laying down the rules set by the Codes of Ethics and Conduct Document of Chamber of Architects were obligations that needed adherence to in order to ensure professional integrity and confidence towards the architectural profession as well as protecting the rights of all concerned. This strong emphasis on the necessity of honesty and the need for a recourse to adherence to the rules set by Codes of Ethics and Conduct to secure honesty revealed an unanimously held belief that these rules set by Codes of Ethics and Conducts are essential for the good of the profession (ACE 2016; AIA 2017; UCTEA-CAT 2018; UIA 2010, RIBA 2016).

Responses to the problem of “Misleading Promise” and the interpretations of this problem in the light of the Virtue Ethics, Deontology, Utilitarianism and Codes of Ethics and Conduct were summarized at Table 66. This table presents the third reading and organization of the research data for Misleading Promise.

Table 66: Interpretation of the problem of misleading promise

Misleading Promise	Amount of Used Unbalanced Labour			%22 Agree with researcher								
	Marketing Stratagems			%57 Agree with researcher								
	Virtue Ethics			Deontology			Utililatarianism			Codes of Ethics and Conduct		
	Findings of the interview workshop											
	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain
	-	-	-	%43	-	%57	%57	-	%43	-	%100	-
	No discussion			Uncertain			Uncertain			Accepted by All		
	Participants declined to comment on this.			...not what we call drawings here... architect was responsible during the preparation of the visuals... what was the intention ↓		Abstainees were not asked to state their reasons behind their abstentions.	... will be happy to share the happiness presented at the brochure with those around him/her... still we do not know what will happen when s/he moves in... ↓		Abstainees were not asked to state their reasons behind their abstentions.		...obedience to these rules creates trust towards the profession... they need to be obeyed to create trust and unity... ↓	
	Result deduced by the researcher											
				...intention may be good, or the intention may be bad. And the drawings are the results of these intentions. The architect must be responsible for the drawings...			...these drawings may result in happiness... however, they did stress the importance of the quality of happiness by expressing concerns about the longevity of this happiness...			...creates trust and confidence in the profession by demanding honesty and setting down the rules to protect the integrity of the profession and interests of all concerned parties...		
X			✓			✓			✓			

At this stage of the interview workshop participating architect no 17 had to leave, therefore, questions from here on were answered by 13 architects.

- **Readability**

The researcher had established two sub-headings of “Readability” problems; “General Sheet Organisation (E)” and “Effective/ In-Effective Drawing (F)” The question of “*Does this result in the failure of the drawing to provide a correct explanation of the design?*” was concerned with the acceptability level of “General Sheet Organisation (F)” problem. In response, two of the 13 participants (15%) agreed that these drawings were a failure in the provision of correct information. However, ten (77%) expressed their disagreement by saying that they did not see a problem. One (8%) had abstained. The next question of “*Looking at these drawings can one get a clear understanding of the relations between different floors? Are they readable?*” was concerned with the acceptability level of “Effective/ In-Effective Drawing (F)” group. In response 13 of the 13 participating architects had expressed their disagreement by saying that the drawings were readable and that they offered a clear understanding of the relations between different floors (See Table 67).

Table 67: Acceptance levels of general sheet organization and effective/ in-effective drawing problem group

Readability	General Sheet Organization	Disagree with researcher	Agree with researcher	Abstain
		%77	%15	%8
Readability	Effective / In-Effective Drawing	%100	-	-

The result was that there was discord between the researcher and the participating architects as regards the “General Sheet Organisation” and “Effective/Ineffective” problem that came under the main heading of “Readability”.

When the workshop progressed on to the ethical aspects of the drawing problems the participants were asked “*Are these drawings outcomes of competent architecture?*” The response given by 12 of the 13 architects (92%) had revealed that they disagreed that these drawings were the outcomes of incompetent architecture. One participant (8%) had abstained. One view expressed by these architects who believed these drawings to be competent was that the drawings were comprehensible as regards their specific subject, place, specifications and conditions. However, this architect had opined, if there was no particular demand for different scales in the specifications than different scales could constitute a problem for the reading of the drawings. Another view was that different scales could be employed for floor, section, elevation drawings of the same architectural design and still be readable. One other view was that these drawings were made with promotional intentions. Yet another view was that these drawings were the work of a competent architect. Nothing otherwise had been expressed. The argument that had been made for specifications did not pose a problem for the researcher, but permissibility of any drawings under different conditions did. For the researcher the only condition for architectural drawing is to provide the best possible explanation of the architectural design and as far as the researcher was concerned this should not change under any condition. The responses given by a large majority of the participants to this question indicated that they did not subscribe to the view that an individual cannot fulfill the aim of profession without adhering to the virtues of ethics. The conclusion deduced from this was that one needs to carry out one’s professional obligations to the best of one’s capabilities when practicing one’s profession right (14th February 2011; Fisher 2008; Fisher 2010; Velasquez et al., 2015). Nothing; no circumstance, no customer demand, no financial aspect, no technological inadequacy, etc. should have a bearing on this

cardinal condition of architectural drawings. And that is the provision of the best possible and honest explanation of the design. What is advocated here by Virtue Ethics is in contradiction with the opinion of the participants that anything otherwise was permissible under certain conditions.

The response given to the question of “*Do you accept if all architects draw like this?*” had revealed that seven (53%) of the 13 architects would find such an eventuality acceptable and thus were in disagreement with the researcher. Those who had found such an eventuality acceptable had stated that that all the drawings that had been cited here were acceptable to them. One stated view was that one of the samples was inspirational and therefore acceptable. One other view was that all the drawings that had been cited to them were the works of competent individuals but not necessarily of an architect and possibly of a graphic designer. They did, however, warned that such drawings could deflect attention away from the body and soul of the design. They had also pointed out to the potential threat posed by dreaming. Threats such as disappointment/disillusion caused when things that had been dreamt of are not delivered with the realisation of the architectural design. Consequently, the conclusion drawn from these responses was that by implication they were in conflict with what is expounded in the Deontology theory which states that acts that are wrong should not be carried out, no matter what the result will be (Talbot 28th February 2011; Fisher 2008; Fisher 2010; Velasquez at al. 2015; Kant 1998). Responsibility towards the profession should always be given utmost consideration. In architectural life every drawing ought to explain the design correctly. They should be drawn to give the correct statement. Nothing otherwise can be considered.

Participating architect no 12 had left the interview workshop at this stage. From this stage onwards the questions were answered by 12 architects.

In response to the question of “*Can this drawing attitude result in happiness for the majority within the society ?*” Seven (58%) of the participating architects had shown their disagreement by stating that such drawings can result in happiness. Seven (9%) had said they did not believe that such drawings would yield such results and four (33%) had abstained. The participating architects explanation was that such drawings could create happiness because the drawings made the design readable. And because they were comprehensible they gave a peace of mind to the concerned people. On this issue while the researcher was of the opinion that by hiding certain elements of the design these drawings had presented the design better than it actually was, the participants believed that these drawings were clear and therefore peaceful. This, in the opinion of the researcher, was in contradiction with the very essence of drawings which should be about explaining the design and not about making people happy. The researcher’s conviction was that people ought to be happy throughout the whole architectural process. Being happy with the drawings and than experiencing disappointment with the end result because of the misunderstandings caused by the drawings is not the aim of the profession. Therefore, the conclusion that was deduced from these responses was that they were in conflict with the theory of Utilitarianism which stresses the need for looking at the quality of happiness (Talbot 7th March 2011; Mill 1999; Fisher 2018; Velasquez at al. 2015). In other words what can be the quality of a happiness that will not last long? In this case the view that acts must end with happiness was not taken into consideration by the participants.

The responses made to the question of “*Shouldn’t architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?*” which was the last one concerning “Readability” was unanimous. All of the 12 (%100) participants were in agreement that architects should draw honestly as suggested by the Codes of Ethics and Conduct (ACE 2016; AIA 2017; UCTEA-CAT 2018; UIA 2010, RIBA 2016). One view was that drawings ought to be honest all the time and that no drawing should hide any unsolved details or negative elements. Their reasoning was nothing should be hidden because they would come back to haunt us when the design had been completed. Another view was that the good aspects of the design should be given prominence and that doing so did not mean any concealment, that hiding of some details did not necessarily mean bad intentions.

Responses to the problem of “Readability” and the interpretations of this problem in the light of the Virtue Ethics, Deontology, Utilitarianism and Codes of Ethics and Conduct were summarized at Table 68. This table presents the third reading and organization of data for Readability.

Table 68: Interpretation of the problem of readability

Readability	General Sheet Organization			%77 Disagree with researcher								
	Effective / In-Effective Drawing			%100 Disagree with researcher								
	Virtue Ethics			Deontology			Utilitarianism			Codes of Ethics and Conduct		
	Findings of the interview workshop											
	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain
	%92	-	%8	%53	-	%47	%58	%9	%33	-	%100	-
	Rejected by Large Majority			Rejected by Majority			Rejected by Majority			Accepted by All		
	... specific issue, place, specification do exist... therefore comprehensible...		Abstainees were not asked to state their reasons behind their abstentions.	...clear... An inspirational product... can be done...		Abstainees were not asked to state their reasons behind their abstentions.	...peaceful because comprehensible...		Abstainees were not asked to state their reasons behind their abstentions.		... no detail must be hidden Because we shall face them when the project is realised	
	... can be presented... can be read...			... these drawings could not have been drawn by an incompetent architect... they could have been drawn by graphic designer , but not by an incompetent man....			... can be done... can create satisfaction... it is clear...				...emphasized what he wanted to highlight and hid the rest...	
	... promotional intentions...										... hiding of some details of the design does not always entail bad intentions...	
	...an incompetent competent cannot do this drawing...										... highlighting the best aspects of a design does not harbour bad intentions...	
											...highlighting the beautiful parts of a building is not a bad thing... it is honesty..	
	Result deduced by the researcher											
	...did not have anything to do with competence but specifications and conditions... can be drawn with different scales, different techniques in accordance with specifications and under different conditions. The argument that was made for specifications did not pose a problem for the researcher but permissibility of such drawings under different conditions did...			...draws attention away from the actual design...			...people are not made happy throughout the whole architectural process...			...architects needed to draw honestly...		

- **Error**

The first question concerning the acceptability levels of the “Technical Drawing Issue”, “Obscured Focus”, “Inadequate Detail”, and “Inadequate Value / Material Rendition” problem groups which came under the main heading of “Error” was *“Does this result in the failure of the drawings to provide a correct explanation of the design?”* In response to this, all (100%) of the 12 participating architects said this would result in a failure of the drawings. All of the participants were of the same opinion with the researcher regarding these four different problem groups (See Table 69).

Table 69: Acceptance levels of error problem

Error	Technical Drawing Issue	Disagree with researcher	Agree with researcher	Abstain
	Obscured Focus	-	%100	-
	Inadequate Details			
	Inadequate Value / Material Rendition			

The responses given to the questions that were posed to the participants under the main heading of “Error” and are as follows:

In response to the question of *“Are these drawings outcomes of competent architecture?”* seven (58%) were in agreement that these drawings could not be the works of a competent architecture. Five (42%) had abstained. One of the participating architects who did not think these drawings were works of a competent architect had opined that the architect in question could not have been a competent one because the mistakes were made repeatedly despite having been spotted. Another view was that these drawings should not have been presented since they were not readable because they contained problems such as unreadable drawings, unreadable

context, wrong use of colours. Drawings that are known to have problems should not be presented. Another view was that the committal of such a drawing by an architect would have a negative impact on the realisation of the design. Therefore, such problems ought not be created at the drawings. These responses had thus revealed a widely held opinion that, as expounded by Virtue Ethics, a virtuous person is the one who fulfills his aim successfully. Being virtuous means not even considering an unvirtuous act and successfully carrying out that act right (14th February 2011; Fisher 2008; Fisher 2010; Velasquez et al., 2015). By making such a statement that they would not draw such drawings because such deeds would have a negative impact on the outcome of their work, the participating architects implied a belief in Virtue Ethics.

There was a unanimous reaction to the question of *“Do you accept if all architects draw like this?”* All of the 12 (100%) participants were in agreement that this would be unacceptable. The common view was that the drawings needed to explain the design first to the architect who was behind the design and then to the second and third parties. The drawings needed to be comprehensible and explain the design, they had stressed. That such problematic drawings should never be made was the common view of all. They had also added that they would never have made such drawings themselves because this would have a negative impact on the profession. The conclusion that was drawn from this unanimous response was that the deontological school of thought was a very strong driving force behind decisions made by all the participants. The reasoning for this was the command made by Deontology to the effect that acts that are wrong should not be carried out, no matter what the result will be, even if the result will be a good one. Acts should always be moral (Talbot 28th February 2011; Fisher 2008; Fisher 2010; Velasquez et al. 2015; Kant 1998).

What this means in this context is that drawings should provide the best possible explanation of the design. Anything else is out of question.

In response to the question of “*Can this drawing attitude result in happiness for the majority of people?*” 83 % were in agreement that such a drawing attitude would not result in happiness. Two (17%) had abstained. One view among those who were in agreement was that the unreadable drawings of a design could create unhappiness simply because they were incomprehensible. Another view in this group was that a customer would not know what to expect when confronted with the reality. The third view was that the customer would feel deceived because of a failure to perceive the architectural design and that an eventual feeling of deception in the wake of the existence of such problems would make people unhappy. Yet another view was that people who were purchasing a design by looking at these drawings should have been aware of the risks involved. The conclusion that was consequently drawn from these responses was that the opinions of the respondents reflected what is expounded by Utilitarianism which states that a good act is the act which creates most happiness for most people (Talbot 7th March 2011; Mill 1999; Fisher 2018; Velasquez et al. 2015) and such “Error” problems on drawings should not exist because they would make the architects and a majority of society unhappy.

In response to the question of “*Shouldn’t architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?*” all of the 12 (100%) participants had agreed that architects should draw honestly. The reasoning was that adherence to the Codes of Ethics and Conduct (ACE 2016; AIA 2017; UCTEA-CAT 2018; UIA 2010, RIBA 2016) would minimise deviations from the design by setting a template for how one should act. This, according to the

participants, has the desired effect of lessening the feeling of deceptions felt by the customers, imaginary or real. Minimising of the deviations would, in return, result in minimisation of the risks of deceptions. What is needed for the realisation of what is proposed at the drawing is competence. Another view was that the problem samples that had been cited here were problems concerned not with honesty but with competence.

Responses to the problem of “Error” and the interpretations of this problem in the light of the Virtue Ethics, Deontology, Utilitarianism and Codes of Ethics and Conduct were summarized at Table 70. This table presents the third reading and organization of data for Error.

Table 70: Interpretation of the problem of error

Error	Virtue Ethics			Deontology			Utilitarianism			%100 Agree with researcher		
	Findings of the interview workshop											
	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain	Disagree with researcher	Agree with researcher	Abstain
	%42	%58	-	-	%100	-	-	%83	%17	-	%100	-
	Accepted by Majority			Accepted by All			Accepted by Large Majority			Accepted by All		
	... incompetent architect if he continued to create such problems despite having spotted them... ... unreadability... ...I would not have created these problems. Therefore, refuse to accept... 			...drawings of designs should be comprehensible... 			...how can a architectural drawings that cannot be read , create happiness?... ...the customer will not know what to expect in real life if he fails to understand the drawings... ...customer feels cheated... ... anyone who makes this purchase by looking at these drawings is reckless... 			Abstainees were not asked to state their reasons behind their abstentions. ...more the deviations are minimised so is the risk to deceive people... ...more to do with competence than honesty... intention... 		
	Result deduced by the researcher											
	...such drawings would have a negative impact on the realisation of the design... 			...therefore, they would never have made such drawings themselves... 			...create a feeling of deception among the customers... 			...architects needed to carry out their profession within the framework of the rules set by Codes of Ethics and Conduct document. Because ethical rules has an effect of minimising the deviations from the design and this would lessen the risk of deceptions, imaginary or real... 		

3.5 Discussions Concerning IMRE Problems and A Self Criticism of the of Field Study

At the outset of this part a gist of the discussions concerning all of the four problems as well as their implications for the profession in the light of Applied Ethics, their consequences as well as their causes in North Cyprus are provided. A self-criticism of the field study constitutes the final part. Since the observation part of the field study was realized by the researcher only, that part reached a mature state, but the interview workshop was realized with many people and that stage of the field study needs to be criticized.

As regards the discussions made on the subject of “Inconsistency” problem found to exist at architectural drawings in North Cyprus, at the ones made in response to the question concerning competence even though 57% agreed and %36 disagreed with the researcher the explanations they had provided for their responses conformed to each other. While the ones who were in agreement with the researcher had made arguments such as *“was to do with how the architects managed the whole architectural process, starting with the design process of the building to its completion...”*, *“They drew attention to the importance of the competence of the architect during the whole process of the project until its completion”* the ones who were in disagreement had also provided similar explanations for their responses *“...competence had a lot to do with how the architect controlled the process...”*. so even the explanations that had been provided by those dissenting participants to the question that had been deduced from Virtue Ethics were what Virtue Ethics mandates. The conclusion drawn from the interpretations was that the problem of “Inconsistency” did exist at these architectural drawings vis-a-vis Virtue Ethics

which stress the importance of competence and that all the participants adhered to it without necessarily having been aware of it. During the discussion of the problem from the perspective of Deontology the responses had been “...*this is fraud... people are being deceived...*”, “...*the promised product and the product received are not mutually compatible...*”, “... *what is being marketed and what is eventually sold are different... this is fraud...*”. The conclusion drawn by the researcher from these responses, which attached great importance to compatibility of drawings and avoidance of any discrepancy, was that “Inconsistency” problem did exist at these drawings. During the discussion of the problem vis-a-vis “Utilitarianism”, the opinion stated by the majority to the effect that such problems would result in an erosion of the reputation of the profession, create a lack of confidence towards the profession, as well as the importance attached to happiness, the standard virtue of Utilitarianism, with statements like “...*There are discrepancies between the products that are being presented ...the one that was delivered.... this will create unhappiness...*” led to the same conclusion. All the participants were in agreement that the architects needed to carry out their profession within the framework of Codes of Ethics and Conduct document.

As regards the discussions concerning the “Misleading Promise” problem, the outcome was that it did exist at architectural drawings in North Cyprus. Initially the researcher had identified two main groups under the “Misleading Promise” problem, namely “Amount of Used Unbalanced Labour” and “Marketing Stratagem”. The “Amount of Used Unbalanced Labour” was eventually discarded as a problem that was in existence when a large majority of the participants declined to acknowledge it as such. Therefore only the “Marketing Stratagem” was acknowledged as a “Misleading Promise” problem. During description of the “Amount of Used

Unbalanced Labour”, the researcher had argued that it would have been better if the time and labour that had been spent on perfection of the drawings was spent on the improvement of the architectural design instead (such as the solution of the missing details). Even though the participants rejected the existence of this problem, this rejection was not categorical, while 22% of the participants were of the opinion that this problem did not exist, 78% had abstained and not a single vote was cast to say explicitly that such a problem did not exist. Their reasoning was “...*The whole thing is a whole. Depends on how much we have solved the project. It can be done...*” Despite reservations due to the very high number of abstentees the researcher did nevertheless discard “Amount of Used Unbalanced Labour” as a problem because due to a lack of explanations provided by the abstentees the researcher had been unable to carry out a sound interpretation of these responses. As regards the “Marketing Stratagems” a majority were in agreement that this problem did exist because the sample that had been cited did pose a problem by distracting the attention. The participants declined to discuss the problem from the Virtue Ethics viewpoint on the grounds that the samples were inadequate. During the discussion of the problem from the perspective of Deontology the arguments such as subject to the intention of the architect such drawings were feasible and by making such enquires as “... *what was the intention?...*” they had, in the opinion of the researcher underlined the importance of intention and that the intention could be good, or bad., that drawings were the results of these intentions, that the architect must be responsible and that the intention must be the best possible explanation of the design”. During the discussion of the problem from the perspective of Utilitarianism assertions were made that these drawings had the capacity to make people happy because happiness was what they promised. This was made statements like “...*will be*

happy to share the happiness presented at the brochure with those around him/her...” however, there was also an expression of misgivings with statements like *“still we do not know what will happen when s/he moves in...”* which reflected a concern about the longevity of this happiness. All were in agreement that Codes of Ethics and Conduct were indispensable for the profession.

As regards “Readability”, even though it was dismissed as a problem that existed at architectural drawings in North Cyprus a definition of it was provided in order to ensure the best possible comprehension of the problems.

The discussions on the topic had revealed an opinion that was reflected by statements such as *“...different drawings can be made under different conditions and according to different specifications...”* that subject to certain conditions different drawings were permissible. Permissibility of different drawings under different conditions had implied that an individual does not have to comply with Virtue Ethics which stresses that one needs to carry out one’s professional obligations to the best of one’s capabilities. This was an anathema for the researcher for whom the primary condition for architectural drawing is to provide the best possible explanation of the architectural design. The researcher was of the opinion that no factor should infringe upon the principal condition of architectural drawings to provide the most honest explanation of the design, as demanded by Virtue Ethics. The non-existence of the problem was also confirmed when the participants argued that the drawings were clear and encouraged people to dream and thus be happy. However, they did express reservations such as the capacity of such works to deflect attention away from the essence of the architectural design. Consequently, the conclusion drawn from the interpretations of the statements made on the issue was that even though the

participants did not think that the drawings had any “Readability” problems, their responses had implied otherwise. The “Readability” problem at architectural drawings in North Cyprus was also rejected on the grounds that these drawings were clear and a source of inspiration for those concerned. This assertion was made despite certain reservations like the capacity of such drawings in “*drawing attention away from the actual design*” and the inherent threats posed by the dreaming which are encouraged by such drawings. This, in the opinion of the researcher, was in contradiction with the very essence of drawings which ought to be the correct explanation of an architectural design and not infringe its integrity. This approach of the participants was regarded by the researcher as being in contradiction of Deontology which states that wrong acts should not be carried out, no matter what. The argument that these drawings were readable because it made people happy was made despite an admittance that “...*people are not made happy throughout the whole architectural process...*” Happiness with the drawings followed by disappointment as a result of the misunderstandings caused by the drawings is counterproductive and the opinion that these drawing did not have “Readability” problem because they made people happy contradicts with the ethics of Utilitarianism, which in addition to an emphasis on happiness also stresses the need for the quality and durability of that happiness. Even though all the participants conceded that architects should draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects, this response was not regarded as an affirmation of the existence of the “Readability” problem in view of the fact out of the four tests carried out on this particular problem, Virtue Ethics, Deontology, Utilitarianism failed to provide such a confirmation. The interpretation of the researcher on this was that what honesty

meant for the participants was different to what it meant to others and that the participants had a different set of priorities as to what made honesty.

As regards the existence in North Cyprus of the “Error” problem, there was an agreement by the participants that this problem was in existence whenever the problem was evaluated from perspective of all three theories individually. During the discussion of the problem through the prism of Virtue Ethics “ oft repeated statements like *“such drawings would have a negative impact on the realisation of the design...”* and they would never draw anything like these were meant to say that such drawings would have a negative impact on the outcome and thus fail in their purported tasks which reflected an adherence to Virtue Ethics which argues that a virtuous act is the one that has been carried out successfully. During the discussions that was made through the prism of “Deontology” the assertions that *“they would never have made such drawings themselves because this would have a negative impact on the profession”*. And that drawings needed to be comprehensible displayed by implication an adherence to Deontology which contends that that wrong acts should not be carried out under any circumstances. During the discussions that were made in the light of Utilitarianism the remarks such as *“...customer feels cheated...”*, *“... anyone who makes this purchase by looking at these drawings is reckless...”* the emphasis on the negative impact of such drawings on the happiness of the people involved implied an adherence to Utilitarianism, which states that a good act is an act that creates the most happiness for the most people. The strong emphasis on the need for a strict adherence to the rules set by the Codes of Ethics and Conduct that they had the effect of minimising the deviations from the architectural design by setting a template for behaviour. The interpretations of IMRE problem were summarized at Table 71.

Table 71: A summary of the interpretations of IMRE problem

List of IMRE problems		Virtue Ethics	Deontology	Utilitarianism	Codes of Ethics and Conduct	Conclusions
Inconsistency	A	...competence had a lot to do with the architect's ability to control every single step of an architectural process...	...such drawings amounted to fraud since the promised product and what was delivered eventually were not the mutually compatible...	...inconsistent drawings could be fraudulent in the long term they could deceive people, create mistrust and make people unhappy...	...architects need to carry out their profession within the framework of the rules set by Codes of Ethics and Conduct documents which protect the established order for the good of all concerned...	Architectural drawings with an “Inconsistency” problem ought to be avoided because they could be fraudulent, cause unhappiness and thus result in an erosion of the integrity of the profession.
	B					
	C					
		✓	✓	✓	✓	
Misleading Promise	D	X				The “Misleading Promise” has the potential to make people expectant because it makes promises. This in itself is not a bad thing, what is considered to be of primary importance is the nature of the intention of the architect.
	E	Participants declined to comment on this.	...intention may be good, or the intention may be bad. And the drawings are the results of these intentions. The architect must be responsible for the drawings...	...these drawings may result in happiness... however, they did stress the importance of the quality of happiness by expressing concerns about the longevity of this happiness...	...creates trust and confidence in the profession by demanding honesty and setting down the rules to protect the integrity of the profession and interests of all concerned parties...	
			✓	✓	✓	
Readability	F	...did not have anything to do with competence but specifications and conditions... can be drawn with different scales, different techniques in accordance with specifications and under different conditions. The argument that was made for specifications did not pose a problem for the researcher but permissibility of such drawings under different conditions did...	...draws attention away from the actual design...	...people are not made happy throughout the whole architectural process...	...architects needed to draw honestly...	Architectural drawings with a “Readability” problem ought to be avoided because they could result in the deterioration of the universal language of the profession.
	G					
		X	X	X	X	
Error	H	...such drawings would have a negative impact on the realisation of the design...	...therefore, they would never have made such drawings themselves...	...create a feeling of deception among the customers...	...architects needed to carry out their profession within the framework of the rules set by Codes of Ethics and Conduct document. Because ethical rules has an effect of minimising the deviations from the design and this would lessen the risk of deceptions, imaginary or real...	The existence of “Error” problem has possible serious repercussions concerning the reading of the architectural drawing which could result in the creation of a feeling of deception and unhappiness.
	I					
	J					
	K					
		✓	✓	✓	✓	

As a result of the interpretation of the discussions that had been made by the participating architects the four IMRE problems that the researcher had earlier surmised to exist in North Cyprus were reduced to three: “Inconsistency” which could result in fraud, “Misleading Promise” which can hold out promises that may not be attainable and “Error” which can result in a feeling of deception. As a result the acronym of the problem groups was changed from IMRE to IME. See Table 72 for final list IME.

Table 72: Finalised list of IME problems

Problems	Type of the problems	Key	Explanation of the Problems	Key
Inconsistency	Inconsistency Between Drawings	A	Inconsistency between 2D Drawings	A1
			Inconsistency between 3D Drawings	A2
			Inconsistency between 2D and 3D Drawings	A3
	Inconsistency Between Drawings and End Product	B		
	Other Inconsistency	C	Inconsistency Context - Surrounding - Landscaping - Sky - People - Furniture - Car	C1
			...	
Misleading Promise	Marketing Stratagems	E		
Error	Technical Drawing Issue	H	Drawing Mistakes	H1
			Line Quality / Line Weight	H2
	Obscured Focus	I		
	Inadequate Detail	J		
	Inadequate Value / Material Rendition - Transparency - Colour - Shade /Shadow and Texture - ...	K		

- **Ethical Consequences of IME problems that were observed in North Cyprus**

Initially, the researcher had believed that “Inconsistency”, which implies differences in the information emanating from the drawings, and “Misleading Promise” problem, which implies false claims being made by the drawings, both had the potential to mislead the people with drawings, while the “Error”, which was to do with the intention through the use of drawings, was a problem that was concerned with competence. What caused the researcher most unease was the concern that the motivation behind the “Inconsistency” and “Misleading” problems could have been marketing reasons. On the other hand, while the “Error” problem was regarded as a problem concerned with competence that could be encountered by every architect due to reasons such as time-limit or distraction it did, nevertheless, caused ethical concerns because by creating such a problem the architect had failed in his/her duty to the best of his/her capabilities (See Figure 11).

The conclusion of the interpretations proved not to be the same:

1. Comments made by the participants concerning “Inconsistency” such as *“...this is fraud...people are being deceived...”*, *“...the promised product and the product received are not mutually compatible...”*, *“...what is being marketed and what is eventually sold are different...this is fraud...”*
 2. Comments concerning “Error” such as *“...customer feels cheated...”*, *“...anyone who makes this purchase by looking at these drawings is reckless...”*
- led to the conclusion that when “Inconsistency” and “Error” problems did mislead they would assume an ethical aspect;

3. In the case of the “Misleading Promise” problem, the comments such as *“not what we call drawings here...architect was responsible during the preparation of the visuals...what was the intention”* led to the conclusion that “Misleading Promise” problem could result in misleading, and that this was subject to the intention of the architect. See Figure 21 for the results of the analyses of IME problems.

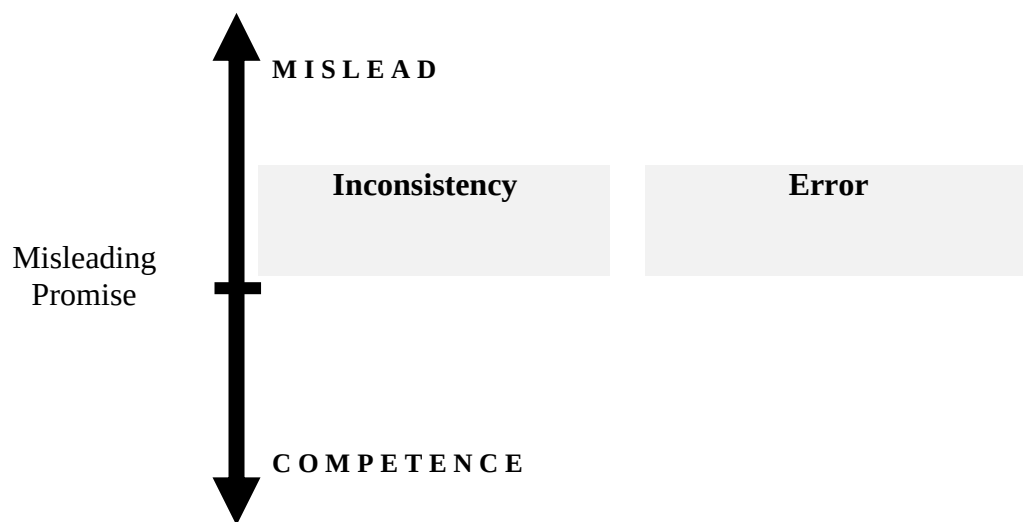


Figure 21: Consequences of the IME problems

- **Reasons behind IME problems that were observed in North Cyprus**

These reasons were deduced from the discussions made by the participating architects of the interview workshop which are quoted below underneath each reason:

1. Having been drawn by individuals who are not architects

“...could have been drawn by different people...”, “...they could have been drawn by graphic designer, but not by an incompetent man....;”

2. Failure to provide adequate information to the architect

“...architect may not have been informed of changes made to the architectural design...;”

3. Marketing reasons

“...these drawings are for sale and advertising purposes...”, “..drawings used for marketing could have been prepared without any consideration for the construction drawings of the designs...”, “... promotional intentions...;”

4. Failure to be in control of the whole architectural process

“...experienced architect is the person who controls and takes responsibility for the entire process...”, “architect is the one who has the responsibility during the preparation of the visuals...”, “...experienced architect is the person who controls and takes responsibility for the entire process...;”

5. Effort to create a particular desired effect

“...they can be done to create the desired effect...;”

6. Effort to provide a better explanation of architectural design

“...had been prepared to better explain the design to the society...;”

7. Effort to highlight some and conceal other aspects of the architectural design

“...emphasized what he wanted to highlight and hid the rest...”, “... highlighting the best aspects of a design does not harbour bad intentions...;”

8. Business pressure

“...the results of requests made by the customer...;”

Among these reasons behind the IME problems in North Cyprus that had been cited by the participating architects the most often pronounced ones were that the drawings in question had not been drawn by architects, that the reasons behind them were marketing reasons and that the concerned architect had failed to be in control of the whole architectural process.

- **A self criticism of the Interview Workshop**

Overall, the researcher regarded the outcomes of the interview workshop as a qualified success because the existence of three out of the four problems that were perceived to exist at architectural drawings had been confirmed by the participating architects. This was regarded as a success for the research whose purported reason was the verification of these perceived problems and because it also created a fruitful discussion among the participants which enhanced the objectivity of its findings.

Could the results of the research have been different?

The first self-critique is concerned with the “Readability” problem due to the fact that its existence was rejected by the participants. It is possible that the absence of any problem to do with “Readability” was firstly to do with the questions that had been posed by the researcher. When looked in retrospective the researcher is of the opinion that the rejection of the presence of “Readability” problem by the participating architects at the interview workshop was mainly due to the first type question that researcher had posed. The question of “Are they readable?” that had been posed may have been a wrong question because almost every drawing can be read by architects to a certain extend. Had the researcher asked whether the drawings that researcher had cited provided all the necessary information about the architectural design it is possible that the conclusions to be drawn from responses to such a question could not have been the same. Secondly, the selection of samples that had been cited at the interview workshop with the samples may have played a role in the rejection by the participating architects that there existed a readability problem. Many other samples had been identified during the research. It is possible that had the researcher formulated questions by citing other samples or by citing all of the samples the result

could have been different. Nevertheless, despite the rejection of the notion that the “Readability” problem existed at the drawings cited at the interview workshop, the researcher had amassed adequate data to confirm the conviction about the identification of this problem. Therefore, the rejection by the participating architects of the notion that there existed a “Readability” problem at architectural drawings was not deemed to be a failure by the researcher.

As regards the “Inconsistency” problem a total of ten samples had been compiled but only three of these samples had been cited to the participating architects. Had all ten been presented to the participants the result could have been different despite the fact that the researcher had considered the chosen three samples as the ones which had optimum capacity to confirm the existence of this problem. However, the researcher’s subjective thoughts about this issue were that the outcome would not have been any different even if all the ten samples had been cited. As far as the “Inconsistency between Drawings” and “Other Inconsistencies” was concerned the researcher was confident that the participants would agree that they posed ethical concerns because they were self-evident but had a more complicated reaction to “Inconsistency between Drawings and the End Product (the completed building of that design). The researcher’s subjective opinion on this was that such an inconsistency could come about as a result of changes in contractors at small projects, as a result of financial reasons or as result of demands made by the customer could be regarded and that they could be regarded as being permissible. However, such an inconsistency would be unacceptable to the researcher if the inconsistency is between the drawings at the ASCs that aim to market the project and the finished product because that product had been sold on the basis of what had been promised by the drawings at the ASCs. Such an inconsistency between the drawings

at the VBPs and the award-winning project upon its completion was again unacceptable for the researcher because that award had been won on the strength of the drawings that were present at the VBPs.

The reason for the rejection of the “Amount of Used Unbalanced Labour”, the first type of “Misleading Promise” problem, as being in existence by the participants may have been the formulation of the question that had been posed as regards this particular problem. It is possible that outcome could have been different if the question had a different formulation. The question that was posed as regards this perceived problem was “Would it not have been better to have used the time and labour that was expended on the presentation of the design which aimed at showing it as being better than it actually is, on improving the architectural design itself?”. The formulation of the question could have stressed the effort aimed at showing the design better than it actually was and this was confirmed by the participants. However, the researcher’s subjective thoughts about this issue were that the result would not have been any different no matter how many samples had been cited because the participants’ opinion on the matter was that this was permissible subject to the condition of the details of the project having been solved. “*The whole thing is a whole. Depends on how much we have solved the project. It can be done.*” was what the participants had opined

As regards the “Error” problem a total of 12 samples had been compiled but only six of these samples had been cited to the participating architects. The result may have been different if different samples had been cited. However, the researcher’s subjective thoughts about this issue were that the result would not have been any different no matter how many samples had been cited. The researcher was of the

opinion that had these “Error” problems been committed at the sketches or preliminary proposals of the project they would not have constituted ethical concerns but the fact that they had been committed at ASCs and VBPs did. Moreover, the fact that this problem was more prevalent at the samples that were taken from the ASCs and which had been cited during the interview may have reinforced the opinions of the participants that the problem of “Error” could result in misleading.

One possible general criticism that can be levelled at this research is its selected scope of problems posed by architectural drawings in the case of North Cyprus. A more general or even global scope could have been selected. However, the aim of the researcher in opting for the case of North Cyprus was the desire to test whether the discomfort researcher felt whenever researcher perceived existence of problems at architectural drawings in North Cyprus that could pose ethical concerns could be confirmed.

Chapter 4

CONCLUSION AND SUGGESTIONS

This research had initially examined literature regarding significance and meaning of Ethics, Applied Ethics, outcomes of approaches of Applied Ethics, the role of Ethics and Codes of Ethics and Conduct in architecture, and similarities as well as differences between Ethics and Codes of Conduct in architecture. The aim of the research was to establish whether the architectural drawings pose ethical concerns for the profession. During the field study observative analyses of the architectural drawings on ASCs and VPBs were brought together to explain and sample the problems. However, due to a concern that the groupings, and the identification of ethical problems in architectural drawings could have been the researcher's personal interpretations; a workshop was subsequently organised to lessen any possible subjectivity. The workshop was organized as an interview, participants of which were asked questions about the perceived problems of "Inconsistency", "Misleading Promise", "Readability" and "Error". These four problems were given the acronym of IMRE. The questions had been formulated from the perspective of Virtue Ethics, Deontology, Utilitarianism as well as the Codes of Ethics and Conduct of ACE; AIA; UCTEA-CAT; UIA, RIBA. The discussions of the interview workshop were also interpreted by taking into consideration the Virtue Ethics, Deontology, Utilitarianism and Codes of Ethics and Conduct of ACE; AIA; UCTEA-CAT; UIA, RIBA.

As a result, the existence of three; namely Inconsistency, Misleading Promise and Error- IME; out of the four problems - IMRE that the researcher had perceived to exist at architectural drawings in North Cyprus was confirmed by the interviewees and the following conclusions were drawn:

- Architectural drawings with an “Inconsistency” problem should be avoided because they could be fraudulent, cause unhappiness and thus result in an erosion of the integrity of the profession;
- The problem of “Misleading Promise” has the potential to make people expectant because it makes promises. This in itself is not a bad thing, what was considered to be of primary importance in this regard was the nature of the intention of the architect;
- The existence of “Error” problem has possible serious repercussions concerning the reading of the architectural drawing which could result in the creation of a feeling of deception and unhappiness;
- The existence in North Cyprus of the “Readability” problem, which can cause a deterioration of the universal language of the profession, was rejected in the workshop in the light of the samples that had been provided.

Table 73: IME problems that exist in North Cyprus

Inconsistency	Misleading Promise	Readability	Error

The results of the research can be summarized as follows:

- 1- A common trait of all of the IME problems which is to mislead. Even though all these IME problems posed one possible common outcome which

was to mislead, misleading by “Misleading Promise” only occurred when the intention was to mislead;

2- Another result of the research was that the outcomes of the “Inconsistency” and “Error” and “Misleading Promise” were regarded as being ethically problematic to different extents. The outcomes of “Inconsistency” and “Error” were regarded as being ethically problematic when evaluated in the light of all three theories, namely Virtue Ethics, Deontology, Utilitarianism, as well as the Codes of Ethics and Conduct of ACE; AIA; UCTEA-CAT; UIA, RIBA. The outcomes of “Misleading Promise” were regarded as such when subjected to an evaluation by Deontology, Utilitarianism theories and Codes of Ethics and Conduct but not when evaluated through the prism of Virtue Ethics.

Therefore:

- The stated opinion that the “Misleading Promise” had the potential to mislead if that was intention of the architect was regarded as evasive. This non-committal verdict was construed to imply that in their communications with third parties, through architectural drawings, the architects do not want their freedom to be fettered with any restrictions at a juncture where they market their architectural products. Architects resort to different marketing strategies which are the process of decision making (Pearce, 1992) and therefore the question that needs to be asked during this decision-making is:

“...whether architect’s drawing owe more to the demands of the profession or to an artistic inheritance where the particularisation of a building matters a little” (Cook, 2014).

In a modern world, where ethics is a major concern of individuals and societies, the possibility of an intention towards commercialism within the profession is very strong. This is the reason behind the emphasis on motivation and the importance of ethics which are principles that order the members of the society to act in accordance with certain rules and hinder their personal tendencies (Reybold & Halx 2018);

- “Error” is not a simple problem that concerns the competence of the architect and which is caused by the distortion of the meaning of the drawing, as perceived initially by the researcher “Error” is a serious problem that can result in misleading;
- Each time the IME problems were evaluated individually through the prisms of Virtue Ethics, Deontology, Utilitarianism as well as that of the Codes of Ethics and Conduct these IME problems always posed ethical concerns. That they posed ethical concerns when judged individually from the perspective of each of the Virtue Ethics, Deontology, Utilitarianism as well as that of Codes of Ethics and Conduct is a clear indication that not only are the IME problems conspicuous but also widespread and pose serious concerns problems no matter from what perspective they were looked at. The IME problems in North Cyprus were considered as being laden with ethical concerns and therefore impermissible when evaluated in the light of the selected Virtue Ethics, Deontology, Utilitarianism theories which are made up of rules that are applied in different spheres and sectors in practical life (Singer, 1991) and the Codes of Conduct which offer guidelines for the minimum standard of appropriate behaviour in a professional context. That these problems were considered as not being admissible by any of the

theories or Codes of Ethics and Conduct is a very strong message that there exists a real problem with the architectural drawings in North Cyprus no matter from perspective they are evaluated with. And the remedy lies with the architects who need to develop their talents and business competence with a perspective that embraces all the requirements of the profession and not just their competence concerning architectural drawings. In other words, there is a need for a holistic approach in architectural profession in North Cyprus.

Researcher suggests the following for a holistic approach at architectural profession in North Cyprus.

4.1 Suggestions

This thesis makes a number of legal recommendations as well as suggesting some ethical measures that the Chamber of Architects needs to adopt. Ethical measures to be taken by the chamber of architects need to be compatible with the legal ones. Since ethical problems that exist at architectural drawings could result in both societal unease as well as possibly resulting in financial damages incurred by individuals, legal measures were deemed to be imperative. Measures such as enacting of post-legitimation laws bear in mind contract ethics (Rousseau, 1762) and ethical agreements (Mathie, 2017). While such laws that aim at protection of the consumers do exist in Turkey namely the “Commercial Advertisements and Unfair Trade Practices” which was enacted as part of the efforts aimed at the protection of the consumers on 10 January 2015 (Bıçakcı, 2015). This act mainly concerns advertisements and rules that the main promise of the advertisement should be compatible with what is delivered to the consumers (Bıçakcı, 2015). Such laws are

not in force in North Cyprus. Even though such a bill namely “Protection of the Consumers” (40/2003 and 55/2010) had been enacted in North Cyprus, the statutes and regulations that need to accompany such a bill were never materialised which rendered the act in effect obsolete.

The existing ethics theories had been developed in different historical periods and with different ideological backgrounds. Not all of them are appropriate for the contemporary world. The ethical measures that can be taken by the Chamber of Architects should consider the ethical theories that are applicable in today’s post-modern world. The TRNC Chamber of Architects has to recognise that people have different ethical values and these measures should be compatible with the above mentioned legal measures. Currently there exists a contract between architect and client only to fix the price of the job to be done. However, the TRNC Chamber of Architects should demand more elaborate contracts from architects concerning the architectural project’s both the price and the project should be included into the contract. These laws should be binding for the whole of the architectural process and encompass the architects, civil engineers and construction companies.

The following five suggestions can also be made for the future; three of them regarding the local case which in this research is North Cyprus and two regarding a wider context.

- 1- Regulations can be introduced by the North Cyprus Chamber of Architects to ensure that the architects are always in charge and in control of the architectural drawings. Architects must be responsible for the drawings for the whole architectural process, from the drawing stage to its completion.

Architects and construction companies should share the responsibility for the ASCs. Certain regulations could also be drafted by the Chamber of Architects to usher in certain standards for these ASCs;

- 2- The purpose of architectural drawings ought to be the explanation of the design and should not harbour any other intentions. Architects who fail to adhere to this cardinal rule should stand to face censure by Chamber of Architects, if there is any complaint;
- 3- An awareness of the importance of ethics in the profession must be nurtured throughout the profession, and this should start at university level. All professionals need to be aware of the ethical dilemmas, their possible implications and how one should react to them under different circumstances. In many other countries this awareness is kept alive by making the participation of members of the Chambers of Architects at seminars on issues related with ethics obligatory every year. Introduction of such an obligation in North Cyprus could be a start.

The above made suggestions are intended only for North Cyprus. However, on a global scale other definitions and solutions might be needed. Differences at other places can be clarified here. There may be different problems and different conditions which can change their importance.

In a wider context:

- 4- The accomplishments of this research in defining, validating the problems that exist at architectural drawings and their consequences in the case of North Cyprus has the potential of being a guide in the examination of the

relevant situations pertaining in other countries to reveal the universal relevance of architectural drawing problems;

- 5- Regulations and standards concerning architectural drawings can be incorporated into Codes of Ethics and Conduct in a more clear way to ensure that they are universally adhered to.

In the case of further studies on the subject the limits that had been imposed on this research can be lifted, in whole or in part and thus the future researches can be improved upon in different aspects and the ethical approach that had been proposed here can be considered with different evaluation tools and utilised as an ethical assessment in future studies. Future research can be carried out to debate and discuss changing procedures within chambers and laws, which enhance the ethics within the profession of architecture.

As a researcher, this thesis can be adopted as the starting point of future efforts to enhance and promote awareness for the necessity of ethics and regulations in the profession.

In addition, this thesis is useful for:

- 1- Academicians and students carrying out studies in the fields of ethics and architecture;
- 2- Authorities competent in the inspection of architectural practice.

REFERENCES

- Akalın, G., (2003), “*Comparative Analysis on the Cognition of Designer’s Identity Through Digital Presentation Drawings*”, Department of Interior Architecture and Environmental Design, The Institute of Fine Arts of Bilkent University, The Degree of Master of Fine Arts Ankara, Bilkent University.
- Alasdair, M., (1998), *A Short History of Ethics: A History of Moral Philosophy from the Homeric Age to the Twentieth Century*, Notre Dame. University of Notre Dame Press, Second Edition, (2021, May 5). Retrieved from <https://doi.org/10.2307/j.ctvpg85gr>
- Allen, S., (2000), *Practice: Architecture, Technique + Representation*, Routledge, p.164
- Altınışik, M. B., (1998), “*A Critical Approach: The correlation of Architecture and Commercial Image*”, Department of Architecture, Master Thesis, Ankara, Middle East Technical University.
- American Institute of Architects, (2017), Code of Ethics and Professional Conduct. (2021, March 17). Retrieved from https://cdn.ymaws.com/www.aiaqueensny.org/resource/resmgr/files/code_of_ethics__2017_.pdf
- Andre C, & Velasquez, M. (n.d), Thinking Ethically. (2021, March 17). Retrieved from <https://legacy.scu.edu/ethics/publications/iie/v1n2/thinking.html>

Andre C, & Velasquez, M. (2014), Thinking Ethically. (2021, March 17). Retrieved from <https://www.scu.edu/mcae/publications/iie/v1n4/consistency.html>

Archard, D., & Lippert-Rasmussen, K., (2013), Applied Ethics, *The International Encyclopedia of Ethics*. 10, 9781444367072.

Architect Council of Europe-(ACE), (2016), European Deontological Code for Providers of Architectural Services. (2021, March 17). Retrieved from ACE_Deont-code (ace-cae.eu)

Aristotle, (1984), Nichomachean Ethics, in Barnes, Jonathan, ed., *The Complete Works of Aristotle*, Princeton, N.J. Princeton University Press.

Aristotle, (2014), *Nichomachean Ethics*, New York, Start Publishing LLC.

Athanassoulis, N., (2000), A response to Harman: Virtue Ethics and character traits. In Proceedings of the Aristotelian Society, *The Aristotelian Society*, Wiley, 100, 215-221.

Atıl, P. (2020), “Covid-19 Krizi Sonrasında Sektörel Yapılanmaya Yönelik “İnşaat Sektörü Mevcut Durum Analizi”, Lefkoşa, Cyprus Turkish Building Contractors Association (CTBCA).

Atilgan, D., (2006), “*Effects of Developing Design Tools and Technologies on Architectural Design Products*”, Department of Architecture, Master Thesis, İstanbul, Yıldız Teknik Üniversitesi

- Bakht, N., (2007), *“Analysis of the Limits of Representation of Architectural Photographic Images in Periodicals”*, Department of Architecture, Master thesis, Ankara, Middle East Technical University.
- Barry, K.M., (2017), *“Buildings as Artifacts: Heritage, Patriotism and the Constructed Landscape”* Architectural Histories. 5(1) pp.1-13.
- Bassin, J., (1975), *Architectural Competitions in the Nineteenth Century England*, Michigan, UMI Research Press.
- Bayer, P. B., (2011), Sacrifice and Sacred Honor: Why the Constitution Is a Suicide Pact. Wm. & Mary Bill Rts. J., 20, 287. (2021, March 17). Retrieved from Sacrifice and Sacred Honor: Why the Constitution is a "Suicide Pact" (unlv.edu)
- Bertram, C., (2010), Jean Jacques Rousseau. In: *Stanford Encyclopedia of Philosophy*. [http://Jean Jacques Rousseau \(Stanford Encyclopedia of Philosophy\)](http://Jean%20Jacques%20Rousseau%20(Stanford%20Encyclopedia%20of%20Philosophy))
- Biçakçi, L., (2015), “Commercial Advertisements and Unfair Trade Practices“(2021, July 29). Retrieved from <http://www.leventbicakci.com/Upload/Dokumanlar/ticari-3.pdf>
- Bodamyalızade, E.Z., (2016), Competition Booklets: Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition. Lefkoşa, UCTCE-CA, ISBN: 978-605-5845-03-2
- Bostock, D. (2000). *Aristotle's ethics*.

Bragues, G. (2006). Seek the good life, not money: The Aristotelian approach to business ethics. *Journal of Business Ethics*, 67(4), 341-357.

Brinkmann S, Kvale S., (2014), *InterViews: Learning the Craft of Qualitative Research Interviewing*, 3rd edn., Sage, Los Angeles, CA.

Burden E., (1998), *Illustrated Dictionary of Architecture*, 2, illustrated., The University of Michigan, McGraw-Hill Companies, Incorporated, 2002, ISBN 0071375295, 9780071375290

Callicott, J.B., (1994), *Earth's Insights*. California, University of California Press.

Cambridge Dictionary, (2021a), Inconsistency, (2021, April 11). Retrieved from <https://dictionary.cambridge.org/dictionary/english/inconsistency>

Cambridge Dictionary, (2021b), Misleading Promise, (2021, April 11). Retrieved from <https://dictionary.cambridge.org/dictionary/english/misleading>

Cambridge Dictionary, (2021c), Readability, (2021, April 11). Retrieved from <https://dictionary.cambridge.org/dictionary/english/readability?q=Readability>

Cambridge Dictionary, (2021d), Error, (2021, April 11). Retrieved from <https://dictionary.cambridge.org/dictionary/english/error?q=Error>

Cambridge Dictionary, (2021e), Mistake, (2021, April 11). Retrieved from <https://dictionary.cambridge.org/dictionary/english/mistake>

Carreiro, M.B.T., and Da Luz Pinto., (n.d), The evolution of representation in architecture, FUTURE TRADITIONS - 1ST eCAADe Regional International Workshop (2021, May 15). Retrieved from http://papers.cumincad.org/data/works/att/ecaade2013r_001.content.pdf

Charlesworth, M. (2005). “*An investigation of an undergraduate course module on the ethical aspects of Information Systems*” (Doctoral dissertation, Rhodes University).

Ching, F.D.K., (1995), *A Visual Dictionary of Architecture*, Canada, John Wiley & Sons Ltd.

Ching, F.D.K., (1996), Third Edition, *Architectural Graphics*, United States of America, International Thomson Publishing Inc.

Cook, P., (2008), Second Edition, *Drawing: The motive force of architecture*, Chichester, United Kingdom: John Wiley & Sons Ltd.

Cohon, R. (1997). *The common point of view in Hume's ethics*. Philosophy and Phenomenological Research, 827-850

Cohon, R. (2004). *Hume's moral philosophy*.

Cohen, T. R., & Morse, L. (2014). *Moral character: What it is and what it does*. *Research in organizational behavior*, 34, 43-61.

Creswell, J. W. (2007). *Qualitative inquiry & research design: Choosing among five approaches* (2nd ed.).

Creswell, J. W., (2014), *Research Design_Qualitative, Quantitative, and Mixed Methods Approaches*, London, UK, Sage Publications Ltd.

Cyprus Turkish Building Contractors Association-(CTBCA), (2016b), Laws and Regulations, (2019, May 17). Retrieved from <https://www.ktimb.org/en/laws-and-regulations/>

Cyprus Turkish Building Contractors Association-(CTBCA), (2016b), Members, (2019, May 17). Retrieved from <https://www.ktimb.org/en/members/>

Cyprus Turkish Building Contractors Association-(CTBCA), (2016c), KTIMB, (2019, May 17). Retrieved from <https://www.ktimb.org/en/ktimb/>

Cyprus Turkish Building Contractors Association-(CTBCA), (2016d), Ethical Values, (2019, May 17). Retrieved from <https://www.ktimb.org/en/our-ethical-values/>

Daniels, C. B. (1975). *The Evaluation of Ethical Theories*. Dalhousie University Press.

Devlette, Bilgi, Haber ve Duyuru Portalı, (2021), (2019, May 17). Retrieved from <https://www.devlette.com/muteahhit-nedir-ne-is-yapar-nasil->

olunur/?fbclid=IwAR3Z5GH1idZdxNctQ-jyjesxlDbm9Yk9YTyc-
WHxSlbT7UuEkEV3PXqW_4

Demirtas, Ö. & Karaca, M., (Eds.), (2020), *A Handbook of Leadership Styles*,
Newcastle, United Kingdom: Cambridge Scholars Publishing.

Daniel, F., (2018), '*Asplund versus Lewerentz*', (2018, March 6). Retrieved from
[http://oa.upm.es/32664/1/ HECTOR_DANIEL_FERNANDEZ_ELORZA.pdf](http://oa.upm.es/32664/1/HECTOR_DANIEL_FERNANDEZ_ELORZA.pdf)

Dunn, P. M. (2006). Aristotle (384–322 BC): philosopher and scientist of ancient
Greece. *Archives of Disease in Childhood-Fetal and Neonatal Edition*, 91(1),
F75-F77

Eckenwiler, L., (2018), "*Displacement and Solidarity: An Ethic of Place Making*"
Bioethics. 32. pp.562-568.

Ek, F. İ., (2006), *The archaeological sublime: History and architecture in piranesi's
drawing*. (MArch Thesis), İzmir Institute of Technology, (2021, March 17).
Retrieved from [https://www.yumpu.com/en/document/read/20679674/the-
archaeological-sublime-history-and-architecture-in-piranesis-](https://www.yumpu.com/en/document/read/20679674/the-archaeological-sublime-history-and-architecture-in-piranesis-)

Enç, B. (1996). Hume's unreasonable desires. *History of philosophy quarterly*, 13(2),
239-254.

Eshleman, A., (2014). Moral Responsibility, Philosophy Faculty Publications and Presentations1. (2021, May 11). Retrieved from https://pilotscholars.up.edu/phl_facpubs/1

Farmer, G., Guy, S., (2010), “Making Morality: Sustainable Architecture and the Pragmatic Imagination” *Building Research & Information: The International Journal of Research, Development and Demonstration*. 38(4) pp.368-378.

Fisher, S. (2000). *How to Think about the Ethics of Architecture*. In Warwick Fox (ed.), *Ethics and the Built Environment*. London, UK: pp. 170-182 (2000)

Fisher, S., (2015), *Philosophy of Architecture*. (2021, March 17). Retrieved from <https://plato.stanford.edu/entries/architecture/>

Fisher, T., (2008). *Architectural Design and Ethics*. Routledge, (2021, March 17). Retrieved from <https://doi.org/10.4324/9780080569321>

Fisher, T., (2008), *Architecture Design and Ethics: Tools for Survival*, Oxford, UK, The Architectural Press.

Fisher, T., (2010), *Ethics for Architects: 50 Dilemmas of Professional Practice*, United State of America, Princeton Architectural Press.

Ford, R. E., (2011), *The Architectural Detail*, United State of America, Princeton Architectural Press.

- Francis-Jones, R., (1997), *Architecture Not Language – A Note on Representation*, (2021, May 17). Retrieved from <https://fjmtstudio.com/wp-content/uploads/2017/05/Architecture-Not-Language-%E2%80%93-A-Note-on-Representation.pdf>
- Freeman, R.E., (2009), *"Managing for Stakeholders."* In *Ethical Theory and Business* 8th Edition, Beauchamp, T.L., Bowie, N.E., Arnold, D.G. (Eds.) New Jersey: Pearson. p.56.
- Friedman, R. Z. (1984). The importance and function of Kant's highest good. *Journal of the History of Philosophy*, 22(3), 325-342.
- Gann, D. M., & Salter, A. J. (2000), Innovation in project-based, service-enhanced firms: the construction of complex products and systems. *Research policy*, 29(7-8), 955-972
- Gerou, P.H., (2008), FAIA, NCARB *Ethics and Professional Rules of Conduct: Distinction and clarification*. (2021, March 17). Retrieved from <https://tr.scribd.com/document/123623195/ncarb-rules-of-conduct>
- Griffin W.A., Brunnicardi A.V., (1998), *Introduction to Architectural Presentation Graphics*, United State of America, Ohia, Prentice Hall.
- Guilfoyle, D. (2010). Counter-piracy law enforcement and human rights. *The International and Comparative Law Quarterly*, 59(1), 141-169.

Gündoğdu, E., (2006), *Meslek Etiği*, Ankara, T.C. Millî Eğitim Bakanlığı MEGEP-

Meslekî Eğitim ve Öğretim Sisteminin Güçlendirilmesi Projesi. (2021, March

17). Retrieved from

http://erdemgundogdu.weebly.com/uploads/5/7/8/3/5783574/meslek_etigi.pdf

Gürtekin, A., (2007), “A Research On The Place Of Visual Representation In

Architecture”, Department of Architecture, Master Thesis, İstanbul, İstanbul,

Yıldız Teknik Üniversitesi.

Gyekye, K., (2011), African ethics. *Stanford encyclopedia of philosophy*. (2021, May

27). Retrieved from

<https://stanford.library.sydney.edu.au/archives/spr2011/entries/african-ethics/>

Harris. K., (1997), *The Ethical Function of Architecture*, United States of America,

The MIT Press.

Hausman, D. M., & McPherson, M. S., (1993), Taking Ethics Seriously: Economics

and Contemporary Moral Philosophy, *Journal of Economic Literature*, 31(2),

671-731.

Herbert, D. M. (1993). Architectural study drawings. John Wiley & Sons.

Hopkins, O., (2015), Why is ethics such an important issue for architects?, *The*

Architectural Review. (2021, May 16). Retrieved from [https://www.architectural-](https://www.architectural-review.com/essays/why-is-ethics-such-an-important-issue-for-architects)

[review.com/essays/why-is-ethics-such-an-important-issue-for-architects](https://www.architectural-review.com/essays/why-is-ethics-such-an-important-issue-for-architects)

Hume, D., (2003), *A treatise of human nature*. Courier Corporation.

Hutchison, M. (2009). Dimensions for a folding exhibition: Exhibiting diversity in theory and practice in the Migration Memories exhibitions. *Humanities Research*, 15(2), 67.

Hürol, Y., (2009), “Can Architecture be Barbaric?” *Science and Engineering Ethics*. 15(2). pp.233-258.

Hürol, Y., Yuceer, H., and Şahali, O, (2014), “Building Code Challenging the Ethics behind Adobe Architecture in North Cyprus” *Science and Engineering Ethics*. Vol:21. No:2. pp.381-399

International Union of Architects-(UIA), (2010), Guidelines for the UIA, Accord on Recommended International Standards of Professionalism in Architectural Practice Policy on Ethics and Conduct, Ammended August 2014 at the XXVI General Assembly (Durban, South Africa). (2021, March 17). Retrieved from UIA Code of Ethics-Accord_0.pdf (united-architects.org)

Jefri, W. A. N. W., (n.d) Drawing as Vissual Representation, (2021, May 16). Retrieved from https://issuu.com/sophielrose/docs/group_16_essays

John, R., (1971), A revised edition of A Theory of Justice. Massachusetts, Harvard University Press. (2021, March 17). Retrieved from A Theory of Justice: Revised Edition (wordpress.com)

- Jones T. J., (2018), “*The architectural drawing: An investigation into the history and metamorphosis of the linguistic discourse of architectural drawing within the visual discipline of Architecture*”. (MArch Thesis), The Bartlett School of Architecture,
- Kant I. (1998), 2nd Edition, Groundwork of the Metaphysics of Morals, Part of *Cambridge Texts in the History of Philosophy*, New York, United State of America.
- Kant, I., & Ellington, J. W., (1993), On a Supposed Right to Lie because of Philanthropic Concerns. Grounding for the Metaphysics of Morals; with, On a Supposed Right to Lie Because of Philanthropic Concerns. Trans. James Wesley Ellington. New York: Hackett Publishing.
- Karakhan, A.A., Gambatase, J.A., (2017), “Integrating Worker Health and Safety into Sustainable Design and Construction: Designer and Costructor Perspectives” *Journal of Construction Engineering and Management*. 143(9).
- Karthaus, R., Block, L., Hu, A., (2019), “Redesigning Prison: The Architecture and Ethics of Rehabilitation” *The Journal of Architecture*. 24(2) pp.193-222.
- Kazaz, A., Acıkara, T., Ulubeyli, S., & Koyun H., (2017), Detection of Architectural Drawings Errors in 3 Dimension, *Procedia Engineering*, Volume 196, pp. 1018-1025. (2021, March 17). Retrieved from Detection of Architectural Drawings Errors in 3 Dimension - ScienceDirect

- Kranak, J., (2019), Kantian Deontology. *Introduction to Philosophy: Ethics*. (2021, March 17). Retrieved from Kantian Deontology – Introduction to Philosophy: Ethics (rebus.community)
- Kraut, R., (2001), Aristotle's Ethics. *Stanford Encyclopedia of Philosophy*. (2021, March 6). Retrieved from <https://plato.stanford.edu/entries/aristotle-ethics/>
- Lama, D. (2001). Ethics for the new millennium. Penguin.
- Lantz, G. (2000). Applied ethics: What kind of ethics and what kind of ethicist?. *Journal of applied philosophy*, 21-28.
- Latham, M., (2005), Architecture and its ethical dilemmas, *Architecture and its ethical dilemmas, Part 2 p:7*, London, Routledge, Taylor & Francis Group
- Leach, N., (2000), *The Anaesthetics of Architecture*, Cambridge, Massachusetts, MIT Press.
- Lee, C. F., Baldwin, A., Ng, S. T., Chan, A. P., Chiang, Y. H., Kumaraswamy, M. M., ... & Fan, R. Y., (2014), Final report of the Construction Industry Institute, Hong Kong research project on reinventing the Hong Kong construction industry for its sustainable development.
- Le Corbusier, (1931), *Towards A New Architecture*. London, John Rodker Publisher. (2021, March 17). Retrieved from <https://archive.org/details/in.ernet.dli.2015.208774/page/n5>

Lillie, W., (2011), An introduction to ethics. India, Allied Publishers.

Lloyd, P., (2009), "Ethical imagination and design." *Design Studies*. Vol 30 No. 2
March.

Longstaff, S., (1999), Architecture: Ethics Archive. *Architectureau (Australia)*.
(2021, March 17). Retrieved from <http://architectureau.com/articles/architecture-ethics>

Lorblanchet, M., & Bahn, P. G., (2017), The First Artists: In Search of the World's
Oldest Art. Thames & Hudson Limited.

Martin, M.W., Schinzinger, R., (2005), Ethics in Engineering. 4Th Ed. McGraw-Hill.

Mathers, N. J., Fox, N. J., & Hunn, A., (1998), Using interviews in a research
project. NHS Executive, Trent.

Mathie, C., (2017), What is an Ethical Agreement? (2021, July 30). Retrieved from
<https://bizfluent.com/facts-7508773-ethical-agreement.html>

Metin A., Müge C.N., (2004), "Dosya: Her Daim Gündemde: Yarışmalar". Ankara,
Turkey, *Mimarlar Odası Yayını*, 27-64.

Milio, (2021), Ethics - The field of ethics also called moral philosophy. (2021, May 1
Retrieved from

[https://www.coursehero.com/file/60151/Etics/?fbclid=IwAR3WEIaya8NitqKoRF
OZ_uUx5oVE1E5Zk64lhHMCCDxd6lf0iKKByixkx8](https://www.coursehero.com/file/60151/Etics/?fbclid=IwAR3WEIaya8NitqKoRF
OZ_uUx5oVE1E5Zk64lhHMCCDxd6lf0iKKByixkx8)

Mill, J.S., (1863), *Utilitarianism*, Canada, Batoche Books Limited. (2021, March 17).
Retrieved from <https://archive.org/details/a592840000milluoft/page/2>

Mill, J.S., (1991), "Utilitarianism" *Collected Works of John Stuart Mill*. London,
Routledge and Toronto, University of Toronto Press.

Morgan DL., (1997), *Focus Groups as Qualitative Research*, Sage, Thousand Oaks,
CA, USA.

Morris, C.W., (2011), "*The Idea of Moral Standing*" *The Oxford Handbook of
Animal Ethics*. Oxford University Press.

Niweler, A., (2014), *Code of Ethics and Code of Conduct-What's the Difference?*
Posted by Amanda Nieweler, on July 23, 2014. (2021, March 17). Retrieved from
Code of Ethics and Code of Conduct - What's the Difference?
(whistleblowersecurity.com)

Noll, G., (1982), *The origin of the so-called plan of St Gall. Journal of Medieval
History*, 8(3), 191-240.

Open Learn, Free Learning from The Open University, Understanding different
research perspectives: 1 Objective and subjective research perspectives -
OpenLearn - Open University - B865_1, (2021, April 12). Retrieved from

Understanding different research perspectives: 1 Objective and subjective research perspectives - OpenLearn - Open University - B865_1

Oxford Dictionary, (2021a), Inconsistency, (2021, April 11). Retrieved from inconsistency noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com

Oxford Dictionary, (2021d), Error, (2021, April 11). Retrieved from <https://www.oxfordlearnersdictionaries.com/definition/english/error?q=Error>

Oxford Dictionary, (2021b), Misleading Promise, (2021, April 11). Retrieved from misleading adjective - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com

Oxford Dictionary, (2021c), Readability, (2021, April 11). Retrieved from readability noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com

Önür, S., (2008), Mimarlıkta Yarışma Kültürü, Günümüz Yarışmalarında Eğilimler ve ODTÜ XXI. yy. *Mimarlık Yarışmalarının Genel Bir Yorumu. ODTÜ/Mimari Projeler – Yarışma Projeleri '00-'08* (ed. Ayşen Savaş) ODTÜ, 30-40

Özlem, D., (2004), *Etik-Ahlak Felsefesi*, İstanbul: İnkılap Kitabevi.

Panza, C., Potthast, A., (2010), *Ethics for Dummies*. Indianapolis, Indiana. Wiley Publishing, Inc.

Palermo, G, S., (2000), *Visual Understanding: The Ethics of Architectural Representation*, Iowa State University- Architectural Conference Proceedings and Presentations. 126. (2021, May 16). Retrieved from *Visual Understanding: The Ethics of Architectural Representation* (iastate.edu)

Pallasmaa J., (2009), *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, Chichester, John Wiley & Sons Ltd.

Pearce, P., (1992), *Construction Marketing: A Professional Approach* – Google Books, London, UK, and Thomas Telford. (2021, April 10). Retrieved from *Construction Marketing: A Professional Approach - Paul Pearce - Google Books*

Pelletier, L., and A. Perez–Gomez, A., (1994). *Architecture Ethics and Tecnology*, Montréal & Kingston, London, Buffalo, McGill-Queen's University Press.

Pitta, D. A., Fung, H. G., & Isberg, S. (1999). Ethical issues across cultures: managing the differing perspectives of China and the USA. *Journal of consumer marketing*.

Powell, H. & Leatherbarrow, D., (1982), *Masterpieces of architectural drawing*. London, United Kingdom, Orbis Publishing Ltd., Canda, Hurtig Puplishers Ltd. (2021, March 17). Retrieved from *Masterpieces of architectural drawing : Free Download, Borrow, and Streaming : Internet Archive*

Reybold, L. E., & Halx, M. D., (2018), Staging Professional Ethics in Higher Education: a Dramaturgical Analysis of “Doing the Right Thing” in Student Affairs. *Innovative Higher Education*, 43(4), 273-287.

Riahi, P., (2017), Expanding the boundaries of architectural representation. *The Journal of Architecture* Volume 22 (2021, May 7). Retrieved from Full article: Expanding the boundaries of architectural representation (tandfonline.com)

Rogers, R. A. P., (2009), *The Short History of Ethichs: Greek and Modern*. Macmilland and Co., Limited, St Martin’s Street, London. (2021, May 1) Retrieved from A short history of ethics, Greek and modern : Rogers, Reginald A. P. (Reginald Arthur Percy), b. 1874 :Free Download, Borrow, and Streaming : Internet Archive

Rogers, R.A.P., (2015), A Brief Summary of History of Ethics, (2021 May 5). Retrieved from brief_summary_ethics.pdf (realtechsupport.org)

Rousseau, J.J., (1998), *The Social Contract*. Hertfordshire, Wordsworth Editions Limited.

Royal Institute of British Architects-(RIBA), (2016), Code of Ethics and Conduct, Code of Professional Conduct for Members of the Royal Institute of British Architects. (2021, March 17). Retrieved from RIBA-Code-of-Professional-Conduct--May-2019pdf.pdf (architecture.com)

Sadri, H., (2012), Professional Ethics in Architecture and Responsibilities of Architects towards Humanity, (2021, May 10). Retrieved from Professional Ethics in Architecture and Responsibilities of Architects towards Humanity”

Sadri, H., (2017), Profession vs Ethics, *Journal of Contemporary Urban Affairs (JCUA)*, (2021, May 10). Retrieved from (PDF) Profession vs Ethics (researchgate.net)

Saint, A., (1983), *The Image of the Architect*. New Haven and London, Yale University Press.

Sargın, G. A., (2002), ”Kamu Adına Örgütlü Unutma ve Yeniden Anımsama (Organized Forgetting and Remembrance)”, *Arredamento Mimarlık*, İstanbul, Boyut Yayıncılık, 46-50.

Seamon, D., (2015), [Phenomenology and] behavioral geography. In L. Embree (Ed.), *Encyclopedia of phenomenology* (pp. 110-112). Dordrecht, the Netherlands: Kluwer.

Sert, G. B., (2006), “A Survey on Photographic Representation in Architectural Magazine Covers: Covers of Arredamento-Mimarlik”, Ankara, Middle East Technical University.

Singer, P., (1991), *A Companion to Ethics*. USA, Blackwell Publishing Inc.

- Singh R., Mangat N.S. (1996) Stratified Sampling. In: Elements of Survey Sampling. Kluwer Texts in the Mathematical Sciences (A Graduate-Level Book Series), vol 15. Springer, Dordrecht. (2021, April 19). Retrieved from https://doi.org/10.1007/978-94-017-1404-4_5
- Sisson, P., (2016), *The History of Color in Architectural Drawing: From Simple Sketches to Today's Renderings*. (2021, April 19). Retrieved from <https://archive.curbed.com/2016/5/31/11813618/architecture-color-drawings-plans-renderings>
- Soskolne, C. L, (1998). Codes and guidelines. *Encyclopaedia of occupational health and safety*. International Labour OYce, Geneva.
- Spector, T., (2001), *The Ethical Architect: The Dilemma of Contemporary Practice*, New York, Princeton Architectural Press.
- Stad, S., (2018), *The Architects*. (2018, March 6). Retrieved from <https://skogskyrkogarden.stockholm.se/in-english/architecture/history/the-architects/>
- Stanford Encyclopedia of Philosophy, (2010), African Ethics, (2021, May 03). Retrieved from African Ethics (Stanford Encyclopedia of Philosophy)
- Stier, S., (1991), Legal Ethics: The Integrity Thesis. Ohio St. LJ, 52, 551.
- Sulmasy, D. P., (2013). Ethos, Mythos, and Thanatos: Spirituality and Ethics at the end of life, *Journal of pain and symptom management*, 46(3), 447-451.

Talbot, M., (7st January 2011), A Romp Through Ethics for Complete Beginners, Session Two: Freedom, knowledge and society: the preconditions of ethical reasoning, Department for Continuing Education, University of Oxford. (2021, March 17). Retrieved from Freedom, knowledge and society: the preconditions of ethical reasoning | University of Oxford Podcasts - Audio and Video Lectures

Talbot, M., (31st January 2011), A Romp Through Ethics for Complete Beginners, Session One: Rules, truths and theories: an introduction to ethical reasoning, Department for Continuing Education, University of Oxford. (2021, March 17). Retrieved from Rules, truths and theories: an introduction to ethical reasoning | University of Oxford Podcasts - Audio and Video Lectures

Talbot, M., (14th February 2011), A Romp Through Ethics for Complete Beginners, Session Three: Virtue Ethics: virtue, values and character, Department for Continuing Education, University of Oxford. (2021, March 17). Retrieved from Virtue Ethics: virtue, values and character | University of Oxford Podcasts - Audio and Video Lectures

Talbot, M., (21st February 2011), A Romp Through Ethics for Complete Beginners, Session Four: Humean Ethics: Non-Cognitivism, the passions and moral motivation, Department for Continuing Education, University of Oxford. (2021, March 17). Retrieved from Humean Ethics: Non-Cognitivism, the passions and moral motivation | University of Oxford Podcasts - Audio and Video Lectures

Talbot, M., (28th February 2011), A Romp Through Ethics for Complete Beginners, Session Five: Deontology: Kant, Duty and the Moral Law, Department for Continuing Education, University of Oxford. (2021, March 17). Retrieved from <https://podcasts.ox.ac.uk/series/romp-through-ethics-complete-beginners>

Talbot, M., (7th March 2011), A Romp Through Ethics for Complete Beginners, Session Six: Utilitarianism: Mill and the utility calculus, Department for Continuing Education, University of Oxford. (2021, March 17). Retrieved from [Utilitarianism: Mill and the utility calculus | University of Oxford Podcasts - Audio and Video Lectures](#)

Thomas, L., (2020). How to use stratified sampling. (2021, May 8). Retrieved from [Stratified Sampling | A Step-by-Step Guide with Examples \(scribbr.com\)](#)

Union of Chambers of Turkish Civil Engineers and Architects-(UCTEA)-Chamber of Architects of Turkey-(CAT), (2008), Codes in the sphere of Architecture. (2021, March 17). Retrieved from <https://www.tmmob.org.tr/etkinlik/muhendislik-mimarlik-kurultayi-2003/kurultay-kararlari-mesleki-davranis-ilkeleri>

Vanclay, F., Baines, J. T., & Taylor, C. N., (2013), Principles for ethical research involving humans: ethical professional practice in impact assessment Part I. Impact assessment and project appraisal, 31(4), 243-253.

Velasquez, M., Andre, C., Shanks, T., S.J., & Meyer, M.J., (2010), What is Ethics? *Issues in Ethics IIE V1 N1 (Fall 1987)*. Revised in 2010. (2021, March 17). Retrieved from Velasquez, M., Andre, C., Shanks, S.J., & Meyer, M. (1987).

What is ethics Journal of Issues in Ethics, 1, 623-635. - References - Scientific Research Publishing (scirp.org)

Velasquez, M., Andre, C., Shanks, T., S.J., & Meyer, M.J., (2015), Thinking Ethically. (2021, March 17). Retrieved from <https://www.scu.edu/ethics/ethics-resources/ethical-decision-making/thinking-ethically/>

Velasquez, M., Andre, C., Shanks, T., S.J., & Meyer, M.J., (2015), Thinking Ethically: A Framework for Moral Decision Making. (2021, March 17). Retrieved from <http://fliphtml5.com/qsph/kqcl/basic>

Vickers, J. (2009). The problem of induction. Stanford encyclopedia of philosophy.

Yee, R., (2015), *Architectural Drawing*. Chichester, John Wiley & Sons Ltd. (2021, March 17). Retrieved from Architectural drawing : Rendow Yee : Free Download, Borrow, and Streaming : Internet Archive

Yee, R., (2003), *Architectural Drawing, A Visual Compendim of Types and Methods*. Chichester, John Wiley & Sons Ltd.

Zell, M., (2008), *The Architectural Drawing Course: Understand the principles and master the practices*. London, Thames & Hudson Ltd.

WikiDiff Dictionary, (2021), Presentation vs Representation - What's the difference?, (2021, July 27). Retrieved from <https://wikidiff.com/presentation/representation>

URL 1:

http://ozyalcinconstruction.com/wpcontent/uploads/2016/09/perla_proje_slider7.jpg
Accessed on 20 June 2019.

URL 2:

http://ozyalcinconstruction.com/wp-content/uploads/2016/09/perla_dis3-min.jpg
Accessed on 20 June 2019.

URL 3:

<https://www.bing.com/images/search?view=detailV2&id=141B3A6116F33257F20243F48AB693C999F4C5A8&thid=OIP.NPcQoyd0pwMtVp3ma0YxcgHaEK&mediaurl=http%3A%2F%2Fcarringtoncyprus.com%2Fwpcontent%2Fuploads%2F2017%2F09%2Fcarrington-44-floor-plan2.jpg&exph=720&expw=1280&q=carrington+44+plans&selectedIndex=12&ajaxhist=0&vt=0&eim=1,2,6>
Accessed on 20 June 2019.

URL 4: <http://carringtoncyprus.com/carrington-44/> Accessed on 20 March 2018.

URL 5: <http://mehmeteminogluinvestment.com/tower-proje.htm> Accessed on 20 June 2019.

URL 6: <https://www.101evler.com/projeler/kibris-developments/milos-park-homes-girne-alsancak> Accessed on 20 June 2019.

URL 7: <http://carringtoncyprus.com/carrington-44> Accessed on 20 June 2019.

URL 8: <http://mehmeteminogluinvestment.com/tower-proje.html> Accessed on 20 June 2019.

URL 9: <https://www.hurriyetemlak.com/projeler/kibris-development/kibris-town-houses#gallery-photo-id-46846> Accessed on 20 June 2019.

URL 10: <https://emtancons.com/uploads/logo/b2.jpg> Accessed on 20 June 2019.

URL 11: <http://mehmeteminogluinvestment.com/tower-proje.html> Accessed on 20 June 2019.

URL 12: <https://www.gundemkibris.com/d/other/2-339.jpg> Accessed on 20 June 2019.

URL 13:

<https://www.bing.com/images/search?view=detailv2&iss=sbiupload&form=SBII RP&sbisrc=ImgPaste&idpbck=1&sbifsz=252+x+140+%c2%b7+8.31+kB+%c2%b7+png&sbifnm=image.png&thw=252&thh=140&ptime=36&dlen=11348&expw=252&exph=140&selectedindex=0&id=426784836&vt=0> Accessed on 20 March 2018.

URL 14: <http://mehmeteminogluinvestment.com/bella-proje.html> Accessed on 15 Febuary 2015.

URL 15: <http://mehmeteminogluinvestment.com/bella-proje.html> Accessed on 20 June 2019.

URL16: [visitation-41.jpg \(2096×3194\) \(wordpress.com\)](#) Accessed on 5 March 2021.

URL 17: <https://i.ytimg.com/vi/cC7pr3pBjNw/hqdefault.jpg> Accessed on 5 March 2021.

URL 18: <https://qph.fs.quoracdn.net/main-qimg-9e6c1e7593710706703f88892630728b> Accessed on 5 March 2021.

URL 19: <http://collections.rmg.co.uk/collections/objects/143239.html> Accessed on 5 March 2021.

URL 20:
<https://media.wsimag.com/attachments/dacd1145ce524d0f6ca2d384dd11b0261f15226c/store/fill/410/615/b1581707e08f95d8e055793267b48e5ae30bd70e45e002f16103213b5367/b1581707e08f95d8.jp> Accessed on 5 March 2021.

URL 21: <http://arthistoryblogger.blogspot.co.uk/2011/08/imaginary-prisons-of-piranesi.html> Accessed on 5 March 2021.

URL 22:
https://3.bp.blogspot.com/2_YrTktqGzA/Uxem9Ljt0aI/AAAAAAAAAGX4/rkoKUat8gbc/s1600/Joseph_gandy_bank_ruins.jpg Accessed on 5 March 2021

URL 23: https://img.kingandmcgaw.com/imagecache/4/7/si-470696.jpg_maxdim-1000_resize-yes.jpg Accessed on 5 March 2021.

URL 24: <http://www.victorianweb.org/art/architecture/petogeorge/13.html> Accessed on 5 March 2021.

URL 25: <https://i.pinimg.com/736x/a3/d3/66/a3d3667857adb8f50c163b605b17b021-museum-berlin-friedrich.jpg> Accessed on 5 March 2021.

URL 26: <https://skogskyrkogarden.stockholm.se/globalassets/2-omplatsen/landskap/alm-trappan.jpg> Accessed on 5 March 2021.

URL 27:
http://4.bp.blogspot.com/_78YYtjqyKc8/TU53OOKvCKI/AAAAAAAAAF6c/CtKWIqWTzPI/s400/coop.rooftop.sketch.jpg Accessed on 5 March 2021.

URL 28: <http://www.nybooks.com/wp-content/uploads/2013/05/Never-Built-LA-Grand-Boulevard.jpg> Accessed on 5 March 2021.

URL 29:
https://d1inegp6v2yuxm.cloudfront.net/royalacademy/image/upload/c_limit,f_auto,w_1200/xzvmqizoc9ylxmnov4qc.jpg Accessed on 5 March 2021.

URL 30:

https://www.museumjoanneum.at/fileadmin/user_upload/Presse/Aktuelle_Projekte/Archiv/2017/Auf_ins_Ungewisse/Cook-Lendkai.jpg Accessed on 5 March 2021.

URL 31:

https://www10.aeccafe.com/blogs/arch-showcase/files/2012/04/0012-988_rend_01.jpg Accessed on 5 March 2021.

APPENDICES

Appendix A: Drawing in Architectural Practice

- **Appendix A1: Drawing as a tool of communication**
- **Appendix A2: Graphic Communication**
- **Appendix A3: Architectural Drawing Convention**

Architectural drawing for an architect is in many senses very similar to what making music is to a composer. It is very much like an unconscious deed of cooperation between the senses as well as the skills of the composer and the instrument. Architectural drawings distill every single stage of the architectural design process to represent what the intention for the design is.

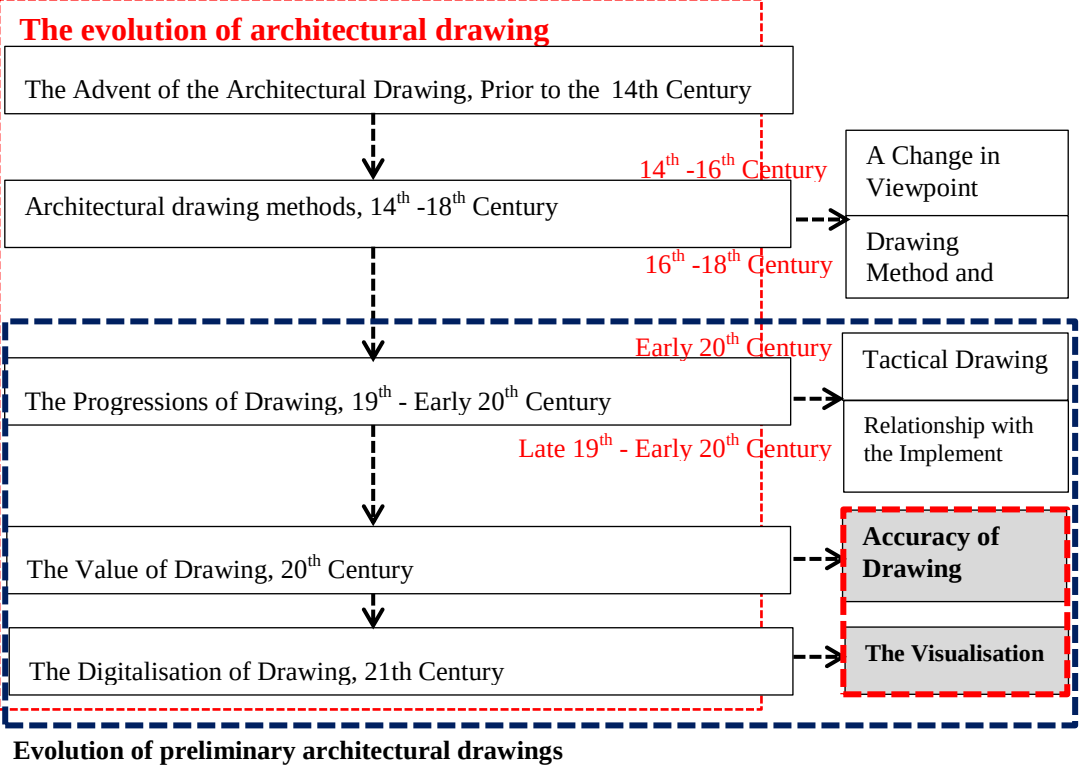
Drawings in architectural practice have been researched in order to understand what contemporary architectural drawings are in a deeper way. This part of the research has been carried out three main headings. First heading study the history of the architectural drawings and explains the changes this particular language has gone through (Appendix A1) Second heading is graphic communication and explains how graphics is used as a communications tool in architecture (Appendix A2). The fourth heading looks at architectural drawing conventions in order to understand representation principles of different drawings (Appendix A3).

Appendix A1: Drawing as a tool of communication

Drawing is a form of communication. It is one of the oldest forms of human expression, with evidence for its existence preceding that of written communication. There is evidence that drawing was used as a specialised form of communication before the invent of written language, demonstrated by the production of cave and rocks paintings created by Homo sapien around 30,000 years ago (Lorblanchet and Bahn, 2017). The sketches and paintings produced in prehistoric times were eventually stylised and simplified, leading to the development of the written language as people know it today.

The architectural drawing is a visual language that is widely used in architectural practice to express ideas and relay information. This part of the thesis outlines the historical evolution of the architectural drawing in order to provide an explanation of the changes that this language has undergone through time. In this explanation of the changes regarding architectural drawings, the researcher has focused on five different transformations that they went through over the ages in an effort to explain the evolution of architectural drawing as outlined at Table 74.

Table 74: Outlines of the history of the architectural drawing implementation



- **The Advent of the Architectural Drawing, Prior to the 14th Century**

The part played by architects has changed drastically through the ages, but architecture has always remained as a visual discipline whose main tool of communication is the drawings (Allen 2000). Drawing is a complex visual language which came about as a result of important morphological changes. The initial fundamental shift was the change away from the telling of a story to being didactic. The Egyptians were the first ones to tell a story through drawing (Jones 2018, p: 10).

Through the ages the Egyptian drawing itself witnessed huge changes which allowed the building of huge projects such as the pyramids. This was achieved through dropping the figurative in favour of the propositional. Calculations and drawings were compiled as necessary data for the construction. Egyptians' grasp of mathematics was primitive by today's standards. They used drawings to solve the

complexities of construction. This form of language became a neutral area territory for the relay of information; this is how human beings first started using architectural drawings (Allen 2000).

The depiction of deepness and use of 3D in the image was the next fundamental change. “Three-dimensionality is essential to have an understanding of space” (Jones 2018, p: 12). This is an undersanding which is essential for the execution of the architectural profession. By the 14th Century the 3D form that relayed a more realistic image had become common practice forever altering the perception of the drawn language (See Figure 22).



Figure 22: Medieval Window, 14th Century, Troyes Cathedral
(URL 16, 2021)

- **Architectural drawing methods, 14th - 18th Century**

The St Gall Plan of 820AD (Noll, 1982) is the earliest architectural drawing found to exist. It communicates imparts information, immediacy, and scale of the cathedral. Drawings were not required to communicate between disciplines and such drawings did not exist either. For the construction of more difficult projects such as cathedrals, the master builder would mark out the plans at the proposed site with the use of basic instruments such as sticks and cord. Measurements played a very small role. There was no need for full plans, sections and elevations were never drawn and the proposed building was planned and constructed on the site. The sole drawings that were the exception were the templates made for mouldings (Powell & Leatherbarrow, 1982, p: 13).

Despite the respect it commanded within the profession, drawing had connotations of illegibility and perceived as a personal quest for information. The Italian Renaissance changed this understanding when drawings became method for sharing accurate information of the 3D world, culminating in the full utilization of drawing, elevating the status of the profession (Jones 2018, p: 16).

- A Change in Viewpoint

The next important development in this evolution took place with the formulation of the perspective. Through the introduction of '*depth and foreshortening*' (Powell and Leatherbarrow, 1983, p.15.) via non-mathematical pictorial representation, paintings executed by Giotto di Bondone's were pivotal in this change (Figure 23).



Figure 23: Giotto di Bondone Painting, 14th Century
(URL 17, 2021)

During the Italian Renaissance (14th Century) the plan was essentially employed as a construction tool, while perspective and verbal descriptions started supplying additional information. Also, through the perception from a set viewpoint, the drawing primarily served to exhibit the volumetrics of a space. In order to stress this quality, the sectional perspective, which did away with the depiction of walls, was much, used (Powell & Leatherbarrow, 1982, p: 16). As a result, the perspective began to be used as a design tool. Due to its articulateness the perspective became an oft-used visual chronicle throughout the 15th Century. However, during the 16th Century the perspective fell from grace, dividing the professionals about its merits. This evolution is best explained with the outlook of the principal architects of the St Peter's Cathedral during this century. In 1514, as the architect in charge Bramante chose to use the central perspective for the design of the StPeter's Cathedral or from '*inside the space*' (Powell and Leatherbarrow, 1982, p: 16). However, classicist Raphael Sanzio da Urbino, who became the next successor in 1514, pioneered the abandonment of the perspective. He used instructional drawings that employed

separate chronicles of plan, section, and elevation. Baldassare Peruzzi, who replaced Raphael six years later, opted for a mixture of orthographic and perspective projection. In accordance with his '*ideal perspective*' (Powell & Leatherbarrow, 1982, p: 18) Peruzzi plan had in its perspective the elevation and section which were projected from the ground (See Figure 24). One outcome of this "ideal perspective" of Peruzzi's was onsite abstraction of information.

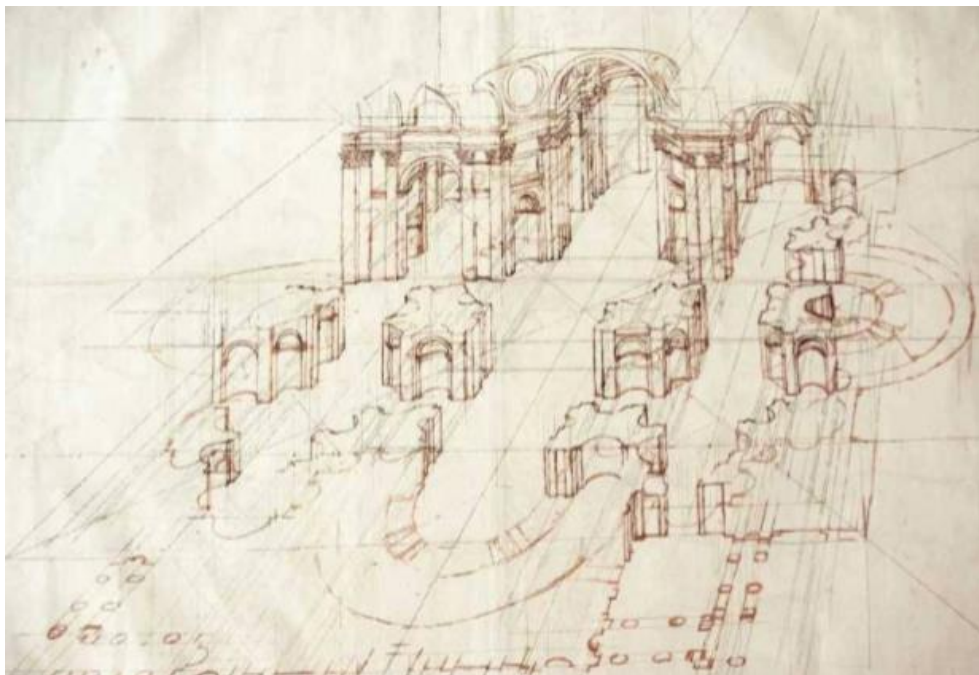


Figure 24: Baldassare Peruzzi, 1520. Ideal perspective (URL 18)

Orthographic and perspective projections were used in tandem to offer comprehensible data and show the quality of the space. Together these drawings set conditions for construction (Jones, 2018, p: 18).

- The Formulation of Convention

During the 16th Century the use of different formats and systems of drawing became more widespread. More formalised systems and conventions began to appear, resulting in a more uniform work methods of the architects. By the 17th Century, the

rise in architectural publications transformed the standing of architecture. Drawings that were presented with printed texts became anonymous with the architect's work and identity. It was the drawings of the architects and not the buildings themselves that became to be more associated with the architects. The public also started to show an interest in the visual expressions (Jones, 2018, p: 20). However, the architects continued to receive little formal drawing training, and generally they they employed only simple linework. Artists like Isaac Oliver proved to be inspirational for architects like Robert Smythson and Inigo Jones's in turning to (See Figure 25) watercolour paintings in the quest to offer enhanced comprehensibility. With the use of waatercolour techniques architects soon developed personal linguistic styles (Powell & Leatherbarrow, 1982, p: 29).



Figure 25: Inigo Jones, 1639, Elevation of the Queens House to the park (URL 19, 2021)

The latter half of the 17th Century the Rococo art movement had an impact way that drawings were coded and decorated on the. The ability to reposition and reconfigure space resulted in exciting drawings (See Figure 26).

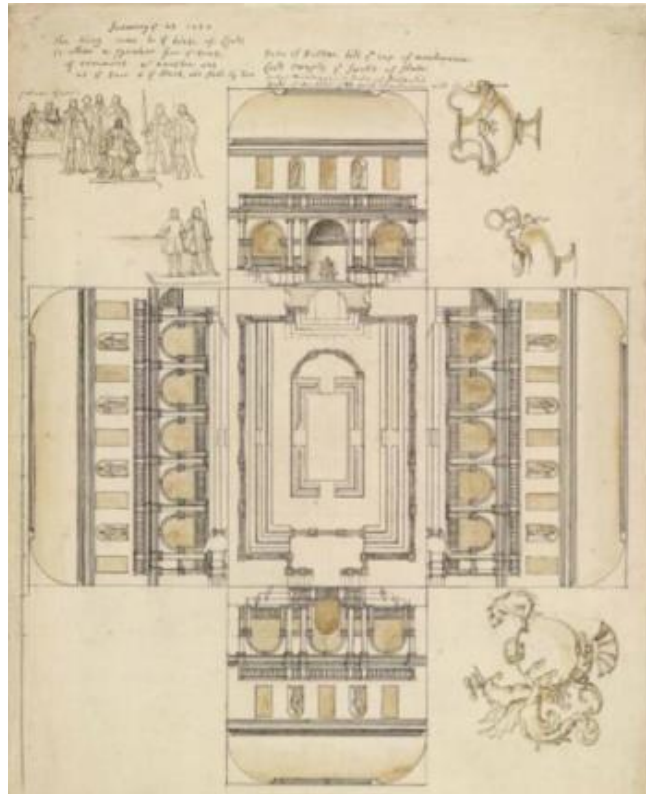


Figure 26: William Kent, 1735, The House of Commons, London
(URL 20)

Because these decorative approaches and the way that they were done were representative of real life, architectural drawings continued to be understandable by the ordinary people by the 18th Century. Hatching was employed to impart information concerning texture, and coloured wash was used to give a sense of colour and shadow. As a result of the rising preeminence of these formal systems and conventions the medium of drawings turned into a comprehensible communication tool, effectiveness of which relied on the experience and knowledge of those involved (Jones, 2018 p: 22).

Giovanni Battista Piranesi (1720-1780) was the pioneer in the substantial defiance to this tradition by bringing in radical changes to drawing through the use of vanishing point and by putting a perspective to the viewer (Ek, 2006). Thus turning drawing into

a speculative language in order to construct new realities, excitement or fear that were not bound by the limitations of reality (See Figure 27).



Figure 27: Giovanni Battista Piranesi, 1745-1750, Prison Drawings
(URL 21, 2021)

Latter part of the 18th Century witnessed new heights in the drawing standards. These standards required certain training and enhanced the literacy of those who had some kind of dealings with the architectural profession. Hence the identical drawings of the architect and the clerks for big projects like the Bank of England (See Figure 28 and Figure 29).



Figure 28: Sir John Soane (1780-1815) and Joseph Michael Gandy, ruination of the Bank of England and a composition of public and private buildings (URL 22)



Figure 29: Sir John Soane (1780-1815) and Joseph Michael Gandy, ruination of the Bank of England and a composition of public and private buildings (URL 23, 2021)

Towards the end of the 18th Century drawings became universally respected as the visual literacy required for having a comprehension of the project. Over the years, drawing became a means for the scrutiny of the concept, intent, and instruction. Conventions that came about at this time regulated drawings, in part, to enhance comprehensibility and to prevent the abstraction of information.

- **The Progression of Drawing, 19th - early 20th Century**

Throughout the course of the 19th Century, architects were expending huge time and energy to create attractively created architectural drawings. More attention was paid to transform drawing into a design tool in order to market an architectural design before it was built (Saint, 1983). Preliminary architectural drawings intending to market an architectural became the norm. Reproduction of architectural drawings for publications and exhibitions became a practice, and the value of the image pushed the boundaries of art into the sphere of architecture. Drawing became a medium where information was exchanged between the professional architects and others, a medium whose primary concern was no longer mathematical and geometric certainty. Thus the architectural drawings were set on the path to become the lingua Franca of the architectural profession. Through its practice of communicating design, architects were able to question singular elements and follow design process, making the whole design process much more comprehensible (Saint, 1983). Ernest George who was an English Gothic revivalist was a pioneer of this change. He used drawings to study details from afar. His drawings which were private exhortative acts had negligible interest in scales and measurements (See Figure 30).

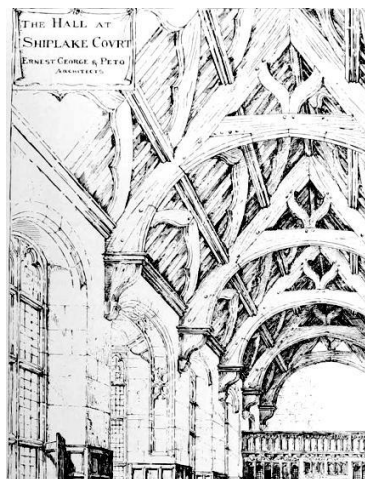


Figure 30: Ernest George, sketch from his travel journal
(URL 24)

He utilised these sketches as part of designs; and often put these *'buildings in perspective before working out the plan'* (Powell & Leatherbarrow, 1982, p: 48). This revolutionary method was wellcomed suited the reductivist outline style used by architects like Schinkel, who employed a redeductivist approach to record the decoration and details from the perspective of view of a user. The tonally flat perspectival drawings of the Altes Museum (Figure 31) for instance, where the individual beings were positioned in a way to impart information concerning the scale, interaction, and the 'softer' experiences were clear even to those who were not professional architects.

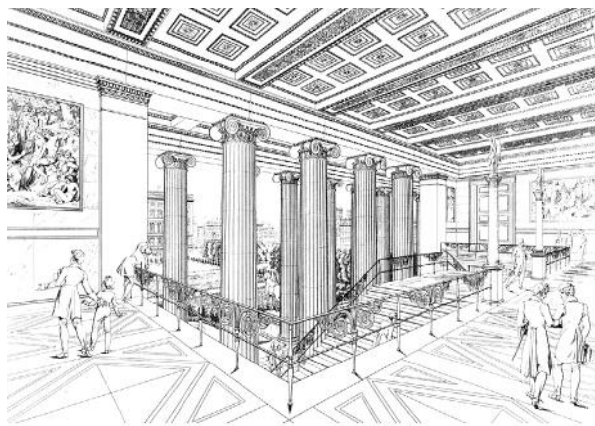


Figure 31: Carl Freidrich Schinkel, 1830, Altes Museum, Berlin
(URL 25, 2021)

By mid 19th Century the architectural competitions which enhanced the reputation of the profession were held for all new public buildings on a regular basis (Powell and Leatherbarrow, 1983, p: 48). Therefore comprehensibility in the efforts of the architect to successfully convey his ideas to the contractor, public or judge legibility was of vital importance. It was during this period that the part played by the architect begun to be more business oriented and a perspective was prerequisite for all of the entries. There was a strong tendency to sell a design through a single image. Stylish and exaggerated perspectives gained an unfair advantage (Jones 2018, p: 28).

- Tactical Drawing

During, the early 20th Century a new development arose where information transmission ceased to be used for the enhancement of fair practice alone. Drawings began to acquire tactical motivations to hide and highlight certain information. For instance, the Skogskyrkogarden design which was the work of Erik Gunnar Asplund and Sigurd Lewerentz is a case in point. These architects' winning entry for this woodland cemetery in this competition that was held in 1914 had proposed a congenial evenness between the project and its environs. Both were architects by profession and both were experts in the architectural drawing language. However, during the process of the design drawing Lewerentz resorted to tactics in order not to provide knowledge (Stad, 2018). Lewerentz achieved this by manipulating the architectural design with the way he used the landscape (See Figure 32) which camouflaged Asplund's chapels and deflected attention towards his chapel with the height and positioning of hills and pathways (Fernandez, 2018). Eventually Lewerentz was dismissed from the design in 1930 (Stad, 2018).



Figure 32: Skogskyrkogarden landscape
(URL 26, 2021)

- Relationship with the Implement

Changes in the affiliation with an implement heralded a brand new awareness for the architectural drawings during the late 19^h and early 20th Century. Architects started to opt for formal methods of presentation at preliminary stage to master control over the qualities of a drawing. With the advent of computing technology this affiliation underwent a sea change from the days when architects used to sit behind drawing boards while holding pens. The computer became the machine which *'becomes an extension of the mind as the pencil once did'* (Cook, 2008, p: 9), and thus discards any human physicality aspect to do with drawing. These days an architect is seen behind a computer; where drawing papers are replaced by a screen and the pencil is the computer mouse. Drawing has become a digital act whereby a building is designed on screen. These days' architects move beyond the boundaries set by scale by building a three-dimensional world. This capability enhances the maturity of drawing, but it does usher in risks.

The transition between what intention is and the articulate drawing can be carried out with ease by the way of close affiliation with the implement. Beginning of a design with sketch for instance by Wolf Prix; employs techniques more akin to art than construction (Cook, 2008, p: 17). This can be gauged from the Rooftop office design drawing where the linguistic quality of the drawing becomes embodied within the building (See Figure 33).

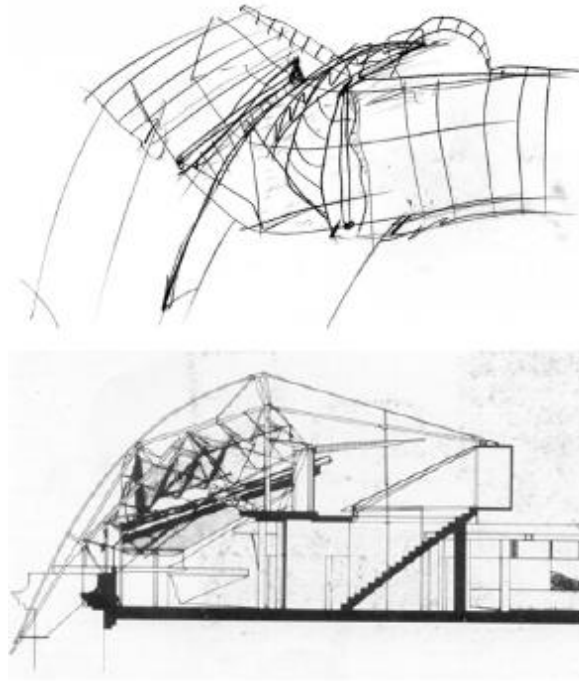


Figure 33: Coop Hime(l)blau, Rooftop Office, Vienna
(URL 27, 2021)

- **The Value of Drawing, 20th Century**

Despite the growing awareness generated by the architectural competitions and publications through the course of the 19th Century, the shift to the artistic from architectural remained an oddity as far as the 20th Century when architectural drawings began to claim higher financial and intellectual value.

Public's obsession with the image put drawing on the same footing as writing and speaking (Jones 2018, p: 44). Futurist Antonio Sant'Elia who was inspirational for the next generations with his imagined cities that stressed scale through the use of abstract perspectives (Figure 34) where drawings were employed to play an intellectual part in sharing knowledge began to have an impact and influence the members of the public. Drawings started to become a radical tool which pushed the boundaries of conceptual theory and addressed a wider audience.

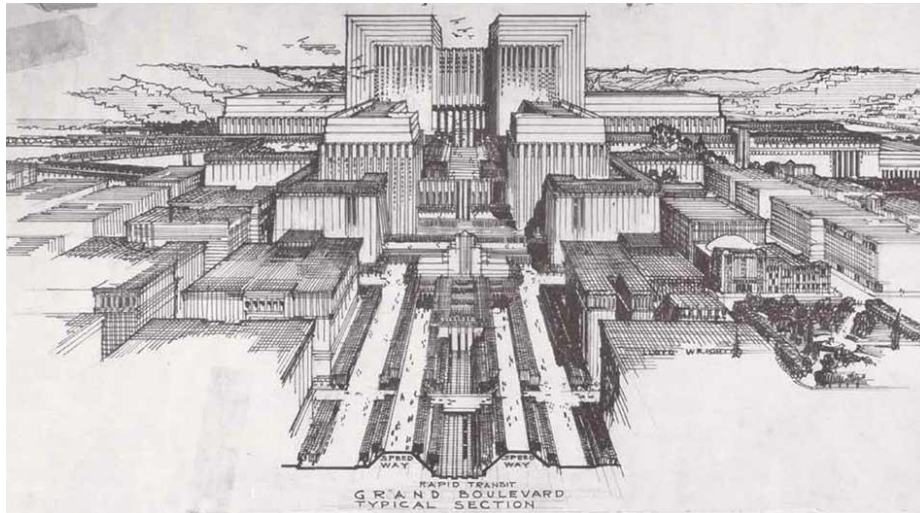


Figure 34: Antoino Sant'Elia, 1910, Grand Boulevard
(URL 28, 2021)

Throughout the 20th Century, elaborate drawing was regarded as a distraction (Powell & Leatherbarrow, 1982, p: 8). Some architects opposed what was expected of them by employing using drawing as a device for of amplification. Drawings became anonymous with image of the architect. They eschewed the trappings of business and focused more on the narrative potential of drawing. Architects became known for their unique representation of intention rather than for buildings of precision and technical resolution. This was death knell for the cultural conformity within drawing.

Subsequently from being a simple tool of communication drawings became important works of art. By late 20th Century the drawings from architects like Zaha Hadid became to be regarded as works of art around the globe (See Figure 35).



Figure 35: Zaha Hadid, 1982-83, The Peak: Blue Slabs
(URL 29, 2021)

1982 was the year when the first ever digital drafting software was released. In no time, the use of AutoCAD had become a common practice within the profession, replacing the drawing sheets.

- **The Digitalisation of Drawing, 21st Century**

By the onset of the 21st Century, with the help of the advantages that computers had ushered in, the digitalisation of drawing has witnessed a dawn a wide range of chances for architectural drawing, which by now had become a sophisticated language.

Today, the architect is no longer behind the drawing board. This has resulted in contemporary architects' refusal to follow the same established universal language and conventions. The mark-up is '*creative and reflective*' (Cook, 2008, pp: 152), whereby the architect is empowered to remain in control over the language form of the drawing (See Figure 36).

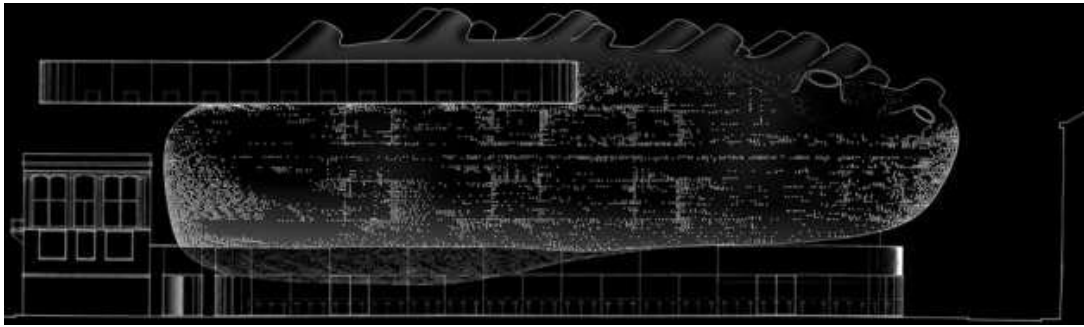


Figure 36: Peter Cook and Colin Fournier, 2000. Kunthaus Graz Structural Cut-away (URL 30, 2021)

- The Visualisation

The drawing process can eschew the architect's '*superfluous*' (Cook, 2008, p: 152) conceptual and presentation drawings, by opting for visuals that had been outsourced and which requires less time of the architect. Preferred by all concerned for their clarity, these drawings present photo-realistic images which are comprehensible to all. Outsourcing of the visualization early in the design process can save considerable time and energy.

These presentational drawings can be more efficient in the explanation of the explanatory of the intent and do not exert pressure on the architect to make critical decisions early in the design stage. According to Cook such subtle drawings the architect can '*ratchet forward the discovery of the architectural character*' (Cook, 2008, p: 167).

Even though the photo-realistic visualisation has its advantages, far too early drawing of the building can put strict limitations on an architectural design. By gauging the visuals and proposing relevant systems, the architect can remain in command control over the whole process. Architects like Zaha Hadid (See Figure 37) proved to be

proficient in this language instrument to communicate in a way that is legible but does not make rigid commitments regarding the design.

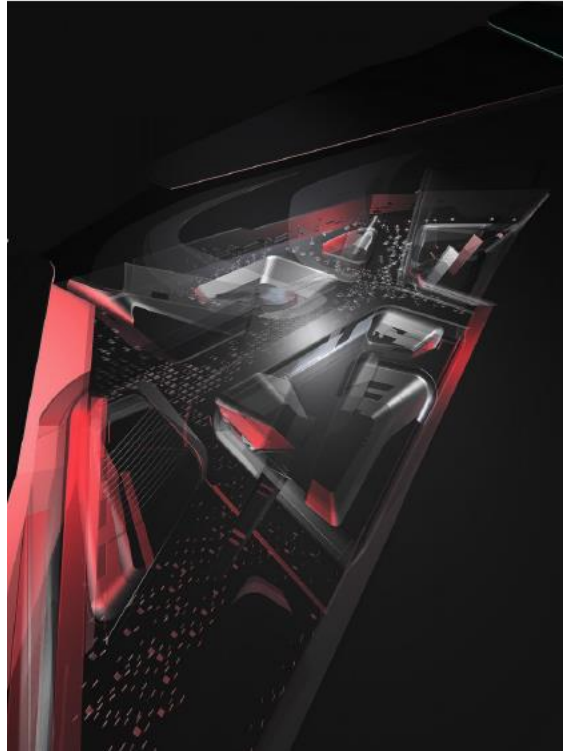


Figure 37: Zaha Hadid, 2006. Phado Science Centre
(URL 31, 2021)

There has been a sea change in the architectural drawings since the 19th century. During this period more emphasis put to the aesthetics in order to explain the proposed building. Aesthetics was the kingpin of architectural drawings. By 20th century sense and sensibility came to the foreground. This meant that more attention was being focused on feelings and sentiments of drawing and architecture. By late 20th century drawings began to be seen as a progressive device to start a dialogue and facilitate the exchange of information between the architect and the public. The dawn of 21st century heralded the supremacy of the rendered image. This was a result of the changes that architectural construction drawings have undergone from being preliminary architectural drawings to today's rendered images preoccupied with

marketing the design. This preoccupation is within the scope and primary concern of this thesis.

Appendix A2: Graphic Communication

The simplest explanation for graphic communications, also known as visual communications, can be any kind of communication which depends on visual signs to convey a message to others. This is not as simple as it sounds because of the implications involved in the interpretation of this form of communication. The creative minds engaged with graphic images employ colours, textures, contours and shapes that convey, in addition to messages, feelings, concepts, experiences. Graphic representation possesses the ability to transcend many boundaries such as age, language, class, education. Just like art does, they can reach a huge audience. Graphics are easy to recognise and make a lasting impression and are usually more powerful than words when architecture is considered.

Graphic representation is one of the most effective instruments for conveying ideas, messages. Every single day, every single person will be confronted with countless number of graphic communications which are conveyed through various mediums such as advertorials, maps, and instructions. Everyone is constantly bombarded with these images that convey messages regardless of whether anyone has any interest in them. For architect's graphic communication is a language employed to explain architectural design first to themselves, and then to others. In their use of this language they employ size and scale in their drawings that represent their architectural design. Architectural drawings are drawn to scale, so that relative sizes are correctly represented. Any given scale is chosen in order to ensure that the representation of the whole design drawing will fit on the chosen sheet size, as well as to display the necessary details. Architect's scale is a specialized ruler whose function is to help the drafting and measuring of architectural drawings. Since the

scales of these drawings is usually smaller than life-size, an architect's scale features a multitude of units of length and increases in proportional length.

Appendix A3: Architectural Drawing Conventions

Francis D.K. Ching's "A Visual Dictionary of Architecture, 1995" which was first published in 1943 and "Architectural Graphics, Third Edition, 1996" as well as Rendow Yee's "Architectural Drawing" which was first published in 2003, have been the principal sources in this thesis for the definition and understanding of the conventions. These conventions of architectural drawings as well as their intentions, capability and use in architectural graphics are the concern of this section of this research.

Ching, (1996) classified two major types of architectural drawing conventions in accordance with their related views (See Figure 38).

"plan / section / elevation depict reality through a fragmented series of distinct but related views, single-view drawings illustrate the three dimensions of form simultaneously and thus show form relationships in a more realistic manner. For this reason, the two major types of single-view drawings, paraline drawings and perspectives are called pictorial drawings" (Ching, 1996, p: 17).

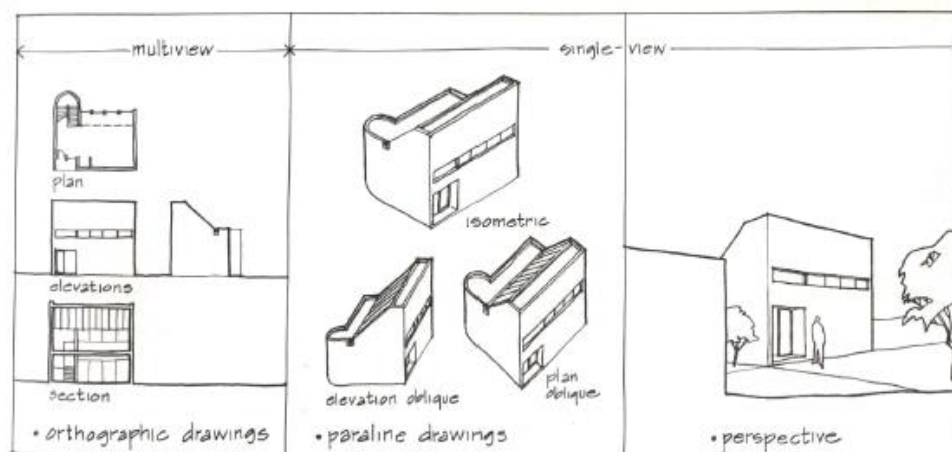


Figure 38: Clasification of the drawing conventions
(Ching ,1995, p: 53)

These classifications of the architectural drawing conventions that had been made by Ching, namely the Orthographic Projection Drawings and then secondly Pictorial Drawings were subsequently scrutinized by the researcher.

Orthographic Projections Drawing

“Projection is the process or technique of representing a three-dimensional object by projecting all its points by straight lines, either parallel or converging to a picture plane” (Ching, 1995b, p: 69).

Orthographic Projections is: *“A method of projection in which a 3D object is represented by projecting lines perpendicular to a picture plane is called orthographic projection. Also called orthogonal projection”* (Ching, 1995b, p: 69). These types of drawings are variably called multiview, 2d drawings, orthographic drawings, orthographic projections, and orthogonal projection. In this thesis they will be referred to as two dimensional drawings (2D).

In terms of 2D drawings, plans, sections and elevations are the most fundamental ways for the architects to study and represent their design works. In essence plans, sections and elevations are orthographic: *“The observer’s line of sight is perpendicular both the picture plane and principal surface of the building view. Conversely, the drawing surface is parallel to the surfaces of the building”* (Ching, 1995a, p: 25).

The advantage of 2D drawings is *“that all facets of a form parallel to the drawing surface are represented without foreshortening or distortion. They retain their true size (scale), shape, and proportion”* (Ching, 1995a, p: 25).

When using 2D drawings to represent architecture, architects are using an abstract method to represent reality. During the employment of this method architects must see 2D drawings as a series of related views, all of which contribute to the understanding of what the design is. As stated by Zell, (2008), 2D drawings are two-dimensional abstractions that convey both horizontal and vertical information. Since they are interrelated, these drawings can convey clear information about an architectural design. However, plans, sections and elevations are abstracted two-dimensionally, so they are not able to show the whole architectural design with only one drawing.

The three components of 2D drawings; plans, sections and elevations; are briefly explained below:

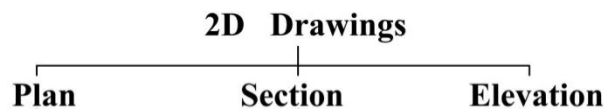


Figure 39: Type of the 2D drawings

- **Plan**

“An orthographic projection of the top or section of an object or structure on a horizontal plane, usually drawing to scale” (Ching, 1995b, p: 69).

It is also called plane view, but throughout this thesis they will be referred to as plan. Simply, plan is cut horizontally. There are various kinds of plans: Floor plan, ceiling plan, roof plan, site plan, and area plan. Le Corbusier describes the plan as the generator. This particular explanation highlights the importance role of plan in communication. *“Without plan there can be neither grandeur of aim and expression,*

nor rhythm, nor mass, nor coherence. Without plan we have the sensation, so insupportable to man, of shapelessness, of poverty, of disorder, of willfulness” (Le Corbusier, 1931, p: 70).

Plans show the basic relationship of space arrangement, structure and design intention. And every construction commences with marking of the plan on the site.

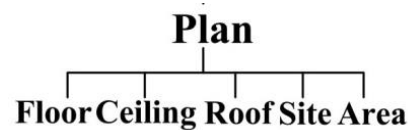


Figure 40: Kind of plan

-Floor plan is *“A plan of a room, suite, or entire floor of a building as seen from above after a horizontal section is cut and upper portion removed, typically showing the form and arrangement of interior spaces and their enclosing wall, windows and door” (Ching, 1995b, p: 69).*

-Ceiling plan is *“conventionally a reflected plan of the ceiling so that it has the same orientation as the floor plan” (Ching, 1995a, p: 37).*

-Roof plan is *“a plan showing the top view of a building, especially the form of its roof” (Ching, 1995b, p: 69).*

-Site plan is *“a plan showing the form, location, and orientation of a building or group of buildings on a site, usually including the dimensions, contours, landscaping*

and other significant features of the plot” (Ching, 1995b, p: 69). A site plane is also called plot plan.

-Area plan is *“a plan showing the principle elements of a design project in the wider context of its surrounding environment”* (Ching, 1995b, p: 69).

- **Section and Elevation**

In this part, drawing of section and elevation will be studied together since both convey information regarding vertical direction. Section is *“An orthographic projection of an object or structure as it would appear if cut through by an intersecting plane to show its internal configuration, usually drawn to scale”* (Ching, 1995b, p: 70). And elevation *“an orthographic projection of an object or structure on a vertical picture plane parallel to one of sides, usually drawn to scale”* (Ching, 1995b, p: 70). Vertical relationships and spatial characteristic of the buildings can best be explained with sections and the impression of how one building looks like by elevation.

- **Pictorial Drawing**

Pictorial drawings are also called single view drawings or three-dimensional drawings. During this thesis they will be referred to as three dimensional (3D) drawings. There are two major types of 3D drawings which are paraline drawings and perspectives (See Figure 41).

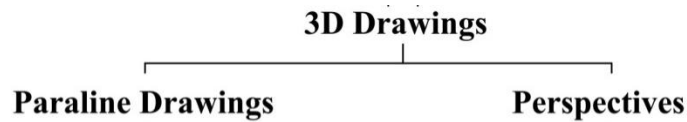


Figure 41: Type of the 3D drawings

- **Paraline Drawing**

One major type of 3D drawing is paraline drawing. *“Any of various single-view drawings characterized parallel to each other rather than converging as in linear perspective”* (Ching, 1995b, p: 71). There are number of paraline drawings, which are named after the method of projection that is used to develop them. These methods of projections are dimetric projection, trimetric projection, axonometric projection, isometric projection, oblique projection, etc. Two of the most common 3D drawing is examined in this section: Isometric and Oblique (See Figure 42).

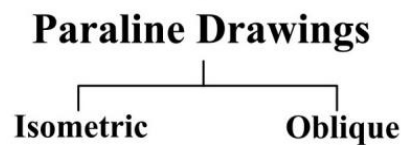


Figure 42: Two most coman paraline drawing

- **Isometric**

“A paraline drawing of an isometric projection, having all lines parallel to the principal axes drawn to length at the same scale” (Ching, 1995b, p: 71). Isometric projection is a true axonometric projection of a three-dimensional object having its principal faces equally inclined to the picture plane so that its three principal axes are equally foreshortened. On the other hand, axonometric projection is the orthographic object inclined to the picture plane in such a way that its three principal axes are

foreshortened. Axonometric is “a paraline drawing of an axonometric projection, having all lines parallel to the three principal axes drawn to scale but diagonal and curved line distorted” (Ching, 1995b, p: 71).

Axonometric drawing, which is a fast and dependable tool for summarizing the compositional act, is a trustworthy three dimensional representation that combines plan and elevation in one abstract drawing. The axonometric allows us to understand and study form and space between vertical and horizontal elements.

- **Oblique**

Oblique projection is “a method of projection in which a three-dimensional object, having one principal faces parallel to the picture plane, is represented by projecting parallel lines at some angles other than 90° to the picture plane” (Ching, 1995b, p: 71). Oblique is “a paraline drawing of an oblique projection having all lines and faces parallel to the picture plane drawn to exact scale, and all receding lines perpendicular to the picture plane show at any convenient angle other than 90°, sometimes at a reduced scale to offset the appearance of distortion.” (Ching, 1995b, p: 71). There exist two types of obliques, plan oblique and elevation oblique. Figure 43 below which are taken from Ching’s book entitled “Architectural Graphics” summarises the differences between isometric and oblique.

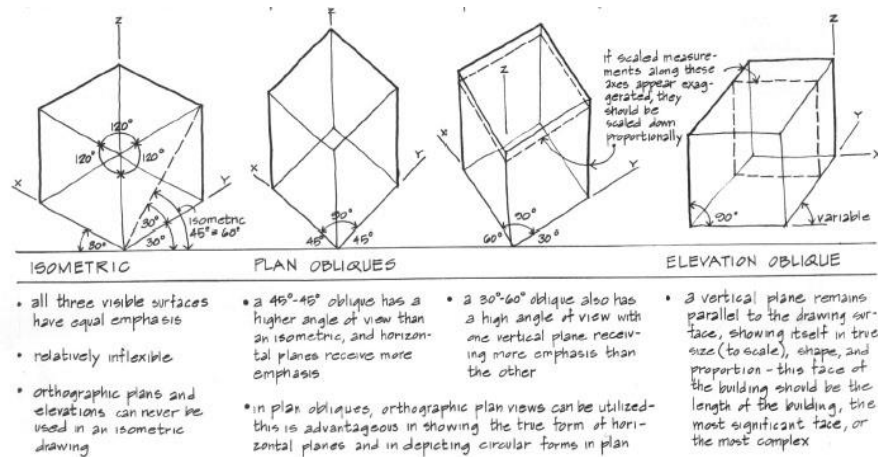


Figure 43: Types of paraline drawing according to Ching

• Perspective

Second type of 3D drawing is perspective. As in the case of the paraline drawing, the perspective is a single-view drawing. Ching describes perspective as “*Any of various techniques for representing three-dimensional objects and spatial relationships on a two-dimensional surface as they might appear to the eye*” (Ching, 1995b, p: 71). In Zell’s opinion (2008), perspective is three-dimensional space that is translated on to a two-dimensional surface. Majority of perspective drawings are used to represent design from a human view point, which is an excellent method to envision design of the project. Perspective drawing is a subjective representation that mimics through a two-dimensional drawing, the experience of space, building, or object. Perspective drawing can represent the space feelings in a virtual world setting and thus assist the designer and viewer to get a real feeling of the architectural design.

• Drawing techniques

For millennia architectural drawings were drawn up and reproduced by hand, with ink, on paper. These scale drawings were drawn according to standard conventions and used as building plans, working sketches, and as records. However, technical

revolution that took place during the latter part of the 20th Century revolutionized the drawing techniques of the profession. The drawing techniques can be studied under two headings in accordance with their production methods. These are called hand drawing and digital drawing (See Figure 44).



Figure 44: Drawing techniques

- **Hand drawing**

Until the latter part of the 20th century, all architectural drawings were manually produced. The traditional tools of the architect were the drawing board, T-square and set squares, compasses, protractor, and pencils of different types.

- **Digital drawing**

Digital drawing is when a drawing is created with the use of graphics software. Digital artists draw not with pencil and paper but with a computer. Today most of architectural drawings of any kind are made with the use of software programs. This system boasts many advantages. Repetition is eliminated because complex elements can be copied, duplicated and stored for re-use. Errors can be deleted, and the speed of draughting allows many variations to be tested before the completion of the design. On the other hand, digital drawing facilitates an increase in details and expectations for more accuracy and efficiency. There exist different types of software which are used by architects. They are Computer-generated imagery (CGI) and

computer-aided design (CAD), Building information modeling (BIM) and Architectural animation.

2D drawings, 3D drawings can be done both with hand and digitally. Sketch, on the otherhand, can only be executed with hand. However, since this research is only concerned with digital drawings sketch is not within the scope of this thesis (See Figure 45).

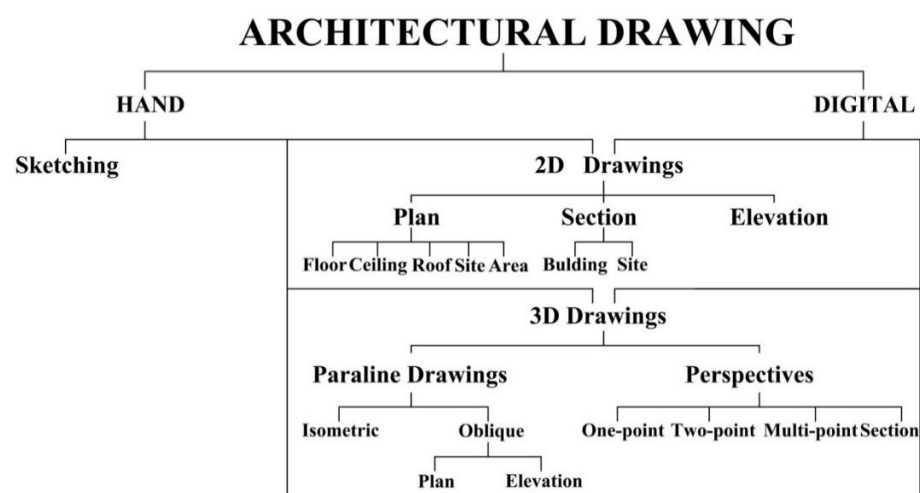


Figure 45: Summary of architectural drawing

Appendix B: CTBCA Registered Construction Companies

Table 75: CTBCA registered construction companies

CTBCA registered construction companies			
1	A & D Construction Limited	65	High Hills Developments Ltd.
2	A.R.M Construction Ltd.	66	İlkav Construction Limited
3	Adil Construction Limited	67	İmperial Real Estate & Construction Limited
4	Akansu Kardeşler Ltd.	68	Kavanlar Yapi Limited
5	Akardağ Yapi Mühahhitliği Limited	69	Kaynarca İşletmeleri Ltd.
6	Akevler Construction Limited	70	Kayyim Ticaret Şti. Ltd.
7	Aksim İnşaat Şirketi Limited	71	Kibris İnşaat Şirketi Ltd.
8	Aksüt İnşaat Şti. Ltd.	72	Kuşçu Kardeşler Construction Ltd.
9	Aktor Proje İnşaat Sanayi ve Ticaret Şti. Ltd.	73	Mehmet & Mehmet Perçin Kardeşler Design & Studio Ltd.
10	Aladağ İnşaat Şti. Ltd.	74	Mendires Trading Limited
11	Alcons Construction Ltd.	75	Mentaş İnşaat Şirketi Limited
12	Altınör İnşaat Şti. Ltd.	76	Misra Hafriyat Nakliyat Şti. Ltd.
13	Anadolu İnşaat Turizm Limited	77	Newcastle Construction Ltd.
14	Ar-Ok Construction Limited	78	North Cyprus Andelip Estate Agent Ltd.
15	Ardem Development Limited	79	North sign Shores Development Ltd.
16	Argeta Construction & Development Co. Ltd.	80	North signpower Property Ltd.
17	Arkatech Construction Ltd.	81	Nurettin Eroğlu Construction & Trading Ltd.
18	Arpalıklı Altyapi ve İnşaat Ltd.	82	Orhun Saraçoğlu İnşaat Şirketi Ltd.
19	Artsan Development Ltd.	83	Öskan Beşok Construction Ltd.
20	As-Da Dizayn ve Dekorasyon Şirketi Ltd.	84	Ötençay İnşaat Şti. Ltd.
21	Aşan Nakliyat Kamyon ve Dozer Şirketi Limited	85	Özakinsel Proje Dekorasyon İnşaat Sanayi Ltd.
22	Aspool Limited	86	Ozan Kayacan
23	Ataser İnşaat Nakliyat Ltd.	87	Özasker Construction Ltd.
24	Axtra Turizm ve Yapi Malzemeleri Şirketi Limited	88	Özgen Akçora Construction Ltd.
25	Bera Construction Ltd.	89	Özinanç İnşaat Ltd.
26	Bestline Construction Ltd.	90	Özsoykal Construction Ltd.
27	Biçentürk Construction Ltd.	91	Özyalçin Construction Ltd.
28	Blue Crystal Construction and Engineering Ltd.	92	Pi – Yap İnşaat Ltd.
29	Blue Sky Construction Limited	93	Praxis Design Ltd.
30	Boğaziçi İnşaat ve Yatırım Ltd.	94	Primespot Estate & Construction Ltd.
31	Boray Developments Limited	95	Probuilder Yatırım Ticaret Ltd.
32	Caaska Turizm Ltd.	96	Promim İnşaat, Turizm, Ticaret ve Sanayi Ltd.
33	Çağyap İnşaat Şti. Ltd.	97	Ramadan Özyalçin Construction Ltd.
34	Canilkan İnşaat Ltd.	98	Reca Rise Design and Construction Limited
35	Carrington & Merit Emlak Alim – Satim İnşaat Şti.	99	Redif Nurel Construction Ltd.
36	Carrington Trading Ltd.	100	Repsam Construction Ltd.
37	Cennetoğlu & Sons Trading Ltd.	101	Rise Design and Construction Limited
38	Cyprus Plant Ltd.	102	S.Y.T. Construction Limited
39	Cyprus Pools Ltd.	103	Santa Fe Ticaret Limited
40	Cysky Construction & Development Ltd.	104	Scandinavian Homes İnvestment Ltd.
41	Dapsan Yapi Construction Ltd.	105	SCS İnvestment Ltd.
42	Derinok İnşaat Ltd.	106	Sekiz Construction Co. Ltd.
43	Dindi Ticaret Ltd.	107	Ser – Soy Construction Ltd.
44	Elvin İnşaat Ltd.	108	Serbil İnşaat Limited
45	Emtan İnşaat Şti. Ltd.	109	Sier Yapi Ltd.
46	Erdemel İnşaat Şti. Ltd.	110	Silyon İnşaat Limited
47	Ersoy & Sons. Construction Ltd.	111	Sonay Akgüney Construction Ltd.
48	Esta Construction Limited	112	Sonersen Construction Ltd.
49	Eurocon Construction Limited	113	Soyer Arseven İnşaat Şti. Ltd.
50	Fayart Cons. Ltd.	114	Steelcon Homes Limited
51	Feo İnşaat Ltd.	115	Tarancı İnşaat Ltd.
52	Fikri Özaltın Trading Ltd.	116	Taşkinlar Construction Limited
53	Fikri Terkan İnşaat Şti. Ltd.	117	Tekut Construction Ltd.
54	Gig global inşaat Limited	118	Tenaş Ltd.
55	Grifon Construction Ltd.	119	Tunali İnşaat Şti. Ltd.
56	Ground Force Design & Build Ltd.	120	Tünay Çelebi & Co. Construction Ltd.
57	Gülbağ İnşaat Ltd.	121	Vedat Hacıabitoğlu Construction Ltd.
58	Güler & Güler İnşaat Şti. Ltd.	122	Velisoy Enterpriises Ltd.
59	Gülkent İnşaat Şti. Ltd.	123	Vesta Construction Ltd.
60	Halide Karaaziz İnşaat Şirketi Limited	124	Vic Construction Ltd.
61	Hasan Bedel İnvestment and Construction Ltd.	125	Virgo Construction Ltd.
62	Hasan Şah Trading Limited	126	Yapi-Aş İnşaat Ltd.
63	Hbt Construction Ltd.	127	Yetkili İnşaat Şirketi Limited
64	Hedron İnşaat Şti. Ltd.	128	Yusuf Elgün

Appendix C: The List of 16 Companies that Remained for Scrutiny in the Wake of the First Elimination

Table 76: CTBCA registered companies that operate in the Kyrenia area and have made a sound name in the market

CTBCA registered construction companies			
1	Adil Construction Limited	65	High Hills Developments Ltd.
2	Akevler Construction Limited	10	Fayart Cons. Ltd.
3	Ar-Ok Construction Limited	11	Fikri Terkan İnşaat Şti. Ltd.
4	Blue Sky Construction Limited	12	High Hills Developments Ltd.
5	Çağyap İnşaat Şti. Ltd.	13	Kavanlar Yapi Limited
6	Canilkan İnşaat Ltd.	14	Özyalçın Construction Ltd.
7	Carrington Trading Ltd.	15	Pi – Yap İnşaat Ltd.
8	Emtan İnşaat Şti. Ltd.	16	Redif Nurel Construction Ltd.
9	Eurocon Construction Limited		

Appendix D: Construction Companies, their Award-Winning Designs, and the Awards that They Won

Table 77: Construction companies, their award-winning designs, and the awards that they won

	Chosen construction companies		Awards that they won	Awards
A	Emtan Construction	A1	Emtan Towers	
		A2	Emtan Conept	
		A3	Emtan Prestige	
		A4	Emtan Hilarion	
B	Kıbrıs Developments Best Construction Companies Award - Kıbrıs Developmet - PROPERTYNC AWARDS	B1	Kıbrıs Town Houses	Best Landscape Design Award 2019-PROPERTYNC AWARDS
				Best Sustainable Project Award 2019-PROPERTYNC AWARDS
				Best interior Architectural Design (Residential)Award 2019-PROPERTYNC AW.s
				Best Functional Office Award 2019-PROPERTYNC AWARDS
				Best Marketing Campaign Award 2019-PROPERTYNC AWARDS
				Best Construction Companies website Award 2019-PROPERTYNC AW.s
		B2	Milos Park	Best Proposed New Project Design Award 2014-PROPERTYNC AWARDS
				Best Residential Development Platinum 2016-PROPERTYNC AWARDS
				Best Marketing Campaign 2016-PROPERTYNC AWARDS
				Best Landscape Design 2016-PROPERTYNC AWARDS
				Best Proposed New Project 2016-PROPERTYNC AWARDS
				Innovation of the Year 2016-PROPERTYNC AWARDS
				Best Developer 2016 -PROPERTYNC AWARDS
				Sign of the City 2016
C	Carrington Group	C1	Carrington 22	Best Highrise Architectural Design (gold) 2016-PROPERTYNC AWARDS
				Best Seafront Development (platinum) 2016-PROPERTYNC AWARDS
				Best Property Developer Website (gold) 2016-PROPERTYNC AWARDS
				Best Property Management Services (gold) 2016-PROPERTYNC AW.s
		C2	Carrington 44	
D	Özyalçın Construction	C3	Gold Tower	
		D1	Perla	Best Penthouse 2019- PROPERTYNC AWARDS
				Best Builder 2019- PROPERTYNC AWARDS
		D2	Bellapais Köşkleri Palace	
E	Mehmet Eminoğlu Investment	E1	Magic Plus	Best proposed Penthouse 2016-PROPERTYNC AWARDS
				Best proposed New Project 2016 PROPERTYNC AWARDS
				Best Residential Highrise complex 2016 PROPERTYNC AWARDS
		E2	The Magic Bella	
		E3	Magic Kyala	
		E4	Magic Asia	
		E5	The Magic Hill	
		E6	Magic Loft	
		E7	Magic Tower	Best proposed HighRise 2014 PROPERTYNC AWARDS
				Best proposed Penthouse 2014 PROPERTYNC AWARDS
		E8	The Magci City	

Appendix E: List of Architectural Competitions Organized by the UCTCEA-CA until 2018

Table 78: List of architectural competitions organized by the UCTCEA-CA

	Architectural Competitions	Date
1	Architectural design competition for Nicosia Handicapped People Friendly Social Area and Mustafa Çelik Sports Hall	2018
2	Information Technologies and Communications Board Administrative Building	2017
3	Murataga, Atlılar and Sandallar Martyrs Cemetery Project Competition	2016
4	Teachers Social and Touristic Facilities Building Architectural Project competition	2015
5	Nicosia-Kyrenia Gate and Environs Public Space reorganization project competition	2014
6	International R.R. Denктаş Mausoleum and Museum competition	2012
7	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition	2008
8	Turkish Cyprus Electrical Inst. Managerial Offices National Architectural Competition-(EL-SEN)	2008
9	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition, Nicosia.	2008
10	TRNC President's Office Administrative Building architectural project competition	2007
11	National Education Ministry Vocational Technical Education campus general settlement idea project competition	2007
12	Concept project suitable for touristic pension within the scope of the North Cyprus Tourism diversification and encouragement of the agora tourism	2007
13	METU North Cyprus Campus employees' lodgings architectural project competition	2003
14	METU North Cyprus Campus Rectorate, Information Processing and Library Buildings competition	2003
15	Yeni Erenköy Martyrs Monument Competition	1998
16	İskele Larnaca Martyrs Monument Competition	1998
17	Limassol Turkish Cooperative Central Bank Ltd Central HQ Building National Architectural Project Competition	1997
18	Cooperative Central Bank Central HQ Building National Architectural Project Competition	1996
19	Ahmet Vural Bahaeddin Cemetery project competition	1995
20	Economy and Finance Ministry departments and Development Bank new project competition	1993
21	Naci Talat Mausoleum national architectural project competition	1992
22	Famagusta Atatürk Cultural Centre project competition	1989
23	Dr. Fazıl Küçük cemetery and environs competition	1985
24	TMT Monument Project Competition	1983
25	Cyprus Turkish Chamber of Commerce Project Competition	1982
26	Nicosia Turkish Municipality Peace Monument Project Competition	1981
27	Cyprus Freedom Monument Agricultural Project Competition	1976
28	Religion Centre Architectural Project Competition	1976
29	Martyr Cengiz Topel Monument Project Competition	1974
30	Nicosia Cyprus Turkish Communal Chamber and Theater Building Competition	1973
31	Nicosia Martyrs Monument	1962
32	Nicosia Secondary School for Girls Competition	1960

Appendix F: The Architectural Competitions that were Organized by the UCTCEA-CA between 2000 and 2018

Table 79: Architectural competitions held after 2000

	Architectural Competitions held after 2000	Year
1	Architectural design competition for Nicosia Handicapped People Friendly Social Area and Mustafa Çelik Sports Hall	2018
2	Information Technologies and Communications Board Administrative Building	2017
3	Muratağa, Atlılar and Sandallar Martyrs Cemetery Project Competition	2016
4	Teachers Social and Touristic Facilities Building Architectural Project competition	2015
5	Nicosia- Kyrenia Gate and Environs Public Space reorganization project competition	2014
6	International R.R. Denktaş Maesoleum and Museum competition	2012
7	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition	2008
8	Turkish Cyprus Electrical Inst. Managerial Offices NationalArchitectural Competition-(EL-SEN)	2008
9	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	2008
10	TRNC President's Office Administrative Building architectural project competition	2007
11	National Education Ministry Vocational Technical Education campus general siteplan competition	2007
12	Concept project suitable for touristic pension within the scope of the North Cyprus Tourism diversification and encouragement of the agora tourism	2007
13	METU North Cyprus Campus employees' lodgings architectural project competition	2003
14	METU North Cyprus Campus Rectorate, Information Processing and Library Buildings competition	2003

Appendix G: The List of Eight Architectural Competitions, Awards that were Handed Down at these Competitions and the Winners

Table 80: The list of eight architectural competitions, awards that were handed down at these competitions and the winners

	Architectural Competitions	Awards		Year
1	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition	1	Ekrem Ziver Bodamyalızade, Enç Ziver Bodamyalızade, Hayal Asya	2018
		2	Hasan Zafersoy, Ali Şanlıkol, Bayram Mahmut	
		3	Burak Tursoy, Buğu Şah	
2	Information Technologies and Communications Board Service Building architectural project competition	1	Mustafa Y. Hançerli, Okan Akben, Temuçin Yardımcı, Mehmet Şenol, Aysan Cümbezi	2017
		2	Ekrem Ziver Bodamyalızade, Enç Ziver Bodamyalızade, Hayal Asya	
		3	Hasan Zafersoy, Ali Şanlıkol, Bayram Mahmut	
		M1	Halil Toprakçı	
		M2	Fatmagül Öge, Tunç Karkutoğlu, Azmi Öge	
		M3	Belgin Sakallı, Çağan Yiğit	
3	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1	Fevzi Özersay, Nevzat Öksüzoğulları, Feriha Kırmızı, Emrah Acar	2016
		2	Belgin Sakallı, Halil Toprakçı	
		M1	Mukaddes Faşlı, Nazife Özay, Beser O. Vehbi, Polat Hançer, Doğa Üzümcüoğlu	
4	Teachers Social and Touristic Facilities Building National Architectural Project Competition	1	Çağan Yiğit, Mete Keleş	2015
		2	Fevzi Özersay, Nevzat Öksüzoğulları, Feriha Kırmızı, Emrah Acar	
		3	Hasan Zafersoy, Ali Şanlıkol, Bayram Mahmut	
5	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1	Cem Kara	2008
		2	Tunç Adanır, Çağan Yiğit, Azmi Öge	
		3	Burhan Atun, Cenk Atun, Resmiye Alpar Atun	
		M1	Resul Ergün, Belgin Sakallı	
		M2	İbrahim Mitsadalı, Ahmet Akbil	
6	Turkish Cyprus Electrical Inst. Managerial Offices' National Architectural Competition (EL-SEN).	1	Belgin Sakallı	
		2	Çağan Yiğit	
		3	Erçim uluğ,	

			Gizem toygan, Halil toprakçı	
		M1	Erhan Afşaroğlu	
		M2	Seyit Ermiyagil	
7	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	1	Cem Kara	
		2	Erçim Uluğ, Gizem Toygan	
		3	Meltem Kalfaoglu	
		M1	Meryem Boyacı, Nilay Kafa	
		M2	Ahmet Akbil, Emre Akbil, Esra Can Akbi	
		M3	Seyit Ermiyagil	
8	Presidential Office Competition National Architectural Competition, Nicosia.	1	Emre Akbil, Esra Can Akbil	2007
		2	Eser Köken, Yücel Köken	
		3	Belgin Sakallı	
		M1	Erçim Uluğ	
		M2	Birgül G. Beyatlı, Sevgül Borataş	
		M3	Fevzi Özersay, Münevvver Özgür	

Appendix H: Architects who had Won Awards at Competitions Organized by UCTCEA-CA and the Number of Awards that They Won

Table 81: Architects who had won awards at competitions organized by UCTCEA-CA and the number of awards that they won

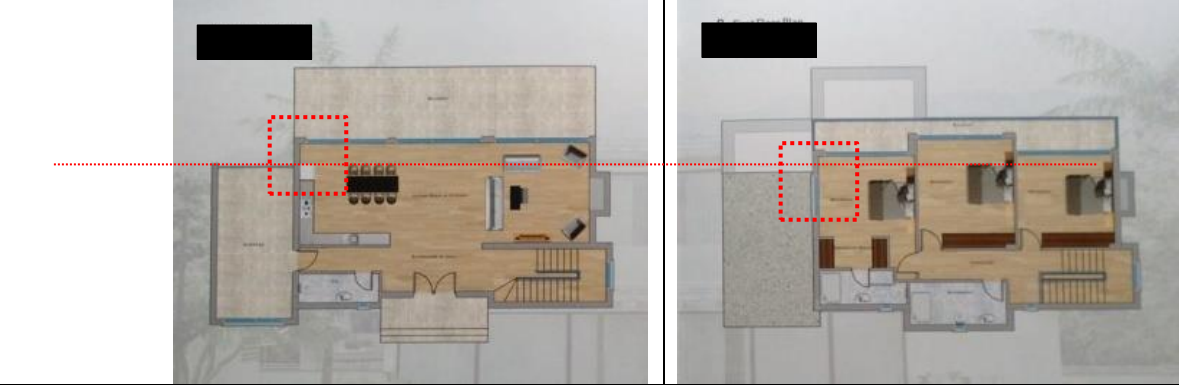
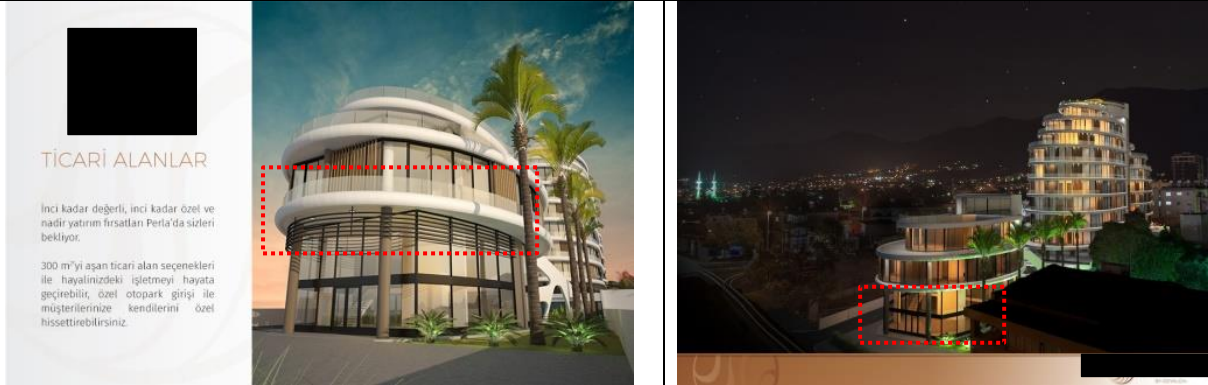
	Architects who had won awards	Architectural Competitions	Number of awards
1	Ekrem Ziver Bodamyalızade	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition Information Technologies and Communications Board Service Building architectural project Competition	2
2	Enç Ziver Bodamyalızade	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition Information Technologies and Communications Board Service Building architectural project Competition	2
3	Hayal Asya	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition Information Technologies and Communications Board Service Building architectural project Competition	2
4	Hasan Zafersoy,	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition Information Technologies and Communications Board Service Building architectural project Competition Teachers Social and Touristic Facilities Building National Architectural Project Competition	3
5	Ali Şanlıkol,	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition Information Technologies and Communications Board Service Building architectural project Competition Teachers Social and Touristic Facilities Building National Architectural Project Competition	3
6	Bayram Mahmut	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition Information Technologies and Communications Board Service Building architectural project Competition Information Technologies and Communications Board Service Building architectural project Competition	3
7	Burak Tursoy	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition	1
8	Buğu Şah	Nicosia Public Area Friendly for Handicapped People and Mustafa Çelik Sports Hall Architectural Design Competition	1
9	Mustafa Y. Hançerli	Information Technologies and Communications Board Service Building architectural project Competition	1
10	Okan Akben	Information Technologies and Communications Board Service Building architectural project Competition	1
11	Temuçin Yardımcı	Information Technologies and Communications Board Service Building architectural project Competition	1
12	Mehmet Şenol	Information Technologies and Communications Board Service Building architectural project Competition	1
13	Aysan Cümbezi	Information Technologies and Communications Board Service Building architectural project Competition	1
14	Halil Toprakçı	Information Technologies and Communications Board Service Building architectural project Competition Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition Turkish Cyprus Electrical Inst. Managerial Offices' National Architectural Competition (EL-SEN).	3
15	Fatmagül Öge	Information Technologies and Communications Board Service Building architectural project Competition	1
16	Tunç Karkutoğlu	Information Technologies and Communications Board Service Building architectural project Competition	1

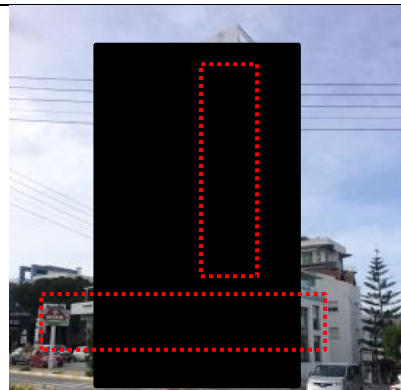
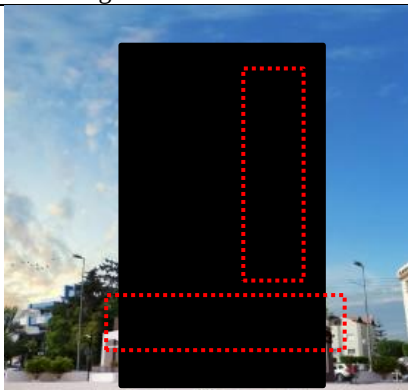
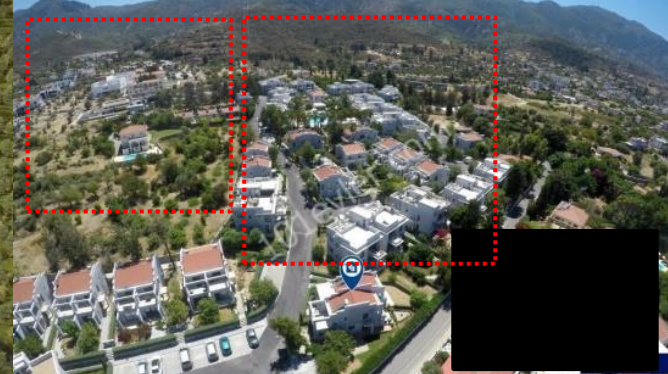
17	Azmi Öge	Information Technologies and Communications Board Service Building architectural project Competition	2
		Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	
18	Belgin Sakallı	Information Technologies and Communications Board Service Building architectural project Competition	5
		Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	
		Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	
		Turkish Cyprus Electrical İnst. Managerial Offices' National Architectural Competition (EL-SEN).	
		Presidential Office Competition National Architectural Competition, Nicosia.	
19	Çağan Yiğit	Information Technologies and Communications Board Service Building architectural project Competition	4
		Teachers Social and Touristic Facilities Building National Architectural Project Competition	
		Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	
		Turkish Cyprus Electrical İnst. Managerial Offices' National Architectural Competition (EL-SEN).	
20	Fevzi Özersay	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	3
		Teachers Social and Touristic Facilities Building National Architectural Project Competition	
		Presidential Office Competition National Architectural Competition, Nicosia.	
21	Nevzat Öksüzöğulları	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	2
		Teachers Social and Touristic Facilities Building National Architectural Project Competition	
22	Feriha Kırmızı	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	2
		Öğretmen Sosyal ve Turistik Tesis Binası Ulusal Özel Mimari Proje Yarışması	
23	Emrah Acar	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	2
		Teachers Social and Touristic Facilities Building National Architectural Project Competition	
24	Mukaddes Fıslı	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1
25	Nazife Özay	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1
26	Beser O. Vehbi	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1
27	Polat Hançer	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1
28	Doğa Üzümcüoğlu	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1
29	Mete Keleş	Muratağa, Sandallar and Atlılar Martyrs Cemetery Architectural Project Competition	1
30	Cem Kara	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	2
		Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	
31	Tunç Adanır	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1
32	Burhan Atun	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1
33	Cenk Atun	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1
34	Resmiye Alpar Atun	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1
35	Resul Ergün	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1
36	İbrahim Mitsadalı	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	1
37	Ahmet Akbil	Kıbrıs Vakıflar Bankası Ltd. Head Quarter Building National Architectural Competition, Nicosia.	2
		Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	
38	Erçim Uluğ,	Turkish Cyprus Electrical İnst. Managerial Offices' National Architectural Competition-(EL-SEN).	3
		Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	

		'Presidential Office Competition' National Architectural Competition, Nicosia.	
39	Gizem Toygan,	Turkish Cyprus Electrical Inst. Managerial Offices' National Architectural Competition-(EL-SEN). Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	2
40	Erhan Afşaroğlu	Turkish Cyprus Electrical Inst. Managerial Offices' National Architectural Competition (EL-SEN).	1
41	Seyit Ermiyagil	Turkish Cyprus Electrical Inst. Managerial Offices' National Architectural Competition (EL-SEN). Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	2
42	Meltem Kalfaoğlu	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	1
43	Meryem Boyacı,	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	1
44	Nilay Kafa	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition	1
45	Emre Akbil	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition Presidential Office Competition National Architectural Competition, Nicosia.	2
46	Esra Can Akbi	Anıttepe Dr. Fazıl Küçük Museum Architectural Design Competition, National Architectural Competition Presidential Office Competition National Architectural Competition, Nicosia.	2
47	Eser Köken	Presidential Office Competition National Architectural Competition, Nicosia.	1
48	Yücel Köken	Presidential Office Competition National Architectural Competition, Nicosia.	1
49	Birgül G. Beyatlı	Presidential Office Competition National Architectural Competition, Nicosia.	1
50	Sevgül Borataş	Presidential Office Competition National Architectural Competition, Nicosia.	1
51	Münevver Özgür	Presidential Office Competition National Architectural Competition, Nicosia.	1

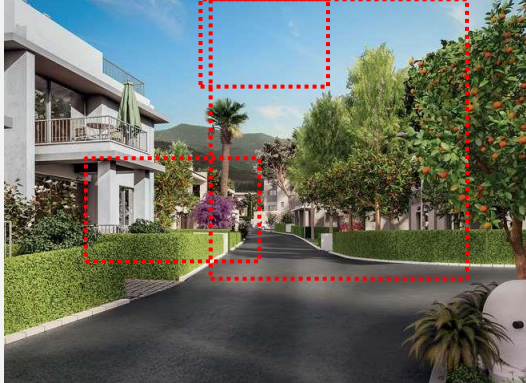
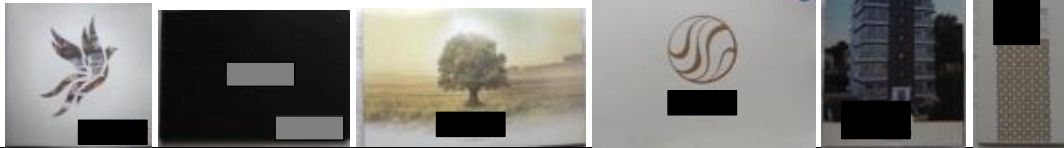
Appendix I: Debates and Interpretation of IMRE Problems

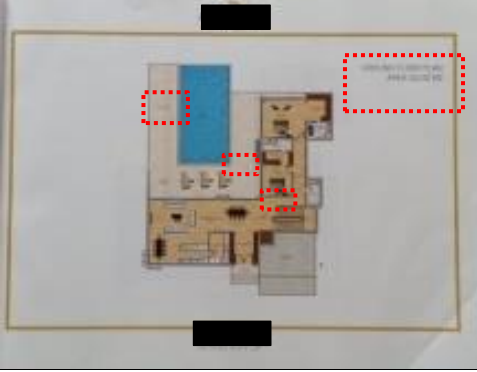
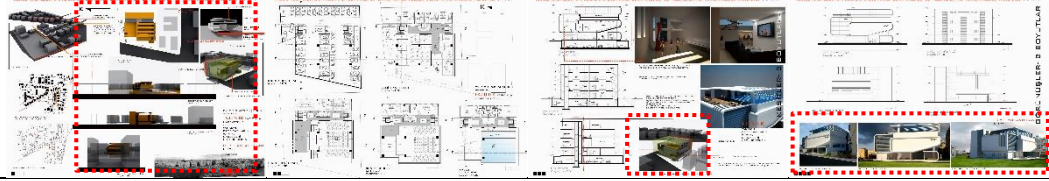
Table 82: Debates and interpretation of IMRE problems

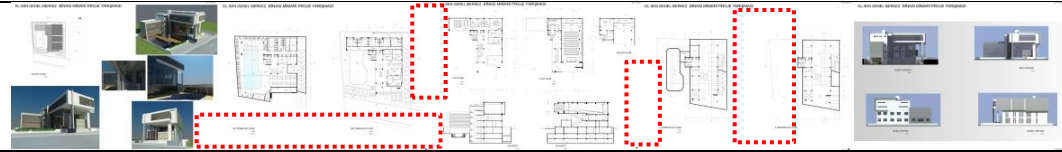
Problems	Type of the problems	Key of the problems	Explanation of the Problems	Key	Interpretation of architectural drawing problems	Issue of architectural drawing problems
Inconsistency	Inonsistency Between Drawings	A	Inconsistency between 2D drawings	A1		These drawings may seem to offer results that are misleading for the customers. The researcher does not think it is fair to mislead the customer by the drawing. If everyone resorts to such tactics there will be a total loss of the trust held for the architect and/or the sector. If this becomes a common practice it will greatly erode the trust in the sector, and the researcher does not think this would not be acceptable for any of the concerned. If the customers are not happy with the end product, because what they get is not really what they were sold this will result in unhappiness for the majority of the society. Such a development cannot be good news for anyone and utmost care should be given to prevent this by exerting pressure on the architects to adhere to the Codes of Ethics and Conduct document of the Chamber of Architects whose very essence is geared towards establishing trust and preserving the integrity of the profession.
					Sample of A1 (ground floor and first floor plans) (E5 sale catalogue, 2015) The column seen at the photograph on the left, in fact, needs to be at the spot where kitchen cabinets merge with the window at the photograph on the right. Therefore, the 2D drawings are not consistent.	
			Inconsistency between 3D drawings	A2		
					Sample of A2 (URL 1, 2019),(URL 2, 2019) At one of the 3D drawings we are shown sun control elements and not in the other. The existence of such an element conveys the message that the building will have protection against the harsh rays of sunlight. But since one plan does depict them and the other does not, we do not know whether the end product will have them or not. There is a clear perception of the inconsistency between the 3D drawings.	

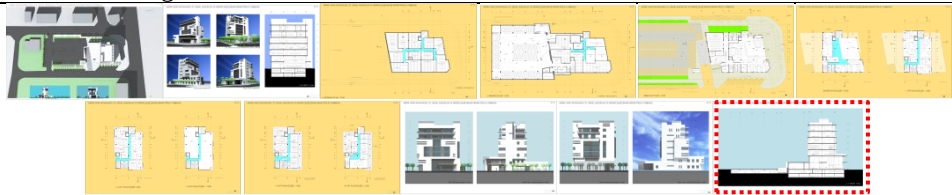
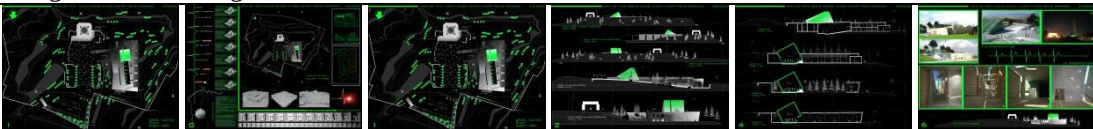
Other Inconsistency	Inconsistency between Drawings and End Product	Inconsistency between 2D and 3D drawings	A3	 Sample of A3 (URL 3, 2019),(URL 4, 2018) At the 2D plan the balcony is depicted to exist on at the front facade of the bedroom. But in the 3D drawing the balcony extends around the side of the bedroom area as well. But since one plan does depict them and the other does not we do not know whether the bedroom will have a balcony both the front and side. There is a clear perception of the inconsistency between the 2D and 3D drawings	
			B1	 Description of the differences: In the 3D drawing; -The corners in the façade design are rounded. -A homogeneous white material was selected as the coating material in the façade design. -The openings that are part of the design due to the material being made are clear. Description of the differences: In the finished building; -Rounded corners were applied in the form of steep painful corners. -Instead of homogeneous material, iron/non-homogeneous material has been applied. -Openings are not applied in the same way. Sample of B1 (URL 5, 2019), (©ermiyagil, 2019) The expertise, materials, technology, etc needed for such a design may not exist or be in very short and/or expensive supply here. There is a clear perception of the inconsistency between the 3D and the end product. The 3D drawings may seem to offer results that may be unattainable for the customers.	
			C1		

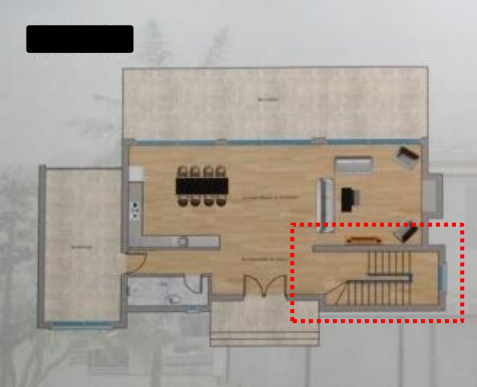
					Sample of C1 (URL 6, 2019) 3D drawing of the design of architectural design conveys the message that it will be built in a forest area. However, when one looks at the photograph, also published by the contractor, one is faced with a design that was built in an urban area that boasts considerably less greenery. There is a clear perception of the inconsistency between the 3D drawings and photograph of the end product.	
				Inconsistency with Landscaping	C2  Sample of C2 (URL 7, 2019) At drawing on the left, the 3D drawing prepared by the construction company to explain/sell the design, the impression is that the architectural design will be built in a green area. On the right image used by the same construction company for the same architectural design shows that the architectural design is next to a busy road and is surrounded by other buildings and a car park. It can be seen clearly that the palm trees that are shown at both images are in fact a photoshop creation and does not exist in reality. They were placed there with the photoshop technique. That the landscaping presented at the 3D drawing of the architectural design and landscaping where the architectural design was being built is not consistent.	
				Inconsistency with Sky	C3  Sample of C3 (URL 8, 2019) The actual architectural design is shrouded in darkness and attention is deflected away to the full moon. It tells nothing about the design itself but sells an image of breath taking vistas, which may or may not exist. There is a clear perception of the inconsistency between the 3D drawing and what is actually on sale. It deflects the attention away from the actual design. It could offer possibilities that may not be attainable for the customers.	

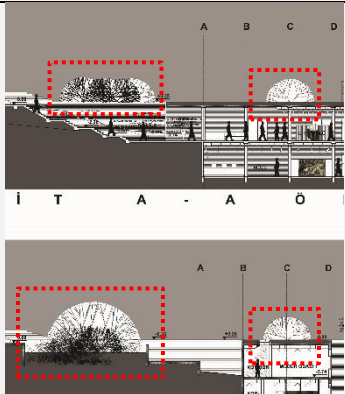
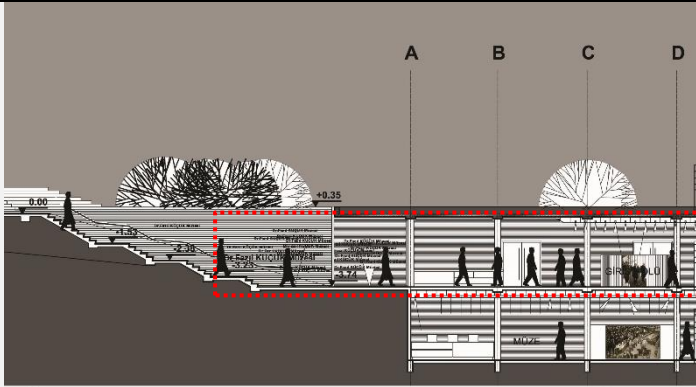
Misleading Promise	Amount of Used Unbalanced Labour		D	 Sample of D (URL 12, 2019) There is a huge effort in the 3D drawings prepared by the construction company to ensure that the sky is a brilliant blue, trees a plush green laden with fruits, fences are perfect and the road the epitome of perfection. They depict a perfect world. However, these elements distract attention away from the design and this could result in visualization misunderstanding problems. They can offer possibilities that may not be attainable for the customers.	Deflection of attention can mislead the buyer. The researcher does not think it is fair to mislead the customer by the drawing. If everyone resorts to such tactics there will be a total loss of the trust held for the architect and/or the sector. If this becomes a common practice it will greatly erode the trust in the sector, and the researcher does not think this would not be acceptable for any of the concerned. If the customers are not happy with the end product, because what they get is not really what they were sold this will result in unhappiness for the majority of the society. Such a development cannot be good news for anyone and utmost care should be given to prevent this by exerting pressure on the architects to adhere to the Codes of Ethics and Conduct document of the Chamber of Architects whose very essence is geared towards establishing trust and preserving the integrity of the profession.
	Marketing Stratagems		E	 Sample of E (D1 sale catalogue, 2016) A host of different visuals have been used in the catalogue to facilitate the marketing of the architectural product which do not provide factual information. For example, while a youngster playing guitar and a sleeping young woman do not provide any data about the building, they do give an idea about the possible lifestyles that could be led in the future inside the building. The photographs that had been used here deflect the attention away from the architectural design. They can offer possibilities that may not be attainable for the customers.	
	General Sheet Organization		F	 Sample of F1 (E5 sale catalogue, 2015), (E3 sale catalogue, 2015), (B2 sale catalogue, 2015), (D1 sale catalogue, 2016), (A1 sale catalogue, 2018), (C3 sale catalogue, 2017) The size and number of pages that are to be used are of utmost importance when the construction company catalogues are being prepared. For the sake of economies and for practical reasons they should not be big and heavy. The attempt to “squeeze” the drawings may result in not using the right scales for the drawings which in turn causes a problem of readability of the architectural design. Prospective buyers do not get the information that they need to have by looking at these drawings.	The researcher does not think that it is fair that a customer should be left in the dark about the purchase that the prospective buyers intent to make. If everyone resorts to such behavior than there will be a problem of readability of the drawings prepared by the sector whose aim ought to have been a crystal clear explanation of the proposed architectural design. If this becomes a common practice it will greatly erode the trust in the sector and the researcher does not think this would not be acceptable for any of the concerned. If the customers can not read the drawing, what they get may not be what they were thinking that they would get. This will result in unhappiness for the majority
Readability	Dimension of the Sheet		F1		

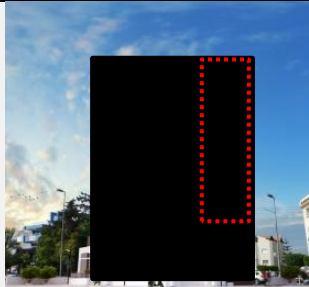
			General drawing Scale and Sheet Size Relationship	F2	 Sample of F2 (E2 sale catalogue, 2015) The attempt to “squeeze” the drawings may result in not using the right scales for the drawings which in turn causes a problem of readability for the design. However, because of a limitation on size of paper to be used for the printing of the catalogue, the correct use of scale for 2D drawings are mostly not possible; resulting in a problem of readability. Prospective buyers do not get the information that they need to have by looking at these drawings.	of the society. Such a development cannot be good news for anyone and utmost care should be given to prevent this by exerting pressure on the architects to adhere to the Codes of Ethics and Conduct document of the Chamber of Architects whose very essence is geared towards establishing trust and preserving the professional competence.
			Balance of the 2D / 3D / photos / diagrams / letters / north sign	F3	 Sample of the F3 (©Archive of contestant architects, 2008) Because all the drawings that had been placed on the VBPs are scattered and so jammed together, and because far too many 3D drawings had been used to explain the design, attention is drawn towards the 3D drawings and the details in the 2D drawings are made to look not of equal significance and they cannot be read. It is a readability problem concerned with the balance of the 2D, 3D drawings, photographs, diagrams, texts and the sheets/pages. Prospective buyers do not get the information that they need to have by looking at these drawings.	
			Position of the 2D / 3D / photos / diagrams / letters / north sign	F4	 Sample of the F4 (D3 sale catalogue, 2014) The correct positioning of the 2D and 3D drawings, photographs, texts on the sheets facilitate an easier reading/understanding of the architectural design. In general, 2D and 3D drawings are placed in the same direction on the sheet or sheets. There arises a readability problem if the 2D and 3D drawings have not been placed in the same direction and simultaneously reading/ understanding of the 2D and 3D drawings is made more difficult. Prospective buyers do not get the information that they need to have by looking at these drawings.	

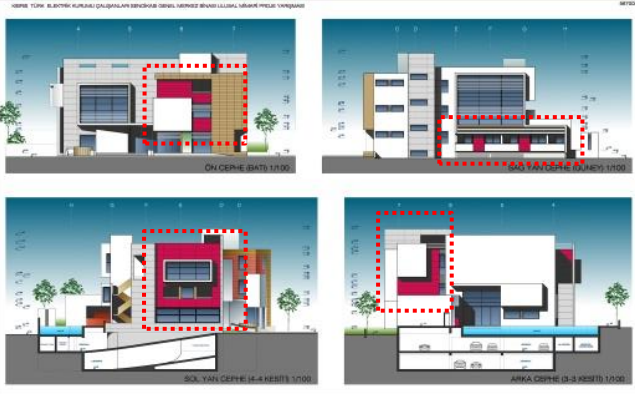
			Scale of the 2D / 3D / photos / diagrams / letters / north sign	F5	 Sample of the F5 (©Archive of contestant architects, 2008) While the 2D drawings of the plans of the ground, first, second and third floors were of the same scale, that of the basement was not; resulting in difficulties in having a clear reading of the relationship between the basement floor and other floors. Prospective buyers do not get the information that they need to have by looking at these drawings.	
			General organization (order) of the sheet -Grid -Diagonal arragment	F6	 Sample of F6 (URL 13, 2018) The reading of the 3D drawings and the architectural drawings had not proved to be easy due to the congested and overlapping layout of the sheet. Prospective buyers do not get the information that they need to have by looking at these drawings.	
			Negative and positive area of the sheet	F7	 Sample of F7 (E construction company, E2 sale catalogue, 2016) Some parts of the 3D drawings of the architectural drawings can not bee seen because of the attempt to create positive and negative areas of the sheets in the way that they were arranged. This sheet arrangement has rendered the reading of the design more difficult. Prospective buyers do not get the information that they need to have by looking at these drawings.	
			Floating Drawing	F8	 Sample of the F8 (©Archive of contestant architects, 2008)	

Effective / In-effective Drawing					The prominent white areas in these drawings that are on the VPBs give the impression as if the drawings are floating on the boards. Because the balance between the drawings and VPBs were not worked out properly there are far too much white areas. Prospective buyers do not get the information that they need to have by looking at these drawings.	
	G	Point of View	G1			
				Sample of the G1 (URL 14, 2015)		
				The angle of view that had been chosen for the 3D drawing of the architectural design, which was designed as a two-storey building, can result in users and third parties who are not familiar with the way that the designs are read, to perceive the design as a single storey one. Prospective buyers do not get the information that they need to have by looking at these drawings		
		Unity	G2			
				Sample of the G2 (©Archive of contestant architects, 2008)		
				They way that the VBPs were arranged create the impression that they are independent of each other. A lack of uniformity is observed not only between the sheets regarding colour and but also between the sheet organisations. Subsequently resulting in a readability problem of the proposed design. Prospective buyers do not get the information that they need to have by looking at these drawings.		
		Continuity	G3			
				Sample of the G3 (©Archive of contestant architects, 2008)		
				The ways that the VBPs were arranged create the impression that they are independent of each other. A lack of continuity is observed not only between the sheets regarding colour but also in the waay that sheets were organized, which result in the effect that they belong to different architectural designs. Prospective buyers do not get the information that they need to have by looking at these drawings.		
	Adequate and Inadequate	G4				
				Sample of the G4 (©Archive of contestant architects, 2008)		

					An Effective presentation was attempted on the VBPs, but this had resulted in having the opposite effect of what was originally intended, namely providing a clear explanation of the design. The labour expended during the architectural presentation in this case had not made reading of the design any easier; to the contrary it has made the reading of the design more difficult. As a result, the act is a problem of not being very efficient. Prospective buyers do not get the information that they need to have by looking at these drawings.	
Error	Technical Drawing Issue	H	Drawing mistakes	H1	 Sample of H1 (E2 sale catalogue, 2015) The architectural design was not drawn in accordance with architectural drawing standards. This is an error concerned with drawing mistakes that ultimately are caused by the failure to adhere to basic architectural drawing techniques and incompetence on the part of the architect that ultimately result in a wrong reading of the proposed design.	The researcher does not think that it is fair. An architect is under obligation to do his job in accordance with the rules and standards explained in the code of conducts of the profession. An architect should not make any drawing mistakes and ought to be competent. Sub-standard or wrong drawings mean that the architect is failing to carry out her/his obligations towards her/his profession and/or to the chamber of which s/he is a member. If everyone resorts to such behaviour than the language of drawing, which is common language of the profession, will deteriorate. Resulting in a disability on the part of the builders and other architects to read the design. This will result in a potential discord and unhappiness for the majority of the sector which in turn will create unhappiness for the majority of the society. Such a development cannot be good news for anyone and utmost care should be given to prevent this by exerting pressure on the architects to adhere to the Codes of Ethics and Conduct document of the Chamber of Architects whose very essence is geared towards establishing trust and preserving the professional competence.
				H2	 Sample of H2 (E8 sale catalogue, 2016) At this drawing of the plan of the ground floor of the architectural design, which the construction company had prepared (to explain/sell its design), the line quality/line weight do not conform to architectural drawing standards/general architectural technical drawing rules.	
		I	Environment instrument	I1	 Sample of I1 (E4 sale catalogue, 2017)	
	Contextual Devices		Surrounding			

					The background used was chosen haphazardly and says nothing about the climate, surroundings, location. That the 3D drawing does not provide any information about the surroundings of the design is an error problem concerned with the surroundings.
				Landscaping	I2 
					Sample of I2 (©Archive of contestant architects, 2008) Landscaping and ground patterns portray the character of a site, whether hilly or flat, wooded or barren, urban or rural and are means of providing value contrast in a drawing as well as giving a feeling of the scale, but here the opposite has been done. This is the error problem with landscaping, because landscaping used in the 2D drawing to be presented on VBPs have not been drawn according to the general rules and generally accepted architectural drawing standards.
				Sky	I3 
					Sample of I3 (E4 sale catalogue, 2017) The background of the design used in 3D drawing to explain/sell the contractor company's architectural design has made it difficult to read the design. This is a problem of error concerned with sky.
				People	I4 
					Sample of I4 (©Archive of contestant architects, 2008)

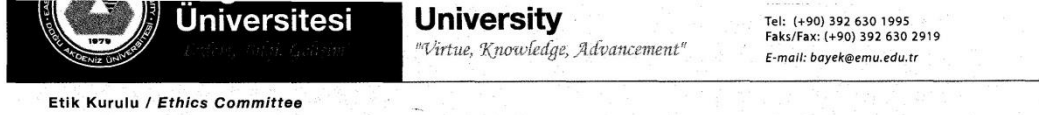
					The human figure used in the 2D drawing prepared to be presented on the VPBs is not used as a correct feeling scale. The human figures at these drawings that are drawn as diminitive figure create the feeling that the ceilings are higher than they actually are. The way that the human figure was used led to the wrong perception of the ceilings. That the architectural drawing was not drawn according to the general rules and generally accepted architectural technical drawing standards is a problem of error concerned with people.
				Furniture	I5  Sample of I5 (E2 sale catalogue, 2015) It is not possible to place a dining table for twelve people in the entrance hall. The size of the dining table is smaller than actually is, and the intention is to make the area in the entrance hall feel bigger. With the selected furniture (scale instrument) in the 2D drawing of architectural design, the drawing is giving incorrect information about the measurements of interior spaces.
				Car	I6 The parking is not solved on the basement floor of the plan. It is possible to fit cars in the solved parking lot, but it is not possible for the small truck shown in this parking solution to fit into the car park. The parking lot area, where the truck figure was used, and the roads in the car park feel to be larger as a result of the drawings. This is an error problem between the size used in the architectural design and the desired feelings of size in 2D drawing.
Inadequate Details	J	Size, Material,Finishing	J1		 Description of the figure: -Unsolved rounded corners -Undefined material -Undefined form of openings. Sample of the J1 (URL 5, 2019) There is a lack of explanation of the details about any of the façade details or any description of the proposed materials to be used as well as a great uncertainty about the corners of each floor at the façade of the design which means no one is sure about how the end product will be like.

	Inadequate Transparency	K	Opacity, Brightness or Luminosity	K1		
					Sample of the K1 (URL 15, 2019)	
					The opacity of the glass used at the front of the building is far too opaque resulting in a failure to read the design through the drawings and an uncertainty about whether the proposed space here is open or closed.	
	Inadequate Colour	L	Hue, Croma (<i>Saturation</i>) , Value	L1		
					Sample of the L1 (©Archive of contestant architects, 2008)	
					What the choice of colour at the facade of the building means is not clear. This has resulted in an uncertainty about the implication of the colour, concerning whether it is used to highlight the architectural elements or materials. This uncertainty is caused by colour problem that stems from Hue, Croma (<i>Saturation</i>), Value (<i>Brightness or Luminosity</i>).	
	Inadequate Shade / Shadow and Texture	M	Sun direction, Depth, Readability, Form of the surface	M1		
					Sample of the M1 (©Archive of contestant architects, 2017)	
					The architectural design was not readable due to the selected colors and light reflections at the 3D drawings that were prepared to be present on the VPB. The architectural designs form of the surface and its depth has not been clearly detected due to light explosions.	

Appendix J: Invitation for Workshop

[illegible]

Appendix K: Scientific Research and Publication Ethics Committee (BAYEK) Approval Report



Reference No: ETK00-2019- 0171

08.07.2019

Subject: Application for Ethics.

RE: Seyit Ermiyagil

Faculty of Architecture

To Whom It May Concern:

On the date of **08.07.2019**, (Meeting number **2019/17-03**), EMU's Scientific Research and Publication Ethics Committee (BAYEK) has granted, Seyit Ermiyagil from the, Faculty of Architecture to pursue with his PhD. thesis work "**Ethical Problems in Architectural Drawings – The Case of North Cyprus**" under the supervision Prof. Dr. Yonca Hürol. This decision has been taken by the majority of votes.

Regards,

Prof. Dr. Fatma Güven Lisaniler
Director of Ethics Committee

FGL/ns.

www.emu.edu.tr

Appendix L: Consent Form

00 CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -

Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conducts or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit Ermiyagil

23.07.2019

Supervisor: Prof.Dr. Yonca Hürol

23.07.2019

Name of person taking part in the interview or focus group

Gizem Toygan Anıldi

Signed:



Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -

Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

..... **EMRAH ACAR**

Signed:

Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit Ermiyagil

23.07.2019

Supervisor: Prof.Dr. Yonca Hürol

23.07.2019

Name of person taking part in the interview or focus group

Mete Keleş

Signed: Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

Seyit Ermiyagil

Signed

Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

Bayram Mahmut

Signed: Bayram Mahmut Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

HASAN ZAFERSON

Signed: Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -

Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

23.07.2019

Name of person taking part in the interview or focus group

..... Ali Şanlıkol

Signed: [Signature] Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview of focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

Signed: *Caglar Yigit* Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

Ammet Akbil

Signed: [Signature] Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

.....NEVZAT ÖRSÖZOĞLULARI.....

Signed: Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -

Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit **Ermiyagil**

23.07.2019

Supervisor: Prof.Dr. Yonca **Hürol**

23.07.2019

Name of person taking part in the interview or focus group

..... **Ferha Kırmızı**

Signed: **[Signature]** Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview of focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit Ermiyagil

23.07.2019

Supervisor: Prof.Dr. Yonca Hürol

23.07.2019

Name of person taking part in the interview or focus group

.....SEM KARA.....

Signed:[Signature]..... Date: 23.07.2019

00 CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit Ermiyagil

23.07.2019

Supervisor: Prof.Dr. Yonca Hürol

23.07.2019

Name of person taking part in the interview or focus group

..... Azmi. ÖNE

Signed: Date: 23.07.2019

0CONSENT FORM

Ethical Problems in Architectural Drawings – The Case of North Cyprus -
Research Project conducted by Seyit Ermiyagil, PhD student at the Faculty of
Architecture, Department of Architecture, Eastern Mediterranean University.

Research Purpose

The purpose of the study is to see whether from a professional perspective the architectural drawing problems were at an acceptable level vis-a-vis the scope of the Applied Ethics theories and Code of Professional Conduct or not.

I understand the information will be used:

1. To inform a PhD thesis at the Faculty of Architecture, Department of Architecture at Eastern Mediterranean University.
2. For possible publication in journals, textbooks or similar publications. In which case I understand that:
 - The material may be published in journals world-wide.
 - The material may also be placed on a world-wide web site.
 - The material may also be used by book publishers.
 - The material will not be used for advertising or packaging.

I understand that:

1. Any quotes or views attributed to me will be sent for approval in advance of use in the final report and that consent can be withdrawn at this time.
2. Anonymity will be discussed at the outset of each interview or focus group session. If I request that views expressed by me during the interview or focus group session should appear anonymously, an appropriate form of words will be agreed at or following the interview or focus group session.

Recording of interview or focus group session:

I consent to being recorded (video record / audio record / other voice notes) during the interview or focus group, as part of the research study. I understand that this information will be used only for the purpose of this study.

PhD candidate: Seyit Ermiyagil




23.07.2019

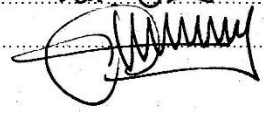
Supervisor: Prof. Dr. Yonca Hürol

23.07.2019

Name of person taking part in the interview or focus group

Feriz Özersay

Signed:



Date: 23.07.2019

Appendix M: All the Questions that had been formulated for the Workshop Guide

- **Appendix M1: Interview workshop guide for Inconsistency type A**
- **Appendix M2: Interview workshop guide for Inconsistency type B**
- **Appendix M3: Interview workshop guide for Inconsistency type C**
- **Appendix M4: Interview workshop guide for Misleading Promise type D**
- **Appendix M5: Interview workshop guide for Misleading Promise type E**
- **Appendix M6: Interview workshop guide for Readability type F**
- **Appendix M7: Interview workshop guide for Readability type G**
- **Appendix M8: Interview workshop guide for Error type H**
- **Appendix M9: Interview workshop guide for Error type I**
- **Appendix M10: Interview workshop guide for Error type J**
- **Appendix M11: Interview workshop guide for Error type K**
- **Appendix M12: Interview workshop guide for Error type L**
- **Appendix M13: Interview workshop guide for Error type M**

Table 83: Interview workshop guide for inconsistency type **A**

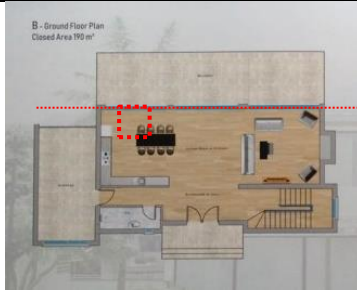
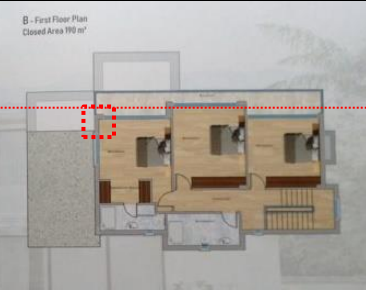
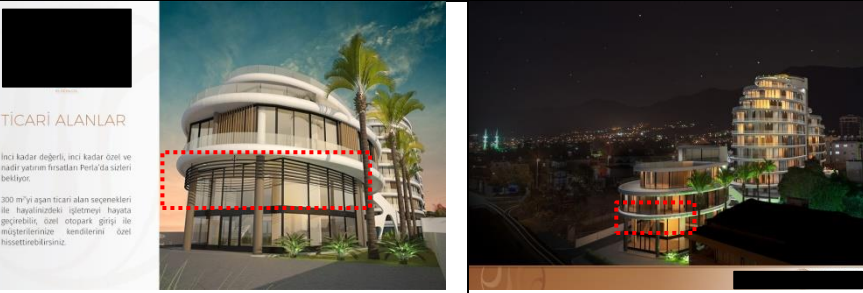
Inconsistency																							
The intention is to highlight different aspects of the architectural designs. The intention to gloss them over, sometimes, can and does result in discrepancies in the information provided by the 2D drawings and/or the 3D drawings and what the actual building will tell us once it is completed.																							
For example, a balcony can be shown to be bigger at a 2D drawing than it is at a 3D one; or the contextual elements employed, such as a luxury car parked at the front, could give rise to an expectation of a lifestyle that in all probability will not be provided by this particular purchase. Or depiction of a plush afforested area that rings the design in the drawings when in fact the building happens to be in an urban area where there is not a single tree in sight. Deviations from the general meaning of the building can arise by giving different meanings to these elements.																							
Questions													1										
Type of the Problems: Inconsistency between drawings																							
Explanation of the problem: Inconsistency between 2D drawings				A1	Explanation of the problem: Inconsistency between 3D drawings				A2	Explanation of the problem: Inconsistency between 2D and 3D drawings				A3									
																							
Photograph 1: 2D drawing from the E5 architectural design that belongs to E Investments Ltd..				Photograph 2: 2D drawing from the E5 architectural design that belongs to E Investments Ltd.				Photograph 3-4: A 3D drawing from D Construction Company's D1 architectural design				Photograph 5: 2D drawing of C2 architectural design that belongs to C construction company.				Photograph 6: 3D drawing of C2 architectural design that belongs to C construction company.							
(E5 sale catalogue, 2015)				(E5 sale catalogue, 2015)				(URL 17, 2019),(URL 18, 2019)				(URL 19, 2019)				(URL 20, 2019)							
This case is taken from a brochure of a construction company and both plan drawings belong to the same design. Look at the position of the column on the first floor and the second floor. Are they consistent?								This case is taken from a brochure of a construction company and both 3D drawings belong to the same design. Look at the existence of the sun control elements in one 3d drawing and its non-existence in the other. Are they consistent?								This case is taken from a brochure of a construction company and both plan and 3D drawings belong to the same design. Look at the position of the balcony in the 2D and 3D drawings. Are they consistent?							
Yes				No				Yes				No				Yes				No			
Please answer the following question																							
V	Is this drawing outcome of competent architecture?																						
	Yes																						
	Why?																						
D	Do you accept if all architects draw like this?																						
	Yes																						
	Why?																						
U	Can this drawing attitude result in happiness for the majority within society?																						
	Yes																						
	Why?																						
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?																						
	Yes																						
	Why?																						
C	No Why?																						

Table 84: Interview workshop guide for inconsistency type B

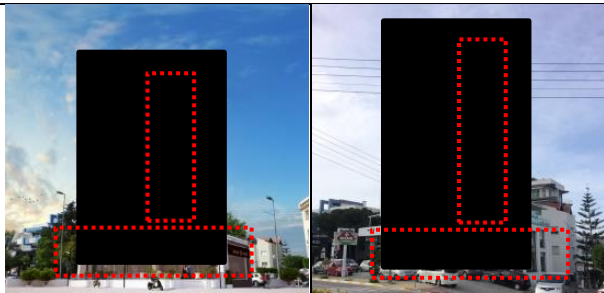
Type of the Problems: Inconsistency between Drawings and End Product		Questions	2
Explanation of the problem: Inconsistency between Drawings and End Product			B
			B1
			
Description of the differences: In the 3D drawing; -The corners in the façade design are rounded. -A homogeneous white material was selected as the coating material in the façade design. -The openings that are part of the design due to the material being made are clear.		Description of the differences: In the finished building; -Rounded corners were applied in the form of steep painful corners. -Instead of homogeneous material, iron/non-homogeneous material has been applied. -Openings are not applied in the same way.	
Photograph 7: A 3D drawing of E7 architectural design of E Investments Ltd. (URL 5, 2019)		Photograph 8: Photograph of the E7 architectural design of E Investments Ltd. (©ermiyagil, 2019)	
The photos were open during the interview workshop. This case is taken from a brochure of a architectural design of a construction company and the photograph of the end product. Both the material of and the geometry of the design are not the same. <i>Are they consistent?</i>			
		Yes	No
Please answer the following question			
V	Is this drawing outcome of competent architecture?		
	Yes		
	Why?		
D	Do you accept if all architects draw like this?		
	Yes		
	Why?		
U	Can this drawing attitude result in happiness for the majority within society?		
	Yes		
	Why?		
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?		
	Yes		
	Why?		
	No Why?		

Table 85: Interview workshop guide for inconsistency type C

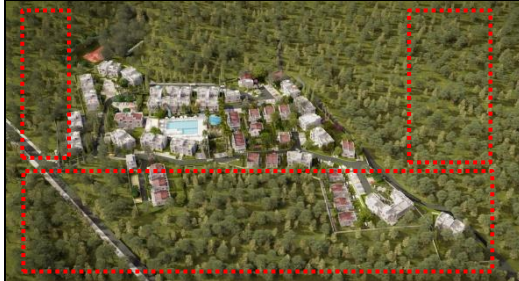
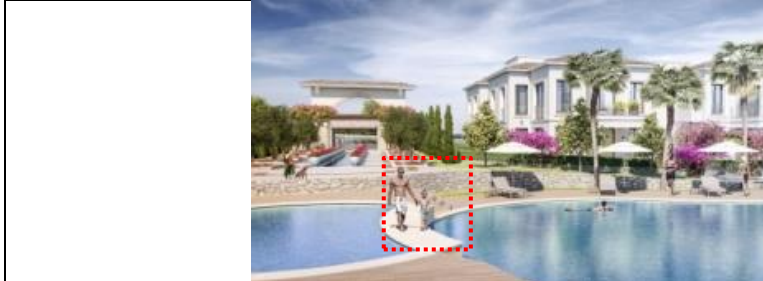
											Questions	3																										
Type of the Problems: Other Inconsistency													C																									
Explanation of the problem: Environment-Surrounding				C1	Explanation of the problem: Environment-Landscaping				C2	Explanation of the problem: Environment-Sky				C3																								
																																						
Photograph 9 : 3D drawing of B2 architectural design that belongs to B Developments (URL 6, 2019)				Photograph 10: Photograph of the B2 architectural design that belongs to B Developments (URL 6, 2019)				Photograph 11: 3D drawing of the C2 architectural design that belongs to C Group Ltd. (URL 7, 2019)				Photograph 12: 3D drwing of the C2 architectural design that belongs to C Group Ltd . (URL 7, 2019)				Photograph 13: 3D drawing of the A1 architectural design that belongs to A Construction Ltd. (URL 8, 2019)																						
This case is taken from a brochure of a design of a construction company and the photograph of the end product. Look at the Surrounding of the design in both cases. Are they consistent?													This case is taken from a brochure of a design of a construction company and both are 3D drawings Look at the Landscaping of the design in both cases. Are they consistent?													This case is taken from a brochure of a design of a construction company and is a 3D drawing. Look at the dark Sky and moon used as a background to the architectural design. Is there consistency between the image and reality?												
				Yes					No									Yes					No															
Explanation of the problem: Scale instrument-People				C4	Explanation of the problem: Scale instrument-Furniture				C5	Explanation of the problem: Scale instrument-Car				C6																								
																																						
Photograph 14: 3D drawing of the B1 architectural design that belongs to B Construction Company Ltd. (URL 9, 2019)				Photograph 15: 3D drawing of the A1 architectural design that belongs to A Construction Ltd. (URL 10, 2018)				Photograph 16: 3D drawing of the A1 architectural design that belongs to A Construction Ltd. (URL 10, 2019)				Photograph 17: 3D drawing of the E1 architectural design that belongs to E Investments Ltd. (URL 11, 2019)																										
This case is taken from a brochure of a design of a construction company and is a 3D drawing of two human figures at the outdoors swimming pool. Is there consistency between the promise and what is being sold?													This case is taken from a brochure of a construction company and both plan and 3D drawings belong to the same design. Look at the position of the desk in the 2D and 3D drawings. Are they consistent?													This case is taken from a brochure of a design of a construction company and is a 3D drawing. Look at the image of luxury. Will such luxury be attained if this property is purchased? Is there consistency between the image and reality?												
Please answer the following question																																						
V		Is this drawing outcome of competent architecture?																																				
		Yes Why?																																				
		No Why?																																				
D		Do you accept if all architects draw like this?																																				
		Yes Why?																																				
		No Why?																																				
U		Can this drawing attitude result in happiness for the majority within society?																																				
		Yes Why?																																				
		No Why?																																				
C of E and C		Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?																																				
		Yes Why?																																				
		No Why?																																				

Table 86: Interview workshop guide for misleading promise type **D**

Misleading Promise				
A huge amount of time and labour can and sometimes is expended to present the architectural design with the intention to endear people to the design, to present it better than it actually is, or to mislead and not to provide correct information in order to facilitate a quicker sale. Marketing strategies are of huge importance for the catalogues prepared by the construction companies. In general, the construction companies sell their architectural designs through the 2D and 3D drawings that are compiled in their catalogues. In addition to these drawings there also exists at these catalogues a host of other elements such as texts and figures that are used to sell a particular image. However problems of visualisation misunderstandings do arise when there are discrepancies in the information provided by the 2D and 3D drawings and the image created by the use of other elements. These will ultimately result in visualization misunderstanding problems.				
Questions				4
Type of the Problems: Amount of Used Unbalanced Labour				
				
Photograph 18: 3D drawing of the B2 architectural design of B Construction Company Ltd.				
(URL 12, 2019)				
This case is taken from a brochure of a design of a construction company and is a 3D drawing. The drawing is picture of perfection. Perfect road, perfect hedges, perfectly maintained perfect green garden. Has the architect spent the same amount of labor that s/he spent for this drawing for the design?				
		Yes	No	
Please answer the following question				
V	Is this competent architecture?			
	Yes			
	Why?			
D	Can this drawing attitude result in happiness for the majority within society?			
	Yes			
	Why?			
U	Can this result in happiness for the majority within society?			
	Yes			
	Why?			
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?			
	Yes			
	Why?			
C	No Why?			

Table 87: Interview workshop guide for misleading promise type E

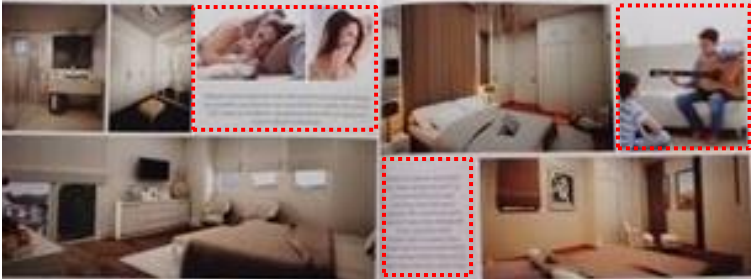
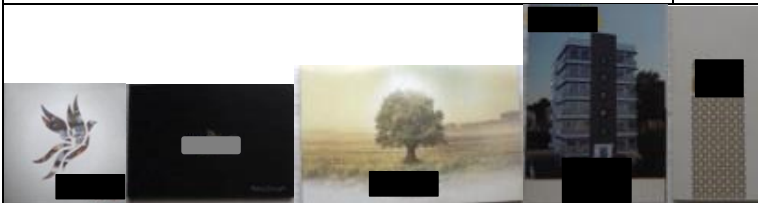
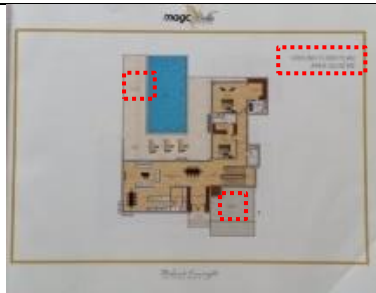
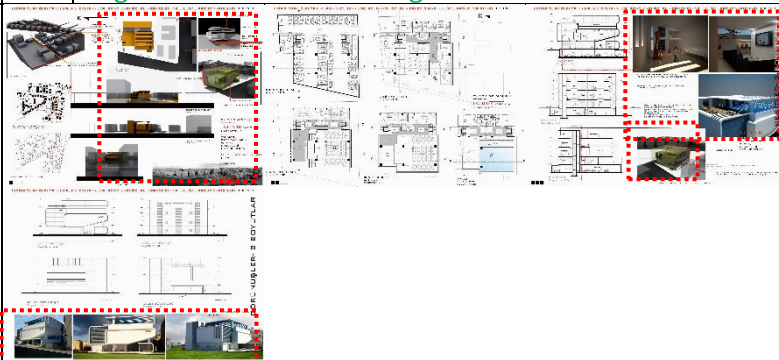
					Questions	5
Type of the Problems: Marketing Stratagems						E
						
Photograph 19: Pages from a catalogue of the D1 design of D Construction Company Ltd. (D1 sale catalogue, 2016)						
This case is taken from a brochure of a design of a construction company. In the photographs that have been used in these two pages the image of a blissful and modern lifestyle is depicted. These images tell nothing about the actual design but a lot about a lifestyle that allegedly will be attained with the purchase of what is being marketed. <i>Will the customer be living in such a perfect world if this property is purchased?</i>						
					Yes	No
Please answer the following question						
V	Is this drawing outcome of competent architecture?					
	Yes					
	Why?					
D	Do you accept if all architects draw like this?					
	Yes					
	Why?					
U	Can this drawing attitude result in happiness for the majority within society?					
	Yes					
	Why?					
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?					
	Yes					
	Why?					
C	No Why?					

Table 88: Interview workshop guide for readability type F

Readability											
There arises a problem when 2D and 3D drawings; which purportedly aim to explain architectural design; fail to do so. The intention of 2D and 3D drawings should be to provide all possible information about the architectural design in a crystal clear manner. They ought to be comprehensible. When 2D and 3D drawings as well as the photos, diagrams, texts used in the presentation and promotion of the design are not comprehensible and/or fail to relay the correct information about the proposed design there is a problem of readability because the architectural drawings are than not giving the correct information. For example, the scales of the drawings ought to allow readability of the graphics and textual context of the drawing and should not cause any uncertainty.2D and 3D drawings when compressed tightly together on the catalogues and VPBs; and when too many 3D drawings are used attention is deflected towards the 3D drawings and the details on the 2D drawings are turned into something less important and not easily readable. An effective presentation of the design can show it to be better than it actually is but at the same time an ineffective presentation could result in a wrong perception of the design and/or result in failing to give the right message and be unreadable.Deviations from the general meaning of the design can arise through such problems of competence.											
											Questions6
Type of the Problems: General Sheet Organization											
Explanation of the problem: Dimension of the Sheet			F1	Explanation of the problem: General Drawing Scale and Sheet Size Relationship			F2	Explanation of the problem: Balance of the 2D / 3D / Photos / Diagrams / Latters / North sign			F3
											
Photographs 20-21-22-23-24-25: Different sheet dimensions of catalogues prepared by diferent construction companies				Photograph 26: Catalogue sheet that had been prepared for the E2 design of E Investments Ltd.				Photographs 27-28-29-30: The VPB sheets that had been submitted to the no:6 architectural competition that had been organized in North Cyprus			
(E5 sale catalogue, 2015), (E3 sale catalogue, 2015), (B2 sale catalogue, 2015), (D1 sale catalogue, 2016), (A1 sale catalogue, 2018), (C3 sale catalogue, 2015)				(E construction company, E2 sale catalogue, 2015)				(EL-SEN architectural competition, ©Archive of contestant architects, 2008)			
Here are samples of different dimensions of sheets of various designs from different catalogues. They all share a similar trait, namely the dimensions of each of them are small enough to be compressed into a glossy catalogue to impress the prospective buyers and enable them to carry them and in the meantime lower the cost of the production of such catalogues. Are the dimensions of these sheets adequate for a clear explanation of the drawings of the proposed design? Are they readable?				Here is a sample of a 2D drawing of a plan that was taken from a catalogue of a construction company. This drawing was so compressed to enable its print on a catalogue sheet that it is virtually impossible for anyone to be able to read it. Are the dimensions of such sheets adequate for the use of an adequate scale of plans to provide a clear explanation of the proposed design? Is the plan readable?				Here is sample of VPBs that had been presented to a competition. Prominence at this VPB has been given to the 3D drawings, resulting in deflection of attention away from the compressed 2D drawings towards the eye-catching 3D ones. Is there an adequate balance between the 2D and 3D drawings? Is one more important than the other?			
Yes			No	Yes			No	Yes			No
Explanation of the problem: Position of the 2D / 3D / Photos / Diagrams / Latters / North sign			F4	Explanation of the problem: Scale of the 2D / 3D / Photos / Diagrams / Letters / North sign			F5	Explanation of the problem: General organization (order) of the sheet			F6
											
Photograph 31: Catalogue page prepared for the D3 design of D Construction Company Ltd.				Photographs 32-33-34: VPB that had been submitted to the no:6 architectural competition that was held in North Cyprus and the way that they had been arranged.				Photograph 35: The catalogue sheet prepared for the B architectural design belonging to B Developments Ltd.			

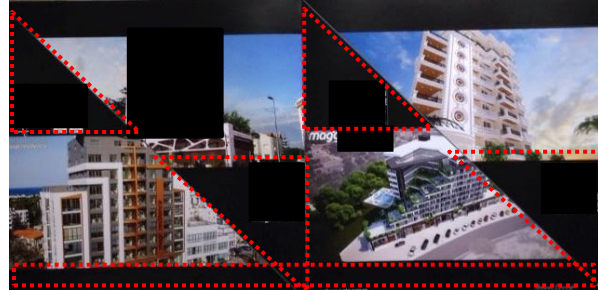
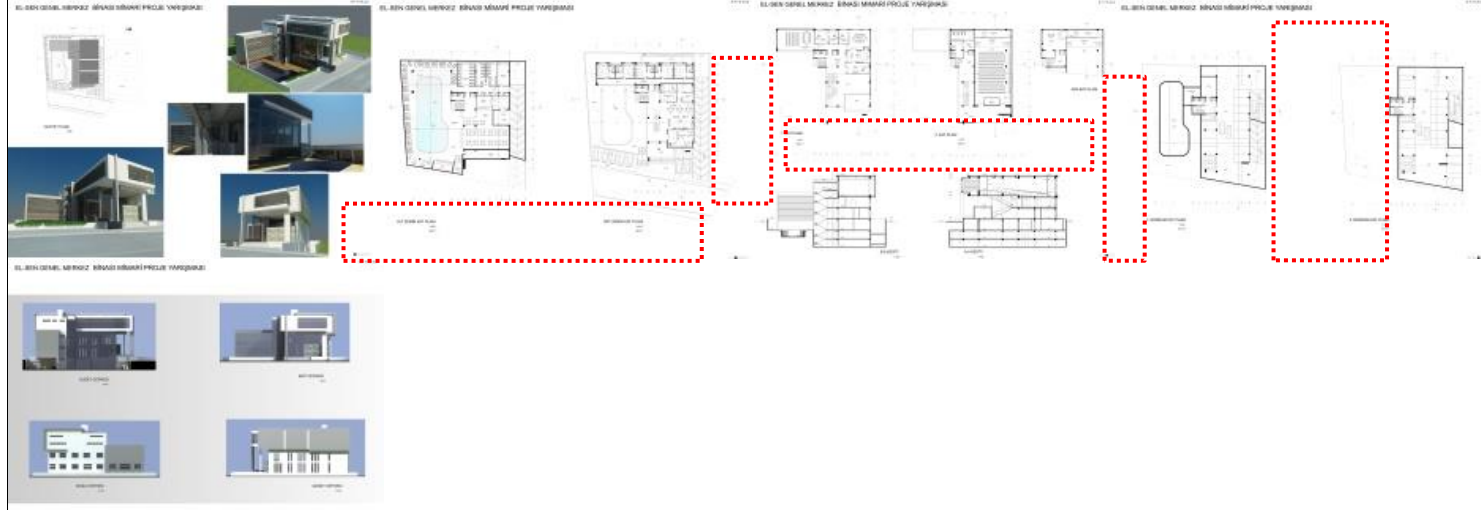
(D construction company, D3 sale catalogue, 2014) Here is a sample of a page taken from a catalogue of a construction company. The position of the 3D drawing of the design on the right and its plan on the left have different point of views resulting in a confusion of mind when an attempt is made to read the design. <i>If the positions of the 3D drawing and 2D drawings of a same design have different points of view, does this result in creating readability problem?</i> Explanation of the problem: Negative and Positive area of F7 the Sheet		(EL-SEN architectural competition, ©Archive of contestant architects, 2008) Here is sample of VPBs that had been submitted to an architectural competition. Because the scales that had been used for the 2D drawings are not same there arises a problem of not being able to see the relations between the different floor plans. <i>Looking at these VPBs does one get an understanding of the relations between different floors?</i> Explanation of the problem: Floating Drawig		(URL 13, 2019) This sheet has been taken from a catalogue of a construction company. The congested layouts of the drawings which overlap make a clear understanding of the design very difficult, if not impossible. <i>Do these crowded together drawings provide a clear explanation of the design?</i>		
						F8
Photograph 36: Pages from the catalogue prepared for the E8 design of E Investments construction Ltd. (E2 sale catalogue, 2016) This sheet has been taken from a catalogue of a construction company. Too much emphasis on the attempt to create positive and negative areas has made the reading of the design difficult. <i>Does such extensive use of negative and positive areas made a clear reading difficult?</i>		Photograph 37-38-39-40-41: VPBs that had been submitted to the no:6 architectural competition that had been held in North Cyprus and their arrangement (©Archive of contestant architects, 2008) Here are samples of VPBs that had been submitted to an architectural competition. There are far too many white areas in this presentation that result in a perceived sensation that drawings are floating on the board which makes reading of the design difficult. <i>Do the white areas actually tell one anything about the proposed design?</i>				
Yes No		Yes No				
Please answer the following question						
V	Is this drawing outcome of competent architecture?					
	Yes Why?					
	No Why?					
D	Do you accept if all architects draw like this?					
	Yes Why?					
	No Why?					
U	Can this drawing attitude result in happiness for the majority within society?					
	Yes Why?					
	No Why?					
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?					
	Yes Why?					
	No Why?					

Table 89: Interview workshop guide for readability type G

Type of the Problems: Effective / In-effective Drawing										Questions7	
Explanation of the problem: Point of view										G	
										G1	
Photograph 42: A 3D drawing for the E2 design of E Investments Ltd. (URL 14, 2015)										G2	
This 3D drawing was taken from a catalogue of a construction company. The point of view that was chosen for this particular drawing creates the perception this is a one-storey building when in fact it is two. Does the point of view of a 3D drawing has the potential to create a wrong perception?										G3	
Yes										No	
Explanation of the problem: Unity										G	
										G2	
Photograph 43-44: Sheets that had been submitted to the no:6 architectural competition that had been held in North Cyprus. (©Archive of contestant architects, 2008)										G3	
Here are samples of VPBs that had been submitted to an architectural competition and belong to the same architectural design. Lacks of uniformity between the presentation sheets create the impression that sheets are not of the same design thus imperil the very aim of the presentation: to explain the design. Does a lack of uniformity of the sheets result in a reading problem?										G	
Yes										No	
Explanation of the problem: Continuity										G	
										G3	
Photographs 45-46-47-48-49-50-51-52-53-54-55: Sheets and the arrangements of the VPBs that had been submitted to the no:5 competition that was held in North Cyprus. (©Archive of contestant architects, 2008)										G	
Here are samples of VPBs that had been submitted to an architectural competition and belong to the same architectural design. A lack of continuity in the way that they were arranged create a problem of reading because they create the impression that they belong to different architectural designs. Does a lack of continuity of the sheets result in a reading problem?										G	
Yes										No	
Explanation of the problem: Adequate and Inadequate										G4	
										G4	
Photographs 56-57-58-59-60-61: Sheets and the arrangements of the VPBs that had been submitted to the no:7 competition that was held in North Cyprus. (©Archive of contestant architects, 2008)										G	
Here are samples of VPBs that had been submitted to an architectural competition and belong to the same architectural design. Excessive effort aimed at creation of an effective presentation have resulted in far too much details that resulted in a problem of reading of the drawings. Can an overzealous effort result in having the opposite effect of what the presentation had intended?										G	
Yes										No	
Please answer the following question										G	
V	Is this drawing outcome of competent architecture?									G	
	Yes Why?									G	
	No Why?									G	
D	Do you accept if all architects draw like this?									G	
	Yes Why?									G	
	No Why?									G	
U	Can this drawing attitude result in happiness for the majority within society?									G	
	Yes Why?									G	
	No Why?									G	
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?									G	
	Yes Why?									G	
	No Why?									G	

Table 90: Interview workshop guide for error type H

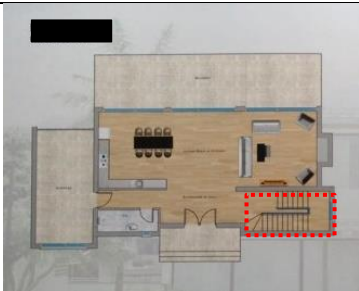
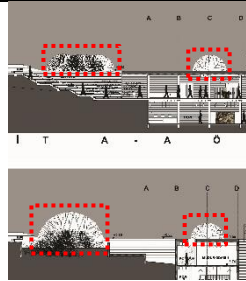
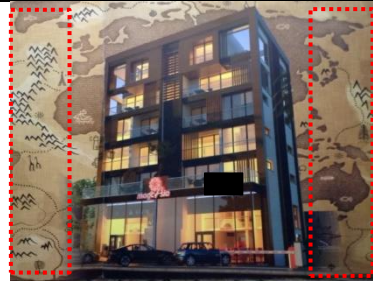
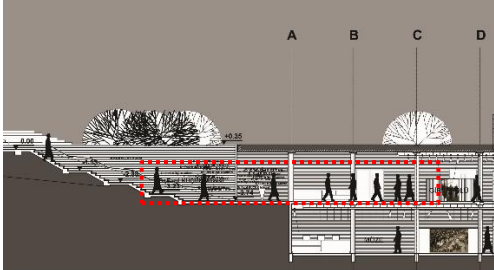
Error																
Error is the distortion of meaning as a result of the drawings. These distortions of meanings are sometimes caused by the mean thickness of the line used at the drawings, the quality of the drawing and sometimes the distorted expressions that are used at the drawings. The problem is lack of competence on behalf of the architect. A competent architect should adhere to the most basic drawing standards that are taught during the architectural train. These mistakes, whether they were made intentionally or not, deflect attention away from the design at its presentation resulting in a failure to provide the correct information/explanation about the architectural design.																
											Questions	8				
Type of the Problems: Technical Drawing Issue																
Explanation of the problem: Drawing mistakes											H1	Explanation of the problem: Line quality / Line weight	H2			
																
Photograph 62: Catalogue sheet that had been prepared for the E5 design of E Investments Ltd. (E2 sale catalogue, 2015)														Photograph 63: Catalogue sheet that had been prepared for the E8 design of E Investments Ltd. (E8 sale catalogue, 2016)		
This 2D drawing was taken from a catalogue of a construction company. The drawing of the stairs at this plan was not carried out in accordance with the basic architectural drawing techniques. Does this result in the failure of the drawing to provide a correct explanation of the design?													This 2D drawing was taken from a catalogue of a construction company. Line quality / Line weight at this plan was not in accord with the basic architectural drawing techniques. Does this result in the failure of the drawing to provide a correct explanation of the design?			
											Yes		No			
Please answer the following question																
V	Is this drawing outcome of competent architecture?															
	Yes															
	Why?															
	No Why?															
D	Do you accept if all architects draw like this?															
	Yes															
	Why?															
	No Why?															
U	Can this drawing attitude result in happiness for the majority within society?															
	Yes															
	Why?															
	No Why?															
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?															
	Yes															
	Why?															
	No Why?															

Table 91: Interview workshop guide for error type I

										Questions	9			
Type of the Problems: Contextual Devices												I		
Explanation of the problem: Environment Instrument-Surrounding				I1	Explanation of the problem: Environment instrument-Landscaping				I2	Explanation of the problem: Environment instrument-Sky				I3
														
Photograph 64: Catalogue sheet that had been prepared for the E4 design of E Investments Ltd. (E4 sale catalogue, 2017)					Photograph 65: A sheet of the VPBs that had been submitted to the no:7 competition that was held in North Cyprus. (©Archive of contestant architects, 2008)					Photograph 66: Catalogue sheet that had been prepared for the E4 design of E Investments Ltd. (E4 sale catalogue, 2017)				
This 3D drawing was taken from a catalogue of a construction company. The background for the design drawing was chosen randomly and says absolutely nothing about the surroundings. Does this result in the failure of the drawing to provide a correct explanation of the design?					Here are samples of VPBs that had been submitted to an architectural competition. In general landscape drawing elements such as trees are used to provide an indication of scale. Do the trees that are used as landscape elements here provide any feeling of scale of the design?					This 3D drawing was taken from a catalogue of a construction company. The background for the design drawing makes the reading of the design far more complicated than it needs to be. Does this unnecessary complication result in a failure of the explanation of the design?				
Yes				No	Yes				No	Yes				No
Explanation of the problem: Feeling scale instrument-People				I4	Explanation of the problem: Feeling scale instrument-Furniture				I5	Explanation of the problem: Feeling scale instrument-Car				I6
														
Photograph 67: A sheet of the VPBs that had been submitted to the no:7 competition that was held in North Cyprus. (©Archive of contestant architects, 2008)					Photograph 68: Catalogue sheet that had been prepared for the E2 design of E Investments Ltd. (E2 sale catalogue, 2015)					Photograph 69: Sheets and the arrangements of the VPBs that had been submitted to the no:5 competition that was held in North Cyprus. (©Archive of contestant architects, 2008)				
Here are samples of VPBs that had been submitted to an architectural competition. The human figures used at these drawings give a wrong feeling of scale of the design whose ceilings are lower than what one is led to believe by these drawings. Does this wrong feeling scale result in a failure of a correct explanation of the design?					This 2D drawing was taken from a catalogue of a construction company. The dimensions of the chosen feeling scale instrument (table) were wrong. This wrong use creates the impression that the hall is bigger than it actually is. Does this wrong feeling scale result in a failure of a correct explanation of the design?					Here are samples of VPBs that had been submitted to an architectural competition. The feeling scale instrument used here, namely the truck; give a wrong feeling of scale of the design whose roads are narrower than what one is led to believe by the truck figure. Does this wrong feeling of scale result in a failure of a correct explanation of the design?				
Yes				No	Yes				No	Yes				No
Please answer the following question														
V	Is this drawing outcome of competent architecture?													
	Yes Why?													
	No Why?													
D	Do you accept if all architects draw like this?													
	Yes Why?													
	No Why?													
U	Can this drawing attitude result in happiness for the majority within society?													
	Yes Why?													
	No Why?													

C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	
	Yes Why?	
	No Why?	

Table 92: Interview workshop guide for error type J

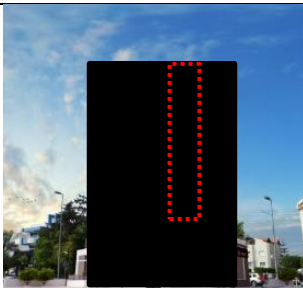
Questions					10
Type of the Problems: Inadequate Details					J
Explanation of the problem: Size, Material, Finishing					J1
 Description of the figure: -Unsolved rounded corners -Undefined material -Undefined form of openings.					
Photograph 70: A 3D drawing of E7 architectural design of E Investment Ltd.					
(URL 5, 2018)					
The photo was not covered during the interview workshop. This 3D drawing was taken from a catalogue of a construction company. The unsolved details of the façade of the proposed architectural design means an uncertainty about the end product. <i>Does this uncertainty result in a failure of a correct explanation of the design?</i>					
				Yes	No
Please answer the following question					
V	Is this drawing outcome of competent architecture?				
	Yes Why?				
	No Why?				
D	Do you accept if all architects draw like this?				
	Yes Why?				
	No Why?				
U	Can this drawing attitude result in happiness for the majority within society?				
	Yes Why?				
	No Why?				
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?				
	Yes Why?				
	No Why?				

Table 93: Interview workshop guide for error type K

Questions										12
Type of the Problems: Inadequate Transparency										K
Explanation of the problem: Opacity, Brightness or Luminosity										K1
										
Photograph 71: Catalogue sheet that had been prepared for the E2 design of E Investments Ltd.										
(URL 15, 2018)										
This 3D drawing was taken from a catalogue of a construction company. The opacity of the glass elevation on the first floor has obscured the explanation provided about the design resulting in an uncertainty about whether the proposed space is closed or not. <i>Does this outcome result in a failure of a correct explanation of the design?</i>										
				Yes		No				
Please answer the following question										
V	Is this drawing outcome of competent architecture?									
	Yes									
	Why?									
	No									
D	Do you accept if all architects draw like this?									
	Yes									
	Why?									
	No									
U	Can this drawing attitude result in happiness for the majority within society?									
	Yes									
	Why?									
	No									
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?									
	Yes									
	Why?									
	No									
	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?									
	Yes									
	Why?									
	No									

Table 94: Interview workshop guide for error type L

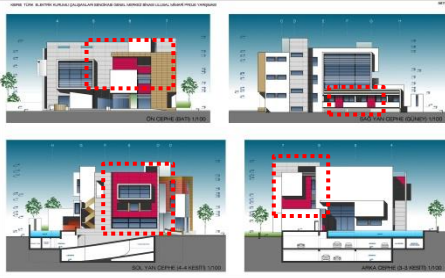
Questions13									
Type of the Problems: Inadequate Colour									
Explanation of the problem: Hue, Croma (Saturation) , Value									
									
Photograph 72: The VPB sheet that had been submitted to the no:6 architectural competition that had been organized in North Cyprus									
(©Archive of contestant architects, 2008)									
Here are samples of VPBs that had been submitted to an architectural competition. What the choice of colour at the façade of the building means is not clear. This has resulted in an uncertainty about the implication of the colour, whether it is used to highlight the architectural elements or materials. Does this uncertainty result in a failure of the reading of the design?									
Yes					No				
Please answer the following question									
V	Is this drawing outcome of competent architecture?								
	Yes								
	Why?								
	No								
D	Do you accept if all architects draw like this?								
	Yes								
	Why?								
	No								
U	Can this drawing attitude result in happiness for the majority within society?								
	Yes								
	Why?								
	No								
C of E and C	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?								
	Yes								
	Why?								
	No								
C of E and C	Why?								
	No								

Table 95: Interview workshop guide for error type M

Questions14

M

M1

Type of the Problems: Inadequate Shade / Shadow and Texture

Explanation of the problem: Sun direction, Depth, Readability, Form of the surface



Photograph 73: The VPB sheet that had been submitted to the no:2 architectural competition that had been organized in North Cyprus

(©Archive of contestant architects, 2017)

Here are samples of VPBs that had been submitted to an architectural competition. There is an explosion of light and colours at these drawings that make it impossible to have an understanding of the form of the surface and its depth very difficult. *Do the choice of colours and light at the drawings result in a failure of the reading of the design?*

Yes

No

Please answer the following question

V

Is this drawing outcome of competent architecture?

Yes

Why?

No Why?

D

Do you accept if all architects draw like this?

Yes

Why?

No Why?

U

Can this drawing attitude result in happiness for the majority within society?

Yes

Why?

No Why?

C of E and C

Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?

Yes

Why?

No Why?

Appendix N: The First Phase of Reading of the Interview Transcript

- **Appendix N1: Inconsistency**
- **Appendix N2: Misleading Promise**
- **Appendix N3: Readability**
- **Appendix N4: Error**

Table 96: Inconsistency - the first phase of reading of the interview transcript

14 architect						
Inconsistency						
A	Are these drawings consistent?	YES		NO	12	ABSTAIN
B	Are these drawings outcomes of competent architecture?	YES	8	NO	5	ABSTAIN
YES						
16	Mimar çizmiştir. 3D çizimi farklı birisi çizmiş olabilir. The architect drew it. 3D drawing could have been drawn by different people.					
8	Yetkin mimar olmayan proje yapamaz. Diploma alan herkes yetkin mimardır. Yasal olarak yetkindir. Diploma aldığına göre yetkindir. Oranlara bakıldığında da tutarsızlık vardır. Yetkin mi? Evet yasal olarak yetkindir. You cannot make a project if you are not competent. Legally speaking anyone who has a diploma is a competent architect. Since does have a degree s/he is competent. There is also inconsistency regarding the proportions of the volume. Is s/he Competent? Yes, legally s/he is competent.					
11	Mimari çizim problemlerini mi sorguluyoruz yoksa sunumu mu tartışıyoruz? Mimari çizim problemleri mi? Sunuş mudur? Çizimdeki tutarsılık mı? Sunum mudur problem olan? Are we questioning the architectural drawing problems or are we discussing the presentation? Architectural drawing problems? Presentation? Consistency in the drawing? Presentation is the problem.					
13	Yerinde öyle uygulanmıştır. 3D çizen, mal sahibi ile bunu yapmış olabilir. Yerinde uygulama görseli / mimari cephe çizimi neden yer almıyor? Süreci nasıl tartışacağız? That's how it was applied on the site. The owner could have enlisted someone else's services for the 3D drawings. Why are the visual concerning implementation, architectural facade drawing is not here. How can we discuss the process?					
15	Süreçtir. It is an Architectural process.					
8	Müşteriye bu görsel sunuluyor. This visual is presented to the customer.					
15	Yetkin olmayan bir mimar hiçbirini çizemez. Süreci de gözlemlemek gerek. Yetkin olmayan bir mimar örneklerin hiç birini çizemez. Beğeni ile alakalı değildir. None of these could have been drawn by a non-competent architect. We have to observe the process. A non-competent architect could not have drawn any of the cited drawing examples. It's not about liking or disliking.					
4	Tasarım süreci gözönüne alındığında tasarım süreci binanın ömrünün sonuna kadar devam eder. Teknolojinin gelişmesi beğeniler ve ihtiyaçlar ile bu süre devam eder. 1. Örnek 2B ve 3B. İlk başta 2D tasarlanan şekil 3D ye geçince çeşitli unsurlardan dolayı değişikliğe uğrayabilir. Tasarım süreci çeşitli safhalarda devam eder, kullanım sürecinde bile kullanıcılar ile yeni ürettikleri değişen teknolojiyle değişim olabilir. Belli başlı revizyonlar uğraması doğaldır. Kullanıcıların veya daha sonra çeşitli teknolojilerin gelişmesiyle, her yapı yeniden tasarlanır. 2D, 3D geçildiğinde belli başlı değişikliklerin olması normal sayılır. When the design process is being considered the design process lasts until the very end of the existence of the building. Together with the development of the technology, discriminations and needs this period continue for a while. The first 2D and 3D samples. The image that was drawn in 2D at the beginning can change as a result because of various factors when the drawing becomes 3D. The design process continues in various stages. Changes can happen even when people are living in them because of the changes in technology and new products. Making of certain revisions is normal. Every building is designed anew with the change in technology and users. Certain changes occur when one shifts from 2D to 3D.					
18	Bir mimar tüm disiplinleri birlikte düşünmelidir. Mimar tüm süreçten A dan Z'ye sorumludur. Mimar tüm disiplinleri organize etmekten sorumludur. Projeye katkı sağlayan herkesi kontrol eder. An architect should take into considerations all disciplines. The architect is responsible for the whole process from A to Z. The architect is responsible for organising all disciplines. Controls anyone who contributes to the project.					
22	Yetkindir. Esas problem katalog yapılırken mimar kontrolünde yapıldı mı?					

	2.faktör müşterinin talepleri doğrultusunda tasarımın uygulamasında yapılan değişiklik. 3.faktör Mimarın kontrolünden çıkmış bir sunumdur. Yetkindir ama Kataloğa aktarılırken mimara aktarıldı mı? Belki mütahit mimarın kontrolü dışında değişiklikler yapmıştır ve bu her zaman kontrol edilemez. S/He is competent but was he aware of what was being put in yhe catalogue? 2. Changes that had been made to the design in line with the demands made by the customer 3. This was a presentation that the architect had no control over it. S/He is competent but was s/he informed about what was going into the catalogue. May be the changes were made outside the control of the architect. It is not possible to exert full control over this.
17	Mimari değerlendirme ise bunlar mimar çizmez. Cevap EVETdir. Mimarı mevcut çizim ile değerlendirmek doğru değildir. Mimarın imzası olan çizimler değil, reklam amaçlı çizimlerdir. EVET yetkindir. These could not have been drawn by an architect when one makes an architectural evaluation. The answer is YES. It isn't right to evaluate the architect on the basis of these drawings. These are not drawings that were undersigned by the architect, but drawings made for marketing purposes. Yes s/he is competent.
NO	
11	Yetkinliğin algısı kişiseldir ve tecrübeyi belirli bir noktaya ulaştırmak ile ilgilidir. Mimarlık standartlarının ötesinde bir şeydir. Mimarın, sözkonusu projenin başlangıç aşamasından bitişine kadar olan süreci nasıl yönettiği ile alakalıdır. Tüm süreci kapsayan yetkinliğin olması önemlidir. Yetkin bir mimar projenin başlangıcından bitişine kadar kontrol eder. Hayata geçirileceğinde ne olacağını düşünendir. The perception of competence is personal and it is about bringing experience to a certain level. It is beyond architectural standards. It is to do with how the architect manages the whole process, from start of the building to its finish. A competent controls the whole process from start to finish. S/he is the one who thinks of what will happen when it is realised.
16	Bunlar satış bröşürlerinden alınmıştır. Bunları mal sahipleri yaptırmış olabilir. Bunlar satış için kullanılır ve uygulama projeleri göz önüne alınamamıştır. These had been taken from marketing brochures. These could have been made on an order given by the owner of the property. These are used for marketing and implementation projects had not been taken into consideration.
17	Ürünler arasında ciddi tutarsızlıklar vardır. There are serious inconsistencies between drawings.
5	Hayır No
15 architect	
C	Do you accept that all architects draw like this? YES 1 NO 14 ABSTAIN
YES	
11	Yapılacak binanın birinci aşaması proposaldır. Yarışmalarda bu gibi tutarsızlıklar, his, etki, benim proposalımın bir parçasıdır. İstedğim etkiyi vermek için bu yapılabilir. Yapılabilir ama koşulları vardır. Mesela yarışmalarda verilen proposallar vardır amacı ilerleyen süreçlerde değişiklikler olabilir. Zaman kısıtlamalarından dolayı proje proposalarında farklı, gerçeğe döneceğinde farklılaşma olabilir. Bu yapılabilir koşulları vardır. Bir yarışmada yapılacak olan onun konseptini aktarmaktır, yarışmada verilmek istenen duygu, fiziksel görünüş, zaman kısıtlamasından dolayı yapılabilir. Sonraki süreçte gerçek hayata geçmelidir benim yetkinliğimdir. Yetkinlik anlamı-sadece mimar olmak yeterli değildir. Yarışamda bu gibi tutarsızlıklar olabilir, istediğim etkiyi vermek için, bunu yapabilirim. The first phase of the project to be built is a proposal. Such inconsistencies, feelings, effects at competitions are part of my proposal. They can be done subject to certain conditions. For instance there are proposals made at the competitions but changes may happen at later phases. Changes can happen subject to certain conditions. At a competition the concept of what will be done must be relayed. The feeling, physical look that is attempted at the competition must be realised at the later stages, this is competence. Competence does not just mean just architectural competence. Such incosistencies can occur at architectural competitions, I can do this to create the effect that I want.
NO	
5	Gösterilen ürünler ile cevabım hayırdır. Satışa çıkıp başka bir işle bitiyor. SAHTEKARLIKTIR. Değerlendirmeye göre değişir. Yapılmaması gerekir. Gösterilen bir ürün var ama insnlar farklı yönlendiriliyor. İnsanlar kandırılıyor.

	With the samples that had been cited my answer is No. This is fraud. Should not be done. A product is being shown but people are guided in different ways. People are being deceived. My answer with the products shown is no. He goes on sale and ends up with another job. Fraud. Depends on the evaluation. It should not be done. With these products shown, people are being manipulated differently.					
4	Konsept, ürün, ve tasarım ürünü, forum ve fonksiyon tutarlı olmalı. Concept, product, and design product, form and function must be consistent.					
8	Bu olayı sahtekarlık olarak nitelendiriyorum. Yarışma projeleri de benim çizdiğim şekilde yapılmalı. Örnek: Tasarlanan bina ile biten bina başka. Benim projem bu değil diye şikâyet etti. Bu ciddi sıkıntılardır. Bunlar mimari etik ile değerlendirmek lazımdır. Görsellerde farklı şeyler yapılır. Ben bu durumu sahtekarlık olarak değerlendiririm. Adam böyle bir manzarayla karşılaştığını düşünürüm. İnsanlara sunuyorsak görsel bu, gerçek bu, baktığımızda ikisi bir birini tutmaz. Mimari etik değer şeklinde değerlendirmesi gereklidir. Görsel üzerinde sabun yapılır. Uygulamaya gelince mal sahibi nasıl yapacağını bilemez. I regard this as fraud. Competition projects should be drawn. Sample: The designed project. The finished one are not the same. He made a complaint that this was not her/his project. These are serious problems. These need to be evaluated in the light of architectural ethics. Different things are made on the visuals. I regard this as fraud. The visuals and finished product are not consistent visuals are softsoaped. We can not be sure how the owner will realise it.					
17	Mimarlık mekan yaratır ve mekan tasarlarken olduğu için bu kabul edilemez. Çizimlerdeki bu farklılıklar mekânın algı ve deneyimini farklı yapar ve bu sahtekarlıktır. Arhitecture create a space and because this is happening when the space is being designed this cannot be accepted. These differences at the drawings fender the perception and experience of the space different and this is fraud.					
9	Soruya katılmıyorum. Kabul etmem ya da etmemem bir şey değiştirmez. Sorunun yanlış olduğunu düşünüyorum. Soruda kabul etmiyorum değil de daha doğrumu diye sorulsa daha iyi olurdu. I do not agree with the question. Whether I agree or disagree will not change anything. I believe the question is wrong. It is not that I do not accept the question but I feel it would have been better had it it been asked in a more appropriate way.					
D	Can this drawing attitude result in happiness for the majority within society?	YES		NO	13	ABSTAIN
NO						
4	Sunulan ürün bu - bitmiş ürün budur ve ben sunulana isterim. Sunulan ürün bu, bitmiş ürün bu bakılınca tutarsızlık ve mutsuzluk yaratır. Sunulan ürünü istiyorum, uygulanmış değil. This is the product that had been presented and this is the finished product and I want the one that had been presented. These are inconsistencies when one looks at the product that had been presented and the finished product, and this creates unhappiness.					
18	Çeşitli sebeplerden dolayı bu işler yapılıyor. Bazen bu değişiklikleri müşteri istiyor ama elbet sıkıntı yaratır. Such things are done for a host reasons. Sometimes these are demanded by the customer but of course they create problems.					
17	Toplum noktasında kişisel ve mesleki güven konusuna yansır. Mevcut sunulan ve inşaa edilen arasındaki tutarsızlık güven bozuyor ve huzursuzluk yaratıyor. Toplum noktasında, güvenin yansması hususunda güvenin yansması hususunda güven kırılması yaşanıyor. Bu bağlamda mimar ve toplum arasında güven problemi oluşuyor. Personal trust does have a bearing on the societal trust in the profession. Inconsistencies between what was presented and what was built damages confidence and creates unhappiness. It creates a problem of confidence between the architect and the architectural profession.					
16	Mimar satış broşürünü denetlemediği sürece üründen dolayı toplum mutsuz olacaktır. Biz mimarlar satış broşürlerini denetlemediğimiz sürece, satış broşürlerinin bu bağlamda konuşulması abestir. Her türlü mutsuzluk yaratır. Bu sunumlar sonucunda halk mağdur olur. It is inevitable that that these inconsistencies will occur, people will suffer and not be happy for as long as architects do not control the whole process of a project - including the sales brochures.					
E	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	15	NO		ABSTAIN
YES						
5	Etik kurallar tüm dünyada doğruyu yansıtır ve daha düzenli bir hal alır. Birçok bilimsel kurumdan geçmesi doğru kurallar olduğunu gösterir. Ethical rules reflect what is right across the globe. That they were proposed by many scientific institutions is a confirmation that they are right.					
17	GÜüven oluşturulması için gerekli finansal sorumluluk çerçevesinde ile hesap verrebiliyor olmamız gerekeçesi ile evet diyorum. Finansal sorumluluğu mimarlık etiği içinde hissetmemiz gerekiyorsa o zaman EVET					

	~~Since we are accountable because trust had been established thanks to financial responsibility etc. I say yes. If we are to feel financial responsibility within architectural responsibility,~~ than YES.

Table 97: Misleading promise - the first phase of reading of interview transcript

14 architects							
Misleading Promise							
A	<i>Would it not have been better to have used the time and labour that was expended on the presentation of the design which aimed at showing it as being better than it actually is, on improving the architectural design itself?</i>	YES	3	NO		ABSTAIN	11
16	Olay bütündür. Projeyi tam çözmüş ise ve böyle çizim (3D) ile yapılır ise olabilir. Olay projeyi ne denli çözdüğümüze bağlıdır ama yapılmayacak değildir. The whole thing is a whole. Depends on how much we have solved the project. It can be done.						
9	Kafamda oluşan soru: 2000 öncesi mi? 2000 sonrası mı? Mimari kaliteye katkı koydu mu? Bence insanlar 3D olunca yavaşladı. 2000’li yıllardan sonra bu 3D boyut tasarım furçasının pek faydası olduğunu sanmıyorum. Önceden 3D boyutluya bu kadar zaman ayrılmazken, mimari tasarımlar daha iyiydi. The question in my mind is whether they belong to pre-2000 or after 2000? Has the architect made a contribution to architectural quality? I believe that after 3D people have become lazier. I do not believe that the 3D design rush we have experienced after 2000 has made much of a contribution. Before so much time was devoted to 3D designs were better.						
18	Hedef binayı sergilemekse bu örnekte mimari yapılar / binalar algılanmaz. Hedef binayı sergilemek ise o olmadı, ortamı sergiledi ve göz boyama oldu. Bu resim tam bir göz boyama. If the aim is to present the building design than the design of the building at this example can not be perceived. If the aim is to display the building than it has failed. What it has put on display is the environment.						
B	<i>Will the customer be living in such a perfect world if this property is purchased?</i>	YES		NO	8	ABSTAIN	6
NO							
4	Gerçek hayatta verilen mekânlar insanın içini aydınlatır. Burdaki imajlar karanlık ve kasvetli mekanlardır. Gerçek resimdeki imaj ferah iken 3D karanlık bir imaj var, burdan zaten gerçek dışı olduğu belli. The images here are of dark and gloomy spaces. While the image at the actual photograph is refreshing there is a dark image at the 3D. It is obvious just from this that this is unreal.						
11	Bunların bazıları gerçek resimlerdir ve böyle bir hayat sunabilir. Kapitalizm / burjuvazi olabilir. ÇEKİMSER. Some of these are actual photographs and they can present such a lifestyle. Can be capitalism / bourgeoisie. Abstain.						
12	Oraya bir pizzacı, kuru temizlemeci konulsaydı ve açılmasaydı bu kandırırdı. Bu sadece insana hayal kurdurmaktır. Bunlar hep pazarlama taktiğidir. Eğer oraya pizzacı, temizlikçi veya plaza hayatı imajı koyulsa kandırmaktır ama bu hayal kurdurmaktır. Sıkıntı değildir bunlar. If a dry cleaner, pizzeria had been put there and than failed to materialise than this would have been deceptive. This only encourages people to dream. These are not problematic.						
11	Kurgu insandan ve mekândan bağımsızdır. Bu önemli bir hayat şeklidir. İhtimal bütünüdür bu ve kandırıcılık değildir. The set up is independent of people and space. This is an important way of life. This is possible and not deceptive.						
16	Bunlar satış teknikleridir. Bunları alır veya alamaz insan. Bu bir pazarlama tekniğidir ama taşınınca yaşayacağı hayal kırıklığı sosyal unsurdur, bina ile alakalı değildir. These are marketing techniques. People may or may not buy them. This is a marketing technique but the disappointment that will be felt once people move in is a social element.						
11	Bina üretim süreci ve ev satış sürecinde pazarlama bunun parçasıdır. Bence soru bu gerçekleştirilebilir midir? Eğer gereçkeleştirilebilirse EVET. Sırf bu imajlar piyasada kullanılıyor diye suçlayamayız insanları, belki de gerçekten 40m2 dir oda. Belki de hayatı bu olacak taşınınca, bu yüzden mimarları çok suçlamamak lazım. Olabilirde bu hayat olmaya da bilir. Suçlamaya gerek yok. Mimarlık ile direk bağlantılı şeyler değildir. Müşteriye bağlıdır. Mekân bir ihtimal bütünüdür. Kandırıcılık değil. Pazarlama yapsatın bir parçasıdır. Marketing is part of this at the building construction process and house marketing process. I believe that the question is can this be realised? If it can than YES. We can not accuse people simply because these images are being used at the market, may be the room really is 40 m2. May be this will be their lives when they move in, therefore architects should not be so much criticised. This lifestyle may or may not materialise. There is no need for accusations. These are not concerned directly with architecture. Depends on the customer. Space is a whole of possibilities. It is not deception.						
5	300-400m2 ev alabiliyorsan bunları da yapabilirsin. If you are able to purchase a 300-400m2 house than you can do these as well.						

18	Broşürün devamını bilmediğim için ÇEKİMSER kullandım. Mutluluk mesajı verir bence, sadece bu görsele bakıp karar vermek doğru değildir, bütün broşüre bakılmalıdır.h Yatak odası ve banyo gördük. ÇEKİMSERİM. Burda sadece yatak odası ve banyo mu satın alıyorum?
	Since I have not seen the whole brochure, I have abstained. I believe that it relays a message of happiness. It is not right to reach a conclusion by looking only at this visual, one needs to see the whole brochure. That is why I have abstained.
22	Herkes çekimser. Nereye kadar vadedildiğine göre değişir. Yani mobilyalarına kadar teslim edilmeyecek. Satacak olanın vaadi nedir?
	Everyone has abstained. It depends on how much was promised. They are not going to deliver everything including the furniture. What is being promised by the seller?
8	Sıkıntı 40m2 lik bir yatak odası görseli olması ve bu bir trend oldu. Öyle bir cephe ve yaşam yoktur ama 3D güzeldir. Değerlendirmemiz derken 40m2 bir yatak odası görseli midir?
	The problem is the visual of a 40m2 bedroom and this has become a trend. There is no such facade or lifestyle but the 3D is beautiful. Is the visual of a 40m2 bedroom what we need to evaluate?
9	Burada vurgu insan figürüne verildi ve bu kapitalizimin bir parçasıdır. Vurgu kadın-gitardır.
	The human figure was highlighted here and this is part and parcel of capitalism.
14	Çok ulaşılamaz değil ve dikte etmek ile sunulmuyor o yüzden bence sıkıntı yoktur. Bunu bir şey olarak sunmuyor. Gitar çalamıyorum? Böyle haytalar yaşayın diye bir dikte yapmıyor. Gerçekten böyle hayatlar yaşayın diye dikteyle sunmuyor.
	It is not unattainable and it is not being dictated therefore, I dont think there is a problem. It does not dictate the pursuance of such a lifestyle.
C	Are these drawings outcomes of competent architecture?
	YES
	NO
	ABSTAIN
	X
	X
D	Do you accept if all architects draw like this?
	YES
	6
	NO
	ABSTAIN
	8
YES	
8	Reel fotolar var çekersiniz şahane görünür ve 1 hafta sonra darmadağın olur. Burdan mimarları değerlendiremeyiz. Show House.
	You can take actual photographs of show houses and they become a mess within a week. We cant hold architects responsible for this.
9	Burda bizim çizim dediğimiz şeyler yoktur. Bu görsellerde mimar başında durmuş gibi görünüyor. Mimar bu işin başında durduğunu düşünürsek, EVET. Mimar kontrolde olduğunda, kabul edilebilir şeyler.
	There are no what we call drawings here. It looks as if the architect was present during the preparation the visuals. If we assume that the architect was present, YES.
E	Can this drawing attitude result in happiness for the majority within society?
	YES
	8
	NO
	ABSTAIN
	6
YES	
11	Bu bir proposaldır ve toplumu mutsuz eden bir şey yoktur. Bu arkasında real olabilir. Bu bir proposal olduğu için mutlu edecektir. Bu bir proposaldır. Toplumu mutsuz edecek bir şey yoktur.
	This is a proposal and there is nothing here to upset the society. This will create a happiness because it is a proposal.
5	Resim mutluluk veriyor. Mutluluğu vaadededen bir imajdır.
	The visual creates happiness. It is an image which promises happiness.
16	3boyutlu görsellerin daha çok ihtiyaç duyulma amacı toplumun 2 boyutlu teknik çizimleri daha zor anlamasından kaynaklanmaktadır. Dolayısı ile topluma projeyi daha iyi yansıtır, anlatabilmek için kullanılan bu 3boyutlu çizimlerde hiçbir sıkıntı bulmuyorum.
	The reason behind why there is a greater demand for 3D visuals is the difficulty of the people in understanding 2D ones. Therefore, I see nothing wrong in these 3D visuals which had been prepared to better explain the project to the society.
17	Burda sunulan imaj kişiye evet mutluluk oluşturuyor ve kişi bunu birileri ile paylaşıırken mutlu olur. İleride devam eder mi bu mutluluk belirsizdir. Burda sunduğunuz imaja bakınca, çevresine bu broşürdeki imajı gösterince mutluluk bulacaktır ama geleceği bilmeyiz. Buradaki imaja bakıp satın alındığında mutluluk oluyor.

	~~Yes the image that is being presented here does create happiness and a person does feel happy when he shares it with others. It is not certain whether this happiness will continue in the future. When we look at the image that is being presented here the person will feel happy when he shows it to others but we cannot be certain about the future. When he looks at the image here and buys it he feels happy.~~					
F	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	14	NO	ABSTAIN	
YES						
11	Etik kurallar mesleki bütünlüğü ve güveni sağlamak için uyulması gereken zorunluluklardır. Ethical rules need to be obeyed for the sake of professional integrity and establishment of trust.					

Table 98: Readability - the first phase of reading of the interview transcrip

13 architects							
Readability							
A	Does this result in the failure of the drawing to provide a correct explanation of the design?	YES	2	NO	10	ABSTAIN	1
B	Looking at these drawings can one get a clear understanding of the relations between different floors?	YES	13	NO		ABSTAIN	5
C	Are these drawings outcomes of competent architecture?	YES	12	NO		ABSTAIN	1
8	Spesifik konu, yer, şartname vardır. Bu case belli bir program için yapıldığı için bunu anlarlar. İlk görsel bir hayal ürünüdür ama ikinci görsel anlar çünkü yarışma paftasının verdiği juri binayı biliyor zaten. Şartnamede benden istenilen birşeyin olmadığı durumu olursa, böyle bir sunum olmaması gerek. İkisi farklı şeylerdir. Şartnamede benden nasıl istenirse. Öyle bir şey yoksa değerlendirilmemesi lazım. Specific subject, place, specification do exist. This is comrehensible because this case was made for a certain programe. The first visual is the product of imagination but the second visual is comprehensible because the jury to whom the VBP had been presented is familiar with the building. When something demanded by the specification does not exist on the sheet than such a presentation should not be made. These two are different things. Whatever being demanded from me in the specifaction. If there is no such thing than it should not be evaluated.						
?	Şartnamede böyle bir şey isteniyorsa sorun yok. Ama istenmiyorsa yapılır mı? If the specification demands so than there is no problem. but can it be done if there is no such demand?						
9	Evet neden olmasın. Yes, why not						
10	Farklı ölçeklerde sunulabilir ve mimariyi okuyacak okuyabilir. It can be presented in different scales and architecture can be read.						
16	Sunulan bu iki çizim aynı mantıkta değildir. Sağ mimari. Sol mimari değildir. Paftaların biri mimari bir sunumdur diğeri mimari bir sunum değildir, reklam amacı vardır. The two drawings presented do not have the same logic. The one on the right is architecture. The one on the left is not architecture. It has marketing purposes.						
11	Çizebiliyorsa yetkindir. If he can draw he is competent.						
15	Mimar ise okuyacak olan okuyabilir. Bana göre yetkin olmayan bir mimar, her ikisinde yapmaz. If he is an architect he can read it. In my opinion an incompetent architect can do neither.						
D	Do you accept if all architects draw like this?	YES	7	NO		ABSTAIN	6
YES							
5	Net anlatıyor. Birincide hayal kurduran bir üründür, ikincisi daha mimaridir, olabilir. It explains clearly. The first one is a product that makes one dream. second one is more architecture. It is possible.						
15	Yetkin olmayan hiçbir mimar ne sağdakini ne soldakini yapamaz. Grafiker de yapabilir ama yetkin olmayan biri yapamaz. An architect who is not competent can not do the right or left drawings. Graphic designer can do too, but not an incompetent one.						
9	15'e katılıyorum. I agree with 15.						
12 architects							
E	Can this drawing attitude result in happiness for the majority within society?	YES	7	NO1		ABSTAIN	4
YES							
5	Huzur veriyor nettir. Proje anlaşılıyor. Kurgu, yatak odası anlaşılabilirdiği için, huzur verdiği için evet.						

	It is peaceful. Project is comprehensible. Yes because it is peaceful.					
18	İkisinde de bir tasarım ürünü var ve standard bir ürün değil, memnuniyet getirebiliyor. Tasarım ve yarışma olarak ikisinde de netim ve mutlu olabiliyor. İkisinde de bir tasarım ürünü vardır. O yüzden EVET.					
	Both have design products and are not standard products. Can create satisfaction. I am clear with both of them regarding the competition and design. Therefore yes.					
F	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	12	NO		ABSTAIN
YES						
11	Gerçeğe döndüğünde bunu karşısında bulacağı için yapmamalı ve saklamamalıdır.					
	Because he will face it when the project is realised he should not hide them.					
22	Öne çıkarmak istediğini çıkardı. Ne isterse onu vurguladı. O perspektif içinde ne ise vurguladığı onu anlatıyor. Vurgulamak istediğini sunmuştur, gerisini gizlemiştir. Öne çıkarılmak istenen sunulur.					
	In his/her project the architect has highlighted what s/he wanted to stress and hid what s/he did not want to stress.					
11	Bunlar her zaman kötü niyetli yapılmaz ve insanlar binayı alırken bunları görmek ister. Örnek: rögar kapağını çizmeyiz. Burda kötü niyet yoktur. Bizde uygulama detayları 3D de çizilmezler ve insanlara bunu göstermek istemeyiz. İlaki ki kötü niyet ile yapılmıyor bunlar, satışı etkileyen ve insanların asıl ilgisini çeken noktalardır. Doğal sürecin bir parçasıdır ve insanların önemsemediği noktaları göstermeye gerek yok. Nasıl ifade edildiği illa gizliyorum anlamına gelmez.					
	These are not always motivated by bad intentions and want to see them when they are purchasing the project. In North Cyprus we do not have 3D drawings of details and we do not show them to people. These do not necessarily have bad intentions. What does have an impact on the sales is what is of interest to people. There is no need to show things that are not of interest to people. It does not necessarily mean that I am hiding them.					
8	En iyi neresi ise onu ön plana çıkarırız. Ön veya arkası farketmez. Bir binanın sadece iyi tarafını koymak dürüst birşeydir. Kötü niyet değildir. 500 kg örnek.					
	We highlight the best part. It does not matter whether it is the front or the back. It is honestly to show only the good parts of a building. This does not mean bad intentions.					
11	En çok güvendiğim detayı çözmüşsem onu çekip paylaşıyorum. Ön plana çıkarma dürüstlüktür, saklama değil. Binanın güzel yerlerini ön plana çıkarmak kötü bir şey değildir. Dürüstlüktür.					
	I share the details that I am happiest with. Highlighting is honesty not deception. Highlighting of good parts of a building is not a bad thing. It is honesty.					
5	Dürüstlük için projenin hem güçlü hem zayıf tarafları da görünür olması gerekmektedir. Dürüstlük için herşeyi paylaşmak gerekir.					
	Honesty requires the visibility of both the strong and weak aspects of the project. Honesty requires sharing of everything.					

Table 99: Error - the first phase of reading of the interview transcript

Error							12 architects
A	Does this result in the failure of the drawing to provide a correct explanation of the design?	YES	12	NO		ABSTAIN	
B	Are these drawings outcomes of competent architecture?	YES		NO	7	ABSTAIN	5
NO							
14	Gördüyse bu sonuçları ve devam etmişse. HAYIR değildir. Böyle sunumlar, sunulmamalı. ~~If architect saw this problem and continued. NO, it's not.~~						
9	1. Çizim okunmuyor 2. Context okunmuyor 3. Hepsi sizin okuldaki isimlere bakarak hayır. 1. Okumuyor, 2. Yanlış, 3. Detay hatası o yüzden hayır. ~~1. Drawing is not readable, 2. Context is not readable, 3. Detail problem, so for this reason no.~~						
18	1,2,3,4,5,6. Hepsi de hatadır. Ben mimar olarak bunu yaparsam mimari yapım geriye düşer. Ben bu hataları yapmam o yüzden hayır. ~~They are all problematic. If I make these as an architect it would have a negative impact on the project. I would not have made these mistakes therefore no.~~						
16	Mimar bu sonuçları görmemiştir belki. It could be the case that the architect did not see these results.						
C	Do you accept if all architects draw like this?	YES		NO	12	ABSTAIN	
NO							
4	Tasarlanan mekanlar herşeyden önce kendimize sonra başkalarına açıklanmalıdır. Tasarlanan mekanların öncelikle anlaşılabilir olması gerek bundan dolayı. Tasarlanan mekânların anlaşılabilir şekilde sunulması gerekir. Before anything else every drawing needs to be readable to us first and then to the others. Before anything else he designed projects need to be comprehensible.						
D	Can this drawing attitude result in happiness for the majority within society?	YES		NO	10	ABSTAIN	2
NO							
15	Okunamayan proje mutlu da edemez. ~~A project that cannot be read cannot create happiness either.~~						
16	Bazı detayları müşteri broşürden algılamayıp fark etmemiş olabilir ama yine de bu broşürler ile ne kadar satış yapıldığı sorgulanmalıdır. The customer may have failed to see and perceive some of the details at the brochure but nevertheless just how much sale is realised with these brochures need to be questioned.						
11	Müşteri gerçekte karşılaştırmasında sorun yaşar ve mutlu olmaz. Çizimden anlayamadı ise, gerçekte ne ile karşılaşacağını bilmez. When comparing with reality the customer will experience confusion and will not be happy. If he did not understand the drawing he will not know what to expect in reality.						
22	Müşteri çizimleri algılayamadığı için kandırılmış hissedecektir. ~~The customer will feel cheated because he is unable to perceive the drawings.~~						
8	Bu çizimlere bakarak alan alıcı kör alıcıdır. ~~He who makes a purchase by only looking at these drawings are foolish.~~						
11	İpuçları anlaşılmaz ve ispat edilmesi zordur. Hints are incomprehensible and hard to prove.						
E	Shouldn't architects draw honestly as suggested in the Codes of Ethics and Conduct document of the Chamber of Architects?	YES	12	NO		ABSTAIN	

YES	
11	Sapmayı ne kadar az minimize edersek insanları o kadar az kandırmış oluruz. 3.nolu proje başarısızdır diyemem ve o sunumda hiç bir proplem yoktur. Sonuçta gidildikçe belki de 3D’den daha iyi olacaktır. Burdaki sunumda yaptığım şeyi sonuca götürmek yetkinliktir. Ülkemizde broşürler mimarlarca yapılmıyor. 3.örnekte kenarların kıvrım olmasının çok yargılanmaması gerekir. Belki de projede yaşanan değişiklikler olmuştur. Olay burda niyettir. ~~The more that we minimize the deviations the less likelihoof of deceiving the people. I~~ can not say that the project No3 is unsuccessful and there are no probems at that presentation. As we progress to the conclusion maybe it will be better than the 3D. To realise what was shown at the presentation is competence. Brochures are not prepared by the architects in our country. The corners at the 3rd example should not bee too harshly criticised. May be they were the result of the changes that had been made to the project. What is important here is the intention.
9	Bu gibi durumlar daha çok dürüstlükle değil de yetkinlikle alakalı durumlardır. Such circumstances are more to do with competence than honesty.