

AN AESTHETIC RESPONSE TO AN ARCHITECTURAL CHALLENGE:
ARCHITECTURE'S DIALOGUE WITH THE ARTS IN POSTWAR TURKEY

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ABSTRACT

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This study aims to analyze architecture's dialogue with the arts in postwar Turkey. It attempts to comprehend the formation of the idea of 'collaboration' between arts and architecture and the meaning of this from the viewpoint of architectural production. Thus, it investigates the atmosphere together with the facts and actors involved in this unity, all of which contribute to uncover the intellectual background and the practice of 'collaboration'. The ultimate goal in this study is to understand the intention behind integrating the modern arts into modern architecture in that particular context. Defined as an "interregnum," the mid-century modernism faced with an "internal critique" in terms of architectural discourse and production. This critical approach searched for new interpretations of the "modern," which was expected to suggest satisfactory and adaptable solutions for the requirements of the time. In this respect, the study tries to read the contemporary discussions and the materialized works in Turkey with reference to a wider international frame of the architectural context that witnessed similar debates and practices. This includes the reevaluation process of modern architecture, which was also seen in the Turkish architectural climate in the form of a rapprochement between architecture and the public, and a solution to the dichotomy between the local and the universal. At the end, the investigation examines the attempt of reconstructing a dialogue with the plastic arts by analyzing the triggering factors, intellectual basis, *modus operandi*, and the implications in both artistic, architectural and the

general socio-cultural context of the postwar period; and evaluates the consequent formation of a “situated modernism” in contemporary architecture in Turkey.

Keywords: Postwar Period in Turkey, Modern Architecture, Modern Art, Publicness, Local/Universal

ÖZ

MİMARİ BİR SORUNA ESTETİK BİR KARŞILIK: İKİNCİ DÜNYA SAVAŞI SONRASI DÖNEMDE TÜRKİYE'DE MİMARLIĞIN SANATLA KURDUĞU DİYALOG

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Bu çalışma, Türkiye'de 2. Dünya Savaşı sonrasında mimarlığın diğer sanatsal etkinlikler ile kurduğu diyalogu analiz etmeyi amaçlamaktadır. Araştırma, sanat ve mimarlık arasındaki birliktelik düşüncesinin oluşumunu ve bu ilişkinin anlamını mimarlık açısından kavramaya çalışmaktadır. Bu nedenle çalışma, dönemin atmosferini bu birlikteliğin düşünsel altyapısını ve pratiğini ortaya çıkarmada önemli katkıları olan olguları ve bu ilişkide yer alan aktörleri de içine alarak incelemektedir. Bu çalışmadaki esas amaç, bu bağlam içinde modern mimarlığa modern sanatı dahil etmenin arkasında yatan niyeti anlamaktır. Ara Dönem (*interregnum*) olarak adlandırılan çağ ortası modernizmi mimarlık söylemi ve üretimi açısından içsel bir eleştiriyle yüzyüze gelmiştir. Bu eleştirel yaklaşım, dönemin ihtiyaçları için tatmin edici ve uygulanabilir çözümler sunması beklenen "modern" olanın yeni yorumlarını aramaktadır. Bu anlamda, bu çalışma Türkiye'deki çağdaş tartışmaları ve gerçekleşen örnekleri, benzer tartışmalara ve uygulamalara tanık olmuş daha geniş bir çerçevedeki güncel mimarlık bağlamına referansla okumaya çalışmaktadır. Bu çalışma, Türk mimarlık ortamında da mimarlık ve toplumun yakınlaşması ve yerel/evrensel arasındaki ikiliğe çözüm biçimlerinde görülen modern mimarlığın yeniden değerlendirilme sürecini de kapsamaktadır. Sonuçta araştırma, mimarlığın plastik sanatlarla yeniden ilişki kurma girişimini, tetikleyici etkenlerini, düşünsel altyapısını, işleyiş biçimini ve

savaş sonrası dönemde sanatsal, mimari ve genel sosyo-kültürel bağlamdaki yan anlamlarını da içeren bir kapsam içinde analiz ederek incelemekte; ve Türkiye'deki çağdaş mimarlıkta "konumlandırılmış modernizm"e uyumlanan oluşumu değerlendirmektedir.

Anahtar Kelimeler: Türkiye'de 2. Dünya Savaşı Sonrası Dönem, Modern Mimarlık, Modern Sanat, Kamusal, Yerel/Evrensel

To Sevil, Necan and Uygur Yavuz

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CHAPTER 1

INTRODUCTION

The future will certainly belong to the effective collaboration between the three major arts: architecture, painting, sculpture.¹

In a visual or a conceptual manner, as in a superficial way or a complete act of integration, architecture and the arts have been connected in many ways throughout history, including ancient reliefs and statues; stained glass windows, medieval carvings or ceramic works; 20th century architectural structures. Apart from traditional understanding of the previous centuries, it is argued that “a new architectonic complex of constructive activities”² appeared in the 20th century that stimulated an interdisciplinary approach. The borders between these fields blurred and each crossed the boundary to the other’s side. The way and basis of this relationship could include the intellectual sphere, which provides a ground for sharing ideas, as well as physical togetherness. Regarding the latter, a reciprocal affinity could occur, which would result in various consequences. In terms of the architectural perspective, this kind of a relationship manifest in several different ways. It can be supposed that an artwork might act like a decorative object; enrich the atmosphere through its presence; operate as one of the functional elements of design; or offer diverse types of experiences to the beholders by providing different spatial perceptions.

The aim of the study is to analyze architecture’s dialogue with other artistic undertakings in postwar Turkey. First, it will attempt to understand the atmosphere that created a fertile ground for a unity of arts and architecture. While the study is trying to understand how and why this idea was formed, it will analyze

¹ Leger, F. (1943) On Monumentality and Color. In Giedion, S. (1958) *Architecture, You and Me*. Cambridge, Massachusetts: Harvard University Press. p 45

² Read, H. (1959). *A Concise History of Modern Painting*. London: Times & Hudson, p 212.

the unity of arts and architecture by taking into account the modernist approach in the postwar period. This inquiry will investigate the facts and the actors involved in this dialogue that will portray the intellectual background and the practice of this idea. The ultimate goal in this study is to understand the intention behind integrating the modern arts into modern architecture in that particular context. In this respect, the study tries to read the contemporary discussions and the materialized works in Turkey with reference to a wider international frame of the architectural context that witnessed similar debates and practices.

After the Enlightenment period, architecture started to have a “self-consciously experimental” attitude, which burgeoned an “unprecedented range of architectural solutions and experiments of competing visions and theories.”³ This process, at the end of the 19th century, directed the trajectory to a “re-evaluation of both architectural form and its audience.”⁴ An investigation of a new vocabulary came out of this period, which led 20th century architects to deal with “the basic features of their language” and separate them from “artistic expressions.”⁵

In fact, a departure from the use of artistic works in architecture, known as ornamentation, was put on the agenda by the effects of the industrial revolution and the process of modernization, which brought along the concepts of: rationalism, efficiency and function; the glorification of the new; change and innovation that all surpassed other constitutive aspects of architecture. Thus, a split occurred between architecture and other plastic arts at a time when architecture broke off all ties with the past, and abandoned former approaches that emphasized tradition and continuity.⁶ This new process, affected architectural

³ Bergdoll, B. (2000). *European Architecture: 1750-1890*. Oxford; New York: Oxford University Press. p 2

⁴ Bergdoll, B. (2000). p 4

⁵ Villanueva, C. M. (2010) Integration of Arts. *Art and Architecture, Docomomo Journal 42*, 55-53. p 54

⁶ Actually, William Morris raised a criticism against the industrial products, or mainly, the manner of machine production in design field via Arts and Crafts movement. But some other movements, Deutsche Werkbund and Bauhaus advocated benefitting from industrial

products' role in daily lives of people, which resulted in a new way of living and thinking, as well as new demands, in order to adapt to the new economic and political system.

Indeed, this new social process, called "modernization," is an evolutionary path, which incorporates the rapid developments in technology, the acceleration of industrialization, generating more technical and organized means of production; therefore, creating a demand for: specialized working fields; the establishment of new bureaucratic structures and democratic alterations; more advanced mass-communication and transportation systems for the capitalist market.⁷

These advancements in the technological, political, social and economic fields, all of which affect the individual, are defined within the term of "modernity."⁸ But, as Hilde Heynen argues, modernity has become more than a conceptual term, which has two facets: one is connected with the social and economic process known as modernization; and the other relates to the artistic and intellectual responses of the individual, called modernism.⁹

In response to the ongoing developments, many movements sprouted up at the end of 19th century onwards in the fields of both art and architecture, which were influenced by innovation, and instituted a break with tradition, which is regarded as one of the biggest aspects of the "modern."¹⁰ In architecture, this attempt is

technology. Even in some points, Art Nouveau movement had been utilizing from the possibilities and material technologies of industrial development.

⁷ Berman, M. (1990) *All That is Solid Melts into Air: the Experience of Modernity*. London; New York: Verso. p 16

⁸ Black, C.E. (1967) *The Dynamics of Modernization*. New York; Evanston; London: Harper & Row Publishers. p 6

⁹ Heynen, H. (1999) *Architecture and Modernity*. Cambridge, Massachusetts, London: MIT Press. p 10

¹⁰ Henket, H.J. (2002) Introduction. In H.J. Henket; H. Heynen, *Back from Utopia, the Challenge of the Modern Movement* (pp 8-19). Rotterdam: OIO Publishers. p 9; Heynen,

called the Modern Movement or modern architecture, and the term modernism is used when referring to both the artistic and architectural related approaches.¹¹ However, it is still considered an ambivalent and controversial issue when mapping the borders and implications of the word “modern.” But in a general sense, the most accepted and common belief about this term is that it embraces innovation and change at its origin.¹²

The term “modern” commonly is described as a rejection of tradition to formalize the present and the new¹³, which is the way that it is used in the scope of this study. In this study, I use the term modernism to refer to the progressive efforts in art and architecture. Therefore, the term modern architecture is used in the same manner, interchangeably with this expression, to mean the architecture within this kind of a development process, which is also aware of “its own modernity” and the struggle for “change.”¹⁴

Also, I should note explicitly what I want to express when using the term the “west”. With the changing circumstances and the balance of power throughout the world, the U.S. arose as a superpower by setting up the Western block against the Soviet regime. In addition to that, the demolition and the decline of the European countries, felt in both visual and tangible senses, caused a migration to the U.S., which indirectly created a new channel and new intellectual and cultural center. These developments resulted in a change in the traditional meaning of the west to include both the U.S. and Europe.

H. (1999) P12. See Heynen, H. (1999) *Architecture and Modernity*. Cambridge, Massachusetts, London: MIT Press for a detailed discussion about the issue of modernity.

¹¹ Ibid. (2002) p 9

¹² Heynen, H. (1999) p 12

¹³ Ibid. p 9

¹⁴ Colhoqoun, A. (2002) *Modern Architecture*. Oxford; New York: Oxford University Press.p 9

As the study examines the dialogue (formed directly or indirectly, consciously or unconsciously) between modern art and modern architecture, the definition, the manner, the form and the limits of this dialogue also become a subject of this study. While seeking definitions and answers, different titles are used to refer to different categories of the relationship. For instance, to imply a general connection, the word 'dialogue' is employed, which is emphasized in the main title of the study and in some of the subsections. In a similar manner, in order to describe the physical association, the word 'unity' is used, which stands for simply existing alongside each other. These two terms symbolizes the type of an association that is not yet defined, but still needs to be discovered. Also the term 'synthesis', discussed in Chapter 2, is used to imply the phrase 'synthesis of major arts', which was discussed in the western debates. The term 'collaboration' is mainly used for naming one particular type of this dialogue, which will be elucidated in further detail, including its borders and definitions.

While in the western discussions, the accent was on the issue of a 'synthesis', in Turkey, the course of action was one of the prominent subjects of the debates, which means that the artists and architects emphasized the process, and hence, working via 'collaboration'. As it will be mentioned in the part of "Debates on Collaboration", the Turkish art and architecture milieus constituted a discussion platform on the operational side of this approach that included synchronized working and a team spirit. That is why using the term 'collaboration' in the titles refers to their intention and priority, which is tried to be uncovered throughout the study whether or not this intention was culminated in this way. That is also why it becomes important for this study to examine the network of this dialogue, i.e. the dialogue between the actors, and the educational institutions, which were the significant and indispensable part of this dialogue for the case of Turkey.

The modern movement, which governed the architectural culture of the early twentieth century, began to be questioned, from the mid-20th century onwards, with regard to the very feature of its "modern" sense, i.e. with reference to the split created between architecture and other arts as well as the public. It was criticized for leaving no room for adaptation to the current circumstances. This questioning followed an intricate path that sought a new architectural discourse.

Goldhagen noted that early twentieth century modernism brought along many technological achievements as a result of being influenced by the machine. These acquisitions are recounted as “the rationalization of the design process, the employment of industrial materials, and the production techniques that enabled the separation of structure from skin, and the invention of open plan.”¹⁵ The criticisms constituted a frame putting outside some criteria, which were, basically, compromised on such features as the rejection of traditional influences, the contribution to the social and political development, and reflecting the Zeitgeist.¹⁶ In addition to these incontrovertible tenets of modernism, the alleged relation of architecture with the plastic arts also began to be re-evaluated and rethought in order to go beyond the impasse, which modern architecture was encountering.

The mid-century modernism, which is entitled as an “interregnum”¹⁷ between modernism and postmodernism, offered a different rhetoric and practices from the beginning of the 20th century. The leaning towards creating a unity of arts and architecture was an issue during the early the 20th century as well. However, it was only after the Second World War when, going beyond in intellectual aspects, an acceleration was seen in the practical aspects of production, which means the debut of concrete instances of such a unity was then witnessed in different geographies.

This particular period can be recognized as a turning point through the introduction of new patterns and new typologies in design activities, which were actually the result of current demands. In addition, new debates came to the forefront, which produced critical judgments about urgent issues such as social housing and urban planning as part of reconstruction projects. When describing this atmosphere, Goldhagen states that this mid-century modernism was not monophonic. Rather, it was pluralist through its criticism and suggested solutions,

¹⁵ Goldhagen, S.W. (2000) Coda: Reconceptualizing the Modern. In S.W. Goldhagen; R. Legault, *Anxious Modernisms: Experimentation in Postwar Architectural culture*. Montreal: Canadian Centre for Architecture; Cambridge, Mass: MIT Press. p 306

¹⁶ Goldhagen, S.W. (2000) p 309

¹⁷ Ibid. p 309

which she defines as “pluralizing modernism.”¹⁸ In fact, it appeared in various forms such as either using steel and glass structures as well as expressing concrete and brick materials with brutalist approach.¹⁹ Goldhagen states that in the postwar period the concepts discussed among the modernist architects and critics centered on “the relationship of mass culture and new urban trends to democratic freedom, community and individual identity, and place,”²⁰ when they tried to, in her own words, “reconceptualizing the modern.”²¹

At this point, it is important to note that, in this study, the postwar period is considered to mean the interval between the Second World War and the postmodern period. This interval witnessed reconstruction in a massive scale, wiping away the devastation of the war from the cities and reshaping the urban scene as well as the architecture. As a matter of fact, this period consisted of discussions based on the postwar crisis and the way to escape this crisis. As previously quoted from Goldhagen, although there was a partial commitment to the fundamental benchmarks of modernism, this period revealed to have a critical stance on modernism and it aspired for an adaptable solution for the current needs of the postwar era. Having social concerns and new adaptabilities in terms of new social demands, this new approach is defined as socially embedded modernism — a “situated modernism”²² as defined by Goldhagen or, according to Geert Bekaert as “an inevitable expression of the universal and its embedding in social reality and everyday life.”²³

¹⁸ Goldhagen, S.W. (2000) p 318

¹⁹ Ibid. p 310

²⁰ Goldhagen, S.W. (2000) p 318

²¹ Ibid. p 321

²² Goldhagen, S.W. (2000) Coda: Reconceptualizing the Modern. In S.W. Goldhagen; R. Legault, *Anxious Modernisms: Experimentation in Postwar Architectural culture*. Montreal: Canadian Centre for Architecture; Cambridge, Mass: MIT Press. p 306

²³ Heynen, H. (2002) p 385.

Facing an “internal critique,” postwar architecture began to question “the deficiencies intrinsic to modernism’s founding principles”²⁴ with reference to contextual considerations of locality and public meaning. Meanwhile, during meetings, the dialogue with the arts in the sense of merging was discussed, which actually constitutes the basis of scrutiny in this study. The art and architecture circles advocated the necessity of collaboration, put forward specific projects that required collective works and tried to achieve their goals. Eventually, this reevaluation process became, in a way, the process for reconstructing a bond with the plastic arts.

This was the viewpoint on postwar architecture on an international level and it is seen that the architecture of postwar Turkey experienced similar concerns and formations within a parallel stance.²⁵ It is considered remarkable that Turkey grappled with this issue both in the intellectual arena and at the practical stage during this period. Thus, the main question, with regard to the postwar modernist approach towards architecture, can be why modern architecture desired to integrate modern art into its structure.

In fact, postwar architecture is a fairly new topic regarding the studies in architectural history. There are only a few studies on this topic with a focus on Turkey as well. Most of these studies only lightly touch on the dialogue between the arts and architecture, or only a few specific examples are covered and mostly discussed to emphasize the artistic results²⁶. However, this study aims to

²⁴ Goldhagen, S. W.; Legault, R. (2000) Introduction. In S. W. Goldhagen; R. Legault, *Anxious Modernisms: Experimentation in Postwar Architectural Culture*. Montreal; Canadian Centre for Architecture; Cambridge. Mass.: MIT Press. p 12

²⁵ In fact, it is important to note that this consideration was not peculiar to particular circles. Similar performances can be noticed in other geographies as well, such that Venezuela, Brazil and Mexico produced several remarkable instances that incorporated unity of arts and architecture.

²⁶ Arda, F. (early 1970s) Türkiye’de Başlangıçtan Günümüze Kadar Duvara Çakılı Mozaik ve Seramik Olarak Duvar Resmi. *Devlet Güzel SANATLAR Akademisi Sanatta Yeterlilik Tezi* İstanbul: DGSA (unpublished) Supervisor : Bedri Rahmi Eyüpoğlu. Yasa Yaman, Z. (1978). Cumhuriyet Dönemi Duvar Resmi. *Hacettepe Üniversitesi, Sosyal ve İdari Bilimler Fakültesi, Sanat Tarihi Bölümü Mezuniyet Tezi*, Ankara (unpublished). Yavuz, D. (2008). Mimarlık-Sanat Birlikteliğinde 1950-70 Aralığı. *Mimarlık*, no 344, pp 70-76. Yılmaz, A.N. (2006) Bir Mekan Estetiği: ‘Groupe Espace’ ve Türk Sanatındaki Yansımaları. *Cey Sanat*,

embrace a larger scale of analysis, and approaches the topic from the architectural perspective. In this way, the study can examine the triggering factors and how it played a role in both the architectural and the general socio-cultural context of the period. In addition, it will attempt to analyze the contemporary discussions and the resulting works in Turkey with reference to contemporary architectural context.

Correspondingly, Bozdoğan described postwar architecture in Turkey as the combination of modernist approaches in design and in technique with non-figurative and national-themed artworks. This artistic vision brought together the two dissenting voices to create a solution for Turkish architects that had been oscillating between universal concepts and local identity.²⁷

For Tanyeli, the context of the Cold War definitely offered a more suitable atmosphere for developing a nationalist agenda.²⁸ However, within this tension, the socioeconomic and political initiatives were substantially infused with American influence. This influence is said to be a result of recognizing U.S. as a support against the Soviet Union. Tanyeli recounted that this strange arrangement, formed by the impacts of politics, triggered a new alignment in architecture as well. Turkish architectural culture faced a dilemma of trying to chase international aesthetics in a potentially nationalist atmosphere. Within this atmosphere, Tanyeli argued that, until the 1960s, Turkish architects had considered themselves part of the West through the application of the modernist

no 13, 18-22. Yılmaz, A.N. (2007) Bir Mekan Estetiği: 'Groupe Espace' ve Türk Sanatındaki Yansımaları? *Cey Sanat*, no 15, 36-42. Kaçel, E. (2007). Fidüsyer: Bir Kollektif Düşünme Pratiği. In M. Cengizkan, *Haluk Baysal-Melih Birsal*, pp 7-32. Ankara: Mimarlar Odası. Bozdoğan, S. and Akcan, E. (2012). Populist Democracy and Post-war Modernism. In *Turkey: Modern Architectures in History*, pp 105-137. London: Reaktion Books. Cengizkan, A. (2002). Bedri Rahmi'nin bilinmeyen Mozaïği: Mimarlık ve Duvar Resmi. In *Modernin Saati*, pp. 229-245. İstanbul: Mimarlar Derneği Yayını. Pillai, J. (2010). The Lost Mosaic Wall/Kayıp Mozaik Duvar. Lefkoşa: Sidestreets.

²⁷ Bozdoğan, S. (2008a). Haluk Baysal-Melih Birsal Kitabı: Modern Mimarlığımızın Ustalarına Gecikmiş Bir İthaf. *Mimarlık* no 340. p 65.

²⁸ Tanyeli, U. (1998) 1950lerden Bu Yana Mimari Paradigmaların Değişimi ve "Reel" Mimarlık. In Y. Sey, *75 yılda Değişen Kent ve Mimarlık*. İstanbul : Tarih Vakfı Yayınları (pp 235-254). p 237

approaches, which were adopted in the architectural realm.²⁹ One of the reasons to consider the 1960s as a milestone is the increased number of intellectual discussions and queries on current architectural practices and discourses. Another development during the 1960s is that the number of architects, or in Tanyeli's words the "technocracy," increased dramatically and they were a part of the public building constructions of the 1950s, which showed this community played a considerable role in the "constructing the modernity" of the country.³⁰

It seems that contemporary architecture aimed to establish a meaning in the eyes of the public through artworks incorporated into its design. Regarding this attempt to redefine modernism, and focusing on public buildings, the study will interpret the dialogue between architecture and the arts through the ambivalence defined between the universal and the local in postwar architecture, and through the effort to establish a connection with the public.

In terms of the methodology, it can be said that the dissertation is based on a critical analysis and evaluation that utilize primary sources such as memoirs of and interviews with contemporary artists and architects; foreign and local publications, including specific sources like academic guides of the art and architecture schools of the period; and archival sources such as unpublished reports of NATO, the European Council, the Republic of Turkey Prime Ministry General Directorate of State Archives, the Turkish National Assembly reports, SALT Research Archives and personal archives.

The interviews made with selected artists and architects have importance in the sense of being almost the only first-hand source of information. Surprisingly, there is a considerable shortage of written and/or visual resources on this particular subject. These interviews depend on the narratives by the individuals who experienced and performed works in the scope of the 'collaboration'. Therefore, this kind of an input on the 'collaboration' provides valuable insight on the effects

²⁹ Tanyeli, U. (1998) p 237

³⁰ Ibid. p 242

and the triggering factors, the course of action and even the personal notes or perceptions about the artistic and architectural climate of the time.

The publications, specifically periodicals, hardly touched upon the dialogue between the arts and architecture, which, otherwise, could present a substantial and broad amount of information to trace and portray the theoretical grounds of the issue. Nevertheless, these publications offer a sense of information connected with the main subject, although limited in scope. To illustrate, some of the related articles and discussions can be found in these sources, which make them crucial instruments in order to perceive the debates of the time. These mediums are included not only for featuring related foreign and local works but for their way of presenting these works. This approach is expected to clarify both the idea and the practice of the 'collaboration'. This leads to the questions: How these instances were perceived by the individual artists and the architects? How these works created reactions in this specific atmosphere? What were their potential roles in the dissemination of this idea? Furthermore, academic guides and curricula of the architecture schools were utilized to deeply understand this atmosphere, where this idea was formalized. For the analysis of some specific cases, the documents from personal and some institutional archives were also used. In addition to that, the study uses the materials of secondary sources such as academic research, photography and contemporary articles and books discussing the period in a retrospective view.

Regarding the methodology, the structural scheme of the study follows a path that goes from the idea of a 'unity' to the practice of the 'collaboration'. This dissertation starts with an analytical framework and in the last section, dealing with specific concepts, it adopts an interpretative structure.

The conceptual scheme of the study consists of three main chapters. Following the introduction, the second chapter intends to explain the manner of the unity of arts and architecture in general terms, which focuses on the experience of the west. With two subsections, this chapter presents the materialization of the idea of the unity in the early 20th century, which leads to the theme of a 'synthesis' after the Second World War. The first section examines the discursive side of the relationship, which segues to the second phase: the

practical stage and the more intense discussions. The second part deals with the postwar period achievements and discussions about the subject that would be relevant in Turkey's case as well. This part of the study is essential in terms of comprehending the overall scene and the opinions concerning this issue, which will allow the proper definition of the unity of arts and architecture in Turkey. The meetings and activities in the west suggest a specific platform where the exact boundaries of collaboration were broadly discussed, introducing some concepts critical in approaching the issue also for the case of Turkey. The role of the west underpins the reason for mentioning the ongoing developments within this circle, which ultimately turned out to be an area of interaction for the Turkish intelligentsia. Especially during the postwar era, along with the globalizing effects, they easily followed the current developments and accommodated, more and more, the ideas or the applications shaped in the west. The Turkish artist and architects saw the west as a role model and, as previously mentioned, considered themselves as part of this contemporary scene. Therefore, this chapter is a guide and sets up for the subsequent chapters.

In the next chapter, an investigation of how the idea of a unity between arts and architecture was formed and developed in Turkey is presented. In this respect, the first step is to describe the general context of the country, in which this thought and intention flourished. In this part of the study, the socio-economic and politic scene of the postwar period is examined. It also includes legal arrangements and the technical developments of the country in relevance to the main subject.

It is crucial to examine the state of the country in order to understand the facts and the reasons underlying the architectural activity. In his article titled "The Social Economy of Turkey and Architecture," Somer Ural stated that architecture was recognized through the objective and subjective conditions of its society of a particular period.³¹ The direction and the process of an architectural practice, he argued, was dependent upon the production system, the role of different divisions within an organization, the relationship between the different classes, ownership

³¹ Ural, S.(1974). Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60. *Mimarlık no 123*, 5-53. p 7

status, the advancement of manufacturing technology and the labor power, the level of organization, the quality of institutions and the ideas that dominate society.³²

The postwar period is defined as the “second major phase of Turkish modernity.”³³ It was not expected that Turkey would produce architectural discourses based on the aftermaths of the war, such as partaking in reconstruction projects or establishing social projects, which were developed to assist war-ravaged regions of the world. Although Turkey was not involved in the war it was affected by the climate that was generated in the international arena. Turkey was going through a different economic and political process together with a relatively slow technological evolution at this time in history. It will be covered in more detail that the intention and desire to integrate with the international sphere along with the new economic policies indispensably affected the artistic and architectural realms. Understanding the dynamics and different dimensions that the country adopted will help analyze architecture of the period, with regard to its modernist approach, intentions, questions, pursuits, and if any, its dilemmas and practices. In order to completely understand modernism, Goldhagen argued that the cultural, political and social dimensions should first be defined and comprehended.³⁴ Therefore, it becomes important for this study to touch upon these catalysts.

The second section of Chapter 3 scrutinizes the generation of the idea of unity within the conditions of postwar Turkey. This part tries to utter in what sense the unity with the plastic arts became an issue within architectural circles. Therefore, in this part the research focuses on education, publications and related discussions. It aims to clarify the vision and the intention in the unity of arts and architecture by asking the questions when, how and why. The first part dealing with the education field tries to present an overview of the architecture schools of

³² Ural, S.(1974). p 7

³³ Bozdoğan, S.; Akcan, E. (2012). *Turkey, Modern Architectures in History*. London: Reaction Books. p 107

³⁴ Goldhagen, S.W. (2000) p 303

the period. At this point, it is important to state that this part does not only aim to recount educational activities but also, with reference to the developments described in Chapter 2, it intends to disclose one possible link constituted with the west in intellectual terms.

The second part analyzes the publications, mainly periodicals, which were important instruments that reflected contemporary debates and developments. The content of these periodicals, whether or not they included art issues or more specifically the subject of unity, and also the presentation of these subjects, will be investigated to understand the role of these media in the dissemination and cultivation of ideas. The last section reveals the cognitive and discursive area formulated by these publications. It includes specifically the discussions on the issue of 'collaboration' between architects and artists that helped in the provision of the idea of unity between arts and architecture. This section depends on the analyses of the main arguments and intentions regarding 'collaboration' by presenting a rough definition of the conceptual meaning, the borders and the mechanism defining this collective act.

On the issue of 'collaboration', Chapter 4 aims to analyze the postwar architecture in Turkey, and examines the practice of the 'collaboration' between architects and the artists through a close study of various examples in order to evaluate how and why such an association was sought for. The definition of this action at the practical stage, the method and the meaning from the architectural viewpoint, are the main concerns of this section. Accordingly, the chapter is separated into two parts: The first one titled "Design of the Collaboration" examines the process, and the second part titled "Meaning of the Collaboration" incorporates an interpretation of this dialogue from an architectural perspective.

The first part begins with an important specimen, which is the most concrete form of such collaboration in Turkey. The part investigates the remarkable artistic initiative, the *Türk Grup Espas*, which suggested a definition and presented its assertions on the idea of a synthesis, and, by this means, drew an ideal portrait of a dialogue between the arts and architecture. In the subsequent section, in order to map the network of this 'collaboration', the actors are introduced and studied regarding their roles and their dialogues in the process. This network is analyzed

while taking into consideration the socio-economic context of postwar Turkey, which seems to have transformed the entire architectural scene. The dialogue between clients, architects and artists provides crucial data about how the process starts and evolves. In addition, the analysis presents the sophisticated dialogue between the artist and the architect regarding the design, which also leads to a classification of forms of association. At the end, the examination of these two networks unearths the main goal and the reason for 'collaboration'.

The next part aims to look at the presence of artworks in a particular space. Although this part appears to be merely an analysis, it can be said that this investigation actually searches for the reasons that led to 'collaboration'. The presence of artwork is analyzed in two-stages: The section "Form of the Artwork" ponders on the alignment of the artwork in terms of contributing to spatial formations. The "Feature of the Artwork" section examines the quality of the artwork, which covers mainly its composition and its connection to the space as well as its users.

The second part of Chapter 4, "Meaning of the Collaboration," tries to compile all previously mentioned analyses and information to reach a reasonable interpretation on the act of 'collaboration'. It tries to understand the ambiguous relationship with the arts within the architectural context of the day, when the definition of modern architecture started to be reevaluated.

This part of the study initially looks at the intended public role of architecture, which was similar to western examples and discussions. In Turkey's case, it is asserted that the integration of the plastic arts into architecture aimed to insert an "aesthetic quality" and "civic-mindedness" to modern buildings.³⁵ As a culmination of all the previous sections, this part will attempt to answer the question of whether or not this act had a specific purpose in trying to create a bond with the public.

The aim is then to answer the question of why and to discover the intention in this 'collaboration' by emphasizing the defining characteristics of the universal/local

³⁵ Bozdoğan, S.; Akcan, E. (2012) p 131

dichotomy. It can be considered an obvious fact that architects do not think or operate in complete isolation from their own context. In this social context, it is stated that architecture becomes the product of both inner and outer agents, or in other words local and international considerations, which are manifested within the scope of an architectural ideology.³⁶

Regarding this assumption, this part will finally try to interpret or approach the issue through the oscillation between these two determinants, the local and the universal. So, this evaluation analyzes whether or not the architecture of postwar Turkey could offer a new perspective or come up with a new dialectic, which included an intentional relationship with the plastic arts. To provide a rational and substantial ground for this sort of an interpretation, the criticized and reformulated points of modernism, which were promoted in western discussions and mentioned in Chapter 2, are also taken into consideration. However, the basis of this discussion is formalized around the concept of "situated modernism," which is examined in related examples. As a result, the essence and the frame of such an approach in the case of Turkey is investigated in a comparative discussion on the role and the meaning of the collaboration between architecture and the arts in the broader contemporary architectural context.

³⁶ Tekeli, I. (2005). The Social Context of the Development of Architecture in Turkey. In R. Holod, A. Evin and S. Özkan, *Modern Turkish Architecture*. (pp15-36) Ankara: Chamber of Architects of Turkey. p 15

CHAPTER 2

TOWARD A 'SYNTHESIS OF THE MAJOR ARTS' IN 'MODERN' ARCHITECTURE

In December 13, 1944, Le Corbusier presented his thoughts on the collaboration of art and architecture in a short article titled, "*Synthèse des arts majeurs: Architecture, Peinture, Sculpture*" in the newspaper *Volonté*³⁷. He declared the synthesis to be "a plastic epic" that would be the topic of future studies and would create groups based on collaborative works.³⁸ Hence, the idea of a synthesis can be considered as an additional facet in the collaborative undertakings of architects and artists. This chapter will focus on this aspect in the process of the 'synthesis of major arts'. A general overview of this aspect will cover not only the mid-20th century postwar years but also the earlier struggles and interaction within the fields of modern art and architecture during the first half of the 20th century.

In the early years of the 20th century and even in the late 19th century, there appeared some aspirations among various groups within the art world to collaborate. Using a holistic approach, such initial gatherings, based on common concepts and dynamics, proved to be a trigger that inevitably contributed to the postwar achievements, and set up a theoretical background for the re-cooperation of art and architecture. The term, re-cooperation implies an evaluation of the postwar period that accepts the existence of the practice of collaboration before this time period. The postwar context marks a time the adoption of a new ideal and a pursuit that is somewhat different from the previous times. This new idea promotes the act of cooperation but offers something different of its own peculiar accord, which will be discussed in this chapter in comparison to earlier efforts.

³⁷ Boesiger, W. (1999). *Le Corbusier Oeuvre Complete vol.5*, Basel ; Boston : Birkhäuser, p 67

³⁸ Boesiger, W. (1999). 1999. *Le Corbusier Oeuvre Complete vol.4*, Basel ; Boston : Birkhäuser, p 155

The first part of the chapter examines the discourses of modern art and architecture in the early decades of the 20th century, and correlates it with the second part that presents the continuity of the activity and attempts to demonstrate how a consensus on the dialogue between art and architecture had been created by the mid-century. The chapter will try to highlight some specific points, such as why architecture and the arts developed a relationship with each other; in what ways the alliance between the visual arts was managed; what was meant by the term 'synthesis', and why it gained strength from the early 20th century onwards.

2.1. Arts and Architecture in the Early 20th Century

The developments in the social, economic, technological and scientific fields could trigger new initiatives and opened fresh debates in the artistic sphere. Diverse reactions might be set forth as a response to the changing context. The practice of division of labor and specialization during the 19th century and onwards was reflected in the artistic field by the creation of a split between different disciplines. This individuality, as a trajectory of modernity, is typically defined in John Adkins Richardson's argument as follows: "Of all the sensations associated with modernity the most familiar and yet uncanny is that of being alone in a crowd."³⁹

As a result of the growing distance between various fields, architecture emerged as a more established and professionally defined discipline during the 19th century. This formalization was the result of such factors as an organized education system and the establishment of licensing and registration requirements.⁴⁰ These conditions not only separated different disciplines but put them into much more individual categories. The approaches in the architectural design also flourished alongside the means of production through this individuality and specialization. This situation fostered the gap between the disciplines while

³⁹ Richardson, J. A. (1971). *Modern Art and Scientific Thought*. Urbana, Chicago, London: University of Illinois Press. p 77

⁴⁰ Prudon T. (2010). Art, Architecture and Public Space in New York, 1950-1970. *Art and Architecture, Docomomo Journal* 42. 78-89. p 79

encouraging designs that were influenced by the new means of production. Crawford states as follow:

The introduction of the division of labor and specialization into office practice [...] rationalized design and production, promoting greater efficiency while undermining the synthetic integration allowed by more purely artistic methods.⁴¹

In architecture, there is propensity towards more constructive and functional approaches while eliminating the artistic side and thereby abandoning traditional practices, weakening its ties with other disciplines. In fact, the battle between modernity and tradition points to another kind of separation a break from all connections to the past. Jürgen Habermas describes this idea as the “radicalized consciousness of modernity,” which appeared during the 19th century, and resulted in a conflict between tradition and the modern-day practices.⁴²

Towards the end of the 19th century, there occurred certain movements or works that might be considered as possible beginnings of the separation of the arts from architecture. The critics started to establish the ground work for a link among the visual arts. There emerged a new approach, based on the questioning of the rupture between the modern art and architecture of the 20th century.

An early suggestion, at the end of the 19th century, came from Berlage. Paul Overy notes that “Berlage’s ideas about the collective and the individual, and the ideological importance of the wall surface, had promoted an interest among artists in ‘monumental’ or mural art and stained glass.”⁴³ Particularly, in his text titled “Art and Society,” Berlage speaks about the collaboration of the arts during earlier periods and discusses artistic development and its stages as “a period of growth, a golden age and a period of decline.” Then, he applies the concept of “unity in diversity” when defining the second stage of artistic development, in which he

⁴¹ Crawford, M. Can Architects Be Socially Responsible? In D.Ghirardo. *A Social Out Of Site Criticism of Architecture* (27-45). p 29.

⁴² Habermas, J. (1983). *Modernity: An Incomplete Project*. In H. Foster, *The Anti-Aesthetic: Essays on Postmodern Culture*, Port Townsend, Wash: Bay press. p 4

⁴³ Overy, P. (1991). *De Stijl*. London, New York: Thames and Hudson. p 87.

sees as “the ultimate goal of all searching.”⁴⁴ Indeed, this statement is said to have “social as well as aesthetic connotations, and linked a Hegelian preoccupation with the unity of form and content with a more pragmatic consideration of the role of architecture in a socialist society.”⁴⁵ After experiencing a division within the world of art, this assessment shows the beginning of an awareness and formation of critical views that aimed to assemble practitioners of divergent disciplines for a common purpose.

Frank Lloyd Wright’s atelier team - including engineers, landscape architects, sculptors, mosaic designers, cabinetmakers, and glass and textile makers - is said to be one of these initiatives, a collaborative act, which reflected the vision of *Gesamtkunstwerk*, a total work of art⁴⁶. Another early example is the Belgian designer and theorist Henry van de Velde’s house at Uccle, which was designed and built with the intention to integrate ‘the synthesis of all arts’⁴⁷.

In addition to these examples that merged different areas into a cohesive whole, during the 20th century, more remarkable transitions came into life. One can witness the blurring of the borders within each field and even a crossing over. Indeed, the manifestation of this interplay alludes to a most cognitive kinship; a reciprocal relationship based on feeding from the same sources and sharing similar concepts. This conceptual alliance, this plastic vision, created visual similarities in the early years of the 20th century. Above all, the intellectual cohesion among the visual arts was the upshot of experiencing the same evolving new way of life, which could be inspirational for all. In addition to the social, cultural and economic changes, newly discovered science and technology

⁴⁴ Berlage, H.P. (1996). *Art and Society 1909*, In Iain Boyd Whyte and Wim De Wit, Hendrik Petrus Berlage *Thoughts On Style 1886-1909*, Santa Monica: Getty Center. p 285

⁴⁵ Naylor, G. (1975). *De Stijl: Abstraction or Architecture?* *Studio International no 977*, 98-102. p 99.

⁴⁶ Frampton, K. (2007). *Modern Architecture: A Critical History*. London: Thames and Hudson. p.62

⁴⁷ *Ibid.* p. 96.

undoubtedly influenced artistic efforts and initiatives. This atmosphere offered fertile ground for widespread communication within the art world.

Particularly, the cognitive basis was based on an “ontological identity between modern art and architecture,” which suggested a common lexicon for design and “drew formal inspiration from abstract art.”⁴⁸ The overall destination of these collaborations was moving towards universality and abstraction, which would foster more integration among the various disciplines’. The influx of abstract art into architectural design is not considered a passing fancy. There seems to have developed a bilateral relationship between them as it is revealed in Hitchcock’s statement: “It is the abstract art which speaks the visual language most intelligible to architects. It is the abstract aspects of various kinds of modern painting which belong to the world of the architect as a visual artist.”⁴⁹ Alfred Barr’s scheme, which was prepared for the cover of the exhibition catalogue “Cubism and Abstract Art” in 1936, made the issue appear more lucid (Figure 1). The scheme explicitly displays the network among several different avant-garde groups and movements.

In this regard, the art movements and initiatives of the early 20th century, i.e., Cubism, Futurism, De Stijl, Constructivism, Suprematism, Bauhaus, Surrealism and Expressionism, became parts of this debate, especially in the use of an abstract approach. In the case of Cubism⁵⁰, which included the concept of

⁴⁸ Pearson, C. (2010). *Designing UNESCO*. Farnham: Ashgate. p 71.

⁴⁹ Hitchcock, H. R. (1948). *Painting Toward Architecture*. New York: Duell, Sloan and Pearce, p 45.

⁵⁰ A name given after the autumn exhibition in 1908, *Cubism* became an international concept that incorporates the works of such artists as Picasso, Braque, Gris, Metzinger, Leger, and Delaunay. They used abstractions for depicting the world. The physical appearances of the objects were fragmented by multiple viewpoints in order to reach the essence, which was perceived mentally. For this reason, objects were distorted and broken down to their basic components as in the analytic cubism phase. Another stage was using collage and gathering together elements from the physical environment for creating something new. The fragments of the object were reflected simultaneously on the canvas. In fact they made a new fiction apart from imitating the environment. At the end, the beholder experienced something anti-traditional, unfamiliar to the painting methods and even something challenging with the status of the art-object.

simultaneity, distortion and dynamism, there was the usage of basic geometric shapes in unusual ways. The extensions of these new concepts are evident in the formation of a new spatial vision regarding the radical change in compositional language and space perception. According to Sigfried Giedion, Braque's and Picasso's works, which use artistic means for spatial conceptions, gave Cubism the chance of expanding into the field of architecture⁵¹. Along similar lines, as an example to common concepts, Norberg-Schulz draws parallels between the concept of transparency and the juxtaposition of planes in architecture and Cubism⁵².

Similarly, in Purism, there existed a convergence at the point of elimination and turning to plain and standard geometric forms that reflected surfaces, structural elements and general layouts. As described in his book *The International Style*, Hitchcock claims that "Ozenfant's sort of Cubism, called Purism, had perhaps inspired Le Corbusier in his search for sources of formal inspiration for a new architecture."⁵³

A bringing together of art and architecture was also witnessed in Futurism⁵⁴. Filippo Marinetti published his article titled "Futurist Manifesto" in 1909 in *Le Figaro* and the art world first encountered the buzz words of mobility and speed, which indispensably found their way into architecture as "the representation of

⁵¹ Giedion, S. (1967). *Space, Time and Architecture: The Growth of a New Tradition*. Cambridge: Harvard University Press. p 446.

⁵² Norberg-Schulz, C. (1975). *Meaning in Western Architecture*. New York: Praeger. p 200, 192.

⁵³ Hitchcock, H. R. and Johnson, P. (1966). *The International Style*. New York: Norton. First published in 1932. p 32

⁵⁴ Duchamp, Balla, Sant'Elia, Boccioni were the artists participating in this movement and they all glorified machine aesthetic. Its attitude was radical and propagandist. The alterations in machine technology, industrial materials, goods and some inventions effecting daily life had roles for the integration of those concepts in art world. They added movement to the object in the years when they had the opportunity of following the movement sequences of mobile things by new explorations.

movement and its correlates: interpenetration and simultaneity”⁵⁵. In 1917 emerged Constructivism⁵⁶, which had a close relationship with architecture and propounded dynamism. The prominent figure, Russian artist Kazimir Malevich published the “Suprematist Manifesto” in 1915 and as in Constructivism, Suprematism⁵⁷ exhibited a type of intense association. This initiative was an important step in modern art, which was also seen in his Suprematist architectural models, architectonics, as well.

A more intimate relation was seen in the works and discourses of the De Stijl group⁵⁸. Their manifesto was announced in 1918, which asserted the main goal as “the organic combination of architecture, sculpture and painting in a lucid, elemental, unsentimental construction.”⁵⁹ Jürgen Joedicke defines the scope of De Stijl that leant towards universal principles and a sort of collectivity as follows:

Under the ethical and moral grounds of truth, objectivity, order, clarity and simplicity, they were opposed to the social and economic situation of their time,

⁵⁵ Giedion, S. (1967). *Space, Time and Architecture: The Growth of a New Tradition*. Cambridge: Harvard University Press. p 445.

⁵⁶ Tatlin, Rodchenko, Gabo, Pevsner and Malevich were some artists who can be counted in this approach. In fact it had two wings one of which was closer to pure art, and the other one had a tendency towards utilitarian sense.

⁵⁷ The typical approach of the industrial age, destruction of the tradition, echoed also in the Suprematist art. The unnecessary elements were separated from the painting and an absolute geometry, so called rationalism, appeared which was far from the external reality.

⁵⁸ Working alongside with De Stijl, the tenets of Neo-Plasticism was set in 1924. First manifested in painting, De Stijl created principles applied to architectural pieces as well. Theo van Doesburg and Mondrian were the leading figures of it. The movement tried to get beyond the visible world to the intellectual, absolute realities and the paintings expressing super individual features. They used contrasted values for making an asymmetrical balance in compositions, horizontal and vertical lines, grids, and primary colors.

⁵⁹ Conrads, U. (1970). *Programs and Manifestoes on 20th-Century Architecture*. Cambridge, Mass. : MIT Press, Trans.M.Bullock.p 39

striving always to move away from the hazards and accidents of individualism to a collective universal view.⁶⁰

This type of collaboration crystallized in notable examples such as the Aubette project in Strasburg by Van Doesburg, Hans Arp and his wife; Rietveld's design of the Schröder house in Utrecht; and also J.J.P. Oud's Café Unie in Rotterdam.

In close cooperation with Mrs. Schröder, the owner of the house, Rietveld designed the Schröder house (1924-5) applying similar approaches seen in De Stijl paintings. The house is seen as "the embodiment of the most recent De Stijl principles."⁶¹ It transfers two-dimensional design principles to three-dimensional surfaces, specifically in creating dynamic facades (Figure 2). Frames in primary colors and planes separating different spaces are all the manifestations of a new plastic vision. Ordinary volume, the cube, was fragmented and formed a new equilibrium. But surprisingly, this illustrious example was not a representation of a collective act. Although there had been some attempts by Theo van Doesburg to participate in the project, in the end, the design did not involve any collaboration with an artist.

Included among "the four leaders of modern architecture"⁶², J.J.P. Oud completed a design that displays formal characteristics of Neoplasticism. His Café de Unie (1925) is stated as "a three-dimensional graphic design intended to seize the attention of passers-by with its bold use of color and lettering, to draw their attention across the street to look into the wide plate-glass windows and enter the interior."⁶³ (

⁶⁰ Joedicke, J. (1959). *A History of Modern Architecture*. New York: Praeger. trans. from German by James C. Palmes. p. 100

⁶¹ Overy, P. (1991). p 119.

⁶² Hitchcock, H. R. and Johnson, P. (1966). p 33. First published in 1932.

⁶³ Overy, P. (1991). p 131.

Figure 3) This project, similar to the Schröder House, had no collaboration with an artist during its design process. Rather, it visualized ideals of De Stijl, which were accepted and used by De Stijl architects.

Another representative of De Stijl ideals was the Aubette project in Strasbourg (1928). Unlike the two above-mentioned examples, this project was a collaborative work carried mainly by Van Doesburg and Hans and his wife Sophie Taeuber-Arp. The project was a redesign of the interior of a 13th century building that was renovated during the 18th century. As part of the project, Hans Arp and his wife Sophie Taeuber-Arp were initially commissioned to design a café, a restaurant, a cinema and a ballroom (

Figure 4). Van Doesburg created diagonal shapes in the dance hall, which is said to “break open the rigid box of the room”⁶⁴ and “made color, expressed in non-balanced counter composition, destroy and recreate existing architectural space.”⁶⁵ In contrast, Arp’s café design has biomorphic shapes and Taeuber-Arp’s tea room and foyer bar are “much more geometric and abstract, using colors and shapes inspired by the wall paintings of Pompeii.”⁶⁶

Principally, Theo van Doesburg focused on cooperation within architecture in order to bring people and art closer. In the essay “Notes on Monumental Art,” he states that, “by developing a ‘monumental’ painting in conjunction with architecture it would be possible ‘to place man within painting instead of in front of it and thereby enable him to participate in it’.”⁶⁷ He also published a text titled “*Vers Une Construction Collective*” in 1924, which was prepared for the Rosenberg exhibition held in 1923. This exhibition at Rosenberg’s gallery exhibited photographs, drawings and models of architecture interiors, which were created on the De Stijl ideas. Allan Doig, in the book titled *Theo Van Doesburg*,

⁶⁴ Janssen, H. and White, M. (2011). *The story of De Stijl Mondrian to Van Doesburg.* Farnham : Lund Humphries. p 214

⁶⁵ Naylor, G. (1975). De Stijl: Abstraction or Architecture? *Studio International no 977* , 98-102. p 100

⁶⁶ Janssen, H. and White, M. (2011). p 214.

⁶⁷ Overy, P. (1991). p 89.

mentions one of his texts, “the Struggle for the New Style”, where he evaluated “the architectonic character of painting” as if “dictating the way towards collective construction.”⁶⁸ In fact, Doesburg dealt with these kinds of architectonic projects and designed spaces with interpenetrating and overlapping cubes and planes (Figure 5).

In addition to the geometric approaches in modern art movement, there were also non-geometric stances, which were linked, although not to the same extent, with architectural design practices. The emotional and spiritual attitude of Expressionism was a reflection of the inner world of the artist. Kandinsky, an important representative of the movement, tried to feel inner vibrations of an object, based on individual observation. So there appeared compositions as free floating surfaces, in unusual color and form arrangements.

Another manifesto, which was written by Bruno Taut, was presented in 1918 under the title “*Architektur-Programm*.” It advocated collaboration among the disciplines and declared that “there will be no frontiers between the applied arts and sculpture or painting. Everything will be one thing: architecture.”⁶⁹ Later, the group *Arbeitsrat Für Kunst* (Work Council for Art) developed Taut’s assessments. This manifestation implied one more time that “Art and people must form a unity. Art shall no longer be the enjoyment of the few but the life and happiness of the masses. The aim is alliance of the arts under the wing of a great architecture.”⁷⁰ In fact, the idea is based on merging arts and people for which architecture is considered as an effective instrument and as a result, the chosen focal point for this purpose.

Supporting this notion, a relevant argument is proffered by Nøberg-Schulz: “When integrated with architecture as a meaningful whole (*Gesamtkunstwerk*), the

⁶⁸ Doig, A. (1986). *Theo Van Doesburg : Painting into Architecture, Theory into Practice*. Cambridge; New York : Cambridge University Press.p 1

⁶⁹ Conrads, U. (1970). P 41

⁷⁰ Ibid. p 44

pictorial arts, and even music and drama, become directly connected with life.”⁷¹ This new argument gives the hints of a new type of relationship among the visual arts. In other words, it describes a direction towards a complete work of art and an actual collaborative act rather than sharing common ideas. Meanwhile, in 1919, an exhibition was held in Berlin for “Unknown Architects”. The leaflet for this exhibition asserts:

Let us together, think out, create the idea of architecture. Painters and sculptors break through the barriers to architecture and become fellow builders, fellow strugglers for the final goal of art: the creative conception of the cathedral of the future, which will once again be all in one shape, architecture and sculpture and painting.⁷²

Shortly after, Walter Gropius, a member of the *Arbeitsrat Für Kunst* and founder of the *Staatliches Bauhaus*, published the program for a new school, Bauhaus, which was founded on the idea of the collaboration of the visual arts.

The Bauhaus strives to bring together all creative effort into one whole, to reunify all the disciplines of practical art –sculpture, painting, handicrafts, and the crafts- as inseparable components of a new architecture.⁷³

The intention was to start the correlation at the very beginning, in the education process. As a part of the training process, the instructors would encourage all arts to unite in harmony to form architecture. Nevertheless, this call for a unity generated from the systems of production of the time, and suggested collaboration not only between the visual arts but also between industry and the arts. As long as it stayed in line with the systems of production, it would be at the very core of the new life.

In brief, different disciplines worked alongside each other at particular junctures, where they embraced similar concepts. The path continuing from the 19th century into the early 20th century provided initial footing for collaborative achievements,

⁷¹ Norberg-Schulz, C. (1968). *Intentions in Architecture*. Cambridge; Mass.: MIT press. p 126

⁷² Conrads, U. (1970). p 46

⁷³ Ibid. p 50

and in a particular way established the basic guidelines under which to operate. Moreover, there were significant achievements that were materialized as a result of this approach in a visual manner together with a new lexicon within the field of architecture. The alterations in design approaches were crystallized in the usage of basic colors and transparency, façade organization, the arrangement of free-floating planes, new plan layouts and patterns, the dominance of basic geometric shapes, achieving purity, a new space conception and the new stances in the usage of materials. Although there seems to have been developed a small number of concrete instances and new perspectives in design, some parts of this process remained indefinite. The characteristic of the interaction was not completely determined, which also had to define the process and the levels of alliance.

Nevertheless, one specific assertion more clearly defines relationship between art and architecture. In 1932, in the exhibition book "International Style," Hitchcock defined some particular rules regarding international style. While he explains the third principle called "The Avoidance of Applied Decoration," he advocates works of art, and declares that "related subordinate works of sculpture and painting have on occasion been successfully used to decorate contemporary buildings without degenerating into mere applied ornament."⁷⁴ He admits that there has not been a conscious and determined collective work for the integration of artworks, but despite this fact, he thinks that "there is an opportunity here for collaboration, which may well in the future lead to brilliant results."⁷⁵ After the Second World War, this attitude would go beyond from a mere interplay among the visual and plastic arts to their synthesis. A new assemblage and a new mode of "re-approachment"⁷⁶ would appear.

⁷⁴ Hitchcock, H. R. and Johnson, P. (1966). P 33. First published in 1932. p. 73

⁷⁵ Ibid. p 74.

⁷⁶ Villanueva, C. R. (2010). The Integration of the Arts. *Art and Architecture, Docomomo Journal* 42. 53-55. p. 54

2.2. The 'Call for a Unity' of Arts and Architecture in the Postwar Era

In 1947, the International Congresses of Modern Architecture (CIAM),⁷⁷ the main organization of modern architects, confirmed its aims at the meeting held in Bridgwater as follows:

These have been years of struggle and separation during which, as a consequence of the threat of Fascist domination, political, economic and social questions have taken on a new significance for everyone. At the same time technical progress has been accelerated. [...] The technique of planning has also moved forward [...] these factors are together responsible for a new conception of integrated planning which is now emerging. Allied with this is a new contemporary consciousness that finds its definitive expression in the arts.⁷⁸

The new contemporary consciousness alludes to a new conception in architecture, which strives for a consensus with other disciplines in the process of planning, and which can fulfill the latest demands of life. There were urgent problems and priorities to deal with, such as the reconstruction of devastated cities, the planning of new capitals, and the deliberations on restoration issues, which were all put on the agenda by virtue of the world war. Another consequence was the critical query of modernization that points to the failure of modernity, which turned into an unanticipated and undesirable outcome of the war. This criticism topic set in motion reactions towards modern architecture and accelerated the reassessment of particular connections among the various fields. The stance on these topics and the questions posed during the postwar years suggested a collective act, which would bring the issue of the "synthesis of major arts" to the very center of the debate.

While embracing different ideas, the collective spirit has a sophisticated dialogue with architecture. The new constitution process of the mid-20th century produced

⁷⁷ CIAM was established in 1928 in Switzerland. Its aims were stated as such: "to formulate the architectural problem of today, to represent the idea of a contemporary architecture, to instill this idea into technical, economic and social thought, to watch over the contemporary development of architecture." Giedion, S. (1951). *A Decade of Contemporary Architecture*. Zurich: Girsberger. p.16

⁷⁸ Giedion, S. (1951). *A decade of New Architecture*. Zurich: Girsberger. p.16

reconstruction projects that displayed criticism of modernity, which included modern architecture. Indeed, through the struggles for these problematic issues, the integration of the visual arts, as a potential solution, generates some discussions, which are basically the new interpretation of monumentality, considerations of humanistic spaces and publicity of art. But, why was an alliance with the arts considered as a likely solution for architectural issues in the first place? Specifically, what would be the role of the arts in overcoming the very crisis of modern architecture? What type of a dialogue was proposed? At which level did they achieve reconciliation? Were there any different approaches from the previous periods?

In the postwar years, it can be clearly seen that there was a different trajectory in terms of the dialogue between architecture and the arts. Apparently, this collectiveness refers to intense collaborative measures where the arts merge with architecture in a visual and plastic manner rather than simply sharing common design approaches, or conceptual essences as seen during the early 20th century. At the time, a large number of projects, events and meetings were observed, which speculated on possible versions or methods of collaboration of the arts and architecture. Those meetings could be said to represent the attitude of the time and how particular circumstances or visions brought people from different professions together. Regarding this, in some speeches, this collectivity was defined as a trend, which definitely brings the issue of the spirit of the age. Calls were made stressing this aspect and they described the age via collectivity, while the way that the architecture milieu should pursue was drawn accordingly. In this vein, Christopher Pearson argues in relation to this period that:

[...] members of the older generation again took up the challenge to reconcile the ongoing dialectic of technological modernity and traditional humanistic values. With the onset of the cold war, this goal came to seem even more pressing, and calls for a new unity came from both artists and scientists.⁷⁹

Those invitations or intentions were not only in the hands of the artistic circle. Another actor partaking in this collaboration process was the state that commissioned artists and provided social status.

⁷⁹ Pearson, C. (2010) p. 20

The United States camp and the Soviet Union camp began to “dominate the international scene in the second half of the short twentieth century” and “the governments of both superpowers accepted the global distribution of force.”⁸⁰ At this genesis of a new world, new established states and their capitals also became important point of focus that partook in the architectural milieu.

During this juncture in history, it was revealed that architecture is an essential instrument to reflect the power and the disparity of the new regimes. Therefore, all of the parties involved in the planning and the construction of the built environment were associated with political agendas.⁸¹ These building facilities, which were a part of a program, resulted in creating structures that went beyond structural considerations. In relation to the integration issue, the states set new formal arrangements and stipulated the placement of art works within the newly established environment.

For instance, the United States and some European countries supported art project policies. In fact, during the Great Depression of the 1930s, in the United States, the federal government through the Work Projects Administration (WPA) had already initiated a far-reaching arts program.⁸² The Treasury Department program then required that one per cent of total building costs should be reserved for art expenses⁸³ (Figure 6).

Dore Ashton, who clarifies the official position of New York City in her publication “The City and Visual Arts,” asserts that, by this proposal, artists had turned out to

⁸⁰ Hobsbawm, E. (1994). *Age of Extremes: The Short Twentieth Century 1914-1991*. London: Michael Joseph, p. 226.

⁸¹ Doordan, D. (2002). *Twentieth Century Architecture*. New York: H. N. Abrams, p. 132.

⁸² Redstone, L. (1968). *Art in Architecture*. New York: McGraw-Hill. p. vii.

⁸³ Bittermann, E. (1952). *Art in Modern Architecture*. New York: Reinhold Publishing Corporation. p. 8.

be an essential part of the American society.⁸⁴ Probably, this government interference generated a new and common territory for both artists and the common people. This involvement might have accelerated the process of cooperation by drawing the initial formal outlines of the procedure.

This kind of a governmental initiative was also implemented in France; to arrange that one per cent of a construction budget of all public buildings to be used for the inclusion of the fine arts as part of the buildings.⁸⁵ Damaz points out that, after the war years, “Old European countries, having lost much of their economic and military strength, struggle to maintain their ascendancy in intellectual and artistic fields,”⁸⁶ which also intersected with the new pursuits of European artists for new opportunities in public architecture. This inclusion of art in architecture was supported for a credible close relationship and “a more direct contact with the people, in order to better their material surroundings and satisfy their emotional needs.”⁸⁷

In the aims of CIAM 6, this postwar period was stated as witnessing “a trend toward the reintegration of the plastic arts – architecture, sculpture and painting - and thereby toward a clearer understanding of contemporary forms of artistic expression.”⁸⁸ Naming the new age as “a period of great collective works”, Antoine Pevsner declared in 1947:

A revolution is imposed on the arts [...] on the road to new research of which the guiding idea is the attempt at a synthesis of the plastic arts: painting,

⁸⁴ Ashton, D. P. (1988). The City and Visual Arts. In L. Wallow, *New York Culture Capital of THE World*. (pp.123-156). New York: Rizzoli. p 124

⁸⁵ Redstone, L. (1968). p. 146.

⁸⁶ Damaz, P. (1959). *Art in European Architecture*. New York: Reinhold Publishing Corporation. p 69

⁸⁷ Ibid. p. 69

⁸⁸ Ockman, J. (2000). *Architecture Culture 1943-1968*. New York: Colombia Books of Architecture/Rizzoli. p 102

sculpture and architecture. [...] a period of great collective works; that it will witness the execution of imposing constructions in vast urban spaces.⁸⁹

Related to this collective vision, the emergence of cooperative offices is another case that, in one sense, affected the process of collaboration with the arts. Accordingly, in Margaret Crawford's view, after the Second World War, in relation to the architecture profession, large scale corporations made up a large percentage among their clients, which lead to the profession to focus on larger offices in order to meet the demand of those particular clients. Architects had to corporate with the other disciplines in order to be able to offer a total design.⁹⁰ An example of cooperative office model, she refers to Walter Gropius's project:

In 1945, Walter Gropius attempted to restructure professional practice into a more socially useful form by establishing a new firm, The Architect's Collaborative (TAC), founded on a cooperative model emphasizing teamwork with allied disciplines such as sociology, economics, and art. These idealistic goals floundered from the beginning, and as the office became successful, it inevitably fell back on a corporate model of specialization.⁹¹

According to Peter Blake, this circumstance within the realm of architecture was a result of the time period. It was inevitable that there would be an affiliation between the arts and architecture. His argument is as follows:

Above all, we believed that the new architecture was really part and parcel of the philosophical and artistic spirit of our age. [...] In short, we felt that there was a profound unity in all the creative work that moved us and spoke to us, and that we were an integral part of a major artistic revolution that was sweeping the world.⁹²

⁸⁹ Read, H. (1959), p. 212. Quoted in *Naum Gabo: Antonie Pevsner*, New York: MOMA, 1948, p. 57, from Rene Drouin Galerie, Paris, *Antonie Pevsner*, Paris, 1947.

⁹⁰ M. Crawford (1991). p 35

⁹¹ Quoted from Bernard Boyle. M. Crawford (1991). p 36. Primary source, Boyle, B. (1977). *Architectural Practice in AMERICA, 1865-1965- Ideal and Reality*. In S. Kostof, *Architect*. New York: Oxford University Press. 309-44. pp 335-38

⁹² Blake, P. (1996). *No Place Like Utopia: Modern Architecture and the Company We Kept*. New York: W.W. Norton. p 179

Joan Ockman calls this period as “interregnum” between modernism and postmodernism, which addressed the important transitions and revisions in the concepts of modern architecture. Her description, “the integration of more humanistic concerns and recovery of premodernist and anti-modernist themes”⁹³ can be indicated as the conversions that linked the integration of the arts and architecture.

In other words, this outlook can be stated as reconsidering or reevaluating a vision or an act that had existed previously in a distinct form. Consequently, on the raising of a skeptical voice on modern architecture and pondering on its possible new adaptation, a relationship with the arts provided a potential solution to these issues. Architecture, hence, sought a new possibility of collaboration with the other plastic arts in forms of reliefs, free standing and suspended sculptures, plasters, mural paintings - frescos, mosaics, ceramics - and stained glass in private and public buildings of the postwar period.

According to Damaz, the aspiration for a new reintegration of the arts and architecture was mostly connected with the dissatisfaction with the present approach of modern architecture and the limits of two disciplines owing to their isolated stance.⁹⁴ From today’s perspective, there was an “anxiety about the adequacy of contemporary architectural culture to cope with positively influenced society in its new state.”⁹⁵ So, architecture developed a new logic and underwent a critical analysis of its fundamental principles in order to create a new frame. But why and how did modern architecture begin to criticize itself? What makes this conscious move so modern and singular of its own structure is, indeed, the approach of questioning that resides in its core?

⁹³ Other points that started to be reevaluated were as such: “a replacement of functionalism by other theories like structuralism, semiology, and sociology”, “a reassertion of the critical or radical side of modernism”, and “an outright rejection of modernist ideology.” Ockman, (2000). p 13.

⁹⁴ Damaz, P. (1959). *Art in European Architecture*. New York: Reinhold Publishing Corporation. p 3

⁹⁵ Goldhagen S. W. and Legault, R., (2000). p 13

Scully argues that modern architecture “has acted as much more than a simple reflection of its society. Like all art, it has revealed some of the basic truths of the human condition and again like all art, has played a part in changing and reforming that condition itself.”⁹⁶ In this sense, there seems to be a task that architecture has to tackle. At first, it clarifies the new condition, and afterwards, it determines the needs of the new age on its own rather than passively choosing the act of adaptation. It produces a fresh result, and once more, it creates a new consciousness suitable for everyday life.

A similar assessment was stated in the aims of CIAM 6 by reclaiming some points of La Sarraz of 1928 and the Athens Charter of 1933: “we affirm today the necessity for a new conception of architecture satisfying the spiritual, intellectual and material needs of present day life.”⁹⁷ So, it can easily be observed that the critical overtones toward modern architecture actually focus on its scope, outcomes and how it is associated with the demands of the time. The contemporary context called for decreasing distance from everyday life and creating a bond with the people. It implies a different type of spatial experience, which appeals to sensual and aesthetic requirements. Thus, the reintegration of the visual arts and the reconnection to them, to some extent, put forward the spirit for the reincorporation with public life.

J.M. Richards as presented in the first part of the questionnaire for the CIAM 6 meeting:

And if he (the man in the street) does not find the visible products of modern architectural thought sympathetic to his own aspirations, then modern architecture as a whole will not obtain his support, and may be in danger of becoming an art of the kind that is appreciated only by connoisseurs.⁹⁸

⁹⁶ Scully, V. (1979). *Modern Architecture, The Architecture Of Democracy*. New York: George Braziller. p 10

⁹⁷ Giedion, S. (1951). p 16

⁹⁸ Richard, J.M. (1951). The Bridgwater Questionnaire, *Contemporary Architecture and Common Man*. In S.Giedion, *A Decade Of New Architecture*. p 33

There seems to have an anxiety about the status of modern architecture that could cause alienation and distance from everyday people, in other words: isolation. In order to avoid this situation, architecture should focus on people's emotional states, which could be achieved by an integration of the arts. This idea is also clearly reflected in Giedion's statement: "If we really agree the right of the emotional world to exist in this sphere, then architecture and town planning can no longer be regarded in isolation from their sister arts."⁹⁹

A similar opinion about this integration, basically, serves to remove the plain appearance of modern architecture by adjusting its primary principles. As Theodore Prudon gives this quotation in the article "Art, Architecture and Public Space in New York, 1950-1970":

Ada-Louise Huxtable, the former architecture critic of *The New York Times*, argued that the incorporation of modern art into modern architecture was only intended to soften the austerity and blandness of modern buildings.¹⁰⁰

From a retrospective view, Horacio Torrent elucidates the parts that critically questioned modern architecture as "overcoming constructive objectivity and absence of social representations"¹⁰¹ Likewise, when Lewis Mumford criticized the rational approach, he found the solution by combining "objective functions with subjective functions: to balance off mechanical facilities with biological needs, social commitments, and personal values."¹⁰²

During this period, regarding this social consideration, a new interpretation on monumentality appeared. Kenneth Frampton defines the period as follows: "the year 1945 appears as the watershed between the socially committed ethos of the

⁹⁹Giedion, S. (1951). The Bridgwater Questionnaire, Contemporary Architecture and Common Man. In S.Giedion, *A Decade Of New Architecture*. p 35

¹⁰⁰ Prudon, (2010) p 81. Primary source: Huxtable A.L. (1959). Art with Architecture: New Terms of an Old Alliance. *New York Times*, September 13.

¹⁰¹ Torrent, H. (2010). On Modern Architecture and Synthesis of The Arts: Dilemmas, Approaches, Vicissitudes. *Docomomo Journal* 42. (pp 6-13). p 7

¹⁰² Mumford, L. (1964). *Art and Technics*. New York: Columbia University Press. p 115

New Deal and an incipient impulse towards monumentality.”¹⁰³ A declaration, regarding an altered approach towards monumentality, came from the luminaries of the period. Fernand Leger (painter), Sigfried Giedion (architectural historian) and Jose Luis Sert (architect-planner) wrote a manifesto called the “Nine Points on Monumentality” in 1943 which was prepared, at first, for the American abstract artists but later on published in 1958 for the first time in Giedion’s book *Architecture, You and Me*. The publication aspired to renew the concept of monumentality “in terms of a truly modern, democratic, and public sphere”¹⁰⁴ through a critical point of view about the modernist discourse and posited the desires of the public as the factual basis for the monumentality issue:

The people want the buildings that represent their social and community life to give more than functional fulfillment. They want their aspiration for monumentality, joy, pride, and excitement to be satisfied. [...] a monument being the integration of the work of the planner, architect, painter, sculptor and landscapist demands close collaboration between all of them. [...] most modern architects have not been trained for this kind of integrated work.¹⁰⁵

Giedion later published in 1944 as a part of his essay titled “The Need for a New Monumentality”¹⁰⁶ that again revisited this concept. Here he talks about the reconquest of the monumental expression, which he categorizes as “the third step” and “the most dangerous and the most difficult step” of contemporary architecture.¹⁰⁷

¹⁰³ Frampton, K. (2007). *Modern architecture: A Critical History*. London: Thames and Hudson. p 240

¹⁰⁴ Golan, R. (2002). From monument to Muralnomad: the mural in modern European architecture. In K. Koehler, *The Built Surface Volume 2* (pp. 186-208). Aldershot, Hants ; Burlington: Ashgate. p 200

¹⁰⁵ J.L. Sert, F. Leger, S. Giedion. (1958). *Nine Points on Monumentality*. In S. Giedion, *Arch You and Me*. Cambridge, Massachusetts: Harvard University Press. p 49.

¹⁰⁶ Giedion, S. (1944). *Need for a New Monumentality*. In P. Zucker, *New Architecture and City Planning*. New York: Philosophical Library (pp 547-568).

¹⁰⁷ *Ibid.* p 552

Joan Ockman says that both these statements tried to “place monumentality within the historical evolution of modernism itself.” She claims that “its new task in the postwar period would be the reorganization of community life through the planning and design of civic center, monumental ensembles, and public spectacles.”¹⁰⁸ This planning formula proposes collaboration with the intention of creating spaces that appeal to social life. The reassessment of monumentality included the consideration of public life. Aside from the functionality, spaces should satisfy the emotional needs as previously mentioned. A possible solution to fulfill these needs of the time, in that case of a more intense connection with the public, is seen in transforming the concept of monumentality. Spaces, which primarily include mediums that have the potential to establish a dialogue with people, could possibly turn into humanistic spaces. This movement directed towards the representation of society by including works that creates emotional expressions, which were lacking in modern architecture. Thereby, the space would be shaped by the desires and expectations of the people. Additionally, it would also conquer isolationism by embracing different strata of the society and therefore gain the feature of a democratic space. By promising of the creation of spaces that will appeal to people, in a democratic sphere; this renewed concept of monumentality would be linked to collaboration as long as it implies a “monumental expression” via an integrated work between different art forms.

Again, returning to the issue of the collaboration of the arts and architecture in regard to monumentality, we witness the very first prominence about this subject at the CIAM Athens meeting in 1933. Fernand Leger was the first one who talked about the collaboration issue at this meeting. As an esthetic position Leger, stated in 1933 in his article “The Wall, The Architect, The Painter”, speaking to the architects: “You want to forget that painters are put into this world in order to destroy dead surfaces, to make them livable, to spare us from overtly extreme architectural positions.”¹⁰⁹

¹⁰⁸ Ockman, J. (2000). p 27

¹⁰⁹ Fly, E. (1973). *Fernand Leger: Functions of Painting*. New York: Thames and Hudson. p 96

In 1934, the group *l'Art Mural* published their text in the journal *Cahiers D'Art* where they talked about collective work and about their main goal which was to “recreate the link” between the architect, sculptor and painter. They came up with suggestions and demonstrated the viability of this proposed collaboration. In search of providing a means for the active participation of artists in social life, they called for a reform and announced the exhibition *l'Art Mural* that would show a means for this vision¹¹⁰ (

Figure 7). As mentioned previously, a similar concern was highlighted in this text, which was the aspiration for the artists to be an integral part of the society. Along this vein, they sought for possible solutions, which substantially resided in the painting, specifically in murals. Likewise, Ozenfant, one of the members of group *l'Art Mural*, situates the mural to an essential status and sees it as the outward manifestation of the collective act. His argument is as follows: “In order to address the problems created by mechanization, the society would have to organize itself collectively, and the mural would be the ideal symbol for that collective will.”¹¹¹

In addition, the journal *L'Architecture d'Aujourd'hui* became the place where of numerous ideas were shared about the collaboration issue. In fact over the years, it turned into a dissemination instrument on this subject. First published in 1945, the journal *L'Architecture d'Aujourd'hui* was the means by which theoretical aspects of the subject could be embraced. The prominent figures in CIAM contributed to the journal via manifestos or realized products. For instance, in 1945, the May and June volume printed Andre Bloc's article in the “Art et Architecture” section. In his essay, “*sculpture d'aujourd'hui*”, Bloc commented on the topic, “*synthese des arts majeurs: architecture-peinture-sculpture*” (Figure 8).

The 1946 special issue of the journal concentrated on the works of architecture, painting, sculpture, and tapestry by Le Corbusier, Brancusi, Picasso, Giacometti,

¹¹⁰ Ozenfant, A. (1934). *L'Art Mural*. *Cahier d'art vol 9-10*. p 274 . Based on the text, it is revealed that Andre Lhote is a member of this group. The striking thing in this manner is that, he was carrying out an atelier where newly graduated Turkish artists from the Academy were enrolled and this will be the issue of the following chapter.

¹¹¹ Golan, R. (2002) p 192. Quotation from Amedee Ozenfant. (1935). *La Peinture Murale: Divorce de L'architecture et de la Peinture*. *Encyclopedie Franaise 16*, Paris: Librairie Larousse (pp 1670.2-6)

Savina, Leger, Miro, and Jean Lurçat, and dealt with the question of artistic collaboration.¹¹² Le Corbusier's article titled "Ineffable Space" (originally "*Espace Indicible*") outlines a mutual effect accepting architecture to have plastic characteristics and emphasizing the aesthetic concept and the contribution of the plastic arts to spatial issues:

Architecture, sculpture, and painting are specifically dependent on space bound to the necessity of controlling space, each by its own appropriate means. The essential thing that will be said here is that the release of aesthetic emotion is a special function of space. Action of the work on its surroundings and reaction of the setting reveals a phenomenon of concordance, a true manifestation of plastic acoustics.¹¹³

Based on this assessment, emotional aesthetic is at the forefront of Le Corbusier's concept of space. In fact, he describes it as having a substantial role in space perception, through which the desire for collectivity could manifest.

The CIAM meetings were an important platform that gave voice to the collective spirit of the time. At the 1947 CIAM Bridgwater meeting, discussions included communication within the society and the importance of public work, and how to do it in a manner that promoted the ideals of democracy.

"The Questions of Aesthetics and of Architecture's Relationship to The Other Arts" was put forth at the 1947 CIAM meeting, for the first time within CIAM, together with Giedion, J.M. Richards from the MARS Group, the English wing of CIAM, and the artist Hans Arp.¹¹⁴ Two questionnaires were presented. Giedion focused on the isolationist nature of the artist from everyday social life; more specifically, their exclusion from common areas where they can express their ideas to people. He criticizes the present condition with these statements:

¹¹² Ockman, J. (2000) p 65

¹¹³ Le Corbusier, (2000). *Ineffable Space*. In J. Ockman, *Architecture Culture 1943-1968*. New York: Colombia Books of Architecture/Rizzoli. p 66; see also, Le Corbusier,(1958). *Modular 2*. London: Faber and Faber. pp. 25-26

¹¹⁴ Ockman, J. (2000). p100

Many of the most creative architects of our time are only able to execute a small fraction of their life's work, and artists inspired by the modern spirit are normally completely banned from public work. How can they develop contact with people, if all public works are in the hands of "routiners" and businessmen?¹¹⁵

Under the title of "The Impact of the Sister Arts: Relation between Architects, Painters and Sculptors", the authors deal with the question of cooperation, and if it is possible, then, how it could be achieved. It was a seminal publication that sparked the debate of how the architect would create a relationship with the public. Giedion directed his questions directly at Barbara Hepworth in order to get the opinion of a sculptor. Barbara Hepworth replied this with a letter, which altered the general question and changed the direction of the argument: "why do the architects and sculptors not collaborate from the beginning?"¹¹⁶ Coming from a different perspective, the group MARS's questionnaire pondered on the "emotional reactions of the common man to modern art, and especially to architecture."¹¹⁷

Namely, their conflict revolves around bringing a democratic attitude into the built environment via aesthetics, which was the main topic of the 1947 CIAM meeting. Based on this view, modern architecture has to be accepted by all strata of society and should be recognizable and perceptible to all. For this reason, architecture should appeal to their feelings to be able to be internalized. So they contemplated the matter of reaching the "common man", and approached the subject on the foundation of possible reactions by people towards modern art and architecture.

Continuing, they recognized another phase defined by Giedion: "Now we consciously promote another step. A step towards a rather intangible subject:

¹¹⁵ Giedion, S. (1951). p 31

¹¹⁶ Giedion, S. (1951). p 35

¹¹⁷ Ibid. p 30

aesthetic problem or, you may prefer to say, emotional expression.”¹¹⁸ A new stage that is comprised of emotional expression with the stress on aesthetics put the needs of the “common man” to be included in modern architecture much more than it did in earlier periods, when it was more inclined to be neglected.

A similar assertion can be found in Lewis Mumford’ argument:

Unfortunately, in the act of realizing the new truths, mechanical function has tended to absorb expression, or in more fanatical minds, to do away with the need for it. As a result, the architectural imagination has, within the last twenty years, become impoverished...¹¹⁹

Although Mumford thinks that the problem is not merely a question of aesthetics, however, it is an important instrument to reach “into inner chambers of the human personality”¹²⁰ Along the same lines in Torrent’s words, “the aesthetic ideals had been primarily located in the field of production of art works, neglecting the ‘common people’, stepping back and away from the expectations of the general public.”¹²¹

In 1949 at the Bergamo meeting a permanent CIAM commissions were formed. One of them was the “*Rapport Des Arts Plastiques*”, in which Giedion and Richards were members. In fact, one session at the meeting was devoted to the theme of the synthesis of the arts; and it reflected Giedion and Richards’s efforts to push CIAM discussions forward on the issue of aesthetics¹²² (Figure 9, Figure 10, Figure 11).

¹¹⁸ Giedion, S. (1951). p 34

¹¹⁹ Mumford, L. (1964). p 114

¹²⁰ Ibid. p 134

¹²¹ Torrent, H. (2010). p 8

¹²² Mumford, E. (2000). *The CIAM Discourse on Urbanism, 1928-1960*. London; Cambridge, Mass.: MIT Press. p.192.

At the 1949 CIAM meeting, during discussions, Jose Luis Sert, drawing on his Mediterranean roots where these fields had co-existed, asserted his conviction about the possibility of cooperation among painters, architects and sculptors.¹²³ And he specifically referred to the Spanish pavilion at the Paris Exhibition of 1937, which consisted of the collective works of Picasso, Miro, Alberto, Gonzales as well as other painters and sculptors together with the works of architects.¹²⁴ (Figure 12). During this deliberation, Le Corbusier suggested the creation of a center to experiment on what the plastic arts could do for architecture.¹²⁵ As a result, some practices and concrete examples were presented and implementable experimental works were suggested.

The other remarkable component of this gathering was the stressing of the social aspect, particularly the relationship between the arts and people. Correspondingly, Helena Syrkus stated the following at an assembly in Bergamo:

Art belongs to the people: we need art, but an art which responds to human needs and uplifts the spirit of the people. [...] formalism is born from the abyss created by the capitalists between art and reality, between *Dichtung* and *Wahrheit*. Artists detached themselves from life and started to create art for art's sake.¹²⁶

In Commission II, the Report B addressed the issues of contemporary art, the man in the street as well as urbanism and the synthesis of the arts. Under the section "*l'Urbanisme et la Synthèse des Arts*", it is stated that, in order to gain a social function, the visual arts and architecture have to be integrated; and for this integration, there has to be cooperation among architects, painters and sculptors,

¹²³ Ibid. p 80-81

¹²⁴ Mumford, E. (2000) p 81

¹²⁵ Ibid. p 84

¹²⁶ Helena Syrkus, "Art Belongs to the People", in *Architecture Culture 1943-1968*. Ed. Ockman, J. (2000), New York: Colombia Books of Architecture/Rizzoli, p. 121.

along with a sincere team spirit.¹²⁷ A questionnaire, given by Giedion and Arp, asked what was the role and the limit of artistic work in architecture, more specifically, the aesthetic function was put into question.

Apparently at Bergamo, where they were dealing with the debates on urbanization, architecture and the other plastic arts, it was mentioned to act together on behalf of “performing once more a social function”; and the formula for the alliance would be “through a synthesis of efforts and in true communion as a single team.”¹²⁸ Redstone associates this endeavor to the cityscape, where business corporations lately recognized the importance of art pieces and their impression on the public’s mind; and also, it would be a good business to satisfy them alongside the desires and needs of the people.¹²⁹ The criticism aroused mainly at the core of the separation between the art and the public, i.e. the isolation of art from the public. In order to better illustrate the general trend in the art sphere of that time period, Berto Lardera, an Italian sculptor, suggested the placement of sculpture in architectural spaces in order to to penetrate everyday life and to become a necessity by playing out its new role as enhancing the everyday journey for the man on the street.¹³⁰ Likewise, the Russian sculptor Naum Gabo stressed the social framework:

Art should attend us everywhere that life flows and acts... at the bench, at the table, at work, at rest, at play; on working days and holidays... at home and on the road... in order that the flame to live should not extinguish in the mankind.¹³¹

¹²⁷ Ungers, O.M. and Ungers, L. (1979). CIAM 7 Bergamo 1949 Documents. Nendeln: Kraus Reprint.

¹²⁸ Damaz, P. (1959) p 75

¹²⁹ Redstone, L. (1968). p 87

¹³⁰ Ibid. p 163

¹³¹ Ibid. p 87

By taking into consideration the fundamentals of everyday life, art should be reintegrated into the public realm in order to overcome the problem of the lack of visibility of art in everyday society. The art world was on the same page as far as penetrating zones where the “common man” would interact and experience the works of art as something tangible. With this new outlook, after an individual phase, the artists, in Villanueva’s terms, “go into another one which announces human intervention as a symbol of social adherence, of human and collective kindness, as a mark of responsibility”.¹³² This social aspect would bring art and people closer and where architecture could use artwork as an instrument to enhance its objectives. Equally, artists benefit from being situated in architectural spaces by contributing to the benefit of society.

Another CIAM meeting held in Hoddeston in 1951 dealt with this social issue. The theme was “The Heart of the City” and the focus of the meeting was “The Core” (Figure 13, Figure 14). Jose Louis Sert’s article, titled “Centers of Community Life”, contains a section named “Architecture, Painting and Sculpture in The Core” that calls specific attention to this issue. Sert points out that “new trends are now apparent towards a greater freedom of plasticity, a more complete architectural vocabulary.”¹³³

He continues to elaborate on the need for the collaboration in terms of embracing artwork in public areas, where they could be on display for everyday society and stimulate the tastes of the people in familiar surroundings. He declared that “Painting and sculpture have to be brought to the living centers of our communities, to the Core of the city, for the visual stimulus of the people, for their enjoyment, for their education, to be submitted to their judgment.”¹³⁴ Sert also asserts the relationship between architecture, painting and sculpture as:

¹³² Villanueva, C.R. (2010). p 54

¹³³ Tyrwhitt, J., Sert, J. L., Rogers, E. N. (1979). *The Heart Of The City: Towards The Humanisation Of Urban Life*. Nendeln: Kraus Reprint. p 13

¹³⁴ Ibid. p 16

“integrated, applied and related.”¹³⁵ The discussions that took place at this meeting focused on the definition of “The Core” and the necessity of the dispersion of artwork through the public sphere.

When reviewing the summary of the meeting, it is very clear that a remarkable amount of value was placed on the planning of “The Core”. Along with taking into consideration car traffic and pedestrian access, they paid attention to the cooperation of the visual arts as a crucial part of “The Core”. In addition, the matter of human scale in “The Core” was labeled as one of its mixed characteristics regardless of the dimension of the city. Hence, it was described as fertile ground, which was “the expression of general factors of human nature and organic life.”¹³⁶ An expression of “The Core as a Centre of The Arts” was suggested to offer a platform for the publicity of the arts and to be an instrument in achieving a social function.¹³⁷ Likewise, at the 1953 CIAM meeting held in Aix-En-Provence, the subject of the human scale was brought up: “Studies of the plastic form of the new urban scene must always be guided by the human scale, always being aware that essential functional and material elements must at the same time express man’s immaterial aspirations and desires.”¹³⁸

Connecting social responsibility and care, Martin Van Schaik declares a similar assessment when referring to Constant’s “The New Babylon project”, which is another remarkable reflection on the act of collaboration: “creativity need not to be a social divider: it can be glue as well”.¹³⁹ Dating back to 1956, Constant tried to create a project where art and everyday life merged and reflected a collective will

¹³⁵ Ibid. p 16

¹³⁶ Ibid. p 164

¹³⁷ Tyrwhitt, J., Sert, J. L., Rogers, E. N. (1979). p 168

¹³⁸ Giedion, S. (1951)

¹³⁹ Schaik M. V. (2005). Psychogeogram an Artist’s Utopia. In M. V. , Schaik and O., Macel, *Exit Utopia: Architectural Provocations, 1956-76*. Delft : IHAU- TU Delft. p 118

- in Martin Van Schaik's terms, "blurring art and life"¹⁴⁰ and "transformational game played in social space collectively."¹⁴¹ According to Constant, "it is time for the painter to abandon his ivory tower of personal expression, to enter space and within it, engage in society."¹⁴²

Actually, the notion of public art was said to derive from and related to the stability of the time, which had led to a more permanent and monumental art form¹⁴³ associated with the affirmations and new perceptions of the cultural surroundings. In 1950, Jean Cassou (who also participated in the group *l'Art Mural*) curator of *Musee d'Art Moderne*, argued for "the coming union of the arts as a reaction to the introverted and hermetic nature of modern art before war."¹⁴⁴ He specified: "After a period of exhausted individualism will come a period of effort that aims for some kind of collective action, no longer fragmented in character, but harmonious and reconciled".¹⁴⁵

The idea of collective works, thus, became an important means to express the present political condition, the ambition and the proof of recovery from the tribulations of the war, especially in France where three modernist groups wrote a program of reconstructive work and presented to the government of the new French Republic:

By mandate of the three groups federated here, a definitive step can be made towards a synthesis of the major arts: architecture, sculpture and painting, a synthesis, which concerns the communal edifices as well as the individual

¹⁴⁰ Schaik M. V. (2005). p 116

¹⁴¹ Ibid. p 115

¹⁴² Quoted from Constant in Schaik M. V. (2005). p 40.

¹⁴³ Golan, R. (2002). p 186

¹⁴⁴ Pearson, (2010). p 76

¹⁴⁵ Ibid. p 76

dwelling. The greatest contemporary artists are, in fact, directly or indirectly linked to our associations.¹⁴⁶

In Le Corbusier's essay "*A Synthese des Arts Majeurs*", this attitude was promoted for being of benefit to the state and essential to apply for the welfare of the art community in France. His argument is as follows:

In this great period of liberation of the main arts, architecture, sculpture and painting, this synthesis must be considered as a duty towards the country. The result will excite international interest and in addition testify to the flourishing of French art.¹⁴⁷

A critical viewpoint about the subject was articulated by Herbert Read¹⁴⁸ in 1948, who defined the attempts of the synthesis of the arts within the context of socio-political issues to consolidate the power of a new class:

The desire for a synthesis of the arts is part of that general longing for social stability, which is the natural reaction to any period of revolution. In effect, this is nothing but a more or less conscious determination to consolidate the power of a new social elite...¹⁴⁹

A typical justification of this position is Damaz's, who juxtaposed the intentions of the artists with the ultimate goal of the states. He assumes that:

Having lost much of economic and military strength, European countries intended to maintain their ascendancy in intellectual and artistic fields which intersected with the pursuits of European artists for new opportunities in public architecture.¹⁵⁰

¹⁴⁶ Pearson, (2010). p 213

¹⁴⁷ Boesiger, W. (1999), *Le Corbusier Oeuvre Complete vol 4.* (1999). p 155

¹⁴⁸ An English poet, modern art historian and critic of literature and art.

¹⁴⁹ Read, H. (1971). *The Philosophy of Modern Art.* Freeport, New York: Books For Libraries. p 47

¹⁵⁰ Damaz, P. (1959)

Inevitably, architecture and art became pioneers offering support to this recovery process by virtue of their communication with a focus on masses. They were given the role of an instrument to evoke particular concepts associated with postwar politics. Pearson defines this as a natural route that “sets in opposition to the totalitarian ideologies of Soviet-bloc communism and proposes a global order founded on peace, human rights, international understanding and co-operation.”¹⁵¹

At this point the lexicon, favored by artists, became more of an issue. With the aim of pronouncing a scheme pertaining to all, a consensus was formed around the approach of abstraction that also sounds international at its very basis. Referring to the previous discussion that includes the manner of abstraction chosen by artists in the early years of the 20th century, this path was considered to be more related to social equality and to address large communities. With regard to this, Ozenfant expressed abstract language as “a language that is felt (not symbolical), and which is that of all great universal and permanent art.”¹⁵² Also in 1948, Hitchcock mentioned in his book ‘*Painting toward Architecture*’ about the richness of abstract art and its contribution to architecture. Actually, he believed that free formed and colored paintings or sculpture would correlate successfully with “the geometrical and spatial character of the architecture itself.”¹⁵³ Similarly, Damaz confirmed that “abstract art was seen as more impersonal and meaningless and therefore more collective and democratic in its reception.”¹⁵⁴

Another aspect concerning collective work is the operation of this collective work. What was talked about regarding the peripheries of collaboration? Did they draw clear lines between synthesis, integration or applied work? A vision can be found in the book *International Style* where Hitchcock formulates as follows:

¹⁵¹ Pearson, C. (2010). p 22

¹⁵² Ibid. p 24

¹⁵³ Hitchcock, H. R. (1948). p 50

¹⁵⁴ Damaz, P. (1959) p 59

Mural painting should not break the wall surface unnecessarily. Yet it should remain an independent entity without the addition of borders or paneling to fuse it with the architecture. [...] Contemporary architecture cannot expect to dictate the evolution of contemporary painting, but it offers fields more considerable than the framed canvas panel.¹⁵⁵

Le Corbusier explains the synthesis as “a new spirit” which, in Von Moos’s words, “stands for a way of thinking and, by implication, the spirit of an entire era – and not primarily for the idea of the total work of art, the *Gesamtkunstwerk*, comprising painting and sculpture under the aegis of architecture.”¹⁵⁶ The fact that Le Corbusier was also an artist and dealt with murals, and sculpture, may have accounted for the different manner of his understanding. Referring to one of his murals made in 1939 at Cap-Martin, he noted his observation about the walls of the villa as “sad walls where nothing is happening”¹⁵⁷ (Figure 15). Therefore, he created fifteen murals here,¹⁵⁸ which are seen as significant contributions to his “*plastique*” feeling and reflected his plasticity in architectural works.¹⁵⁹

Pearson explains the meaning of the synthesis, based upon Hegel’s theory of dialectics, and separates it from the attempt of integration. According to his view in order to achieve synthesis, “a thesis and antithesis had to be postulated, and this certainly went beyond an integration of art and architecture.”¹⁶⁰ With respect to his argument, those opposite sides, meaning art and architecture, have to reside in the synthesis through a dialectical connection. Yet, they is “only one manifestation of the broader dialectic of art and science, and hence the goal of a

¹⁵⁵ Hitchcock, H. R. and Johnson, P. (1966). p 33. First published in 1932. p 73

¹⁵⁶ Moos S. V. (2010). Art, Spectacle, and Permanence. Notes on Le Corbusier and the Synthesis of the Arts, In *Docomomo Journal* 42 90-99. p 97

¹⁵⁷ Boesiger, W. (1999) *Le Corbusier Oeuvre Complete vol 4*. p 158

¹⁵⁸ Boesiger, W. (1999) *Le Corbusier Oeuvre Complete Vol 5*, P 227. Boesiger, W. (1999) *Le Corbusier Oeuvre complete vol 6*. p 132.

¹⁵⁹ Ibid. P 227

¹⁶⁰ Pearson, C. (2010) p xiv

synthesis of the arts, the humanization of a purely technological architecture, had a deeper symbolic significance.”¹⁶¹

In fact, Herbert Read asserted a dialectical manner located at the very core of art field. Art already had two conflicts to deal with and to generate an outcome throughout its creation process. He believed in the reconciliation of opposites:

The essential nature of art will be found [...] in the artist’s capacity to create a synthetic and self-consistent world, [...] a world compounded of these contradictions. [...] Art is what it has become the fashion to call a dialectic activity it confronts one thesis, say that of reason, with its antithesis, say that of the imagination, and evolves a new unity or synthesis in which the contradictions are reconciled.¹⁶²

Read stresses the production of artworks, which is an individual process, and their reception by society gives birth to a more complicated and social arena. He specifies that: “whatever may be the nature of the relationship of art and society, the work of art itself is always the creation of an individual.”¹⁶³ He defines explicitly two opposite facets of art, the individual and universal character, in the statement: “herein lies one of the basic paradoxes of human existence: art is the pattern evolved in a complex interplay of personal and societal processes of adjustment.”¹⁶⁴

On the subject of the types of processes, at the CIAM meeting in Hoddeston, Sert classified the alliance of the visual arts in three ways, as “integral, applied and related.” The operation of integration was defined as follows:

The integral approach is tied to the conception of the building, the architect himself often acting as a sculptor or a painter or establishing a very close

¹⁶¹ Ibid. p 26

¹⁶² Read,H. (1956). *Art and Society*. London: Faber and Faber, p 2

¹⁶³ Read, H. (1967). *Art and Alienation: the Role of the Artist in Society*. New York: Horizon press. p 17.

¹⁶⁴ Ibid. p 18

collaboration with them their tasks cannot be separated and this collaboration has to be carried through, in team work, from beginning to end.¹⁶⁵

The path to creating a collective work is mapped out at the early steps of the design where either one is an architect/artist or a group of architects and artists involved in the process. In that sense, Sert attributed a different meaning to the act of “integration”. It might be recognized as a synthesis where there exists an intimate bond among the visual arts. Similarly, indicating the deeper values in the concept of “integration”, Villanueva portrays it in this way: “On the other hand, integration is the product, not only of the understanding of the common proposals, but also of the necessary subordination between the different expressions.”¹⁶⁶ Still, Sert defines the term “applied” as follows:

In the more frequent case of applied works the building is conceived first. Its expression will be intensified by the co-operation of the painter and the sculptor, but the character of their work and the space allocated for it, are generally outlined by the architect.¹⁶⁷

The contribution of the artist is expected at the later stages of the construction process, but this is performed in line with the objectives of the architect. And the last sort of cooperation, which seems a superficial one, is “related”. Sert defined it as they may relate to each other although they have their own positions¹⁶⁸

Akin to this analysis, Gropius’s identification of the synthesis is far from placing art work in appropriate spaces. His criticism focused on the difference of synthesis from that of an exhibition approach in a museum. The synthesis of the arts, he says:

...cannot consist in putting sculpture and painting in appropriate architectural locations or even natural ones, even when they are very appropriate, because

¹⁶⁵ Tyrwhitt, J. ; Sert J. L.; Rogers E. N. (1979). p 16.

¹⁶⁶ Villanueva, H. (2010). p 54

¹⁶⁷ Tyrwhitt, J. ; Sert J. L.; Rogers E. N. (1979). p 16

¹⁶⁸ Ibid. p 16.

that is, when all is said and done, nothing but the program of a museum. We believe that the true synthesis of the arts is to be found in the architectural work itself and commences from the first stages of the concept.¹⁶⁹

With regard to these statements, the most outstanding synthesis issue is that of the leading role of the architect. Giedion pictured the position of architecture as “orchestral conductor of this collaboration”.¹⁷⁰ Torrent adds to the process of synthesis by describing his own concept of the principle character’s role in the collaborative process: the “artistic conception” that might allude to an individual dealing with diverse fields.¹⁷¹

Better examples for the operation of synthesis could be some groups dealing with the ‘synthesis of major arts’ apart from the announcements and reports shared at several CIAM meetings. Specifically within the Parisian cultural milieu there were some groups such as the *Union pour l’Art*, *Association pour une synthese des arts plastiques*¹⁷², *Group Espace* and a meeting of the minds around a leading publication, *L’Architecture d’Aujourd’hui*. In the group known as *Union pour l’Art* - a temporary organization of artists and architects who hoped to create a strong collaborative performance at the 1937 Paris Exposition - the most prominent name was Andre Bloc¹⁷³ who convinced Le Corbusier to be a founding member of the group in 1936¹⁷⁴ and whose “rapprochement of art and architecture” was said

¹⁶⁹ Quoted from Gropius. Views on Art and Architecture: A Conversation. 62-63. Prudon, T. (2010) p 81

¹⁷⁰ Giedion, S. (1958) p 46

¹⁷¹ Torrent, H. (2010). p 9

¹⁷² In the journal *L’Architecture d’Aujourd’hui* 1949 volume 27, there is information about the working group in which Le Corbusier is seen as president and Andre Bloc as premier vice president.

¹⁷³ Trained as an engineer, Bloc also had ambitions as a sculptor.

¹⁷⁴ Pearson, C. (2002). p 219

to be owing to the influence of Le Corbusier.¹⁷⁵ Along these lines, the approach to this synthesis theme and the words of Le Corbusier gained a remarkable interest.

Owing to his elevated standing, Le Corbusier's two exhibitions, one in 1953 at the National Museum of Modern Art in Paris and another at the Museum of Fine Arts at Lyon in 1956 were important moments that drew attention to "a tendency towards unity"¹⁷⁶ (Figure 16, Figure 17). The influence of Le Corbusier's work found its echo in the crystallization of a union. Strongly Corbusian in its terminology, *Group Espace* was officially constituted on October 17, 1951. Their manifesto announced that the group sought "to prepare the conditions of an effective collaboration between architects, painters, sculptors, and plasticians, and to organize, through plasticity, the harmonious development of human activities."¹⁷⁷ One of the earliest figures in the group, Andre Bloc, reminded artists of their social responsibility to improve architectural and urban spaces by not only contributing with works of art but by becoming directly involved in the needs of architecture; and to access the public sphere and to approach it as an everyday obligation¹⁷⁸ (Figure 18).

A significant practice was "Porte Maillot 50", which was comprised of contributions by prominent figures. The idea was creating a "place for the building of synthesis".¹⁷⁹ Le Corbusier was the main director of this project. For this purpose, the International Association of the Plastic Arts was founded that included artists from several different nationalities. The project was to provide a space under a permanent structure that would give the opportunity of short-term exhibitions,

¹⁷⁵ Pearson, C. (2002). p 211

¹⁷⁶ Boesiger, W. (1999) *Le Corbusier Oeuvre Complete Vol 6*, p 11

¹⁷⁷ Pearson, C., (2002). p 222

¹⁷⁸ Redstone, L. (1968). *Art in Architecture*. New York: McGraw-Hill, p 201

¹⁷⁹ Boesiger, W. (1999) *Le Corbusier Oeuvre Complete Vol 5*, p 67

which could be demounted and sent to other countries as well. But unfortunately, this project was not realized¹⁸⁰ (Figure 19, Figure 20, Figure 21).

In conclusion, differing from the attempts that emerged in the early years of the 20th century, during the postwar period there appeared an alternative approach, which was to tighten the bonds among the visual arts. We witness a process that raised the concept of “*Synthese des Arts Majeurs*” and sought for suitable solutions to bring about unity. The discussions, meetings and experimental works, many which made the issue of collaboration a focal point, are evidence of the collective spirit and the intense struggles. Also, there was a governmental support, which contributed immensely to the reconstruction process after the war. Bearing this in mind, for the architects and artists tried to gain acceptance and establish themselves, which was an important step during those trying circumstances. At that point, the demands of the state and the perspectives of artists and architects juxtaposed, and inherently, the concept of a unity penetrated into the urban landscape. As a result, this unity, in a sense, was attributed to a strange mission serving to the concerns of presenting, especially for the case of European countries, the recovery after the war and thus, the attitude of protecting their dominance in the artistic area.

The concept of collectivity appears as the catchword of the age, and within this spirit, the position of architecture world towards collectivity joined at some particular points, which include: publicity of art, creating humanistic spaces and renewing the concept of monumentality. Art was used as an instrument to overcome the highly criticized aspects of modern architecture. Specifically, it was believed to humanize modern architecture and to fulfill the emotional needs of people. Yet, this new attempt was seen as the primary function of architecture in the spaces that would consider humanistic values and prevent the isolated attitude of modern art and modern architecture. In that respect, modern architecture became a new sanctuary for modern art pieces, which would open a new sphere for the relation between aesthetics and “common man”. Art seemed to decide to enter the social arena with a new display approach, the permanent

¹⁸⁰ Boesiger , W. (1999) p 67-68

statue. It went beyond the old peripheries like exhibition houses or galleries or museums, and encountered by all strata of society.

The operation of this alliance was defined in specific ways but the main goal was reaching a synthesis that started at the beginning of the design process and carried out under the leadership of the architect. The discussions also included the properties of the artworks, which were the examples of abstract art. Regarding the notion of abstract art as having a more universal form, it was suggested this collective act coincided with the ambition of creating democratic spaces. The applied works could be seen in various spaces and locations in different countries. However, their expressions and the integration qualities or their reasons could be different¹⁸¹. So in the final analysis, the issue covers not only sharing common concepts, but more than that, it includes trying to figure out how to apply the concept of unity and the arrangement of different languages and mediums in one entity.

¹⁸¹ See Appendix C for selected works.

CHAPTER 3

THE IDEA OF A 'UNITY' OF ARTS AND ARCHITECTURE IN POSTWAR TURKEY

This chapter will be divided into two sections that will examine at first the overall context and then focus on the idea of the 'collaboration' between architecture and the arts. There will be an attempt to search for understanding the basis of the relationship in Turkey considering the state of art and architecture worlds. The main questions of this discussion will be as follows: How did the idea of the 'collaboration' emerge? How was this inclination put into action?

3.1. The General Context

A brief overview on Turkey's general context of the day is significant in understanding the atmosphere, which created the fertile ground that enabled these collaborative works. The political changes brought about new developments that brought about changes within the socio-cultural system. In addition, after the Second World War, Turkey first experienced a multi-party political system as a result of the establishment of the Democrat Party in 1946. When the Democrat Party (DP) won the 1950 elections, this aspiration moved to a concrete phase.

There are several triggering factors or reasons in the change to a multi-party political system but this new political system, undoubtedly, affected the trajectory of both domestic and foreign politics. These changes in circumstances would have a role in affecting the architecture and art milieus, their outcomes and the actors of the creation process. Turkey adopted a new view in terms of its relationship with the West. This new outlook lent to the abandonment of the isolated attitude and to initiate an increased involvement with the West. As, the political relationship with the capitalist world intensified, it brought forth a new economic approach, which applied liberal principles. Since this new direction had

influences on the operation of other social areas, this policy of liberalization arose as an outstanding feature of the postwar period.

Although this position is attributed mostly to the DP governance, it is said that the orientation towards liberalization began before that party came to power.¹⁸² In fact, the decree announced in 1947, aimed to encourage foreign investment. In order to rapidly develop the economy, the key changes were seen by constitution of a free enterprise system, which could be achieved through foreign investments in those days, rather than state influence.¹⁸³ Because of the difficulties that the country was going through due to limited means of the country during and immediately after the war, the course of action was to receive foreign aid and foreign investments, which was also a part of the process to develop closer relations with the West.¹⁸⁴ During, the postwar years, Turkey became a more integrated part of the Western world and merged with its existing capitalist system.¹⁸⁵ By participating in the Marshall Plan¹⁸⁶, Turkey obtained credits and was accepted as a member of NATO in 1952, which are considered as prominent developments.

One of the significant government programs was the investment in public works and infrastructure. Between the years 1950-1954, the total amount of investments increased by a remarkable 256 percent, which were achieved primarily in the areas of roadwork infrastructure, construction facilities and agriculture.¹⁸⁷ Instead

¹⁸² Zürcher, E.J. (2000). *Modernleşen Türkiye'nin Tarihi*. Trans Y.S. Gönen. İstanbul: İletişim. p 314

¹⁸³ Feroz, A. (1993). *The Making of Modern Turkey*. London; New York: Routledge. p 107

¹⁸⁴ Feroz, A. (1993). p 118

¹⁸⁵ Zürcher, E.J. (2000). p 341

¹⁸⁶ According to Hüseyin Bağcı, Marshall Plan can be interpreted as a measure in political, military and economic terms to protect Europe against the imperialist policy of the Soviet Union. Bağcı H. (1990). *Demokrat Parti Dönemi Dış Politikası*. Ankara: İmge Kitabevi. p 8

¹⁸⁷ Zürcher, E.J. (2000). p 327

of following the railway development strategies of the earlier decades, the network of roads was extended, which helped to promote the automotive industry. On the other hand, Turkey undertook a mission that covers supplying grain to postwar European countries as a “warehouse”. It was a move that focused on agriculture rather than industry in early 1950s. In order to fulfill this task of being a warehouse, Turkish agriculture began to be mechanized and transformed.

In line with the DP’s argument to make Turkey a “little America”, which came to the main motto of the day, the Democrats rapidly started supportive activities for private enterprise and individual initiative. Considering the limited resources of the country, through the regulations DP tried to encourage foreign investment. Turkey was dependent on almost all of the industrial products except for manufactured food, textile and iron and steel industry.¹⁸⁸ This signifies the deficiency of many types of construction materials as well.

The Law on the Encouragement of the Investments by Foreign Capital (Yabancı Sermaye Yatırımlarını Teşvik Kanunu) was passed in 1951, with the aim to invite foreign capital investment in Turkey in several fields such as industry, energy, public works, transportation, tourism and natural mining resources.¹⁸⁹ Later, in 1954, a more liberal legislation was passed the Law on the Encouragement of the Investments by Foreign Capital (Yabancı Sermayeyi Teşvik Kanunu).¹⁹⁰

Based on these laws, it is easy to see that a liberalist system’s dependence on the investment in the private sector was foreseen during the period between 1950 and 1960.¹⁹¹ However, despite the fervent speeches supporting liberalism, approximately 40-50 percent of the investments had to be carried out by the

¹⁸⁸ Zürcher, E.J. (2000). p 386

¹⁸⁹ Eroğlu, C. (2003) *Demokrat Parti Tarihi ve İdeolojisi*. Ankara: İmge Kitabevi. p 108

¹⁹⁰ Ibid. p 134

¹⁹¹ Morgil, O. (2001) Büyüme ve Sanayileşme Politikaları. In B. Yediyıldız, *Atatürk’ten Günümüze Türkiye Ekonomisi* (pp 37-51). Ankara: Siyasal Kitabevi. p 41

state,¹⁹² mainly because of contemporary developmentalist aims. In this manner, statism was still on the stage. As a result of this combination, the incorporation of both private and public sectors in this process, this situation could be defined as an in-between phase, a mixed model.

By partaking in the international economic system, it revealed new demands and the new way of life along with new consumption patterns that resulted in new types of building and transportation.¹⁹³ İlhan Tekeli defines this period as a transformation process that encompasses changes in various levels, in the economy, in social institutions and even in class structure¹⁹⁴.

Tekeli examines the time interval from 1950 to 1980 in a two parts: 1950-1960 and 1960-1980¹⁹⁵. In terms of building facilities, he defines the period between the years 1950-60 as a “search for an international solution” that alludes to the effects of the new political orientation with populist approaches and better international relations.¹⁹⁶

¹⁹² Zürcher, E.J. (2000). p 327

¹⁹³ Tapan, M.(2005). International Style: Liberalism in Architecture. In R. Holod, A. Evin and S. Özkan, *Modern Turkish Architecture* (pp111-122). Ankara: Chamber of Architects of Turkey. p 112

¹⁹⁴ Tekeli, I. (2005). The Social Context of the Development of Architecture in Turkey. In R. Holod, A. Evin and S. Özkan, *Modern Turkish Architecture*. (pp15-36) Ankara: Chamber of Architects of Turkey. p 15

¹⁹⁵ This is also presented as a preferred scheme by Tapan and Yücel, Batur, Bozdoğan and Akcan while articulating on those years' architectural practices. When considering the indispensable effects of the political system, its arrangements and executions on the general transformation, the postwar years in Turkey used to be divided in two parts in order to better evaluate the facts and ongoing activities in this changed circumstances. This division is made according to the breaking points occurred in 1960 and 1980, both of which refer to the military interventions and the new constitutions in the following.

¹⁹⁶ Tekeli, I. (2005). p 28

According to Tanyeli, after the Second World War, the political circumstances had influences directly on architecture,¹⁹⁷ which explain the unavoidable relation between architectural production and the political attitude adopted during the era. Similarly, Gülsüm Baydar claims that the ideology of architectural profession paralleled the political ideology of the time.¹⁹⁸ For her, this choice was nothing less than maintaining their very own positions in professional manner.¹⁹⁹ Based on this assertion, it can be said that the outlook the architectural milieu adopted moved in line with the political scene, which consisted of a populist tone in its attempts and discourses. This resulted in both the transformation in the construction field and increased the level of associations with the West regarding the ambition of promoting the country on the international stage.

In Baydar's interpretation, for Turkish architects, the second quarter of the twentieth century is stated as an interval in redefining their "collective identities".²⁰⁰ In fact, before a radical move towards the establishment of the Chamber of Architects, there appeared some other unions. The Architecture Branch of the Fine Arts Union was founded in 1927, which is the only remaining branch of the Istanbul organization of the union.²⁰¹ In Ankara, another union emerged in the same year called the Turkish Architects Association. But, the preeminent establishment is that of the Chamber of the Architects with the passing of law no. 6235 in 1954.²⁰² The formation of the Chamber changed the

¹⁹⁷ Tanyeli, U. (1998) 1950lerden Bu Yana Mimari Paradigmaların Değişimi ve "Reel" Mimarlık. In Y. Sey, *75 yılda Değişen Kent ve Mimarlık*. İstanbul : Tarih Vakfı Yayınları (pp 235-254). p 239

¹⁹⁸ Baydar, G. (2012). *Osmanlı-Türk Mimarlarında Meslekleşme*. Ankara: Mimarlar Odası p119

¹⁹⁹ Ibid. p 119

²⁰⁰ Baydar, G. (2012). p 119

²⁰¹ Ünalın, Ç. (2002). *Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye*. Ankara: Mimarlar Derneği 1927. p 28

²⁰² Ersin, N. (2013). Sözlü Tarih Toplantıları-2, 13 aralık 2003, 1954-1960

procedure of public architecture in the sense that it fell under as a newly authorized organization that controlled the competitions and oriented architectural styles.²⁰³ After with law no. 7116 in 1958, the Ministry of Reconstruction and Settlement was established. Both these organizations directly indicated not only the intensity of construction facilities that were ongoing throughout the postwar years but also the newly emerged position of architecture as a more independent profession in the market.

In addition, in line with to increasing international relations, an important issue that the architects urged upon was integrating with the Union of International Architects (UIA). In fact, the initiatives began in the earlier stages in 1935 for the Reunion Internationale des Architects (RIA), which would transform to the UIA in 1948.²⁰⁴ In fact, it is observed that some Turkish architects attended to the UIA 1953 Lisbon Meeting, where the issue of the synthesis of the arts was on the agenda.²⁰⁵ (Figure 22, Figure 23) Even Turkish architects made the suggestion and attempted to hold the meeting of UIA in 1955 in İstanbul.²⁰⁶

Another transformation related to the new settlements in economy and administrative structure, was the foundation of new public enterprises, which directly affected the architectural realm. Within a short time period, public institutions such as Denizcilik Bank (Denizcilik Bankası, set up to support the Turkish maritime sector), the Turkish Petroleum Corporation (Türkiye Petrol Anonim Ortaklığı, TPAO, National Oil Company of Turkey), Meat and Milk Board (Et ve Balık Kurumu), Petrol Ofisi (a fuel distribution and oil company) and

Kuruluş. In Ç. Ünalın, *Tanıklarından Mimarlar Odası 1954-1990*. Ankara: Mimarlar Odası. p 42

²⁰³ Tekeli, I. (2005). p 30

²⁰⁴ Ünalın, Ç. (2002). p 151

²⁰⁵ Congres de L'UIA Lisbonne. (1953). *L'architecture D'aujourd'hui*. no 49. p 15. UIA Congres de Lisbonne-Resolutions. (1953). *L'architecture D'aujourd'hui*. no 50-51. P 5

²⁰⁶ Ünalın, Ç. (2002). p 153

Tourism Bank (Turizm Bankası) were established. In addition, other public finance institutions including Sümerbank, Etibank, Halkbank ve Agricultural Bank (Ziraat Bankası) were appointed to the industrial investment plan.²⁰⁷

These newly established institutions meant, in terms of architectural practices, that there was a necessity for construction of their head offices and initiating extensive construction facilities for public buildings. At that point, the main purpose of this study is that some of these new buildings were important for not only being a part of this construction process but they included artworks as well as, indicating an indirect relation with the issue of collaboration.

Indeed, using the resources of the Pension Fund (Emekli Sandığı), the Agricultural Bank (Ziraat Bankası) and Tourism Bank (Turizm Bankası) all of which were state institutions, the state partnered a wide range of construction projects from markets to hotels and casinos.²⁰⁸ These projects were generally prominent structures in a contextual sense, particularly because of their locations, which were visible and accessible for the public. In addition, they played a leading role in the architectural discourse and practice of the day because they were areas for experimenting of the new techniques, materials and approaches.

Alongside the state, the newly emerging client, the private sector, was an effective and encouraging force for architects, whom were trying to establish a new direction within the architectural realm and searching for a solution integrated with the modernist discourse. In this context, the emergence of new consumption habits and close ties with the West brought about novel building typologies such as luxury hotels, which was a new arena for the architects to express their creativity.

In addition to the projects carried out by the state, the private sector began to flourish and strengthen in these periods as a result of the new economic policies. Indeed, it is stated that the private sector accelerated in the years between 1950 and 1960; and consequently, it is noted that the foundation of many of today's

²⁰⁷ Yenal, O. (2001). *Cumhuriyet'in İktisat Tarihi*. İstanbul: Creative. p 111

²⁰⁸ Ibid. p 113

leading companies could be traced back to this particular period.²⁰⁹ Besides, during the 1950s, the banks began to contribute to the artistic realm although it could be regarded as inefficient and a limp attempt.²¹⁰

As architectural production increased, private architecture offices emerged as another novelty of the period, which would be a response to the demands of both the public and the private sector. In fact, what attracts the attention in these formations was their structure based on partnerships, which was a manifestation of the collective spirit.²¹¹ These relatively risky initiations would become important for producing according to the new requirements and, thereby were merely response to the market's supply and demand.

As the business sector began to develop towards holding companies especially from the late 1960s onwards, the construction of industrial complexes and their headquarters was in big demand. This new terrain became a testing ground for Turkish architects. This pact made with the private capital probably fulfilled the interests of both sides that resulted in coherence effective in developing such an experimental ground. Indeed, it has been stated that architecture has several ties

²⁰⁹ Morgil, O. (2001). P 43. In that sense, it is important to state the foundation dates of these holding companies. For instance, Vakko Company started business by manufacturing hats in 1934 and the company extended its range and opened the very first fashion store in 1962. Koç Holding has become of the prominent holding companies in the postwar period. In 1960s, it began to manufacture a large scale of products from automotive industry to domestic appliances. Eczacıbaşı Company was founded as a small-scaled atelier in Kartal district to manufacture ceramic coffee cups. The firm evolved into a factory via the credits supplied by the Marshall Fund, which were given to the private sector projects that aimed to attain a progress in the industrial area. So, in 1951, the foundations of the factory were laid and by the year 1952, it was established. Eczacıbaşı, N. (1994). *İzlenimler, Umutlar*. İstanbul: Dr.Nejat Eczacıbaşı Vakfı Yayınları. p 148; p 77,79. Dündar, C. (2003).*Bir Yaşam İksiri, Dr. Nejat Eczacıbaşı*. İstanbul: İş Bankası Kültür Yayınları. Also for the case of ceramic companies, the other firms and their foundation dates can be stated as such: Çanakkale Seramik in 1957, Gorbun Işıl in 1963, Sümerbank Bozöyük factory in 1966. Sümer, G. *Seramik Sanayi ve Türkiye*. Retrieved April 20, 2014, from KMO: http://www.kmo.org.tr/resimler/ekler/5b6645f020a2481_ek.pdf?dergi=74

²¹⁰ Ödekan, A. (1999). Kronoloji. In *Cumhuriyetin Renkleri Biçimleri*. İstanbul: İşbankası. p 235

²¹¹ IMA architecture office founded by Maruf Önal, Abdurrahman Hancı and Turgut Cansever; Haluk Baysal and Melih Birsal partnership; DoğanTekeli, Sami Sisa and Metin Hepgüler partnerships can be stated as examples for these collective offices.

with the economy, where monetary issues had considerable effect that included property owners, building designers, building occupants and even onlookers of the building.²¹² However, this association could be seen as an effective tool in expressing the attained level of modernism in an architectural sense. Because, in a country that was going through a modernization process, – albeit, polemical in terms of its parameters, formation and internalization processes - the private sector's initiatives, particularly the ones in the industrial area, would be the best representation of the sort of an advanced level in architecture that could be created.

After the military coup of 1960, the government changed and more significantly a new constitution was promulgated in 1961. Aside from many modifications in the administrative and economic point, the foundation of state planning organization emerged as a crucial development during that period, which started with the first five-year plan.

Between the years 1960-1980, the main trajectory was again based on a mixed economic system, in which both private and public sectors would serve the public good and make investments in order to achieve economic growth. In 1980, a new crack appeared in the political system with yet another military coup, and economic and politic movement of the country changed.

In connection with the new constitution and its incoming reflections, such as the provision of more freedom of expression and of association, in the 1960s, the prominent outlook is defined as the emergence of a social consciousness and a pluralistic world view.²¹³ These new themes also manifested themselves in the architectural realm because of professional activities as well as theoretical approaches.

²¹² Deamer, P. (2014). Introduction. In P. Deamer, *Architecture and Capitalism*. New York: Routledge. p 3

²¹³ Yücel, A. (2005). Pluralism Takes Command: the Turkish Architecture Scene Today. In R.Holod, *Modern Turkish Architecture* (pp125-156). p 127

This sensibility towards socialist views not only came to the forefront in the discourses and writings of the architects, it was also became part of the agenda for the Chamber of the Architects. For instance, in 1962, the Chamber put a stamp noted as “architecture is in the service of the society” on all the envelopes and papers that were used for its correspondences.²¹⁴

In conclusion, the changes on the political scene and the new economic strategy dramatically changed the face of architecture at both intellectual and practical levels. Liberalization policies culminated in the increasing international activities, which meant the strengthening of ties with the West; the emergence of a new clientele, and new types of buildings, which all had direct or indirect relations with the subject of this study. The opening to the West, without a doubt, paved the way for the flow of foreign publications, provided an awareness of important meetings, made it easier to organize more frequent visits abroad, bringing about the recognizing of many contemporary architectural examples and developing an acquaintance with the current debates in the West. This novel situation also promoted directing towards contemporary architectural strains and the idea of being a part of the international arena. Meanwhile, the new client would provide fresh territory for experiencing new aesthetic considerations. Although this sphere could incorporate different concerns and had problems in its own right, it became a potential area to more or less eliminate or suppress financial concerns. By the 1960s, as a result of the emerging idea of social consciousness, approaching the public and entering in a cycle of self-criticism were seen in parallel to the concerns of the Western world. All these facts and the conditions in which they occurred demonstrate to what extent the subjects of the following sections are connected within this particular context. To understand this context, the postwar period, in its own peculiar circumstances, will essentially provide the ability to see why artistic and architectural collaboration burgeoned and matured during this period.

²¹⁴ “Mimarlık Toplum Hizmetinde”. Ersin, N. (2013). Sözlü Tarih Toplantıları-3, 21 Şubat 2004, 1960-1967 Kurumlaşma. In Ç. Ünalın, *Tanıklarından Mimarlar Odası 1954-1990*. Ankara: Mimarlar Odası. p 61

3.2. Forming a 'Unity'

This part focuses, the discursive side of the collaboration, covering the phases of education, activities, and publications to ground the emergence and the development of the idea of the unity of arts and architecture. In what ways this idea arouses and what was its basis are the two major questions cause us to first scrutinize field of education. Considering the formative role of education in professional life, presumably the very first signs of collaboration were found in this area. As an influence on future practices, the process and the position in education within the field of education could have helped usher in a new period in terms of collaborative acts.

After this initial analysis on the formation of the idea in education, the subsequent part focuses on the publications that deal with the means of the dissemination and consolidation of this vision. It describes how this approach towards the idea of unity found a place and resonated in the contemporary culture. The consequent investigation of debates and discussions on the topic as result of its establishment in education and publications, as well as the discourse formulated by a group of artists and architects established in Turkey in relation to its European counterpart, will help understand the focus of the analysis in detail. In the end, the chapter provides the ground to analyze whether or not the understanding of a collaborative approach between the arts and architecture had a discursive background in Turkey. If so, the final picture will stand as a testimony about the growth of a consistent idea behind the collaborative works.

3.2.1. The Arts in Architectural Education

The educational field of the postwar period could have been one of the determining forces behind the formation of the 'collaboration' between architecture and the arts. This part will try to uncover the atmosphere in which the alliance between art and architecture emerged; and to discover the creation processes of the actors for this cooperation. Were there any art courses in the curricula of architecture departments from which architecture students could have benefited from directly or indirectly? Was there an intimate dialogue or transparent border in the schools where art and architecture departments were in

open to communication with each other? Taking into account the architects and artists that executed collective works, were there any other kinds of educational activities or opportunities that they were both involved in, such as studying abroad or receiving scholarships in related fields? The answers to these questions are important in conceiving the materialization of the idea and highlighting possible contributions from the field of arts to the field of architecture.

Regarding the generation who contributed to the collaboration during the postwar period in Turkey, it is observed that the focus of the research should be the years between 1940s-1960s when this generation received their education²¹⁵ and significantly produced collaborative works especially during the 1960s and 1970s. The 1930s are also to be explored as it is the period when the professors to these later generations were educated. One of the most important academic, Bedri Rahmi Eyüpoğlu, was also the artist of one of the initial examples for this collaboration, i.e. the Lido Swimming Pool constructed in 1943, and the author of one of the initial texts that dealt with the subject, titled “Building and Painting”, published the same year.²¹⁶ Hence Eyüpoğlu could be considered a guide in determining the period that should be analyzed. In addition, discussing Eyüpoğlu’s, as well as his 1930s contemporaries’ education, as pioneers in the field, the main chronological frame concentrates on the period from the 1940s to the 1960s.

The other point to be emphasized is the privileged status of the Academy of Fine Arts in the field of education, from where many of the architects and artists of this period graduated. The privileged role of the Academy arose from its being the first and for many years the only art and architecture school in Turkey, as well as the only institution that had art and architecture departments. As it took on the role and mission of an art centre in the country, the Academy deserves special attention. Throughout the 1940s-1960s, the education institutions available are as

²¹⁵ See Appendix A, Table 1.

²¹⁶ Eyüpoğlu, B.R. (1943,1 October). *Yapı ve Resim. Ülkü*, pp 1-3.

follows: Academy of Fine Arts²¹⁷ (*Güzel Sanatlar Akademisi*), İstanbul Engineering School (*İstanbul Yüksek Mühendislik Okulu*²¹⁸), İstanbul Technical School (*İstanbul Teknik Okulu*²¹⁹), Middle East Technical University²²⁰ (*Orta Doğu Teknik Üniversitesi*); and also two other schools that were focusing solely on art education were the School of Applied Fine Arts (*Tatbiki Güzel Sanatlar Okulu*²²¹) and the Gazi Education Institute Art-Work Department (*Gazi Eğitim Enstitüsü Resim-İş Bölümü*²²²).

²¹⁷ The school was founded in 1883. In 2004, the name of the school was changed as Mimar Sinan Güzel Sanatlar Üniversitesi.

²¹⁸ In 1941, the architecture department was founded. The school was named as İstanbul Yüksek Mühendis Okulu in 1941 and in 1944, İstanbul Technical University.

²¹⁹ In 1940, architecture education had started and in the same year, the school was named as İstanbul Technical School (*İstanbul Teknik Okulu*). Afterwards in 1969, the title became İstanbul Devlet Mühendislik ve Mimarlık Akademisi and in 1982, Yıldız University. Finally, in 1992, the name of the school was changed as Yıldız Technical University.

²²⁰ The School was founded in 1956.

²²¹, Founded in 1957, the School of Applied Fine Arts (*Tatbiki Güzel Sanatlar Okulu*) had five departments, which were furniture and interior design, graphic arts, decorative painting, textile and ceramics. As clearly seen on its name, the school intended to give an education to the artists appropriate to the industry, and attuned to the current state of the country and plus, to the mainstream. It is conveyed that this institution adopted this sort of German and Central European schools as a model to itself, which refers to Bauhaus. İslimyeli, N. (1966, August) Okulun Tarihçesi. *Ankara Sanat*. p7. Accordingly, in the special issue of Ankara Sanat, it can be observed that there are foreign instructors in every department. In relation to the Bauhaus mentality, the main target of the school is stated as integrating fine arts to the practice field and, by these means, accessing large masses. Anonymous, (August 1966). Prologue. *Ankara Sanat*. p 3.. More assertively, the privileged position of the school is defined as “the biggest move” in the convergence of public and art. Övkıvanç, B. (August 1966). Okulda Yetişenler, *Ankara Sanat*. p 19. Important names, performing collaborative works, such as Mustafa Pilevneli and Jale Yılmabaşar graduated from this school. In 1983, the institution was integrated to the Marmara University and was named as Faculty of Fine Arts.

²²² Founded in 1923, the school aspires to break from the distant stance of the public towards art, and integrate the sense of art into every phases of life and make it accessible for different layers of the society. Mainly, the accent was on creating a new type of artist who produces, educates and shares with the public. Pekmezci H. (2009). Gazi Eğitim Enstitüsü Resim-İş Bölümü ve Bauhaus. In *Bauhaus: Modernleşmenin Tasarımı* (pp-277-302) İstanbul: İletişim Yayınları. p 293. An intriguing point is that, the school staff was not disconnected with the outside developments. In fact, during the process of establishment, the staff was sent abroad in order to get experienced in divergent fields. Pekmezci H. (2009), p 284-285. After the formation of this initial staff, in 1932, the art work department

The focus here is to analyze architectural education institutions in order to determine if there were possible artistic influences in their programs and to understand how related courses were taught. Except for the courses, at this point, the development and background of the instructors, the presence of foreign academics and the opportunity of studying abroad and then returning to the Academy to educate younger generations - are all examined within this section. Especially, the last two points might be considered the main link to the art and architecture circles in western countries that was practiced in line with the idea of a unity of architecture and the arts during the postwar period. In addition to these factors, it is also important to note that some of the conferences and exhibitions that were organized during this period could be regarded as an additional part of their education.²²³ Most of these activities were held at the Academy and some of them were directly or indirectly related with the main subject of this study.

The Academy, which offered courses in architecture, painting, sculpture and decorative arts, was opened in 1883. Especially, after the arrival of many foreign educators participated in the educational programs, the school could clearly be classified as a modern educational institution²²⁴. On the eve of the Second World War, foreign academics exiled from their countries, especially from Germany and Austria, were invited to work in different branches of the school. Many important names include, Ernest Egli (1930-1936) and Bruno Taut (1936-1938) worked in the Architecture Department while Leopold Levy (1937-1949) worked in the Painting Department, Philip Ginther (1929-1937) and Marie Louis Sue (1939-1943) in the Decorative Arts, and Rudolf Belling (1937-1954) in the Sculpture Department²²⁵. I should emphasize that it is not my intention here to investigate all

was opened. Pekmezci H. (2009). p 292. In 1982, the school was named as Gazi Education Institute Art-Work Department (*Gazi Eđitim Fakóltesi Gúzel Sanatlar Eđitimi Bölümü Resim-Iř Anabilimi*).

²²³ See Appendix E

²²⁴Gezgin, A. Ö. (2003). Emre Zeytinođlu. *Akademi'ye Tanıklık 1: Resim-Heykel*. Istanbul: Bađlam. p 16

²²⁵ In the Architecture Department of the Academy between the years 1927-1940, E. Egli, B.Taut, A. Vorhoelzer, H. Schütte worked respectively. After 1941, the presence of foreign scholars at the department came to an end. Söylemezođlu, K. (1973, February). Mimarlık

foreign academics but rather to understand the roles of those who contributed to the dialogue between arts and architecture.

The foreign educators could indirectly be a sign of the closeness of the school to the ongoing events outside the country. In addition, this kind of an influx makes it possible to foster the ideas and information related with the art and architecture connection. One example, the German artist Belling, who had started to work in the Sculpture Department of the Academy in 1937²²⁶, expressed his opinions about the collaboration of architecture and art. He put forward his thoughts clearly in his reports written for the Academy. He emphasized the intense relations between architecture and sculpture, and said: "Sculpture is the synthesis of plastic arts and space. [...] the thing which is important for me and causes a change is the collective work with architecture."²²⁷ He also asserted that architecture, painting and sculpture are intended to reach a unity.²²⁸

The other agents that created ties with similar results in relation to the fields of arts and architecture in Europe - were those students who went abroad to study²²⁹. They were expected to return and teach at the Academy by applying

Forum. *Mimarlık*. (pp 24-33). p 26. For the detailed information of the service duration of the instructors see Appendix B. Source, Sönmez, Z.. (1983). *Güzel Sanatlar eğitiminde 100 yıl*. İstanbul: Mimar Sinan Üniversitesi Yayını.

²²⁶ Belling was the head of the Sculpture Department, who had carried out modelling course at İstanbul Technical School between the years of 1954-65. Sönmez, Z.. (1983). p. 67

²²⁷ He stated: "Heykel, plastik ve mekanın sentezidir . [...] Benim için, önemli olan şey ve benim gelişimime neden olan şey mimarlıkla müşterek yapılan çalışmalardır." Demir, A. (2008). *Güzel Sanatlar Akademisi'nde Yabancı Hocalar*. İstanbul: Mimar Sinan Güzel Sanatlar Akademisi. p 93

²²⁸ Demir, A. (2008). p 96

²²⁹ A different way from these scholars, some artists and architects also had the chance of visiting Europe in their professional life. For instance, Devrim Erbil went to Spain with the scholarship of the Spanish government while he was working as an assistant at the Academy. Architect Doğan Tekeli visited London when he was the head of the Chamber of Architects. For detailed information of other artists and architects' education and experiences, see Appendix C.

what they had learned and experienced in Europe. This system was supported by the Turkish government based on Law no 1416.²³⁰ Those who passed the scholarship examinations were generally enrolled in the Julian Academy, and studied with Fernand Leger or Andre Lhote²³¹ in Paris or else with Hans Hoffmann²³² in Munich. In fact, this program was akin to that of the *Ecole Nationale des Beaux-Arts*²³³. The first students that returned in the 1930s, included the painters Zeki Faik Izer, and Bedri Rahmi Eyüpoğlu in 1937, the sculptor Hadi Bara in 1930, and Zühtü Müridoğlu in 1940, and the architect Sedat Hakkı Eldem in 1930²³⁴. This generation is important not only because they created collaborative works but also because they were the instructors of the next generation that would contribute to one of the works of the pinnacle period of collaborative works.

In order to uncover and even constitute possible links to the developing collaboration, it is worth mentioning certain names and look into their experiences in Europe at a time when the synthesis of the major arts was an important issue. Zeki Faik Izer, Nurullah Berk and Bedri Rahmi Eyüpoğlu studied at Andre Lhote

²³⁰ In fact, sending students to Europe did not start at this year. In 1982, the Academy sent two graduate students to Paris who were from sculpture and paintings departments. Deniz Artun states that, with the declaration of the rescript of Gülhane and the edict of reform (*Tanzimat ve Islahat Fermanı*), there had been particular cultural policies which opened the way to sending students to the West. Deniz, A. (2012). *Paristen Modernlik Tercümelere: Académie Julian'da İmparatorluk ve Cumhuriyet Öğrencileri*. İstanbul, İletişim. p 140.

²³¹ Andre Lhote was born in 1885 in France. He attended the Cubist Painters group. He began to write theoretical essays and critics on art in 1917. He founded his Academy in Paris in 1922. Lhote, A. (2000). *Sanatta Değişmeyen Plastik Değerler*. trans. Kaya Özsezgin. Ankara: İmge Kitabevi Yayınları. p 1.

²³² Born in Germany, Hans Hofmann (1880-1966) is said to be an important artist who adopted abstract expressionism.

²³³ Beaux Arts' aim was to raise an official artist by awarding the most successful student with *Prix de Rome*. Akyürek, F. (1999). Cumhuriyet Dönemi'nde Heykel Sanatı. In A. Ödekan, *Cumhuriyet'in Renkleri, Biçimleri*. (Pp 48-59) İstanbul : Türkiye Ekonomik ve Toplumsal Tarih Vakfı. p 53.

²³⁴ See Appendix A, Table 2.

Atelier, whereas Hadi Bara was educated at the Académie Julian. Zühtü Mürtoğlu enrolled at the Académie Colarosi Marcel Gimond²³⁵. These students were supervised by a central state system (called *Talebe Müfettişliği*). According to Deniz Artun, during the 1930s, this supervising system should have controlled the education programs and also might have had some influences in choosing of the ateliers as well²³⁶.

There was also an obligatory program for these students, which included fresco, ceramics, and mural education in addition to painting. İzer thought that these students were obligated to study these other fields, which were thought to be useful in case of any financial problems that painters encounter up on their return²³⁷.

The students began to study at these selected ateliers but they still used the opportunities of the exchange program where they became more informed through contemporary art circles and had more direct interaction with these circles. For instance, Nurullah Berk had gone to study at the *Ecole des Beaux-Arts* in Paris between the years 1924-1928; and then he enrolled at the Andre Lhote Atelier in 1933; and then he had followed up by gaining additional experience at the Fernand Leger Atelier as well²³⁸. On the educative spirit of the ateliers, he stated that he gained lots of things in terms of experience and art knowledge in both the Andre Lhote and Fernand Leger ateliers²³⁹. The standing of Paris as the very heart of the art world of that period brought these scholars

²³⁵ See Appendix A, Table 3.

²³⁶ Deniz Artun argues that the inspectors, responsible for the scholars, could be effective in orienting these students to choose ateliers of Andre Lhote and Fernand Leger, both of whom were known as Cubist in their art. Artun, (2012) p 265.

²³⁷ Artun, (2012) p 264. Primary source, Irepoğlu, G. (2005) *Zeki Faik İzer*. İstanbul:YKY. p 19.

²³⁸ Berk, N., (1973, issue 84). F. Leger'in Atölyeleri. *Ankara Sanat*. p.4

²³⁹ Birol, Ç. (1972, issue 70). Nurullah Berk'le Konuşma. *Ankara Sanat*. p.14

inevitably extremely close to the new developments. It is conveyed that artists, who studied at Hoffmann and Lhote ateliers, were influenced by Cézanne and his artistic works, especially his distorted imagery²⁴⁰.

With regard to the collaboration issue, it is worth to remember that Andre Lhote and Fernand Leger were the leading names related with the synthesis of the major arts. To be more precise, Lhote was a member of *l'art Mural* group.²⁴¹ Fernand Leger is known to be one of the luminary figures involved in this approach by looking back at his contributions to the subject via his practices or writings that have already been mentioned in the Chapter 2.

Although the interaction of the Turkish artists with European artistic world had already started in the 1930s through their mobility of education, those visits to Europe were disrupted by the outbreak of Second World War. Nevertheless in 1947, after the end of the war, the same practice started up once again and some of the students that travelled to Europe include: the painter Neşet Günel, who went to Leger Atelier; Sadi Öziş,²⁴² and Refik Eren to Lhote Atelier; and İlhan Koman to Academie Julian²⁴³. Beyond the education they received from these ateliers, the inspiring atmosphere they lived in most likely inspired their artistic vision. Based on Öziş's experiences in Paris, Deniz Artun suggests attending conferences in addition to the courses in the atelier and the cosmopolitan atmosphere at Grande Chaumiere's evening courses, specifically the "*atelier de l'art abstrait*" , might be appealing to many of the art students studying abroad in Paris.²⁴⁴

²⁴⁰ Gezgin, A. Ö. (2003). Adnan Çoker. *Akademi'ye Tanıklık 1: Resim-Heykel*. İstanbul: Bağlam. p 159

²⁴¹ See Figure 7.

²⁴² Öziş had been worked at Leger atelier for a while and then went to Academie Julian. Artun, (2012) p 272-273.

²⁴³ Artun, (2012), p 269.

²⁴⁴ Artun, (2012) p 273

The return of the students to the Academy most probably served as a connection with the contemporary issues and it implies the transfer of knowledge during a time when Turkey's growth was impeded by limited resources and harsh economic conditions. However, those visits changed after 1950. The new generation of students not only acquired the new techniques and knowledge of Europe, they were also productive and creative, actively participating in and contributing to the contemporary art scene with the intention of creating a modernity combined with local characteristics, as Artun argues²⁴⁵. This can also be seen as contributing to the change in the curriculum at the Academy; and it can be linked to the mindset of collaboration in Turkey.

One similar view on this transformation claims that "the Turkish artists going abroad to study and work now saw themselves in a different role than before..."²⁴⁶ This new role accepted by Turkish artists was defined as a desire for contributing to "the avant-garde intellectual and artistic climate of [the] day."²⁴⁷

This change was also felt when Ali Hadi Bara and Zühtü Müritoğlu started to operate their own ateliers at the Academy. Their style incorporates the training process they went through in Paris where they had the chance to take part in contemporary art issues and as well as advance their own sense of art. Thereby, they led the students towards contemporary art²⁴⁸. The latest debate around that time was related to the passive attitude of sculpture in space. They suggested a

²⁴⁵ Artun, (2012) p 279

²⁴⁶ Demiray, B.; Ersel, H.; Artun, A. (1994). *Bir Başlangıç / A Beginning, in 1950-2000 Türkiye Cumhuriyeti Merkez Bankası Çağdaş Türk Sanatı Koleksiyonu / 1950-2000 The Central Bank Of The Republic Of Turkey Collection Of Turkish Modern Art*. trans. Fred Stark. MAS: Ankara. P untitled

²⁴⁷ Demiray, B.; Ersel, H.; Artun, A. (1994). p untitled

²⁴⁸ Akyürek F. (1999) p53-54. Probably, this stream would also be felt in other departments of the Academy .To illustrate this, Beril Anılanmert expresses that during her education process, well-known figures of those days were mentioned in the lectures. (from the interview.) For example, she says that İsmail Hakkı Oygur was consistently referring to Picasso. (Gezgin, A. Ö. (2003). Beril Anılanmert. *Akademiye Tanıklık 3 Dekoratif Sanatlar*. İstanbul: Bağlam. p 387

new spatial treatment that “questions or answers the space in terms of meaning, message, form and function as much as all the other space elements do.”²⁴⁹ One step further, these individuals carried this concept with them when formed a group called “Grup Türk Espas” – that will be treated in more detail further on- which was planned to be a branch of the *Group Espace* in France.

In that kind of an art climate, different art departments coexisted within a single institution, which would enable diverse interactions.²⁵⁰ The students always seemed to be interacting with each other, not only class time, but gathering together, in communal areas such as on the Academy’s backyard or the seaside. Orhan Şahinler believes that this sort of proximity inevitably constitutes numerous friendships²⁵¹. In concerning the close proximity, another striking point is the existence of some noteworthy art works on display in the halls of the Academy. On the walls there were the replicas of Velasquez’s the Surrender of Breda, Goya’s the Family of Charles IV, as well as Ingres’s the Source²⁵².

Furthermore, the small number of attendees allowed the students to witness different works in different ateliers and even enabled them to partake in each others’ works. Inherently, their vision and perception developed in a different aspect that also oriented towards a collective sense. Beril Anılanmert explains this as follows:

²⁴⁹ Akyürek, F. (1999). p 54. “...yerine, bulunduğu mekanı anlam, mesaj, biçim ve işlev açısından, mekanın tüm diğer birimleri kadar sorgulayan veya cevaplandırılan...”

²⁵⁰ Because of the fire at the Academy, as an exception, the architecture department kept on education in another building for a while, the school for deaf and dumb (Sağır ve Dilsizler okulu) in Yıldız between the years 1948-53.

²⁵¹ Gezgin.A. Ö. (2003). Orhan Şahinler. In *Akademiye Tanıklık 2 Mimarlık*. İstanbul: Bağlam. p 164

²⁵² Gezgin.A. Ö. (2003). Adnan Çoker. In *Akademiye Tanıklık 1 Resim-Heykel*. İstanbul: Bağlam. p 169-170. Also see, YEM Yayın. (1995). Aydın Boysan. In *Anılarda Mimarlık, Yapı'dan Seçmeler 7*. İstanbul: Yem Yayın. p 26, where Aydın Boysan, getting his education between the years of 1940-45, talks about the Academy building and common courses of all disciplines.

In the Academy, there were not so definite borders. For example, a painter could help producing the model of an architecture project... Everyone had been acquainted with a project. An architect could become familiar with painting. There was an intimacy... We took a course, called gallery, for two years, which means a basic education. In the first year, every student took that course and students were trained together... but that interaction was so nice because everybody got to know each other and had the opportunity of seeing many art works such as graphic design, textile, etc.²⁵³

With respect to these education opportunities, it is important to note that the *Cour de Soir* (evening course) takes an important part in the memories of many students of the Academy²⁵⁴. According to Şahinler, this course served to gather different disciplines together and it was an extension of the propensity among architecture students who were accepted to the Academy as a result of their drawing exam²⁵⁵. Therefore, it can be assumed that architecture students, in particular, felt an affinity to the arts from the very beginning.

Architect Maruf Ünal, who enrolled in the Academy in 1938, explains that he attended *Cour de Soir* and received much knowledge from the instructor, Zeki Faik İzer²⁵⁶. In the same manner, artist Sadi Öziş portrays the course as an area

²⁵³ From Beril Anılanmert interview: "Akademide bölümler arası çok kesin sınırlar yoktu. Mesela bir mimari projede ressam gidip makete yardım edebilirdi. ...Yani herkes proje okumayı öğreniyor. Bir mimar da resimden anlar duruma geliyor. yani bir içiçelik var... Biz 2 sene galeri okuduk. Galeri dediğimiz temel eğitim. 1. sene hep beraber tüm arkadaşlarla okuruz... ama o etkileşim çok güzel bir etkileşim çünkü herkes hem birbirini tanıyor kişi olarak hem de bir çok işi mesela grafiği görüyorsunuz tekstildeki arkadaşınızın çalışmasını görüyorsunuz."

²⁵⁴ Kemali Söylemezoğlu comments on the curriculum of the Academy when he first started to work in 1945. He talks about the existence of a painting course, most probably different from *Cour de Soir*. In fact, he criticized the absence of that painting course in the program while he had been a student from 1930-35 in the Academy. He states that he suggested this course in order to be involved in the program again. Unfortunately, it could not be realized. YEM Yayın. (1995), p 132.

²⁵⁵ Gezgin , A. Ö. (2003), p 164. Şahinler thinks that probably this exam advocated the interest for plastic arts. Gezgin , A. Ö. (2003). p 165. In more detail, Maruf Önal - whom attended to the Academy in 1938- explains that this exam had three steps which included mathematics, drawing and a written exam related with cultural knowledge. But drawing part had a big percentage in determining the total point. YEM Yayın. (1995), p 65.

²⁵⁶ YEM Yayın. (1995), p 67. Maruf Önal was one of the partners of IMA.

of collective thinking and producing. He also mentions architects Muhlis Türkmen and Utarit İzgi²⁵⁷ whom he remembers in attending that particular course. In addition to *Cour de Soir*, he talks about another plastic art course, called “Modlaj” (modeling); and was obligatory to all departments²⁵⁸. When painter Devrim Erbil comments on the dialogue between architecture and the arts, he defines *Cour de Soir* as some sort of uniting element of his education. He draws attention to the annually Academy Ball where all departments worked together and shared in the responsibilities²⁵⁹. By referring to the intertwined mode of the Academy, architect Aydın Boysan, claimed that Bedri Rahmi Eyüpoğlu and İbrahim Çallı had influence on architecture students.²⁶⁰

Marking this assemblage in the Academy, architect Utarit İzgi articulates on the correlations between artists and architects in their careers. What he noted as a major reason of the unity between artists and architects was sharing the same space throughout their education. As being one of the crucial practitioners of collective projects, he confesses the inspirational manner of friendly relations within the sculpture department between the instructors and students. İzgi attributes this to the small number of students in the sculpture department. He had the opportunity of meeting and working together with these instructors via his friend İlhan Koman, a sculpture student at that time²⁶¹. In this way, he relates the undeniable effects of his education institution on his works achieved in a collective sense.

²⁵⁷ Muhlis Türkmen’s and Utarit İzgi’s works will be examined in the following parts. They were two important architects who executed several works with their artists friends from the Academy.

²⁵⁸ Gezgin.A. Ö. (2003). Sadi Öziş. In *Akademiye Tanıklık 3 Dekoratif Sanatlar*. İstanbul: Bağlam. p 142

²⁵⁹ See the interview with Devrim Erbil.

²⁶⁰ YEM Yayın. (1995). p 26

²⁶¹ Uçuk, F. S.(1996). Mimar Utarit İzgi. In *İlhan Koman*, (pp 107-111). İstanbul:yaylacılık matbaası. p 110.

A direct look at the curriculum, in addition to the abovementioned testimony, will also be helpful in portraying the process of education. Until the reform in 1969, the Academy had maintained a gallery education, which had to be taken by all students regardless of department. This system was replaced by basic art education from 1969 to 1981. The total education period was a system of five-year together with this type of training during the first year. After the adjustments made by the Council of Higher Education (YÖK) in 1982, the education term was changed to four years in all universities and in many departments. Unfortunately, due to this change, the departments of sculpture and painting could not keep a basic art education as part of their curriculum.²⁶² This change, most likely caused a weakening to the exchange or even blocked the channels of possible joint communication among the varying disciplines. In a sense, it may be linked with the decline in the number of collaborative works as well.

Examining the guide book of 1960-61 academic year, the curriculum of the department of architecture had graphics and plastic sciences (*grafik ve plastik bilgiler*) courses including: Descriptive Geometry (*Tasarı Geometri*), Perspective, Architectural Drawing (*Mimari Resim*), Drawing (*Serbest Resim*), Modeling (Figure 25, Figure 26). In the meantime, the culture courses included: History of Art, History of Architecture, Aesthetics and History of Turkish Art.

According to this particular guidebook, with respect to the description of the modeling course - which was a required course - there seems to be an active training system, which comprises practices with divergent kinds of materials such as mud, etc. as well as educational sessions on *eco/les* and the periods of sculpture. Another required course was on decoration and furniture design that included designing not only furniture but also some textile elements such as carpets and curtains. This brings to mind the idea of total design associated with *Gestamkunstwerk*. Looking at the scope of the History of Turkish Art course, it included various branches of art like glass, ceramics, carpet, painting, decorative

²⁶² Germaner A. T. (2009). İstanbul Güzel Sanatlar Akademisi Reform Çalışmaları Kapsamında Yer Alan Temel Sanat Eğitimi Dersi ve Uygulandığı On Yıllık Süre (1970-1981) Üzerine. In A. Artun, & E. Aliçavuşoğlu, *Bauhaus: Modernleşmenin Tasarım* (pp. 341-346). İstanbul: İletişim Yayınları. p 346.

arts, architecture and miniatures (Figure 27). In the History of Art, there were a wide range of subjects including the Renaissance, Cubism and Abstract Art.

In another guide dated to 1962 - which was prepared by the students' union for the purpose of introducing the Academy - once more we come across with the same group of courses such as the group of graphics and plastic sciences, culture courses and decoration and furniture design (Figure 28). The 1974 Academy Bulletin reveals that after the education reform in 1969, Basic Art Education became the new must course to be carried out together with other disciplines. Other must courses remained the same such as History of Art, History of Architecture and History of Turkish Art. The bulletin also lists the departments responsible for the common courses. For instance, History of Art was a common course and was run by the painting department (Figure 29). Basic Art Education was the responsibility of the sculpture department. According to that bulletin, it encompasses the common concepts and practices for all fields (Figure 30). Students of the sculpture department took courses on perspective and descriptive geometry taught by an architect. The quality and the content of the courses, whether being linked with an interdisciplinary approach or not, the instructors who taught these courses are also of significance.

Another part of the training system was participating and assisting in their professors' projects, a practice especially valid for sculpture and painting students. To illustrate this, Devrim Erbil explains how he dealt with Bedri Rahmi Eyüpoğlu's works during his student days. Erbil notes that Eyüpoğlu was not an artist confined to the borders of a canvas. Erbil explains how he got acquainted with contemporary developments in painting, and especially big scale practices of Mexican artists. He further claims that what made him lean towards collaborative acts with architecture was absolutely down to his professor, Bedri Rahmi Eyüpoğlu. He admits that Eyüpoğlu made a big impression on him.²⁶³ In fact, he had the chance to learn the methods of large scale works and during this time he became experienced with those sorts of artworks. At this stage, the passing of

²⁶³ "Ve her zaman şunu söylemişti: 100 metrekarelik bir resim yapılma şansı verilseydi herhalde neler yapardım." Appendix interview with Devrim Erbil.

knowledge to the next generation is more possible when working as an assistant with an instructor.

The mission and the contributions of the Academy are the most influential in the education field, but the other schools in this field, such as the Istanbul Engineering School (*Istanbul Yüksek Mühendislik Okulu*), have had a considerable importance as well. What makes this significant are the positions of the schools being located in Istanbul, a sort art center in those days; and also they employed many Academy graduates and instructors²⁶⁴ that formed a congenial proximity for this art circle.

An overview of the guides of the school exposes that some important artists such as Rudolf Belling, Ercüment Kalmık²⁶⁵, Yavuz Görey²⁶⁶ and Şadan Bezeyiş²⁶⁷ were part of the school staff during that particular period.

According to the 1948-49 year guide, the History of Art and the History of Architecture were planned as two separate courses. The History of Architecture course included modern architecture and the History of Art covered 19th century European plastic arts and an introduction to 20th century art. Examining the later guides, it is seen that until 1977, these two courses were carried out in this way. At the same year, there was also a course named "Introduction to Architectural History" in the first year program; and for second year, there were History of

²⁶⁴ From 1941 to 1955, German and Swiss instructors worked at Istanbul Engineering School. Since 1955, the school has not included any permanent foreign instructor. Söylemezoğlu, K. (1973, February). *Mimarlık Forum*. *Mimarlık* pp 24-33. p 27

²⁶⁵ Ercüment Kalmık (1909-1971) graduated from the Academy painting department in 1937, he went to Paris to work in Andre Lhote's atelier. he made reserches on art education in Germany and Italy. Ersoy, A. (2008) *Turkish Plastic Arts*. Ankara: Republic of Turkey Ministry of Culture and Tourism Publications. p105-106

²⁶⁶ Yavuz Görey (1912-1995) studied sculpture and painting at Ecole Cantonal de Session. Ersoy, A. (2008) p 154

²⁶⁷ Şadan Bezeyiş (1926-) graduated from the Academy painting department in 1951. He studied in Rome Fine arts Academy between the years 1952-1955. Ersoy, A. (2008) p 127

Turkish Art, Sources of Contemporary Architecture, History of Architecture, and Restoration Studio courses.

Another notable course in the curriculum during the years 1948-49-50-51 is free-hand drawing/sketching (*serbest resim*), which was given by Ercüment Kalmık. Based on the guide, this course intended to touch on color theory, and perspective in painting; as well as focus on charcoal and watercolor drawings²⁶⁸. In the academic year 1958-59, there appeared a course titled “Colour and Form Composition” (*Renk ve Şekil Kompozisyonu*) and it continued until 1967. This course was conducted by the Program of Building Science, and based on the 1961-62 year’s guide, Ercüment Kalmık and Şadan Bezeyiş were in charge of it (Figure 31, Figure 32).

Another course is Modeling (*Modelaj*). As stated in the 1948-49 year’s guide, it is a required course. Surprisingly, it is not seen in the curriculum for the years 1949-50-51, but after an interval of almost 10 years, it was offered again in the 1961-62 year’s education program. According to the 1967 guide, it had continued until that year. In fact, the same guide shows that Belling and Görey took part as consultants for that course. Actually, Belling worked at the İstanbul Engineering School in addition to his job at the Academy²⁶⁹ (Figure 33).

When Doğan Tekeli talks about his education years, he mentions the modeling course in the third year. Referring to his description, it is said to be classical training that included producing classical forms with mud and then receive a critique from the instructor²⁷⁰. An important anecdote from Tekeli reveals a potential integration of architecture and art. More specifically, it implies the triggering of awareness among students through the art competition for Anıtkabir while it was under construction. The competition was held in Taşkışla, and later

²⁶⁸ İstanbul Technical University 1948-49 Year’s Academic Guide. p 51.

²⁶⁹ For that purpose, the school applied to the Academy on the 20th of December 1949. Demir, A. (2008). p 107

²⁷⁰ See the interview with Doğan Tekeli.

on its exhibition was also arranged in the same building, probably because the head of the school Emin Onat was one of the winning architects of the Anıtkabir competition, and Belling was a member of the competition jury. Hence, students like Tekeli had the opportunity of witnessing the way plastic arts should appear along with architecture²⁷¹.

Returning to the curriculum again, a course called as “Plastic Arts Education” in the first year program is a remarkable development that can be observed in 1977-78-79 guide. Given by Şadan Bezeyiş, the aim of the course was explained as: “... to introduce the elements of composition and expression that comprise common problems of plastic arts.”²⁷² This class was given in a studio and included both painting and modeling (Figure 34). Apart from these must courses, there are various elective courses that are connected with art such as Photography, Basic Art Education, Painting from Nature (*Doğadan Resim*) (the last two were given by Şadan Bezeyiş) and modeling, as a continuum of the Plastic Arts course (Figure 35, Figure 36).

As a final note on the stance of the school, because it included several courses related with art alongside the technical aspects of architecture, it is claimed that its education program was influenced by Bauhaus.²⁷³ Similarly, the intense relations with the state or local authorities are assumed to create a connection. According to Belkıs Uluoğlu, their resulted works can be associated with the Bauhaus mentality that implies “constituting a new architecture for a new world”.²⁷⁴ A declaration in this sense could indicate a parallelism or an indirect connection with the collaboration issue.

²⁷¹ See the interview with Doğan Tekeli.

²⁷² “plastik sanatların ortak problemlerini kapsayan kompozisyon ve ifade lemanlarını tanıtmak,...”

²⁷³ Uluoğlu, B. (2009). İTÜ Mimarlık Fakültesinin Kuruluş Yılları: Holzmeister, Bonatz, Diğerleri ve Mimarlık Eğitiminin Örgütlenmesinde Orta Avrupalı İzler. In A. Artun, & E. Aliçavuşoğlu, *Bauhaus: Modernleşmenin Tasarım* (pp. 347-374). İstanbul: İletişim Yayınları. p 348.

²⁷⁴ Uluoğlu, B. (2009). p 349

Another school located in Istanbul was the Istanbul Technical School. Separating from the Civil Engineering Department, its Architecture branch was constituted in the academic year of 1943-44. By the school 1944-45 year, an independent architecture department was opened²⁷⁵. As seen in the yearbook, which was prepared by the students' union and dated 1944-45, there is only History of Architecture, which might be considered relevant in terms of the collaboration issue. On the other hand, according to 1976-77 year's guide, History of Art, History of Architecture and most importantly for the last year elective courses Modeling and Last Century Architecture were part of the curriculum.

The next school to have a department dedicated to architecture appears to be Middle East Technical University, founded in 1956. Rather than adopt the French and German orientations of the Academy and the other engineering and the technical schools in Istanbul, METU implemented the American model of education.²⁷⁶ The architecture program featured History of Art and History of Architecture as separate courses according in the 1958-59 and 1959-60 catalogues. These two courses were given over four semesters. However, in 1961, these two courses went under the single title of History of Art and Architecture but still continued to be given over in four semesters. In the 1958-59 and 1959-60 catalogues, the Theory of Architecture is a noteworthy course offered for first degree students. The course was defined as "a comparative study of architecture, within the general framework of all arts, and in terms of contemporary society, both western and eastern."²⁷⁷ This explanation hints at a holistic approach, which could be relevant for the unity of the arts as well.

²⁷⁵ İstanbul Teknik Okulu Talebe Ocağı. (1945). *Yıllık II 1944-45*. İstanbul: Marifet Basımevi. p 115. This department had been closed from 1945 to 1953 by reason of inadequate student number . Sey, Y., Tapan, M. (1983). Architectural Education in Turkey: Past and Present. *Mimar 10: Architecture in Development*. (Pp 69-75). p 73

²⁷⁶ Sey, Y., Tapan, M. (1983). p 73. In fact, the foundation of the school was the result of the intense relations with the U.S., which, indispensably, reflected to the education system of school in adopting in Bauhaus type of system in architecture education. Uysal, Y. (2003) A Survey on the *System of Education at the Middle East Technical University Department of Architecture, 1956-1980*. Master Thesis, Ankara: METU, the Graduate School of Social Sciences.p 62, 71.

²⁷⁷ (1958). *METU Catalogue 1958-1959*. Ankara: Turkish Historical Society Press. p 53.

In the academic year 1973–74, the course titled Philosophy and Theory of Design, probably replacing the Theory of Architecture course, was offered to first and second, third and fourth year students. In the years 1974–75 and 1975–76, this course was considered a required course for the first year and an elective in the following years. But in the next school year, it turned completely into an elective course. Another elective course integrated into the program in 1974 and continued until 1977 was the Visual Media Workshop. Yet another course related with art was the Fine Arts Techniques Workshop that was offered during the 1976–77 academic year. Equally important, a remarkable development was the inclusion of an artist among the faculty at the time. Jale Erzen, who was giving the course Fine Arts Techniques Workshop, started to work at Middle East Technical University in 1974. There appeared a variety, in terms of including different disciplines, especially linked with art after the year 1974. Apart from undergraduate courses, a graduate elective course could also be associated with the main subject of collaboration, which was titled Evolution of Turkish Art and Architecture throughout the 19th and 20th centuries.

To sum up, this research reflects the distinguished position of the Academy and how it became a significant part of art education in Turkey. The interaction within the Academy and its manifestations outside the institution may have the potential to generate and consolidate the relationship between architects and artists. The presence of foreign academics and graduate students who were sent abroad highlight the keeping alive of ties with Europe, specifically with contemporary debates on art and architecture and their relation to one another. What this connection brought about were the different approaches in nurturing new generations and the knock on effects. Especially, after 1950 with the return of the students to the Academy as scholars, a new logic or a new intention, which aspires to participate actively in the making of art, seems to have had a role in paving the way for collective works. In fact, it is necessary to remember that most of the people who can be counted in the scope of collaborative works, graduated from the Academy. A small number of them graduated from other schools in Turkey and far fewer graduated from schools in different countries.

The Academy emerges as a productive space in creating close relationships among varying disciplines through both its education outlook and the fact

proximity brought them together in one space. Based on firsthand accounts, at that sort of atmosphere, students could have easily form friendships and exchange information. This unity is assumed to have laid the foundations of future projects. In terms of artistic connections, it is worth considering the modeling and drawing courses of the Academy's curriculum. After the Academy Reform in 1969²⁷⁸, a decline is observed in the variety of art-based courses. In fact, after that time, the course of Basic Art Education stands as the only common course where differing fields could interact with each other. Unfortunately, the arrangements made in 1982, shattered the positive effects of this mutual course.

Beyond the Academy, other schools located in Istanbul remained relatively close to the art circle, by virtue of close relations with the Academy and being situated in Istanbul, at the very heart of the art community. Especially, the Istanbul Engineering School comes into distinction by virtue of its basic art courses such as drawing and modeling. An increase in number of these courses appears at the end of the 1940s and in 1950s, but most intensely in the 1960s. A related comment touches upon the approach towards education during the late 1960s and early 1970s and expresses that the new approach preferred "a more positivist/analytical conception of architecture, taking more and more socioeconomic constraints into consideration"²⁷⁹. This new climate could be responsible for a decrease in the number of art courses. In ascribing to the

²⁷⁸ The youth protests of 68 generation initially started in the universities. The demands of the young people mainly focused on the struggles and inequalities of the education system such as, participating into the administration, freedom of thought, the issue of special schools, extension of opportunities in the dormitories and education credits, abandoning oral examinations, ameliorating health services, dissemination of course materials in book format. With the dramatic changes in economic, socio-cultural and political levels, these concerns in education system were begun to be considered as a part of a bigger problematic that covers the issues of the country citizens as well. Bulut, F. (2011). 68 Kuşığı Gençlik Olaylarının Uluslararası Boyutu ve Türkiye'de 68 Kuşığına Göre Atatürk ve Atatürkçülük Anlayışı (pp123-149). *ÇTTAD XI/23*. p 135-137

Meanwhile, the professors in the academy were trying to find out possible ways of providing betterment in the education system. Ali Teoman Germaner states that this pursuit overlapped with the demands of the students for the case of the Academy. The boycott in the school had been continued for two months. After this process, the reform was initiated that envisioned a basic design course for all departments which aimed to bring in the grammar of visual language. Germaner A. T. (2009). İstanbul Güzel Sanatlar Akademisi Reform Çalışmaları Kapsamında Yer Alan Temel Sanat Eğitimi Dersi ve Uygulandığı On Yıllık Süre (1970-1981) Üzerine. In A. Artun, & E. Aliçavuşoğlu, *Bauhaus: Modernleşmenin Tasarım* (pp. 341-346). İstanbul: İletişim Yayınları. p 341, 343.

²⁷⁹ Sey, Y., Tapan, M. (1983). p 74

Bauhaus model, it is clear that the school continued to incorporate art courses to a certain degree. As for the education at the Middle East Technical University, even though it is similarly associated with the Bauhaus model, it barely includes other art disciplines. Furthermore, an important point in the general trajectory of the curriculum between the 1950s–1970s could be the increasing focus on theoretical content.

To conclude, educational activities can be seen as having significant roles in art and architectural collaboration due to their capability in molding current and future practices in the art and architectural fields. These institutions and their approach could be presumed as crucial sources that triggered collaborative approaches. They were potential spheres where the idea of collectivity was embedded in and encouraged, as seen in their curricular activities and the platform that they provided for the development of a collaborative understanding.

3.2.2. The Arts in Architectural Publications

Besides the schools of architecture, architecture publications are also crucial sources in the scope of the research in order to understand the characteristics of the intellectual and the professional atmosphere that made the idea of cooperation a current issue in Turkey. These mediums could not only trigger awareness for a collective vision but also act as an instrument for the dissemination of this concept. There has been particular focus on the penetration of art topics into the architecture journals, in order to better understand the approach from the viewpoint of architects. To what extent they covered art themes in their publications and how they presented these materials are the main focus of this section. In this aspect, the study includes articles in these journals on art subjects, news about national and/or international art events, and the style of presentation of works, including collaboration. The compilation of this information will shed light on the modes of the existence of art in the current architecture sphere, in terms of both professional and intellectual fields.

The selected quotes about collaboration are one of the most important documents that constitute the discursiveness of this subject, which I will address in the following section. But before that, the questions of to what extent and how they

included the arts; and how they treated artworks are the focal points at this stage. These answers will uncover in what sense the arts were integrated into the architectural literature prior to its practices and whether these inclusions had the potential of stimulating any consciousness towards collaboration. Therefore, the relevance of this query finds its legitimacy on the grounds that the publications could be thought of as a tool to draw in audiences as well as advancing their interest in the arts.

The treatment of the projects is also a significant point when considering that many of the articles were written by architects. It provides insight into the architects' thoughts on the collaboration with the arts and the place of the arts with in projects. In other words, the articulation and the display method of the projects will contribute to the discursive side, which will also make explicit the character of the current architecture and art realms.

During the Second World War and shortly afterwards, resources are said to be very limited. This situation was also valid for the publications coming from abroad. When examining the list of translated books or the ones written by Turkish architects²⁸⁰, there are limited sources that deal with the modern architecture theory. It is assumed that the architecture scene of the time kept up-to-date in terms of novel achievements and considerations through these publications. Therefore, the periodicals are believed to as key in the flow of information.

²⁸⁰ Some of the architecture and art books written and translated in the postwar period in Turkey can be stated as such: İpşiroğlu, M. Ş., *Avrupa Sanatı ve Problemleri* (1946); Toprak, B., *Sanat Şaheserleri* (1946); Berk, N., *Peinture Turquie* (1950); Arseven, C. E., *Türk Sanatı Tarihi* (1952); Diez E. and Aslanapa, O., *Türk Sanatı* (1955); Toprak, B., *Sanat Tarihi cilt III* (1963); Özer, B., *Rejyonelizm, Üiversalizm ve Çağdaş Mimarimiz* (1963); Güvemli, Z., *Büyük Ressamlar ve Heykeltraşlar* (1964); Giedion S., *1960'larda Mimari Ümitler ve Kuşku* (1965), trans. S. Batur; Joedicke, J., *Modern Mimarinin Gelişimi* (1966); Özer, B., *Bakışlar: Günümüzde Resim-Heykel-Mimarlık*, (1969); Berk, N., *Ustalarla Konuşma* (1970); Berk, N. and Gezer, H., *50 Yılın Türk Resim ve Heykeli* (1973); Tapan, M., *50 Yılın Türk Mimarisi* (1973).

It is known that several foreign journals were also closely followed by Turkish architects such as, *L'Architecture d'Aujourd'hui*, *Architectural Review*²⁸¹, *Cimaise*, *Domus*²⁸², *Bauformen*, *Stadtebau*, *Casabella*, and *Architettura*²⁸³. Those foreign sources are significant in terms of getting the latest news and developments around the world. In fact, the library records of the İstanbul Engineering School, for example, clearly show the flow of the foreign sources imported to the country. (Figure 37)

Architecture journals started to be published in Turkey with *Arkitekt* (Architect) in 1931, and followed by *Yapı*²⁸⁴(Building), *Mimarlık* (Architecture), *Eser* (Work of Art), *Mimarlık ve Sanat* (Architecture and Art), *Akademi* (Academy) and another *Yapı*²⁸⁵ (Building), respectively²⁸⁶. Throughout my research, I had the opportunity to examine *Arkitekt*, *Mimarlık*, *Eser*, *Mimarlık ve Sanat*, and *Akademi*. These

²⁸¹ Izgi states these journals that they follow during their education period. Gezgin, A. Ö. (2003),p 81.

²⁸² From the interview with Cemil Eren and Enis Kortan.

²⁸³ Önal M. (1995). p 67

²⁸⁴ The other one was *Yapı* that was published for three years starting in 1941 and encompassing architecture, fine arts and cultural considerations. For more information, Şener, M.(2006) *Reviewing The Periodical Yapı (1941-1943): Study on Architectural Practice And Ideology In Turkey During The Second World War*. Unpublished Master Thesis, Ankara: METU.

²⁸⁵ *Yapı* was a building culture and industry journal that began to be publishing in 1973 by *Building Industry Center* (Yapı Endüstri Merkezi).

²⁸⁶ There was also *Bayındırlık İşleri Dergisi*, which was started publishing in 1934; and *İmar İşleri Haber Bülteni* started in 1966, both of which were publications of state. Studies about architecture journals in Turkey: Özdel, I. (1999). *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period*, Unpublished Master Thesis, İzmir Institute of Technology. Alsaç, Üstün. (1979). *Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri*, *Çevre, Mimarlık ve Görsel Sanatlar Dergisi*, İstanbul, No:1. Sert, B.G. (2006) *A Survey On Photographic Representation in Architectural Magazine Cover: Covers of Arredamento-Mimarlık*. Unpublished master thesis, Ankara: METU. Nazlı Bakht's (2007) *Analysis Of The Limits Of Representation Of Architectural Photographic Images In Periodicals*. Unpublished master thesis, Ankara: METU. Göloğlu, S. (2011). *Analyzing the Mimarlık Journal: A Study On Architecture In Turkey In The 1980s*. Unpublished master thesis, Ankara: METU.

periodicals included arts within its pages and for some of publications reflected this aim in its title. It is crucial to analyze the contents of these journals; especially, the prefaces of their first issues should be looked at in detail in order to evaluate their stated aims and purposes better.

Arkitekt was published between the years 1931–1980, and it is the first architecture journal of the Republican period. In the very first issues, the name of the journal was *Mimar*. In the first issue of 1935, *Mimar* was changed to the title *Arkitekt*, and continued with the new name²⁸⁷ after that year (Figure 38, Figure 39). Zeki Sayar, one of the founders of *Mimar*, expresses that the change, in the title of the journal from *Mimar* to *Arkitekt*, made it easier to be understood by the rest of the world at a time as they were trying to form an alliance with European journals by making “*echange*”²⁸⁸. This might be, on a small scale, important for the publishers but when taking into consideration the subject matter of the journal, this kind of a choice could offer incontrovertible improvements in the future.

In its first volume, the journal expresses its objections via an article titled “Istanbul and Urbanism” (Istanbul ve Şehircilik) written by Alişanzade Sedat Hakkı (Eldem). This text speaks about urbanism and traditional Turkish architecture. In addition, the author claims that there were insensible imitations of foreign-sourced designs among contemporary architectural examples in Turkey, which he calls as “French Houses” (Frenk Evleri).

Sedat Hakkı ascribes an important role to architects, whose work he associates with the issues of urbanism. In his words, the journal has the aim of arousing “respect and reliance” towards architecture and the arts; and is also a supporter of

²⁸⁷ Üstün alsaç mentions this change and adds its reflection to the titles of the profession as “diplomalı arkitekt”. He thinks this notion as constituting a clear distinction between a master trained in the traditional system and a certified high educated individual. That distinction arouses from the fact that after a radical education they can become architects. So, the word “diplomalı” links to this education process while the word “arkitekt” refers to the western type of education they were subjected to. Alsaç, Ü. (1976). *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*. Trabzon: Karadeniz Teknik Üniversitesi. p125.

²⁸⁸ YEM Yayın. (1995). Zeki Sayar. In *Anılarda Mimarlık, Yapı'dan Seçmeler 7*. (pp. 100-113). İstanbul: Yem Yayın. p 102.

local architects and a defender their rights.²⁸⁹ Zeki Sayar notes that publishing the journal was Abidin Mortaş's idea and Mortaş was aiming to make architects noticed by the state and the public²⁹⁰.

In addition, it is observed that the publication covers both architecture and arts although the term "arts" in the prologue was not defined as other art fields rather than architecture. When analyzing the whole article, it mostly focuses on architectural pieces, which are thought to have artistic value. But in the following issues it is can be clearly seen that there dedicated sections to art subjects. In one interview, Zeki Sayar's statement confirms this idea. Concerning the question of including other art disciplines in the journal, Sayar illustrates the intense relation of the Academy where architecture students were educated considering the sensibility to other arts. By focusing their background, he justifies the inclusion of the arts in their journal.²⁹¹

A deeper inquiry into the standing of the arts reveals that in 1937, the expression of decorative arts appeared for the first time as a subtitle of the journal (Figure 40). In the year 1950, the volume 227–228 placed this expression for the last time on its cover page. A scan of the years of 1940–1980, it is seen that journal incorporated a large amount of art issues that covered writings or book reviews on fresco, painting, sculpture, ceramics, and graphic arts; news about the arts events such as congresses, exhibitions, international expos, biennale and so forth.²⁹² A

²⁸⁹ Alişanzade, S .H. (1931). İstanbul ve Şehircilik. *Mimar (Arkitekt) no1*. 1-4. p 4

²⁹⁰ YEM Yayın. (1995). Zeki Sayar. In *Anılarda Mimarlık, Yapı'dan Seçmeler 7*. (pp. 100-113). İstanbul: Yem Yayın. p 101.

²⁹¹ YEM Yayın. (1995). Zeki Sayar. In *Anılarda Mimarlık, Yapı'dan Seçmeler 7*. (pp. 100-113). İstanbul: Yem Yayın. p 107.

²⁹² L.M. Süe, Tezyini Sanat, *Decorative Arts* (1941,131-132); Güzel Sanatlar Akademisinin 60 yıl Sergisi, Academy of Fine Arts 60 Year Exhibition (1941,129-130); Ali Karsan, Fresk, *Fresco* (1944,153-154); Müstakil Heykeltraşlar Sergisi, *Independent Sculptures Exhibition* (1948, 195-196); Henri Sauvage, trans. Naci Meltem, Mimari ve Sanat Hakkında Düşünceler, *Thoughts on Architecture and Art* (1948, 201-202); 9. Milano Triennale'i,Modern Mimari, Modern Endüstri ve Dekoratif Sanatlar Enternasyonal sergisi, *the 9th Milan Triennial International Exhibition of Modern Architecture, Modern Industrial and Decorative Arts* (1950, 221-222); Trans. Naci Meltem, Sanat Hakkında Düşünceler, Fonksiyon ve Sanat, *Function and Art* (1951, 229-230); Behçet Ünsal, Sanat Bir Oyundur,

considerable increase is observed in terms of art articles in the year 1951. Later on, in 1955, the *Arkitekt* reaches its peak in the sense of publishing art-based articles. The thing that is an apparent manifestation of this is the *Turk Grup Espas*.

In 1957, the most conspicuous writings were the ones dealing with the artworks of the Turkish Pavilion in the 1958 Brussels World Fair, which was an exemplary work of art and architecture collaboration. The leading figure in these articles was Hadi Bara who was a member of *Turk Grup Espas*, and whose works were part of the pavilion. Likewise, in 1960, there appeared some articles treating art issues and projects including artworks. However, art-focused articles decreased after that year. In fact, the decline was much rather seen in the inclusion of theoretical articles or discussions connected to art subjects. Another remarkable point, which could be interpreted a relationship with the arts, was the placement of an image from an artwork on the front page for the first time in the 1–4 volume of 1953. Apart from that, in the late 1950s, when the number of art articles was at its peak,

Art is Play. (1951, no. 233-234-235-236); Book review: Painting and Architecture, A.C. Sewter. (1952, no. 249-250-251-252); 5. milletlerarası sanat tenkitçileri kongresi, *the 5th international art critic congress* (1954, 273-274); Book Review: Masters of Modern Art, A. Barr. (1954-275-276-277-278); Hadi Bara, Plastik Sanatların Sentezi, Synthesis of Plastic Arts (1955-279); Etibank Sanat Eserleri Müsabakası, *Etibank Artworks Competition*. Hadi Bara, 1955 yılı Plastik Sanatlar Faaliyeti, *Plastic Arts Activities of 1955*. İki Alman Sanatkarın Sergisi, *the Exhibition of Two German Artists* (1955-281); Plastik Sanatlar Sentezi, *Synthesis of Plastic Arts*. Nuri İyem ve Şadi Çalık. (1955-282); Ankara Devlet Resim ve Heykel Sergisi, *Ankara State Exhibition of Painting and Sculpture*, Rebii Gorbon ve Arkadaşlarının Seramik Sergisi, *Rebii Gorbon and His Friends' Ceramic Exhibition*. 28. Venedik Biennali, *the 28th Venice Biennial* (1956, 283); Sabri Berkel, Mimari Polikromi Hakkında Notlar, *Notes On Architectural Polychromy* (1956-284); Hadi Bara, Sao Paulo Biennali (1957-286); Michel Ragon, Mimari ve Mücerret Sanat, *Architecture and Abstract Art*. Milletlerarası Brüksel Sergisi, *International Brussel Exposition* (1957-288) ; Nurullah Berk, Sanatların Eşitliği, *the Equality of Arts* (1959-296); Hadi Bara, İlhan Koman (1960-301); Hadi Bara, 31. Milletlerarası Venedik Biennali ve İlhan Koman, *the 31th International Venice Biennale and İlhan Koman* (1962-306); İsmail Hakkı Oygur, Çağdaş Türk Seramikleri 1962 Milletlerarası Prag Çağdaş Seramik sergisi, *International Prague Ceramic Exhibition- Contemporary Turkish Ceramics* (1963-310); İsmail Hakkı Oygur , Mimari Satırlar ve Dekorasyonu, *Architectural Surfaces and Decoration* (1963-311); Çağdaş Türk Sanatı Sergisi, *Contemporary Turkish Art Exhibition* (1963-313); Devrim Erbil, Türk Resminin Ulusal Niteliği, *the National Character of Turkish Art*. Özdemir Altan, Le Corbusier'in Resimleri, *Le Corbusier's Paintings* (1964-314); Devrim Erbil, Devlet Güzel Sanatlar Akademisi Yıl Sonu Sergisi, *Academy of Fine Arts Year-end Exhibition* (1966-323); Hüseyin Baran, Resim Hakkında, *About Painting* (1968-330); Gorbon Işıl Seramik Fabrikasının 1970 Sergisi, *Gorbon Işıl Ceramic Factory 1970 Exhibition* (1970-337); İstanbul Sanat Bayramı, *Istanbul Art Festival* (1977-367)

the images of artworks were featured less frequently on the front page (Figure 41).

Mimarlık, which started in 1944, was the official journal of the Turkish Architects Union (*Türk Yüksek Mimarlar Birliği*) until 1953. The subtitle defines the scope of the journal: urbanism and the fine arts (Figure 42). After 1963, the journal became a publication of the Chamber of Architects, which was founded in 1954. Competitions, newly constructed buildings in Turkey and abroad, texts about *International Union of Architects* meetings and articles on modern architecture were the main content of the journal.²⁹³ It is observed that the *Mimarlık* did not feature as many art-focused articles as *Arkitekt*, but there appeared a number of

²⁹³ Eşref Üren, Mimarlıkta Resim, *Painting in Architecture* (1944-3); Ercüment Kalmık, Mimaride Resmin Yeri, *the Place of Painting in Architecture* (1944-6); UIA (1963, 1); Jürgen Joedicke, Modern Mimarinin Bugünkü Durumu, *Modern Architecture Today*. Şevki Vanlı, Frank Lloyd Wright ve Yapı Bütünü, *Frank Lloyd Wright and the Totality of Structure*. Ertuğrul Menteşe, UIA 8. Genel Kurulu Meksika, *the 8th UIA Mexico*(1964, 07); Bülent Özer, Walter Gropius ve Mimarın Eğitimi Meselesi, *Walter Gropius and the Education Issue of Architect* (1964,10); Orhan Şahinler, Mimari Biçim ve Çevre Üzerine Düşünceler, *Thoughts on Architectural Form and Environment* (1965,17); Haberler: Brezilya Mimarlığı Konferansı, Belling Sergisi, Çağdaş Türk Ressamlar Cemiyeti Sergisi, *News: Brazilian Architecture Conference, Belling Exhibition, Contemporary Turkish Painters Society Exhibition* (1965,19); 8. UIA toplantısı, *the 8th UIA meeting* (1965, 22); Bülent Özer, Naif Resim ve Cihat Burak, *Naïve Painting and Cihat Burak*(1965, 25); Picasso ve Seramikleri, İsmail Hakkı Oygur Konferansı, *Picasso and his Ceramics, Conference* (1966, 27); Matthew Nowicki, Modern Mimaride Kompozisyon, *Composition in Modern Architecture*. Nurullah Berk, Bir Genç Sanatçı Devrim Erbil, *A Young Artist Devrim Erbil* (1966, 38); Ed. Filiz Kantoğlu, Çağdaş Dizayn, *Contemporary design*. Le Corbusier Ronchamp Chapel. Bülent Özer, İfade Çeşitliliği Yönünden Çağdaş Mimariye Bir Bakış, *A View To Contemporary Architecture In Terms Of Variety Of Expression* (1967, 41); Bülent Özer, Plastik Sanatlarda Çağdaş Eğilimler, *Contemporary Tendencies In Plastic Arts* (1967, 50); Bülent Özer, Bauhaus Üzerine, *On Bauhaus* (1968, 55); Bülent Özer, Resim Sanati Ve Toplum, *the Art of Painting and Society* (1968, 57); E. Heinle, Mimarlık ve Devir Esprisi, *Architecture and Spirit of Age* (1968, 59); Utarit İzgi, Plastik Sanatlar Eğitiminde Mimar, *Architect in Plastic Arts Education* (1968, 60); Sevim Eti, 1945 Sonrası Günümüz Sanatı, *Today's Art After 1945* (1969, 63); Bülent Özer, Walter Gropius (1969, 70); Enis Kortan, Mies van der Rohe. Erdem Aksoy, Walter Gropius (1969,72); Gültekin Elibal, Akademi'deki Sergi, *Exhibition at the Academy* (1969, 73); Cihat Burak (1969, 74) ; Önder Küçükerman, 1970lerde Türk Sanatı, İç Mimarlık, *Turkish Art in the 70s, Interior Architecture*. Bülent Özer, 1970lerde Türk Sanatı, Heykel, *Turkish Art in the 70s, Sculpture*. Sezer Tansuğ, 1970lerde Türk Sanatı, Resim, *Turkish Art in the 70s, Painting*. Jale Yılmazbaşar, 1970lerde Türk Sanatı, Seramik, *Turkish Art in the 70s, Ceramics* (1970, 76); Bülent Özer, 1971 Türkiye'sinde Plastik Sanatlara Bakış, *A view to Plastic Arts in the 1971's Turkey*. Sezer Tansuğ, Toplumsal Açından Plastik Sanatlar, *Plastic Arts in terms of Social Perspective* (1971, 89); Orhan Sahinler, Güzel Sanatlar Akademisi Korunmalıdır, *Academy of Fine Arts has to be retained* (1972,104); Mexico UIA- 78 8. Dünya Kongresi, *the 8th World Congres* (1978,154)

article series on the topic, which began in 1965. The “Turkish Art” article series published in 1970 is significant in that respect.

The *Eser* journal, a short lived one but a significant one for this study’s purpose, incorporated architecture, painting, sculpture, decoration, music, theater and cinema²⁹⁴. These subtitles points out the large borders of the journal, which shows the broad coverage in the field of architecture during those years as well (Figure 43). *Eser* was published by the architect Selçuk Milar²⁹⁵ who dealt with both the disciplines of architecture and art throughout his professional career. Despite that there were only two issues, 1947 and 1948, however, the journal is being cited for both its literary content and print quality.²⁹⁶ In fact, it covered all types of art disciplines but mostly directed by architectural theory.²⁹⁷ Milar considered this journal as a platform for the voices of artists and architects inside and outside the country²⁹⁸. Therefore, he constituted agencies in France, Switzerland, England, USA, Italy as well as in the several cities of Turkey (Figure 44).

In 1961, another journal *Mimarlık ve Sanat* was first published. (Figure 45) Its main objective was to stimulate debates in the field of art and architecture, which was believed as absent in Turkey. The editorial board asserted that a secure and creative art atmosphere for such debates would be achieved through this publication.²⁹⁹ The journal covered different types of art disciplines in its issues,

²⁹⁴ Ünalın, Ç. (2002). *Türk Mimarlar Cemiyeti’nden Mimarlar Derneği 1927’ye*. Ankara: Mimarlar derneği 1927. pp 185, 182, 190, 192.

²⁹⁵ Born in 1917. Graduated from Academy of Fine arts in 1943. He worked with Paul Bonatz and opened Galeri Milar in Ankara in 1957. For more information about Selçuk Milar see: Ünalın, Ç. (2012). Selçuk Milar: Mimar, Tasarımci, Galerici, Editor, Yayıncı. E-skop, skopbülten, <http://www.e-skop.com/skopbulten/selcuk-milar-mimar-tasarimci-galerici-editor-yayinci/679>, (21.01.2014)

²⁹⁶ İşli, E. N. (1999). *Eser Dergisi ve Selçuk Milar*. *Sanat Dünyamız* no 74, 242-251. p 243

²⁹⁷ Milar, S. (1948). *Yeni Türk Sanatı*. *Eser* no 2, p. 35.

²⁹⁸ Milar, S. (1947). *A. Eser no 1*, p. 3.

²⁹⁹ Özer, B., (1961). *Derginin Amacı*. *Mimarlık ve Sanat* no 1, 7- 8. p 8.

announcing news and events, and also highlighting new foreign publications that dealt with both art and architecture in order to inform its readers about the current debates within these circles. *Mimarlık ve Sanat* exemplifies the importance given to the issue of collaboration at the time even by including both subjects in its title. Bülent Özer was the editor of the journal, and as a professor of architecture at the Academy, he extensively contributed to the literature, especially on modern architecture, although his writings do not always include all kinds of arts³⁰⁰.

Another journal *Akademi: Mimarlık ve Sanat* was first published in 1964 (Figure 46). *Akademi* had an advantage being the journal of the Academy of Fine Arts. To put it in another way, because of the direct linkage with this institution, the articles covered a wide range of art fields, as well as information and news about the varying art facilities.³⁰¹ The journal expresses its objective and aim in the prologue, which includes research and surveys on architecture, painting,

³⁰⁰ David Gebhard, Yirminci Yüzyıl Resim ve Yapı Sanatları arasındaki Birlik, *20th century the unity between painting and tectonics*. Bülent Özer, Plastik ve Mimari Formların Mahiyet ve Evrimleri, *Essential Character and Evolutions of Plastic and Architectural Forms* (1961, 1); Bülent Özer, Plastik Sanatlarda Bugünkü Eğilimler, *Current Tendencies in Plastic Arts* (1961, 3); Sezer Tansuğ, Türkiye’de Soyut Resim, *Abstract Art*. Bülent Özer, Plastik Sanatlarda Bugünkü Eğilimler II (1962, 6); Bülent Özer, 1962 Venedik Biennale’i ve Modern Sanat (1963, 7-8)

³⁰¹ Belçika Duvar Halı Sergisi, *Belgium Tapestry exhibition*. Sadi Diren Seramik Konferansı, *Ceramic Conference*. Utarit Izgi, Yapıda Duvar, *Wall in the Structure*. Bedri Rahmi Eyüpoğlu, Merhaba Renk, *Colour*. Zühtü Müridoğlu, Ses-Biçim-Renk, *Voice-Form-Colour* (1964, 1); Nurullah Berk, Çağdaş Türk Sanatı Avrupa’da, *Contemporary Turkish Art is in Europe*. Le Corbusier Resim ve Mimari Sergisi, *Le Corbusier Painting and Architecture Exhibition*. Andre Bloc, Fransız Mimarlığı Kendi Kendini Taklitçi ve Alelade Kalmaya Mahkum Etmiştir, *French architecture has condemned itself to stay copyist and ordinary* (1964, 2); 1963-1964 Yılı Öğrenci Çalışmalarından Örnekler, *Mimarlık, Resim, Heykel, Dekoratif Sanatlar, examples of student works in the 1963-1964 Academic year, architecture, painting, sculpture and decorative arts*. Nermin Sinemoğlu, Batı Sanatından Yankılar, *Echoes of Western Art* (1965, 3-4); Bugünkü Brezilya’da Plastik Sanatlar konferansı, *conference of Plastic Arts in Brazil Today*. Utarit izgi, UIA Paris Kongresi Raporu Hakkında, *UIA Paris Congress Report*. Doğan Hasol, Endüstri Dizaynı ve Mimarlığımız, *Industrial Design and Architecture* (1966, 5); Nurullah Berk, Çağdaş Türk Grafik Sanatları Sergisi, *Contemporary Turkish Graphic Arts Exhibition*. İsmal Hakkı Oygur, Picasso ve Seramikleri konferansı, *Picasso and his ceramics conference*. David Gebhard, Amerikan Mimarisi Konferansı, *American Architecture Conference*. Nöbert Lynton, 20. yy İngiliz Sanatı Konferansı, *20th century English Art conference* (1967, 6); Karl Schlamming, Sanatta Sentetik Dizaynı, *Synthetic Design in Art* (1967, 7); Feridun Akozan, Cumhuriyetimizin 50. Yılı ve Devlet Güzel Sanatlar Akademisi, *the 50th year of Republic and Academy of Fine Arts* (1974, 8)

sculpture and decorative arts to contribute their progress, and touching upon the problems of the country.³⁰²

After setting forth some general introductory notes about these journals, the second consideration of this section will be to analyze how these periodicals approached the architectural projects that incorporated artworks. To what extent are these artworks mentioned in the articles? Are they at the forefront or are they trivialized? Are there any statements about the installation process? Do the articles provide any incentive or promoting of the integration of artworks? These questions will help to clarify the degree of emphasis on the artworks from the side of architects; the view on that issue; and its effect on the architectural scene. At this point, it is noted that *Arkitekt* and *Mimarlık* touched upon architecture projects of the day, which included various artworks. But when examining other journals like *Mimarlık ve Sanat*³⁰³ and *Akademi*, it is observed that they did not consist of any articles regarding these types of architecture projects.

In the volume 155–156 of 1944, *Arkitekt* covered one of the very first projects to incorporate artworks, the Lido Swimming Pool. Although, this issue displays some visual materials, such as views from the façade and from the interior, it does not include images of artworks. In addition to that, it does not refer to the installation details or even the story behind the artworks. Rather, the passage contains information about the process regarding architectural design, the elements of design and further details related to the usage of space.

In 1949, *Arkitekt* published the images and plans of *Ankara Büyük Sinema* (Grand Theatre). The article was written by its architect Abidin Mortaş. At the very end of the article, a brief reference to the artworks within the building. Turgut Zaim and Nurettin Ergüven worked together on the painting “*Sadabad Tablosu*” located in the foyer and “*Halayı Oynayan Sivaslı Kızlar*” (Girls playing Anatolian folk dance) situated above the stage (Figure 47, Figure 48). Mortaş clarifies the intention

³⁰² Dikmen, H. (1964). Önsöz . *Akademi no 1*. p 3

³⁰³ Except from the memorial issue made for Emin Onat. It consist of the construction of Anıtkabir in which a short statement is observed about the artworks.

behind this attempt, which is serving the spatial approach he wants to express.³⁰⁴ Aside from this brief reference, there is nothing else refers the artworks; he did not mention whether they were the product of a collaborative initiative or not; nor how he decided to include these particular pieces of arts into his structure.

Throughout the years following this article, there were only a few instances of such examples and they hardly mentioned the artworks included within the scope of the projects. *Arkitekt* included an article on the Sadıklar Apartment building, designed by Emin Necip Uzman, which included a stained glass panel at the entrance hall by Mazhar Resmor. There is only one image of the artwork included in the article and one sentence that refers to the artist by name and the work of art.³⁰⁵ (Figure 49) Likewise, *Arkitekt* covers Anıtkabir, Atatürk's mausoleum, in one of its issues and writes about the general concept and form of the design, which includes references from the ancient past. However, it does not touch upon the sculptures and reliefs.³⁰⁶ *Anıtkabir* appears to be the very first project that incorporates a significant amount of artwork in a public space that was sponsored by the state. A comparable example is the Turkish Grand National Assembly building. Although not suggesting a collaborative attempt or plastic synthesis took place, but it is significant that the artworks that would be placed in the Turkish National Assembly were mentioned in the 1955 in *Arkitekt* (Figure 50). A wide range of artworks would be place inside the building. The selection process of the artworks is described in this particular article. The creators of the successful *Vilayet Tabloları* collection would be commissioned to do the murals and frescos in the building.³⁰⁷ Similarly, in an article about the İşbank Kadıköy Branch, published in *Arkitekt* volume 287, the only reference to the artwork, is the artist's

³⁰⁴ Mortaş A. (1949) Büyük Sinema-Ankara. *Arkitekt no 205-206*, 3-13. p 13

³⁰⁵ Uzman, E. N. (1951). Sadıklar Apartmanı. *Arkitekt no 233-234-235-236*, 94-97. p 97

³⁰⁶ Onat E.; Arda , O. (1955) ANIT-KABİR . *Arkitekt no 280*, pp 51-93.

³⁰⁷ Arkitekt. (1955). TBMM Yeni Binasına Konacak Sanat Eserleri ve Etibank Sanat Müsabakası. *Arkitekt no 280*, 80-82. p 82.

name along with her work.³⁰⁸ On the other hand, polychromy reveals as an additional subject regarding this issue. However, on the topic of polychromy, which was defined as a current trend of the time, it was cited that this building is the first example of this.³⁰⁹

In 1960, the *Arkitekt* elaborates on *Konak Sinema* designed by Rüknettin Güney. Unlike the previous articles, it focuses on the artwork. The writer mentions the effect and the contribution of Sadi Çalık's relief in terms of the spatial visualization.³¹⁰ This review repeats the debates on the functional sides of artwork when integrated into spaces as a design element. A reference signifies the aspiration towards the integration of the arts into architecture and it directly addresses the clients in establishing this appropriate ground³¹¹ (Figure 51, Figure 52).

An article on the UNESCO Building in Paris was published in *Arkitekt* in 1953. The brief reference to the design also includes a note on the plastic artworks that would be placed in several locations within the building.³¹² In 1958, the *Arkitekt* again reviewed the UNESCO building project in a more detail. In comparison to the other articles on architecture projects that included artworks, in this particular article the art works were highlighted throughout the article by marking their locations on the site plan as well as detailing the art commission (Figure 533).

³⁰⁸ Similarly, but in a more remarkable position, in the volume 312 a striking point is observed which is the writing of the name of the artist with the architect's under the title of the text. Despite this, there is not any information on or any images of the work. Similar with this example, in 1971 volume 341, *Arkitekt* presents one of the branches of Yapı Kredi Bank and puts the ceramic panel information in the title.

³⁰⁹ Doğancı, P; Erol, A.; Giritlioğlu, S.; Özedey, C. (1957). Türkiye İş Bankası A. Ş. Kadıköy Şube ve Lojman Binası. *Arkitekt no 287*, 51-55. p 51

³¹⁰ Güney, R. (1960). Konak Sineması. *Arkitekt no 298*, 4-13. p 5

³¹¹ Ibid.. P 5

³¹² *Arkitekt* (1953). UNESCO'nun Paris Merkez Binası. *Arkitekt no 1-4*, 41-42. p 41

Even the production process of the artworks was covered in detail: Picasso using wooden panels for his work of art; Joan Miro was creating his ceramic piece with Artigas at his studio; Henry Moore would execute his work *in situ*; and Calder was preparing the metal components for his sculpture in America at that time. The article claims that this initiative would qualify the building as the synthesis of the arts and architecture.³¹³ This expression is very clear and potent when compared with the statements in the previous cited articles. So it is important to emphasize here that this building could be considered as a noteworthy piece of collaboration. Consequently, this position could possibly play a role in the sharing of information considering collaborative works. In fact, the same project is covered in *L'Architecture D'Aujourd'hui* the same year (Figure 54, Figure 55, Figure 56).

Likewise, in the volume 299 of *Arkitekt*, the NATO Paris Headquarters was covered in detail. The first section is titled “*NATO Binasındaki Mozaik*,” which only covered the mosaic work by Turkish artist Bedri Rahmi Eyüpoğlu. The picture shows the opening ceremony of the mosaic in April 21, 1960 and some of the stages of the installation process of the artwork.³¹⁴ The second part of the article is comprised of the drawings of the NATO building and some images of the interior. Bedri Rahmi’s work is situated at the very center of the article. They cover the whole story of the artwork from the decision phase to the installation process³¹⁵ (Figure 57)

A similar example is the Turkish Pavilion at the Brussels 1958 expo. *Arkitekt* published, in its volume 287, the drawings and the model of the pavilion, and referred to İlhan Koman’s and Bedri Rahmi Eyüpoğlu’s works in just one line.³¹⁶ However, in the next issue, it presented some additional details regarding the

³¹³ Arkitekt. (1958). UNESCO Daimi Binası. *Arkitekt no 293*, 172-173. P 173.

³¹⁴ Arkitekt. (1960a). NATO Binasındaki Mozaik. *Arkitekt no 299*, 58-60. p 58.

³¹⁵ Arkitekt. (1960b). NATO'nun Paris'de İnşa Edilen Yeni Merkez Binası. *Arkitekt no 299*, 68-75. p 74

³¹⁶ Arkitekt. (1957). 1958 «Brüksel» Beynelmillel Sergisi Türk Pavyonu, *Arkitekt no 287*, 63-68. p 63

artworks. The article described these artworks as relevant to “today’s understanding.” In addition to this interpretation, İlhan Koman’s 22-meter high sculpture is lauded for both its plastic and functional values³¹⁷ (Figure 58).

Another example is the Grand Efes Hotel (Büyük Efes Oteli) in İzmir, which contained many artworks. The artworks were given its own separate section: a full list of the artworks, their type, placement, materials and the names of the artists were given. The article also reveals that the process for the selection of these works was a competition.³¹⁸ However, there is no information about the decision making process for the placement of the artworks nor about the selection and the installation process of the artworks.

The Vakko Factory is another significant attempt in terms of including the arts. Except for listing the names of the artists, the editors put a note, most likely, to underline the distinctive feature of the building (Figure 59). This note clearly separates this industrial building from other examples of this type based on the artistic level it achieved. Apparently, this justified the architects and the client’s choice to allocate a significant amount of space for the artworks in a building where its main priority is that of efficiency and functionality. Also this statement exalts this collaborative work as a representative approach for other industrialists.³¹⁹ Overall, this assessment indicates a positive attitude towards collaborative acts. But more than reflecting the idea of collaboration on this type of a structure, it implies a new function, which overrides the rational with, relatively, the subjective one. This statement also resembles the rhetoric going on in the architecture debates of the time.

Surprisingly, later in the article, the reason of integrating the arts into the architecture is made clear. The main argument is the contribution to the environment that will motivate workers and thereby increase their productivity. The installation of artworks both inside and outside spaces was researched so

³¹⁷ Arkitekt. (1957). Milletler Arası Bruxelles Sergisi. *Arkitekt no 288*, p 111.

³¹⁸ Bonatz P.; Uran F. (1965) . Büyük Efes Oteli. *Arkitekt no 318*, 5-43. P40

³¹⁹ Baysal H. (1970). Vakko Turistik elişi eşarp ve konfeksiyon fabrikası. *Arkitekt no 340*, 159-166. p 160.

that there would be a unity with the architecture.³²⁰ In line with this, during the late 1960s and in the 1970s, more detailed information began to be provided in the articles on the newly constructed buildings. In an article on the project of *Özel İdare ve İl Genel Meclis Binası*, the writer states his disappointment about not being able to share the photo of the ceramic work inside the building, which illustrates the desire of including the arts as part of the description of a structure.³²¹

In the volume 365 of *Arkitekt*, circa 1977, there appears to be a peak in the amount of coverage of artworks, which is well illustrated in the article on the Intercontinental Hotel. It focuses solely on the presentation of the artworks and goes into detail about the selection process of the art pieces. The article claims that the artworks brought an artistic sense to the building³²² (Figure 60). In his essay, Tali Köprülü — the director of the construction — parallel to the Vakko Factory's, defines the effort as a collaboration and the process concerning the collaborative acts. More significantly, the essay explores the opportunities in Turkey, which means citing the current standing of the artists. The essay also calls for legislation with respect to the integration of artworks into everyday life as well as delving into topics from urbanism to the social security of the artists.³²³

The other journal to touch upon in this topic, *Mimarlık*, in its 15th volume in 1965, published articles covering many projects that are important specimens in the sense of the inclusion of the arts such as the Atatürk Cultural Centre, the Complex of Retail Shops and the Grand Efes Hotel. However, articles written by architects do not make mention of the artwork in relation to the buildings. When looking at the date, these buildings were under construction, which may account for the architects' lack of attention to the artworks that would be installed at the

³²⁰ Baysal H. (1970). p 160-161

³²¹ Arkitekt. (1973). İstanbul Özel İdare ve İl Genel Meclisi Binası. *Arkitekt no 350*, 61-65. p 63

³²² Arkitekt. (1977). Intercontinental Hotel'inin Sanat Yapıtları. *Arkitekt no 365*, p 4

³²³ Köprülü, T. (1977). Binalarımızda Sanatçıya Tanınan Olanaklar. *Arkitekt no 365*, 5-7. P 5-6

completion of construction. Because, in contrast, this same volume covers an Istanbul municipality project, in which the images of the artworks of the building were included (Figure 61).

In volume 25, the journal published Cengiz Bektaş's essay on his work at the British Embassy Primary School. Bektaş tells of his decision during the early stages of the design process where he secured a wall for solely artistic purposes. He emphasizes the increased value of the structure as a result of this artwork.³²⁴ Another architecture project, Çankaya Komutanlık Lojmanları, designed by Bektaş, was covered in *Mimarlık*'s volume 54 in 1968. However, in this article the names of the artists and their artworks were briefly mentioned.

A different approach is seen in the coverage of the Lisbon Turkish Embassy Building. The article not only lists the names of the artists and their works of art but also comments on the aim of the architects, which was stated to be the inclusion of artworks.³²⁵

Apart from these articles, which describe the current projects of the day, it is interesting to note that the articles, in both *Arkitekt* and *Mimarlık*, did not display any views on the integration of art and architecture although they were potential platforms for these subjects, especially when discussing architecture. The architecture publication printed in 1970 and 1973 did not open up the topic of collaboration, which means they ignored this topic despite evaluating the process and the course of contemporary architecture in Turkey.³²⁶ In addition, there are

³²⁴ Bektaş, C. (1965). Ankara'da İngiliz Büyükelçiliği Bahçesinde İlkokul. *Mimarlık no 25*, 33-34. p 34

³²⁵ Şahinler, O.; Şensoy, H.; Türkmen, M.(1975). Lizbon Büyükelçilik Binası. *Mimarlık no 137*, 21-23. p 21.

³²⁶ Küçükerman, Ö. (1970). 1970'te Türk Sanatı: İç Mimarlık. *Mimarlık no 76*, 34-36. Özer, B. (1970.) 1970'te Türk Sanatı: Heykel. *Mimarlık no 76*, 37-41. Sezer, T. (1970). 1970'te Türk Sanatı: Resim. *Mimarlık no 76*, 42-43. Yılmazbaşar, J. (1970). 1970'te Türk Sanatı: Seramik. *Mimarlık no 76*, 44-48. Bektaş, C. et all. (1970).Cevaplar. *Mimarlık no 86*, 38-54. Özer, B. (1971.) 1971 Türkiye'sinde Plastik Sanatlara Bakış . *Mimarlık no 89*, 34. Sezer, T. (1971). Toplumsal Açından Plastik Sanatlar. *Mimarlık no 86*, 37. Sayar, Z. et all. (1973). Mimarlığımız Dosyası 1923-50. *Mimarlık no 112*, 19-62. eldem, S. H.(1973). 50 Yıllık Cumhuriyet Mimarlığı. *Mimarlık no 121*, 5-11. Alsaç, Ü.(1973). Türk Mimarlık

another series of articles connected to contemporary architecture and art in *Mimarlık*, which could be used in terms of raising awareness of the idea of collaboration between the arts and architecture. One of article edited by Filiz Kantoğlu touches upon early twentieth century art movements such as Arts and Crafts, Werkbund, De Stijl and Bauhaus. She discusses in her article “Çağdaş Dizayn” (*Contemporary Design*) the uniting and common concepts that had significant influences over all the arts.³²⁷ Similar to Kantoğlu, Bülent Özer wrote several article series throughout 1967 and 1968. For instance, in his article entitled “İfade Çeşitliliği Yönünden Çağdaş Mimariye Bir Bakış” (*An Overview of Contemporary Architecture in Terms of Diversity of Expressions*), he starts off with contemporary art and abstract painting. He then continues to discuss the diversity of expressions in contemporary architecture that references contemporary art. In fact, he confirmed that these articles are a tool for enlightening Turkish architects and introducing them to these notions.³²⁸ Similarly Özer, in his article “Plastik Sanatlarda Çağdaş Eğilimler” (*Contemporary Tendencies in Plastic Arts*), examines plastic arts on a wide scale that starts with plastic arts and continues with Renaissance, Baroque, Modern Art, abstraction and pop art.³²⁹ Correspondingly, he covers Bauhaus extensively in *Mimarlık*. In this article, he mentions the integration of the arts and their unity.³³⁰ These sorts of articles might be said to inspire the architects to think conceptually about the juxtapositions and intertwined relations between architecture and the arts.

To sum up, aside from the articles that addressed the collaborative issue directly, it is seen that *Arkitekt* shows an interest towards the integration of the arts primarily during the late 1960s and 1970s. Indeed, there was deep coverage of

Düşüncesinin Cumhuriyet Dönemindeki Evrimi. *Mimarlık no 121*, 12-25. Ural, S.(1974). Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60. *Mimarlık no 123*, 5-53.

³²⁷ Kantoğlu, F. (1967). Çağdaş Dizayn. *Mimarlık no 41*, 43-56.

³²⁸ Özer, B. (1967). İfade Çeşitliliği Yönünden Çağdaş Mimariye Bir Bakış. *Mimarlık no 41*, 13-22. p 13

³²⁹ Özer, B. (1967). Plastik Sanatlarda Çağdaş Eğilimler. *Mimarlık no 50*, 13-44.

³³⁰ Özer, B. (1968). Bauhaus Üzerine. *Mimarlık no 55*, 14-24.

the Vakko Factory, the Intercontinental Hotel, the Brussels Pavilion, the Grand Efes Hotel, and the UNESCO and NATO buildings. Except for these instances, articles barely touched upon the works of art, the artists, nor was there any discussion on the integration process. *Mimarlık*, on the other hand, shared very little information about projects' installed artworks. It preferred to focus on the other elements of design, such as the process of the project, design approaches and organization of functions. The other journals also did not cover these sorts of projects that included artworks. Therefore, those journals are excluded from the discussion related to architecture projects. However, the journals did include several articles on various art subjects not necessarily connected to the concept of collaboration. What emerges is an indirect manifestation of the integration of the arts into the architectural sphere, which, could affect and enrich the audiences' understanding

This examination of these journals illustrates the priority or the degree of interest in terms in integrating the arts both into the intellectual and professional architectural sphere.. These mediums provided Turkish architects a platform where they could make their voices heard. Thus, it was important to review these publications in order to understand their opinion on the arts and whether were advocating or ignoring the topic. Researching these various perspectives will help understand the penetration of the arts into architecture, especially the architectural process. This inquiry is a significant in understanding the atmosphere in which the alliance between the arts and architecture appeared and was nurtured. But much more than that, this analysis of architectural journals provides an opportunity to understand how the unity of arts and architecture is perceived from the point of view of architecture.

3.2.3. Debates on 'Collaboration'

The incorporation of the arts into the architectural journals gives only a general outline on the dialogue between architecture and the arts. A more detailed analysis requires a deep inquiry of the narratives generated about their relationship in the wider context of professional discussions. The main intention is to explore the discourses that made a unity possible. The articles in publications will posit the contours of this discussion as there were not many activities on the

subject or organizations interested. So, giving credence to these written sources, the aim will be to reveal what was at the core of these debates; what were promoted as the main reasons for a possible collaboration; what were the stance of several prominent art and architecture figures towards a collective act; how this approach was placed into the contemporary architecture and art realms; where this association was recognized or what it correlated with; and what was the course of action. In this respect, alongside with architecture periodicals, art journals and newspaper articles also contributed to the examination of suitable instruments³³¹. Hence in the case of Turkey, the gathering of these ideas is an important element that constitutes the discursive structure of this issue.

Mutuality of Collaboration

The emphasis on the existence of a mutual relationship between the arts and architecture is one of the points that come to the forefront in the discussions on collaboration issue. The first article was written by Bedri Rahmi Eyüpoğlu in 1943 for the art journal *Ülkü*. Eyüpoğlu, because of his statements and works, is one of the prominent figures in terms of the issue of collaboration between the arts and architecture. Presenting his latest work under the title of “Yapı ve Resim” (*Building and Painting*), Eyüpoğlu underlines the details of the production phase of his wall panel, titled “Plajın Fethi” (*the Conquest of Beach*) at the Lido Swimming Pool (Figure 62, Figure 63). He begins his article by focusing on the struggle with new materials and an extremely new terrain, architectural elements. In addition, Eyüpoğlu mentions the reciprocal influence between the arts and architecture. A mutual effect in their collaboration is asserted, which also differentiates the between the installation of a painting from a gallery from one specially designed for a structure. Beyond forming a difference in an architectural context, by means of collaboration, a painting could be surrounded wholly by light and structure.³³²

This endeavor sounds like a total unity where painting will complete the design as a basic element and create a plastic vision. In addition to the contribution of the

³³¹ See Appendix A, Table 4.

³³² Eyüpoğlu, B. R. (1943, I. Teşrin). Yapı ve Resim. *Ülkü no 49*, 1-3. p 3.

painting to architecture, architecture will reciprocally accent the positioning and perception of the painting.

Haluk Togay's arguments are evocative of Bedri Rahmi's statements about the mutual effect between the arts and architecture. In his article "Mimari ve Heykel" (*Architecture and Sculpture*), written in 1956, he touches upon the issue of common benefits and complementing each other. Togay asserted in this article that sculpture had regained significance within modern architecture. By means of this collaboration, he said, the two disciplines had reached the true point where they are meant to be.³³³

The same year, Bedri Rahmi Eyüpoğlu wrote an article titled "4 Kardeş" (*Four Siblings*) that presents painting, sculpture, decoration and architecture as sister arts. Beyond reciprocal benefits, the author offers a broad spectrum on the issue. By including the arts as an essential element of architectural design, in Bedri Rahmi's view, it will provide a suitable environment to maintain the artworks sustainability. He also makes an analogy for architecture, which is referred to as "sanduka" (*an empty coffin*). He rigorously criticizes the architecture that does not take into account the arts by saying these structures devoid of art are empty and meaningless.³³⁴ This spatial concern will ensure the permanence of the artworks when complemented by the surrounding by architecture.

Similarly, İsmail Hakkı Oygur's article "Mimari Satırlar ve Dekorasyonu" (*Architectural Surfaces and Decoration*) refers to this issue of the inclusion of artworks in architecture during the Ottoman and Seljuk periods. Oygur claims that the manner of collaboration enriches both the arts and architecture.³³⁵ He gives the example of the collaboration of artist Roger Bezombes and architect Niemans in France to support his argument. His statement on elevating the disciplines

³³³ Togay, H. (1956). Mimari ve Heykel. *Esi no 9*

³³⁴ Eyüpoğlu, B. R. (1956, February 13). Pazartesi Konuşmaları: 4 Kardeş. *Cumhuriyet*, p 3.

³³⁵ Oygur, İ. H. (1963). Mimari Satırlar ve Dekorasyonu. *Arkitekt no 311*, 60-61. p 60

resembles Bedri Rahmi's statement that establishes a link between architecture and its role in the development of Turkish painting.

Orhan Şahinler's take on the reciprocal relationship between sculpture and architecture is that it is an important part of the design process. He believes it underpins architecture by means of composition and order.³³⁶ The notion of teamwork is also stressed by Bülent Özer in the article series on Turkish Art, "1970te Türk Sanatı, Heykel" (*Turkish Art in the 1970s, Sculpture*). He defines the role of sculptors as an indispensable component of the design process that supports not only in terms of material choices but also in terms of issues of form.³³⁷

Articles written in the following years have more of a retrospective view, which is a reconsideration of the collaborative acts and their achievements. For instance in 1976, Fethi Arda offers a critical view of architects and artists, and mentions the necessity of a unity with the plastic arts. He says:

The architectural revolution of our century not only altered the form and the content of the plastic arts but at the same time, it has changed the effects on each other, which made it a more influential component of life in comparison to previous centuries.³³⁸

This argument has an important point of view, which draws attention to the position and the significance of the collaboration approach. Regarding this interpretation, Arda quotes from Leger's statement, which he thinks should be the

³³⁶ Şahinler, O. (1965). Mimari Biçim ve Çevre Üzerine Düşünceler. *Mimarlık no17*, 21-22. p 21

³³⁷ Özer, B. (1970). 1970'te Türk Sanatı: Heykel. *Mimarlık no 76*, 37-41. p 38

³³⁸ "Yüzyılımız sanatına ait yapı devrimi plastik sanatların biçim ve içeriğini değiştirmekle yetinmemiş, aynı zamanda birbirlerine etkilerini de değiştirerek, geçmiş yüzyıllara oranla yaşamın daha etkili birer parçası olmuştur." Arda, F. (1976). p 51

motto: “Even if we do not understand it, we should like the art that has changed or come with the things it brings to us.”³³⁹

These ideas depict collaboration between the arts and architecture as a fruitful partnership that benefits of both disciplines. But it is equally important to define these benefits in more detail. The functional aspect, the issue of permanency and reconstituted relation with the public become issues that need to be addressed.

Functionality of Art

From the view of architecture, collaboration with the arts opens up the topic of function, which is covered in more detail in the previous Chapter. This perspective defines the integration of artworks as a necessity and promotes the idea of pre-approval of the artwork as a component of design.

Architect Orhan Şahinler, who worked with artists in some of his projects, admits the contribution of artwork as a functional and inseparable piece of the design. In the article “Mimari Biçim ve Çevre Üzerine Düşünceler” (*Thoughts on Architectural Form and Environment*) written in 1965, he concentrates on the relationship between architecture and sculpture. Mainly, he emphasizes the mission of the architect in terms of constructing the living environment. He claims the existence of a connection between the architectural culture and plastic arts. The significance of his statement is that in terms of harmony and organization, the architect will benefit from the plastic art sculpture and should have some basic knowledge about it.³⁴⁰ His thoughts are parallel to Le Corbusier’s views about how architecture can benefit from the contribution of plastic arts in space and attaining an aesthetic value³⁴¹ and also the discussions at CIAM 7 Bergamo meeting on the decorative function of artworks in space,³⁴² which all accept

³³⁹ “değişen sanatı ya da getirdikleri ile birlikte GELEN SANAT’ı anlamasak da sevmeliyiz” Arda, F. (1976). pp 51-52

³⁴⁰ Şahinler, O. (1965). p 21

³⁴¹ Le Corbusier, (2000). Ineffable Space. In J, Ockman, *Architecture Culture 1943-1968*. New York: Colombia Books of Architecture/Rizzoli. p 66; see also, Le Corbusier,(1958). *Modular 2*. London: Faber and Faber. pp. 25-26

³⁴² Ungers, O.M. and Ungers, L. (1979). CIAM 7 Bergamo 1949 Documents. Nendeln: Kraus Reprint.

aesthetic value as having a function. In this respect, the collaborative approach, which assigns a functional value to artworks, implies the necessity of working together from the very beginning.

Nurullah Berk shares Şahinler's idea of designing spaces benefitting from sculpture. Berk also goes one step further and describes the details of this unity in his speech made in the opening of the 78th academic year of the Academy. He felt the architect should consider color, relief, and decoration throughout their design processes and recognize their contribution. Painters should follow the architects' lead and prepare the colors befitting the space. Sculptors, in Berk's opinion, should arrange their work in accordance with the spatial characteristics of the buildings in which their works will be placed. Nurullah Berk's vision of design is where every discipline acts as a part of a whole.³⁴³ His point of view also supports a commencing of work in concert.

Similarly, architect Abdurrahman Hancı, who produced many collaborative works with artists, claims that art is one of the necessary components in the overall design by providing a functional value.³⁴⁴

Jale Yılmabaşar broaches the issue of collaboration in her article titled "1970lerde Türk Sanatı, Seramik" (*Turkish Art in the 1970s, Ceramics*). In this article, she states that the enhancement of ceramics is created when displayed in an appropriate space. Yılmabaşar suggests that the ceramic panels could serve as a functional structural element, not just merely decorative. She claims that modern ceramics found its place in the form of panel design.³⁴⁵

Fethi Arda mentions the functional value of artwork in architecture together with a critical view on modern architecture, which was also one of the primary issues addressed at previous CIAMs. The focus was on the deficiencies and needs of

³⁴³ Berk, N. (1959). Sanatların Eşitliği. *Arkitekt* no 296, p 114

³⁴⁴ Hancı,A. (2008). p 34.

³⁴⁵ Yılmabaşar, J. (1970). 1970'te Türk Sanatı: Seramik. *Mimarlık* no 76, 44-48. p 47

modern architecture, which puts forward a new understanding in terms of function. In his essay "Mimarlık ve Plastik Sanatlar," (*Architecture and Plastic Arts*) asserted that "relying on this kind of a functional rule was the responsibility of architecture."³⁴⁶ Arda recognized this integration as responding to an essential need of architecture, which also serves a function. Based on this statement, it can be said that the plain surfaces of modern architecture legitimizes the act of collaboration.

Fethi Arda talks about the integration as a necessity along with other elements of design. He believes there is a benefit from constructive and integrative role of the plastic arts.³⁴⁷ He also draws attention to the essential effect of *a priori* work between artists and architects. Besides discussing function, he questions the education system of architects that gives priority to the basic architectural functions rather than aesthetic concerns. In that respect, he argues, the architects do not encourage artworks or perceive them as required elements since usually financial issues dictate direction of a project.³⁴⁸

In another article, Fethi Arda defines the new borders in architecture at the Ravenna mosaics exhibition. He clearly disputes the architectural definition of function, which solely encompasses efficient and rational methods. He suggests there must be a humanist and organic understanding in the design.³⁴⁹ Arda claims that, with the industrial revolution and technological developments, architecture focused more on utility than aesthetics.³⁵⁰ In a sense, he defines that era as when the arts and architecture became divided. His challenges the predominant

³⁴⁶ "ve bu tip işlevsel bir kuarala bel bağlaması mimarlığın sorumluluğu gereğidir." Arda, F. (1976). p 53.

³⁴⁷ Arda, F. (1976). p 54

³⁴⁸ Arda, F. (1976). p 53

³⁴⁹ Arda, F. (1972). Mozaik Sanatı ve Ravenna Mozaikleri. *Yapı ve İmar İşleri Haber Bülteni*, no 70, 21-23. p 23

³⁵⁰ Arda, F. (1976). p 52

understanding of function in architecture and points out another function, i.e. humanist concerns. Additionally, Fethi Arda quotes Leger, where Leger claims that color is an essential part of people's lives and serves as a function in that respect.³⁵¹

On the topic of humanistic values, an article in *Yeni İnsan* states the way towards a social utility when it explains the formation of this consensus between arts and architecture. A painting hung on the wall could symbolize, in this view, an opposition to nature whereas the natural condition could be defined through an alliance of the wall and painting, which would destroy "supernaturality."³⁵² Both disciplines work for social utility; they could shed their individuality if a balanced relationship is formed.³⁵³

In the 1940s, as previously mentioned, the Academy's stance was criticized because lack of support for collaboration. However, in 1959, when looking at Nurullah Berk's opening speech, it is observed that the Academy held an altered viewpoint on that issue. The notion of humanism began to pop up in the debates on collaborative acts. In his opening speech in 1959, Nurullah Berk focused on the theme of "the equality of arts." According to Berk, "westernization, particularly Atatürk revolutions, puts forth the problem of uniting plastic arts and evolving in the sense of the Western [approach to the issue]."³⁵⁴ He also implies "the equality of arts" as the manifestation of humanism.³⁵⁵ This statement could be interpreted that this idea of humanism could be contribute to the creation of humanistic spaces as well as serve social utility. To illustrate, Orhan Şahinler states that the

³⁵¹ Leger, F. (1970). p 37

³⁵² Yeni İnsan. (1963). Sanatlar Birleşimi. *Yeni İnsan no 4-5*, 22-23. p 22

³⁵³ Ibid. p 22

³⁵⁴ "Batılılaşma hareketi, hele atatürk devrimi, plastik sanatların birleşmesi ve batı anlamında gelişmesi problemini ortaya koyuyordu." Berk, N. (1959). p 114

³⁵⁵ Berk, N. (1959). p 114

new attitude in creating a living environment is the “new humanist-democratic attitude,” which is key to satisfying people’s emotional needs.³⁵⁶ Correspondingly, Ercümen Kalmık notes in his essay “Plastik Sanatlar Birleşimi” (*Synthesis of Plastic Arts*) that, through this collaboration, an atmosphere that satisfies the needs of the people will be created.³⁵⁷ This idea emphasizes the demands of the people within space; the ones that appeal to their emotional needs and the labeling of the issue as a problem of function.

The statements about creating a pleasant atmosphere for people through collaboration, and the assertions that the need for collaboration stemming from the concerns of the current architectural realm, and that this collaboration will find its position through the form of a function, highlight the fact that architecture needs to view harmony as a new function to a structure. This functional aspect of the artworks seems to be an outgrowth of the criticisms in modern architecture, which will be addressed in more detail in another section. This integration, regarded as a new aspect in the design approach that was expected to fulfill people’s essential needs in a humanist senses and social utility, which bring out the issue of publicity.

For Publicity

Apart from the notion of providing a functional value, the approach of integrating artworks in a structure would put the artworks on display in front of the public eye, which would ensure publicness in terms of both artistic and architectural aspects.

³⁵⁶ Şahinler, O. (1965). P 21. As for the humanism issue, the French journal *L’Architecture d’Aujourd’hui* opened a discussion in its volume 119, questioning whether the year 1965 would be the year of revolution or not in terms of architecture and urbanism. In that respect, architects answer some particular questions. The journal *Mimarlık* publishes the translation of this discussion. On the issue of architecture education, architects Rechter and Zarhy summarize the characteristic that it should encompass the knowledge related with humanistic issues. Later, they underpin their assessment with one of Le Corbusier’s declarations: “Architecture is not a profession, but it is a way of thinking.” (Mimarlık bir meslek değil, fakat bir düşünce halidir.) Rechter and Zarhy (1966). Rechter and Zarhy (1966). *Mimarlık ve Şehirciliğin Sorunları*. trans. A. Yücel, *Mimarlık no 28*, 5-18. p 9

³⁵⁷ Kalmık, E. (1956). p 4

Şadi Çalık, in one of his interviews on the painting-sculpture-architecture synthesis, says that this approach is connected to the needs of the people, which lead to the integration of the arts into their living space.³⁵⁸ In his view, by being an integral part of architecture, painting no longer requires a canvas and sculpture is no longer just a self-contained object.³⁵⁹ He describes the collaborative acts as being derived from the current condition of human needs, which is in line with the debates that took part at CIAM meetings at this time. His thoughts on the needs of people imply there is a new function to be attributed to the new demands in architecture.

Painter Ercüment Kalmık also addresses this topic but he adds another dimension to this subject. His perspective defines this attempt as a step towards elevating the art culture/aesthetic taste of society. In the essay “Mimaride Resmin Yeri” (*The Place of Painting in Architecture*), Kalmık simply addresses the solution by making it easy to display artwork everywhere if the main goal is to raise the aesthetic taste of society.³⁶⁰ This point puts forward the idea to integrate art works into public sphere where regular everyday people as they go about their daily routine could randomly encounter works of art. In that respect it can be said that the artworks were thought to be *sine qua non* of daily life. In his words: “The artwork needs to live its natural life before entering into the museum which is the tomb of an artwork.”³⁶¹ He argues that painting hence becomes more productive when it is in harmony with architecture.³⁶² In his another article “Plastik Sanatlar Birleşimi” (*Synthesis of Plastic Arts*) printed in the art journal *Esi*, Ercüment Kalmık contemplates on the relationship between society and the arts. He

³⁵⁸ Çalık, S. (1956). Resim-Heykel-Mimari Sentezi Üzerine. *Esi no 2*.

³⁵⁹ Çalık, S. (1956). p untitled

³⁶⁰ Kalmık, E. (1944). Mimaride Resmin Yeri. *Mimarlık no 6*, 2-3, 9. p 2

³⁶¹ “Sanat eseri mezarı olan müzeye girmeden evvel tabii hayatını yaşaması lazımdır.” Kalmık, E. (1944). p 9.

³⁶² Kalmık, E. (1944). p 2.

believes the bringing together of society and the arts is the mission of architecture, and advocates the placing of art into the public sphere through architecture. Kalmık states that at this point there should be “proper harmony”³⁶³ via collaboration. In his words: “In order to achieve this kind of a work, a painter, a sculptor and an architect are needed who have conceived science and techniques at the same level as the issues of plastics.”³⁶⁴

The subject is also broached in Fethi Arda’s article in which he cited Leger’s statements. Leger advocates a balanced version of this functional vision. Without relinquishing professional preferences, he offers a relationship with each other by taking into consideration humanity.³⁶⁵ In another article, Fethi Arda similarly pondered on the notion of interpenetrating into daily life. His comments underscore a divergence from society and the new route that art scene chose for an adaptation to new life conditions. He suggests that painting and sculpture will pursue a unity with architecture in order to integrate into everyday life. The plain surfaces of contemporary architecture, for him, presented suitable locations for artworks, and architecture approaches this “unifying” character as a necessity arising from its structure.³⁶⁶ Fethi Arda juxtaposes this attempt of the integration of artworks with the needs of architecture.

A similar tone is seen in Hüseyin Baban’s essay “Resim Hakkında” (*About Painting*). Baban mentions a panel discussion held by the Chamber of Architects. His focus is on the stance of architecture on the dialogue between paintings and society. He clearly demonstrates the mission of architecture is as the link between

³⁶³ Kalmık, E. (1956). Plastik Sanatlar Birleşimi. *Esi no 1*, p 4.

³⁶⁴ “Böyle bir işi başarabilmek için plastik meseleri olduğu gibi ilim ve tekniği de aynı derecede kavramış ressam heykeltıraş ve mimara ihtiyaç vardır.” Kalmık, E. (1956). p 4

³⁶⁵ Leger, F. (1970). p 36

³⁶⁶ Arda, F. (1976). Mimarlık ve plastik sanatlar. *Bayındırlık İşleri Dergisi s 44*, 50-54. p 53.

the art of painting and society. He likewise draws attention to “the bare walls” and the treatment of architectural elements as art objects.³⁶⁷

He makes architecture as being responsible for the issue. The main reason for a distancing from the arts is said to be due to the fact of being unfamiliar with works of art. Unless this issue is recognized, it would be unfair to expect to stir an interest within society if they could not find the opportunity to see artwork while going about their ordinary life.³⁶⁸ Based on this argument, it is obvious that the main actor is considered to be the architect to form a tie between the arts and society. Since the main concern is the familiarization with the arts, it could only be solved by an integration of the arts into daily life. The mind-set of the architect gains importance in this circumstance, where the role of the architect is defined as providing a solution for this condition.

For Permanency

The manner of reciprocal achievements mentioned above — such as being a structural element in the design, being an integral part of the creation process in terms of architecture, and intensifying the relations with the public — brings out another different issue, which is the subject of permanency. Bedri Rahmi Eyüpoğlu wrote an article in 1952 titled “Mozaik Hakkında” (*About Mosaic*) in which he mentions the contribution of architecture to painting in terms of permanency. He presents the collaboration of the arts and architecture as becoming increasingly widespread in America and Europe in recent years. He points to the issue of permanency while he tries to express the value that the painting adds as a result of this cooperation. He sees architecture as giving to painting “the best light, the longest life and the biggest beholder crowd.” It gives the opportunity of integrating painting into life. According to Eyüpoğlu without the help of architecture, the art of painting will live a nomadic life.³⁶⁹ Again in 1965,

³⁶⁷ Baban, H. (1968). p 67

³⁶⁸ Baban, H. (1968). p 67, 72

³⁶⁹ Eyüpoğlu, B.R. (1952, March 13). Mozaik Hakkında. *Cumhuriyet*. p 3.

Eyüpoğlu in his article “Resim Zanaat ve Şiir” (*Painting, Craft and Poet*) mentions the link between the arts and architecture, where he emphasizes the statements “taking root in cities” and “avoiding a nomadic life.”³⁷⁰

In talking about the permanency issue, Ragon similarly says that painting and sculpture were not made for museums, as Bedri Rahmi stated in his interview in 1967. In addition, he touches upon the importance of the coherence adherence to time schedules regarding the mural and the building where it is to be applied. He thinks that the artwork and the building should be formed concurrently, which means that they have to take place during the same time period.³⁷¹ In this respect, his statements could be thought to encourage a working together from the beginning. He also emphasizes that sculptors should follow scientific developments and should discover new materials, which would make them one of the dynamic actors in the creation of modern cities.³⁷² In that respect, when looking at the examples from the mid-century, it is seen that the introduction of new materials and developments in the industrial arena inevitably inspires this approach, which will be discussed later in detail.

Similar to Çalık’s statements, an article written by Andre Bloc, published in the journal *Akademi*, mentions Le Corbusier’s “the synthesis of major arts” and titled “*Fransız Mimarlığı Kendi Kendini, Taklitçi ve Alelaide Kalmaya Mahkum Etmiştir.*” Bloc asserts that artists should not limit their works but expand their borders. For him, the most efficient contribution to architecture can be made by those artists

³⁷⁰ Eyüpoğlu, B.R. (1956, December 10) Pazartesi Konuşmaları: Resim, Şiir ve Zanaat. *Cumhuriyet*, p 3.

³⁷¹ Ragon, M. (1957). p 138

³⁷² Ibid. p 138

who will bring about an intense collaboration between artists and architects.³⁷³
Bloc believes that “this collaboration had only been imagined until this day.”³⁷⁴

These arguments define a path, especially for the case of painting, which is mainly moving out of canvas and re-identifying or reshaping the borders of painting. Based on this proposal, in order for the arts to achieve its goal of expansion there must be collaboration. Under the aegis of architecture, artworks can attain a fixed position getting out of temporariness. This attempt on a consensus means allocating a particular space for an artwork and so, designing the space for it from complete scratch. This, inherently, provides the artwork a status of being an element of the space, which will be effective in ensuring its permanency.

The Past / The West

Besides the mutual benefits within the art and architectural fields, the discussions about collaboration also concentrate on the roots. There seems to be a division on this matter, which comprises of assertions of a legacy based on the past at the one end and an imitation of the West on the other.

Bedri Rahmi Eyüpoğlu in one of his essays criticizes the Academy for maintaining its stance on the lack of fostering team spirit. Also, he stresses the newly rising interest of architects in painting,³⁷⁵ which could be confirmed through the increased level of interactions between the disciplines at the Academy over the

³⁷³ Bloc, A. (1964). Fransız Mimarlığı Kendi Kendini, Taklitçi ve Alelade Kalmağa Mahkum Etmiştir (*French Architecture Condemned Oneself to Remain Imitative and Ordinary*) . *Akademi no 2*, 25-28. p 27

³⁷⁴ “Bu işbirliği bugüne kadar yalnızca hayal edilmiştir.” Bloc, A. (1964). p 27. This article was first published in “*Les Galleries des Arts*” in 1964. The journal *Akademi* presented this article the same year, which also shows the arrival of current debates to the audiences in Turkey.

³⁷⁵ Eyüpoğlu, B. R. (1943, I. Teşrin). *Yapı ve Resim. Ülkü no 49*, 1-3. p 3

following years. In fact, the designer of the Lido Swimming Pool, Halit Femir³⁷⁶, was from the Academy. Eyüpoğlu highlights Femir's work experience with the luminary figure, Le Corbusier. He claims that Femir had an interest in painting during this period.³⁷⁷ Actually, he brings forward the paradigm of an outsider effect. With regard to this influence, he ascribes this reason for being in the centre of developments in the international arena rather than Turkey's current architectural scene.

Painter Eşref Üren touches upon the architect and painter collaboration in his article titled "Mimarlıkta Resim" (*Painting in Architecture*) published in 1944 in *Mimarlık*. His retrospective view begins with cave pictures and continues with murals, reliefs, stained-glass works and frescos of different periods. At the end, he points out the split between the arts and architecture. Despite Bedri Rahmi's position, he claims that the rupture ended and the two disciplines have reunited once again. He felt that the art of painting and architecture were inseparable and, with regards to the historical background, the collaboration of painting and architecture was "the oldest and noblest work of the humanity."³⁷⁸

Apart from the statements about the Western roots of the collaboration, İsmail Hakkı Oygur mentions the causes of the collaboration in his article on the 1962 International Prague Contemporary Ceramics Exhibition. After he gives a short summary about the history of the ceramic art, he draws attention to the interest towards ceramic panels at the exhibition. The collaborative acts in the design, he argues, had an important place in Turkish architecture in the past. Based on this argument, he suggests that the view towards collaboration in today's architecture is "the continuation of a strong tradition."³⁷⁹ Actually, this idea sets forth a different

³⁷⁶ Halit Femir (1910-1954) graduated from the Academy architecture department. He worked at Le Corbusier's architecture office in Switzerland.

³⁷⁷ Eyüpoğlu, B. R. (1943, I. Teşrin). *Yapı ve Resim. Ülkü no 49*, 1-3. p 3

³⁷⁸ Üren, E. (1944). *Mimarlıkta Resim. Mimarlık no 3*, p 31.

³⁷⁹ Oygur, İ. H. (1963). *Çağdaş Türk Seramikleri 1962 Milletlerarası Prag Çağdaş Seramik Sergisi. Arkitekt no 310*, 12-17. p 13

relation from Nurullah Berk's previously mentioned interpretation that associates the unity of plastic arts with Atatürk's revolution and the manner of westernization.³⁸⁰ While Berk cites a unique instance in the art realm, Oygur draws ties to the past. Berk correlates the unity of the arts with the West, his assessment is thought to ascribe the movement toward collaboration to be from a western source. This may raise the question of the foreign effect in terms of triggering the dialogue between plastic arts and architecture. Oygur's opposing view stresses the reintegration of artworks, which has already been seen in the past achievements. Similarly architect Utarit İzgi, who participated in collaborative works with artists, shares the same view. He argues that integrating ceramic panels into the design is a continuity of the tradition of tile works along with a new interpretation of them in a contemporary space.³⁸¹

Eventually, these interpretations show the existence of two distinct critical approaches towards the issue of collaboration. One side recognizes this initiative as a trend, which is nothing more than the influence of Western ideas and practices, or at least a triggering factor in their collective attempts. On the other side, there is an acceptance of taking credit for the integration of artworks, which traces back this notion in the historical past. This assertion depicts this attempt as something more than unidirectional flow and, regarding this, it implies the act of collaboration as being, essentially, intrinsic to Turkish architects.

Course of Action

Within the general scene of these discussions, a trajectory is presented, which, essentially, covers all the points that are stated above. Three major steps need to be taken to start down the road in order to reach collaboration: first taking into account the role of the architect, meaning the responsibility of the architect; the feature of the artwork, which is relevant for the artists; and the suggestions for ensuring an effective collaboration process.

A chief criticism of the handling of the responsibility by the architects was put forward by Bedri Rahmi Eyüpoğlu. In his critical recount of his very first

³⁸⁰ Berk, N. (1959). p 114

³⁸¹ İzgi, U. (1999) p 110

experience of alliance with architecture, he holds Turkish architects responsible for not entering in contemporary architectural production by their large scale works.³⁸² In addition, he argues that, if the architects were to incorporate paintings into their designs, Turkish painting would flourish.³⁸³ He believes that architects from the Academy are the leaders of the debate and could have considerable effect within the Turkish art scene. Within this context the architects from the Academy, whom he believes to have a considerable effect in the current art circle of Turkey, were in the front line of discussion. Citing his statement, Cengiz Bektaş, a co-worker, and Devrim Erbil, a colleague and his student, confirm that judgment that converges to one particular architect.³⁸⁴ In an interview that appeared in the *Ulus* newspaper, he directly accuses Sedat Hakkı Eldem for his lack of support towards the integration of artworks in buildings, especially state sponsored works. He argues, “If he had accidentally loved painting, sculpture, literally, these arts would have already taken roots and advanced to an unpredictable degree.”³⁸⁵

In another article, Eyüpoğlu examines a foreign example where he again mentions the role of architects in a collaborative work. In the article “Turistik Pastırma” (*Touristic Pastrami*), written in 1954, he shares his observations on the Hague City Hall and the artworks contained therein. Based on his interpretation, “benefitting from painting and sculpture” brings an inspirational design to the structure. What he puts forward from this unity is the notion that the architect is “an excellent maestro.”³⁸⁶ Eyüpoğlu in a 1956 article called “Yerli Taş Yerli Nakış”

³⁸² Eyüpoğlu, B. R. (1943, I. Teşrin). Yapı ve Resim. *Ülkü no 49*, 1-3. p 2.

³⁸³ Eyüpoğlu, B. R. (1943, I. Teşrin). Yapı ve Resim. *Ülkü no 49*, 1-3. p 3

³⁸⁴ See the interviews with Cengiz Bektaş and Devrim Erbil.

³⁸⁵ Ünlü, C. (1967, August 4). Haftanın Sanat Olayları: Bedri Rahmi Diyor ki. *Ulus*, 5. “eğer o, kazara resim, heykel sevseydi; mübalağasız söylüyorum bu sanat kolları bizde çoktan kök salmış ve tahmin edemeyeceğimiz kadar gelişmiş olacaktı.”

³⁸⁶ Eyüpoğlu, B. R. (1954, June 14). Pazartesi Konuşmaları: Turistik Pastırma. *Cumhuriyet*, p 2.

(*Local Stone, Local Embroidery*), describes how they managed the installation of the artworks based on the architect's instructions.³⁸⁷ In a phase when these practices were on trial the articulation of those initial examples emerged with their pragmatic approaches. They are far from being discursive speeches but rather practical recipes for the architects and artists of the time.

Similarly Abdurrahman Hancı sees artworks as a component of design, and he emphasizes the responsibility of the architects on this collective issue. Although, he thinks that the aspects of the artwork should be determined via a negotiation between architect and artist,³⁸⁸ he stresses that the exact placement of the artwork should be determined by the architect, which positions the architect to the role of guide.³⁸⁹ This resembles Nurullah Berk's comments in his speech at the opening ceremony of the Academy, in which he advises the artists to follow the steps of architects in these collaborative works. Conversely, Fethi Arda approaches issue from the functional aspect, which comprises of designing the artworks as elements of structure. For him, to carry out this rule, the main responsibility belongs to the architect.³⁹⁰

Also, Fethi Arda interprets the rupture between the arts and architecture as setting the arts free and giving it the chance of advancing in their own way. In his writing, the prevailing tone is the fact of the constraint in arts because of forcing them to large scale works. For him, this limitation causes an obvious consequence, a response, which stimulates a way of working in collaboration with architecture in a new order.³⁹¹ In other words, the present mechanism of

³⁸⁷ Eyüpoğlu, B. R. (1956, December 24). Pazartesi Konuşmaları: Yerli Taş Yerli Nakış. *Cumhuriyet*, p 3.

³⁸⁸ Hancı, A. (2008). p 34

³⁸⁹ Hancı, A. (2008). p 31

³⁹⁰ "ve bu tip işlevsel bir kuarala bel bağlaması mimarlığın sorumluluğu gereğidir." Arda, F. (1976). p 53.

³⁹¹ Arda, F. (1976). Mimarlık ve Plastik Sanatlar. *Bayındırlık İşleri Dergisi no 44*, 50-54. p 53

collaborative act or the attempt to live it in a new order or find out new ways for it, emerged after a reaction against the enforcements of architecture. It is argued that this reaction gave birth to the idea of synthesis. However, it is still undefined in Arda's essay, which period is argued to exemplify this limitation; and the borders and the definition of this alleged limitation and losing liberty within the arts also remain ambiguous. The response to this limitation requires a clearer expression.

Arda quotes Leger as saying, "what architecture brings forces us to dimension. The individuality was destroyed."³⁹² In this article, Leger speaks to architects and declares himself as a painter to be a second class citizen. Leger suggests a trilogy to be comprised of "wall-architect-painter." Leger also criticizes the *modus operandi* of this collaboration where the architect interferes with the painter's work with regard to color issues.³⁹³

The architectural historian David Gebhard's ideas on collaborative acts and describing a new functional element have considerable value as well. As aforementioned in the previous part on publications, Gebhard discusses the unity of painting and architecture in the 20th century in one of his articles in the first issue of *Mimarlık ve Sanat*. He starts out with the conceptual unity in Cubism, Futurism, etc. and how painting and architecture shared common concepts, such as simultaneity, in their own works.³⁹⁴ He continues to comment on the postwar years when he interprets contemporary painting as becoming three-dimensional. He emphasizes the relationship of painting with the surface and the space that surrounds it. Particularly, his main point reveals as cultivation and formation of painting within space by being an integral part of it. His argument runs as follows: "Today, we can regard the wall where the picture is hung or rather the enclosed

³⁹² "Mimarinin getirdiği bizi boyutlamaya zorlar. Bireycilik bozulmuştur." Leger F. (1970). Duvar Mimar Ressam II. Ed. F.Arda, *Yapı ve İmar İşleri Haber Bülteni no 58*, 30-37. p 32

³⁹³ Leger F. (1970). Duvar Mimar Ressam II. Ed. F.Arda, *Yapı ve İmar İşleri Haber Bülteni no 58*, 30-37. p 36

³⁹⁴ Gebhard, D. (1961). Yirminci Yüzyıl Resim ve Yapı Sanatları Arasındaki Birlik. *Mimarlık ve Sanat no 1*, 9-13. p 9.

space in which it exists as a spatial element of the painting.”³⁹⁵ This argument approaches the issue from the painting’s side, evoking the idea of synthesis in the same way since it implies a *priori* relation, which should be considered at the very early stages of the design process.

In relation to *a priori*, Jale Yılmabaşar similarly underlines the importance of carrying out the collaboration at the very early stages of the design. For her, due to the aesthetic value and the functional side of the ceramic works, the process should be done together.³⁹⁶ Similarly painter Ali Karsan, on fresco issue, also highlights the necessity of starting the collaboration together from the very beginning. In an article titled “Fresk” (*Fresco*), he emphasizes the collaborative work of artists and architects. As he states, the journal requested an article about a fresco that Karsan thought to be related to the new viewpoints of the recent art scene. This deliberate act could be thought as revealing the possible awareness within the intellectual circle towards the integration of artworks within the structures. While he explains the installation stages of frescoes in detail, he stresses the issue of the artist and architect collaboration. In other words, these details evoke the necessity of working together from the very beginning.³⁹⁷ To illustrate this idea, he discusses the Paris Pantheon.. He separately discusses one of the paintings that cover the interior surfaces of the Pantheon in terms of the complementing the structure. He believes the distinct feature of this painting is the artist taking the wall into account.³⁹⁸ The main theme of this article could be assumed to be a call for a real coherence between the artwork and structure, arguing that there should be a correlation and awareness for the character of

³⁹⁵ “Resmin asıldığı duvara, daha doğrusu içinde bulunduğu kapalı mekana bugün artık resmin spatial bir elemanı olarak bakabiliyoruz.” Gebhard, D. (1961). pp 11-12

³⁹⁶ Yılmabaşar, J. (1970). 1970’te Türk Sanatı: Seramik. *Mimarlık no 76*, 44-48. p 47

³⁹⁷ Fresco is a painting type which is applied on wet plaster. Karsan explains that the painting should be made before the slaking of lime. So fresco could stay a long period of time without any deformation. He underlines that, in that respect, this art is a kind of painting that merges with the wall. Karsan, A. (1944). Fresk. *Arkitekt no 153-154*, 218-221, p 218.

³⁹⁸ Karsan, A. (1944). Fresk. *Arkitekt no 153-154*, 218-221. p 221

each other's work from the very beginning. This is essential by virtue of the nature of the installation process and the need for precise coordination of the work.

Within the scope of this inquiry, a different viewpoint from the aspect of the artists, which is equally important, is the emphasis on the formative characteristics of artworks. Seemingly, abstract art is thought to be the suitable means for an alliance with architecture. As such, Fethi Arda characterizes this period as the era of the plastic arts. His argument is that the age encompasses an abstract leaning and abstract art is the suitable form for wall panels to complement contemporary architecture.³⁹⁹ Oygur, in his article on the ceramic exhibition, confirms this opinion. He states the intense focus on abstract art works in this exhibition for which they were selected by a jury composed of Turkish architects, sculptors, and painters.⁴⁰⁰

Likewise, Nurullah Berk touches upon the same issue in his article published in *Yeni İnsan*. He speaks about Leger's works and comments on how these works complete modern architecture.⁴⁰¹ He emphasizes some parts of his interview with Leger. In one of them Leger clearly presents the role of abstract art as a piece of wall art, as a type of decorative element.⁴⁰² He says, "Abstract art will lose its real function if it does not unite with architecture."⁴⁰³

In another article, Nurullah Berk describes the concept of plastics in three disciplines: architecture, sculpture and painting. Throughout the article, he covers

³⁹⁹ Fethi, A. (1970). Duvar, Mimar, Ressam ve Renk Sorunu. *Yapı ve İmar İşleri Haber Bülteni no 56*, 23-27. p 26

⁴⁰⁰ Oygur, İ. H. (1963). p 13.

⁴⁰¹ Berk. N. (1963). Fernand Leger ile Yarım Saat. *Yeni insan no 1*, 8-9. p 8

⁴⁰² Ibid. p 9

⁴⁰³ "Mücerret sanat, mimari ile birleşmezse, asıl ödevini kaybetmiş demektir." Berk. N. (1963). p 9

the features of abstract art. He explains the plastic work of art as follow: "Plastic work of art does not tell a story; it is not interested in the topic; in terms of technique, the work depends on its own instruments, form, line and color."⁴⁰⁴ This definition hints at the abstract approach of artwork that accentuates the compositional language of an abstract work. This explanation concurs with Turk Group Espas,⁴⁰⁵ which made significant statements regarding plasticity, which will be examined in the following section. In fact, Berk voiced his views on plasticity at the time when this issue was current in art circles.

The discussions on collaboration also present singular solutions to the best way to work together. One solution focuses on converging with other art fields in order to understand their essence and comprehend their creation process. In *Arkitekt*, in terms of the process of synthesis, proffers an example that advocates this concept. Arne Jacobsen, Fernand Leger and İlhan Koman are cited as those who also worked in various branches of art and produced distinctive works.⁴⁰⁶ In particular, Koman's works with Sadi Öziş are given as examples in which they tried to create both functional and plastic art pieces.

Hadi Bara, also, holds the same point of view and criticizes the void in terms of polichromy in architectural practices. In his article titled "Mimari Polikromi Hakkına Notlar" (*Notes on Architectural Polychromy*), he scrutinizes the relationship between art and architecture. The emphasis is placed on the varying extent of colouring architecture. In his view, painters should recognize the architectural logic and architects should have a basic knowledge of plastic arts issues. He also defines the formula of creating a plastic synthesis, which is genuine teamwork. In that team, he says, the architect should work with artists of the plastic arts as

⁴⁰⁴ "Plastik eser hikaye anlatmaz, konu ile ilgisizdir; teknik bakımdan eser kendi araçlarına, biçime, çizgiye, renge dayanır." Berk, N. (1956). Plastik Olan ile Olmayan. *Esi no 9*. p 3

⁴⁰⁵ Türk Grup Espas was established one year before this article. It was one of the foreign branches of Group Espace founded in France. In the following part, this group will be treated in more detail. Although this group had not produced concrete examples of synthesis of arts in a complete manner, it had important contributions to the debates that were about 'collaboration' of architecture and arts.

⁴⁰⁶ Jaconsen, A.; Leger, F.; Koman, I. (1955). Plastik Sanatlar Sentezi. *Arkitekt no 282*, p 152.

she/he works with engineers.⁴⁰⁷ In addition, he stresses the starkness of the polychromy with these words: “Architectural polychromy is not a work of taste; it is an intellectual work.”⁴⁰⁸ He suggests teamwork as a possible solution in terms of collaboration as well as the deficiencies within the architectural field.

The importance of being acquainted with each others’ work and thus, recognizing the problems and needs in each other’s field also became a point of discussion for Bedri Rahmi Eyüpoğlu. His statements provide support to collaborative works with architecture and show the way to manage with ambiguous situations. He talks about the struggles he faced with in his work on the Lido swimming pool, especially with the architectural elements,⁴⁰⁹ and implies collaboration at the very beginning of the project.

Hüseyin Baban advocates these ideas by citing prominent figure, Le Corbusier. His ideas and critics are parallel with the propensity of artists or architects to explore other fields as well as Hadi Bara’s views on polychromy issues. He cites that Le Corbusier’s interest in painting led him to request paintings the blank walls of his friends’ houses. He describes this initiative as an act that counters architects’ excuses for not including artwork in their projects⁴¹⁰ In other words, architects should be to some degree accomplished in the arts. As previously mentioned in the education section, in those years there were some contemplation about the education of architects concerning plastic subjects. In fact, at the 1965 UIA meeting, one of the subjects was related with plastic education of architects, which shows the same discussion was occurring in Turkey and Europe simultaneously.

⁴⁰⁷ Bara, H. (1956). Mimari Polikromi Hakkında Notlar. *Arkitekt no 284*, 66-67. p 67

⁴⁰⁸ “mimari polikromi bir zevk işi değil zihni bir iştir.” Bara, H. (1956). p 67

⁴⁰⁹ Eyüpoğlu, B. R. (1943, I. Teşrin). Yapı ve Resim. *Ülkü no 49*, 1-3. p 3.

⁴¹⁰ Baban, H. (1968). p 67, 72

Ercüment Kalmık goes into detail on another example, *Group Espace* in Paris, in order to reveal the unique process on the issue of collaboration. As a substantial example, *Group Espace* in Paris is given in a detailed manner. He examines the main goal of the collaborative works while describing their facilities and practices. Kalmık, in his article titled “*Grup Espace*,” talks about the aims and scopes of the group. As he argues, the main goal of the group is to establish close ties among the differing disciplines and to bring together these specialized groups in a space for creation. He believes, “in that collaboration the function should be the instrument but aesthetics-plastics should be the target.”⁴¹¹ He mentions the technical visits of *Group Espace* members to each others’ working areas with the aim of getting to know one another better. In this respect, he also points out the exhibitions, like the Milan Trinale, which aspire to promote the works created for collective purposes.⁴¹²

To sum up, throughout the discussions of the collaboration, generally, the necessity of this act was emphasized. However, the main emphasis was put on the role of the architects by the critics. It must be kept in mind that most of the writers covering the issue were artists rather than architects. While there were many statements on the subject of necessity, the topic of mutuality was also touched upon. In addition, paintings and sculptures would attain a permanency and the chance to reach large masses of people. The dialogue between the arts and society and the concept of bringing them together were emphasized. The claim was constituted upon the demands of the day, which means the demands of the people. Therefore, architecture is assumed to play an essential role in solving this problem. The other notable point in this discussion is as to whether the concept of collaboration is a continuation of traditional Turkish art and architecture values, or a movement originating from Western culture. More than this, the method of this collaboration at the practical stage was urged on, which would bring the subject one step closer to the manifestation of this idea.

⁴¹¹ “... bu işbirliğinde “function” vasıta, estetik-plastik ise gaye olmalıdır.” Kalmık, E. (1956). *Groupe Espace. Esi no 6*, p 4.

⁴¹² Kalmık, E. (1956). p 4.

CHAPTER 4

THE PRACTICE OF THE 'COLLABORATION' BETWEEN ARTS AND ARCHITECTURE IN POSTWAR TURKEY

This chapter will discuss the role of the 'collaboration' between arts and architecture in the context of the architectural practices during the postwar period in Turkey. This chapter will try to answer how and why a different type of dialogue with the arts was established during the postwar period, which is different from early modern — as well as postmodern — architectural strains. The architectural milieu of the period began to reevaluate the definition of modern architecture as a result of rising criticisms. At this point, constituting a dialogue with the arts seems to create a legitimate ground in order to overcome the criticized aspects of modern architecture. This section will interpret this argument in Turkey's case by investigating the process within the architectural realm. By approaching the issue from an architectural view point, this research will discover the reason why and how modern architecture incorporated the modern arts. In order to do that, this chapter will examine the applied instances in Turkey to better understand the contribution of the artistic and architectural climate to the efforts of redefining the overall scheme of modernism. In these terms, this chapter will analyze the frame and the characterization of this dialogue by referring to the themes discussed, specifically, in Chapter 2 and Chapter 3, both of which investigated the discursive development of the 'idea' in the Western world and in Turkey, respectively. Accordingly, this chapter is divided into two sections. The first part will deal mainly with the design process. Thus, it will investigate the mutual associations between different actors; and also the dialogue formed between artwork and architecture. Providing the analyses of this formative process, the second part will focus on the main intention of architecture to integrate modern art, and trying to find out possible reasons of this collaborative act by focusing upon particular themes.

4.1. Design of the ‘Collaboration’

The process that results in the ‘collaboration’ of the arts and architecture embodies important components, which should be critically analyzed. This includes the featuring actors; the modes of collaboration between artists and architects; and the forms of employing artworks within a structure. Respectively, it is crucial to conceive how the whole process was carried out; accordingly, understanding and identifying the means that lead to the crystallization of the idea of a ‘unity’ between the arts and architecture.

Starting with the ideal relationship, the so called ‘synthesis’, this section clarifies each essential step — the modes of ‘collaboration’ in practice, the multifaceted network between the actors and the analysis of the artwork’s own entity within architecture.

4.1.1. Towards the Ideal: *Kare Metal and Türk Grup Espas*

The art milieu of the mid 20th century brought out not only the debates on collaboration but also some attempts that aspired to solidify this ideal. These circles aimed to realize the idea of collaboration not just merely discuss it. The prevailing tone in these collective works is to make the arts an integral part of life. Those individuals who gathered together with such aims testified the necessity of *a priori* approach to the collaborative works. Hence, the objectives and the “collective purpose”⁴¹³ of these initiatives meshed with the impulse of the current art and architecture fields. The most important initiative that formed in Turkey along these lines was the *Türk Grup Espas* (Turkish Group Espace). This artistic association embarked on the idea of total design through a team spirit. Meanwhile, an extension of this group also emerged simultaneously named *Kare Metal* (Square Metal), which was very much related with the discourse and the practices of *Türk Grup Espas*. *Kare Metal* can even be considered as an area of the materialization of the ideals of *Türk Grup Espas*, albeit partially. Hence it will be important to refer to *Kare Metal* as well in order to understand the ideals and the approach of the group members on the issue of collaboration.

⁴¹³ Villanueva, C. R. (2010). p 53

The founders of *Kare Metal*, İlhan Koman⁴¹⁴, Şadi Çalık⁴¹⁵, Sadi Öziş⁴¹⁶ and Mazhar Süleymangil, had begun to produce their very first works in 1953, but not under the name of *Kare Metal* until 1955, at the opening of their studio in Şişli, İstanbul. The *Türk Grup Espas*, a branch of the *Group Espace* earlier formed in Paris, was founded by Hadi Bara⁴¹⁷, İlhan Koman⁴¹⁸ and Tarık Carım⁴¹⁹ in 1953 and was later joined by Sadi Öziş.. The group officially announced their foundation with a manifesto published in 1955. The common ground for both groups is the metal studio at the Academy, which was founded in 1953. Some figures are involved in both groups, where this particular studio had a special position, providing a special atmosphere where many initiatives were formed.

Other triggering factors were influential in the formation of these groups when observed in a more detail. These might be considered as being parallel to the artistic approaches and notions that came together at this particular time. That is why, the first line of investigation will be as to why these two groups were founded

⁴¹⁴ İlhan Koman was born in 1921. He enrolled in the Academy of Fine Arts in 1941 and graduated in 1946. He won Paris scholarship and went to Paris. He returned to Turkey in 1951. After his return, he began to work as an assistant at the sculpture department in Academy of Fine arts. He started to work as a lecturer at Metal Studio in 1957. He went to Sweden in 1959. Gezer, H. (1973). Heykel. In Berk, N and Gezer, H., *50 Yılın Türk Resim ve Heykeli* (pp. 1-288). İstanbul: İşbank. p 146

⁴¹⁵ Şadi Çalık was born in 1917. He enrolled in the Academy in 1939. He graduated in 1949 and went to Paris. He returned to the country in 1950.

⁴¹⁶ Sadi Öziş was born in 1923. He enrolled in the Academy in 1944. He won Paris scholarship in 1948 and went to Paris. He was appointed to the Academy as a lecturer in 1962.

⁴¹⁷ Hadi Bara was born in 1906. He enrolled to the Academy in 1923. In 1927, he won Paris scholarship and went to Paris. He returned to the country in 1930. He was appointed to the sculpture studio as a lecturer, with Zühtü Mürtoğlu, in 1950 when the studio under the direction of Belling was separated into two parts. Gezer, H. (1973). p 72

⁴¹⁸ Also, Abstract Art studio was Koman's another facility that he founded together with Sadi Öziş, Şadi Çalık and Mübin Orhon. Özsezgin, K. (2005). İlhan Koman: Deney Birikiminden Bulgular Dünyasına/İlhan Koman: From the Accumulation of Experiment to the World of Discoveries. In M.Haydaroğlu, F. Torre, *İlhan Koman Retrospektif/Retrospective* (pp 7-27). İstanbul: Yapı Kredi Yayınları. p 15

⁴¹⁹ Tarık Carım was born in 1923. He studied architecture and city planning in Paris.

specifically by these artists rather than some of other leading figures interested in collaboration of the time.

In this network, İlhan Koman and Sadi Öziş were friends from the Academy. They also went to Paris at the same time. In fact, İlhan Koman, Sadi Öziş, Refik Eren and Neşet Günal were awarded scholarships to study abroad soon after their graduation in 1948. Koman and Öziş continued their education at different schools but had the opportunity of working in the same studio. Hadi Bara was İlhan Koman's professor at the modeling studio at the Academy. Bara was also in Paris at the same time as Koman and Öziş where they all had the chance to work together.

These artists also worked alongside one another in noteworthy projects, in designing the reliefs of *Anıtkabir*, the mausoleum of Atatürk. İlhan Koman, Hadi Bara and Zühtü Müritoğlu⁴²⁰ formed a team, who produced some artworks for *Anıtkabir*.⁴²¹ In fact, Şadi Çalık and Sadi Öziş also were also part of this team during the production phase.⁴²² In 1951, İlhan Koman and Tarık Carım met during the military service, where they both worked at a school in Kağıthane. Apparently, their thoughts on art were similar to each other. Tarık Carım confirms this and he describes his attitude as close to abstract art and being influenced by Le

⁴²⁰ Zühtü Müritoğlu was born in 1906. He enrolled to the Academy in 1924. He went to Paris with Europe scholarship. He returned to the country in 1932. In 1950, he began to lead sculpture studio with Hadi Bara. Gezer, H. (1973). p 84

⁴²¹ After the completion of the Anıtkabir architectural competition, a new commission was assigned to select the artworks, which would reflect historical scenes from Atatürk's life and national past. This commission, including Ahmet Hamdi Tanpınar, Ekrem Akurgal, Rudolf Belling, Kemali Söylemezoğlu, and also the architects Emin Onat and Orhan Arda, determined the subjects of reliefs and sculptures. Morkoç, E. (2011, April 28). *Heykel ve Kabartmalar*. Retrieved 18 December, 2014 from the site Anıtkabir: <http://www.anitkabir.org/anitkabir/anitkabirinyapimi/heykel-ve-kabartmalar.html>
Based on decree no 3/15461 dated 8/8/1952, a competition was organized to select these artworks.

⁴²² Kazancıgil, A. and Öziş, S. (1987, February) İlhan Koman'ın Ardından. *Sanat Çevresi* no 100, 18-24. P 19

Corbusier.⁴²³ Later, Koman introduced Hadi Bara and Tarık Carım, who had similar perspectives.

İlhan Koman worked in Paris from 1947 to 1951. While there, he contemplated on the volume and mass of abstract sculpture. During 1951-1958, he employed the space through his metal artworks and by adhering to geometric concepts⁴²⁴ (Figure 64). Bara's artistic approach, on the other hand, is said to have begun changing in 1949. During his second visit to Paris, it is stated that his art was influenced by the abstract tendencies in Europe. He concentrated on abstract compositions and began to work with iron plates after that time⁴²⁵ (Figure 65). Hadi Bara clarifies his position as follows:

...in 1950, I abandoned figurative approach and started to work on '*abstraction géométrique*'. At the end of these experiments, we founded a branch of an international society, 'Türk Grup Espace' with architect Tarık Carım and İlhan Koman.⁴²⁶

Based on this statement, Bara directly traces the foundation of the group in line with the new plastic vision. From 1950 onwards, the education at the Sculpture Department of the Academy underwent a transformation when Hadi Bara and Zühtü Mürtoğlu started to work as studio instructors. They aspired to contribute to the design of space in an active manner, by examining space in terms of form, function and meaning just as much as the other elements.⁴²⁷ This attempt was important in the sense of constituting a fertile ground for their considerations. In addition, this change at the Academy was reflected in Rudolf Belling's opening

⁴²³ Uçuk, F. S. (1996). p 61

⁴²⁴ Bara, H. (1960). İlhan Koman. *Arkitekt no 301*, 154-155. p 154.

⁴²⁵ Üstünipek, M. (1999, January). Ali Hadi Bara (1906-1971). *Genç Sanat no 53*, pp 21-23. P 22

⁴²⁶ "1950'de figürasyonu bırakarak '*abstraction géométrique*' anlayışında çalışmaya başladım. Bu denemeler sonunda, Mimar Tarık Carım ve İlhan Koman'la, uluslararası bir sosyetenin 'Türk grup Espace'ı kuruldu". Toprak, B. (1963). *Sanat Tarihi III. Cilt*. İstanbul: Güzel Sanatlar Akademisi Yayını:25. p 301

⁴²⁷ Akyürek, F. (1999). p 54

speech for the 1951-52 academic year, which was about the collaboration of sculpture and architecture.⁴²⁸

During Nijat Sirel tenure as the head of the Academy (1952-1959), the establishment of a metal studio, was another significant achievement. This new studio emerged as a place to crystallize and nurture a new vision. The very first products, metal sculpture and metal furniture, were produced at this place. The first instructors of this studio were İlhan Koman, Şadi Çalık and Sadi Öziş. The first graduates were Kuzgun Acar, Ali Teoman Germaner and Tamer Başoğlu.⁴²⁹ Sadi Öziş expresses their intention to create products that were both works of art and furniture.⁴³⁰ *Kare Metal* was founded as an extension of this studio. These metal products caught the attention of a decoration firm, Moderno, which was owned by architect Fazıl Aysu and decorator Baki Atar, both Academy-rooted individuals. They started mass production with the help of Moderno, and later with the financial support of Mazhar Süleymangil, they moved to a bigger place in Şişli, where they officially founded *Kare Metal*.⁴³¹ This initiative emerged at a time when metal furniture was popular with designers around the world.⁴³² (Figure 66, Figure 67, Figure 68) These collective works lasted until 1958. İlhan Koman had an offer from Utarit İzgi to work on the Turkish Pavilion in Brussels Expo then, and after the construction of the work called Pylon, Koman moved to Stockholm, where he resided until his death.⁴³³ (Figure 69)

⁴²⁸ Gezer, H. (1984). *Cumhuriyet Dönemi Türk Heykeli*, Ankara: Türkiye İş Bankası Kültür Yayınları. p 325

⁴²⁹ Çalıkoğlu, L. (2000a, April 15). Boşluğu Yutmaya Çalışan Heykeltıraş: Ali Hadi Bara. *Milliyet Sanat no 478*, pp 40-42. p 40

⁴³⁰ Küçükerman, Ö. (1995) Türk Tasarım Tarihinde Öncü Akademikler ve İlk Tasarımları: Metal-Heykel Mobilyalar. *Art Décor no 32*,138-142. p 140.

⁴³¹ The name *Kare Metal* refers to four members of the group, İlhan Koman, Sadi Öziş, Şadi Çalık and Mazhar Süleymangil.

⁴³² Küçükerman, Ö. (1995). p 140

⁴³³ Uçuk, F. (1996). p 158

Alongside *Kare Metal*, another initiative was the *Türk Grup Espas*, which was more engaged with the unity of architecture and the arts. The date of its foundation and the presence of mutual members imply that the manifestation of this initiative was related with the metal studio. The main difference in *Türk Grup Espas* was the inclusion of an architect in the group. The year *Kare Metal* was founded, 1955, *Türk Grup Espas* published its manifesto (Figure 70). But before that, the assembling of the group members started with a Hadi Bara project, a waterside house in Kandilli. The desire for a collaborative work was attempted for this project,⁴³⁴ for which Tarık Carım drew the projects of the building, Koman produced the metal works for the door and window joineries, and Sadi Öziş did the paintings.⁴³⁵ The idea of a collaborative attempt is confirmed in Tarık Carım's statement that Bara sought for a project associated with his artistic approach.⁴³⁶

After this collaborative effort, these figures articulated their concerns and objectives in a manifesto on the issue of the synthesis with the plastic arts. According to Sadi Öziş, this process started with the attempts of Hadi Bara and Tarık Carım who tried to get in touch with the Paris group. Eventually, they got Andre Bloc's attention, who was trying to find new proponents for this idea.⁴³⁷ Conveniently, *Türk Grup Espas* presented their assertion in Paris. It was read and accepted at one of the *Group Espace* meetings.⁴³⁸ (Figure 71)

⁴³⁴ Tarık Carım: "Arsada daha osmanlı devrinde yanmış ve ünlü bir ingiliz ailesine ait olmuş zamanında "HICTON" sarayı adını taşıyan bir yalının enkazı üzerine dökülmüş bir betonarme döşeme bulunuyordu, sahibinin miras olarak kalan arsada başlatıp bitiremediği bir yapı... arsaya Hadi bey, İlhan ve ben gittik. Mevcut yapıdan istifade eden krokilerimi gerek hadi beyin gerek ilhan'ın beğenmesi üzerine daha kesin bir proje yaptım, sonra maketini beraber hazırladık. Eski, bir rum manastırının kalıntılarını da kıymetlendiriyorduk; hadi beyin atölyesine tarihi bir kemer vasıtası ile giriliyordu." Uçuk, F. (1996). p 61.

⁴³⁵ Uçuk, F. (1996). p 160.

⁴³⁶ Ibid. p 61.

⁴³⁷ Uçuk, F. (1996). p 158

⁴³⁸ Karabuda, G. (1987, January 15). Koman'la Söyleşi. *Milliyet Sanat no 160*, pp 2-5. p 5

Titled as “The Synthesis of Plastic Arts,” their manifesto presents the way this issue had been viewed up until that period. Starting with a retrospective view, some significant milestones on the relation of plastic arts were discussed. For instance, Bauhaus and such luminary figures as Le Corbusier and Andres Bloc were suggested to be those who were known to deal with such issues.⁴³⁹ Giving credit to *Group Espace*, the article approached the synthesis theme in a critical framework, specifically those took part in Biot and Caracas.⁴⁴⁰ (Figure 72)

In the manifesto, the objectives and scopes were expressed. The critical overtone on the synthesis was expressed, which states that synthesis is more than the act of placing artworks in a space. The main consideration is to recognize the essence of synthesis as working on the spatial production in unity from the very beginning. The contribution of both disciplines is desired simultaneously in the spatial treatment.⁴⁴¹ The manifesto mentions another dimension and sets forth a recipe that leads to the definition of urbanism. It advocates a total plastic work that is designed by implementing both plastic and functional concerns.⁴⁴²

In addition, the presentation at the meeting, which was held in 1955 in Paris, reveals a depth in their effort. The journal *L'Architecture d'Aujourd'hui* reported in its issue about this meeting,⁴⁴³ where it is clearly seen that they combined their manifesto with the discussion on the artworks of new UNESCO building. The argument of the *Turk Group Espace* is as a synopsis of what the Paris branch wanted to verbalize, or even better to achieve in the case of the UNESCO building. Seemingly, they ascribed a role of justification to that manifesto as an

⁴³⁹ Bara, H. (1955a). Plastik Sanatlar Sentezi. *Arkitekt no 279*, 21,24. p 21.

⁴⁴⁰ They indicated one of Group Espaces exhibition that was held in Biot and the University Campus at Caracas.

⁴⁴¹ Bara, H. (1955a). p 24.

⁴⁴² Ibid. p 24.

⁴⁴³ L'architecture D'aujourd'hui began to be publishing in 1949 and it was a propaganda instrument for the Groupe Espace. This journal had been followed by Turkish architects.

important component of this very recent debate, which shows the actuality of the Turkish art and architecture spheres as well.

In fact, through this manifesto, the Paris group criticized the method of integration of artworks, especially in the case of the new UNESCO headquarters. They highlighted the importance of working together from the early stages, and the design the structures via complete cooperation between architects and artists. They emphasized their concerns and criticisms about the artworks that were ordered for the UNESCO building, which were accepted as not being integrated into the architecture.⁴⁴⁴

Being a vocal instrument of the *Group Espace*, the journal *L'Architecture d'Aujourd'hui* is known to be followed by architects in Turkey too.⁴⁴⁵ The news about the meetings, reports or exhibitions of *Group Espace* gained importance as it could inspire or could enlighten architects in the country. The first announcement on *Group Espace* in this journal was in 1951. Later, there appeared much information about the group's activities in the issues 42, 43, 46 of 1952, the issues of 55, 56, 57 of 1954-55, and the issue of 58 of 1955. For instance, in the issue 42-43, the journal published a house project, which was the winner of a competition and would be realized based on the principles of this group. The house would be the product of a complete collaboration.⁴⁴⁶ (Figure 73)

It is clearly seen that Paris *Group Espace* had an important position as they were supported and respected by the government. In fact, Mr. Eugene Claudius-Petit, Minister of Reconstruction and Planning, attended one of their meetings.⁴⁴⁷ In

⁴⁴⁴ L'architecture D'aujourd'hui. (1955). Synthese des Arts et L'UNESCO. *L'architecture D'aujourd'hui* no 58. p 9

⁴⁴⁵ See appendix D for the selected presentations of L'architecture D'aujourd'hui.

⁴⁴⁶ L'architecture D'aujourd'hui. (1952). Groupe Espace. *L'architecture D'aujourd'hui* no 42-43. p 17

⁴⁴⁷ L'architecture D'aujourd'hui. (1953). Groupe Espace Assemblée Generale 16 Decembre. *L'architecture D'aujourd'hui* no 46. p untitled

addition, *L'Architecture d'Aujourd'hui* provided visual and written information about the first exhibition, in which the entire *Group Espace* attended. The exhibition, held on the 13th of July 1954, witnessed the artworks of several prominent figures such as Sonia Delaunay, Andre Bloc, Vasarely, Fernand Leger and Jean Arp. The point underlined by this exhibition is the possibility of integration of the arts into both architecture and life.⁴⁴⁸ Indeed, the main intention of the group was based on the ideal that imposes a social responsibility on the artist and encourages the arts to permeate the public sphere. By virtue of this aspiration, their efforts would be culminated in designing life together with art, which means designing not only space but other components of life as well. So, it could be said that a total diffusion of plastic vision into life was suggested.

In accordance with its objectives, this initiative organized some exhibitions, one in which *Türk Grup Espas* was also invited, the First International Construction Material and Building Equipment Exhibition, which was held at Saint-Cloud Park in Paris in 1955. The exhibition's announcement revealed there would be a demonstration on the technical advancements in the field of construction, as well as a display on the ideas that united the plastic vision and the practices of the day.⁴⁴⁹ Due to some financial problems about the transportation of artworks from Marseille to Paris, *Türk Grup Espas* could not attend that exhibition. But the photos of the artworks produced for this exhibition were published in *L'Architecture d'Aujourd'hui*.⁴⁵⁰ It is known that Tarık Carım represented the group as he was in Paris on personal business at the time.⁴⁵¹ In one of his writings, Hadi Bara writes about the exhibition and mentions Schöffer's Spatiodynamique tower, which received most of the attention.⁴⁵² During this exhibition, the firm Knoll

⁴⁴⁸L'architecture D'aujourd'hui. (1954). Architecture-Formes-Couleur Exposition du Groupe Espace a Biot. *L'architecture D'aujourd'hui* no 55, 4-6. p 4

⁴⁴⁹ Bara, H. (1955b).Grup Espas. *Arkitekt* no 280, 79.

⁴⁵⁰ Uçuk. F. S. (1996). p 158 and Bara, H. (1955b). p 79

⁴⁵¹ Uçuk. F. S. (1996). p 62

⁴⁵² Bara, H. (1955b). p 79

International was interested in the metal furniture produced by the group members. They organized a meeting and invited Hadi Bara and Sadi Öziş to Paris. They offered an opportunity for them to go to the USA, but this did not happen due to some financial problems once again.⁴⁵³

Bozdoğan defines the formation and the principles of the *Türk Grup Espas* as “important steps towards modernization parallel to the developments in the West.”⁴⁵⁴ In mid-century Turkey, the resources were very inadequate, especially in terms of the supply industry. This situation caused the artists to look for solutions or even create in order to accomplish their designs.⁴⁵⁵ It is claimed that this period was a new era for the artists in Turkey for whom a new consciousness, which is defined as the beginning of the search for peculiar unique identity for their art, was rising.⁴⁵⁶ The spirit of collaborative works and the approach for a new plastic vision seem to overlap in the art scene of the day.

Turan Erol expresses that during those years the controversy between national, regional approaches and the universal ‘common’ stance was heavily discussed in the art debates.⁴⁵⁷ At this point, the influence of abstract art is highlighted as being directly linked with the collaboration of the arts and architecture. The increasing effect of abstract art, through the technologically advanced world of the postwar years, was responsible in blurring the borders and took into account universal and the traditional characteristics.⁴⁵⁸

⁴⁵³ Küçükerman, Ö. (1995). p 141

⁴⁵⁴ Germaner, S.(2007). “Türk Sanatında Modernleşme Süreci”. In Germaner, S. *Modern ve Ötesi*. İstanbul: İstanbul Bilgi Üniversitesi. p 12

⁴⁵⁵ Küçükerman, Ö (1995). p 141

⁴⁵⁶ Berk, N. (1973). Resim. In N. Berk, H. Gezer, *50 Yılın Türk Resim ve Heykeli* , pp.11-109, İstanbul: İşbank. P 80. Quoted from Turan Erol’s article titled “Resmimizin Son Onbeş Yılı” which was written for the catalogue of the exhibition, “Gençler Arası Resim Yarışması”, held by Sanat Tenkitçileri Cemiyeti in 1969.

⁴⁵⁷ Berk, N. (1973). p 80

⁴⁵⁸ Gezer, H. (1973). p 24

In 1955, as *Türk Grup Espace* came on the scene, the intensity of articles about the connection between art and architecture reached a peak level inside all the issues of the architectural journal *Arkitekt* in Turkey. Undoubtedly, this was a consequence of the formation of the group and its intention to disseminate the ideas of the artists who established it, and to publicize their names and works of art. This put *Arkitekt* in the position of an advertisement medium. The important thing to emphasize here, however, is that *Arkitekt* was an architecture journal, not an art magazine. This is a common attribute that *Arkitekt* shares with *L'Architecture d'Aujourd'hui*. In one way or another, both *Espace* groups in France and Turkey had a similar mission in using these architecture publications to convey their ideals to the public in a better way.

A difference that distinguished *Türk Grup Espas* and *Group Espace* is in their definitions of unity. To realize their idea of collaboration, *Group Espace* attempted to place artworks in space. Meanwhile, *Türk Grup Espas* held the broader perspective which refers even to interfering all spheres of everyday life, from objects to living spaces.⁴⁵⁹ This wider perspective on the synthesis of plastic arts was recognized by the Parisian *Group Espace* and became a part of a discussion on the artworks of the aforementioned UNESCO. Koman identifies this different point of view as “the core of the environmental concern,” which he accepts as an essential subject of the day. This problem, according to him, was the argument for constructing the living environment together with all plastic arts.⁴⁶⁰ (Figure 74)

The *Türk Grup Espas* remained active for four years and it is crucial to touch upon their statements between the years of 1955-1959 that dealt with their endeavors and discourses. Regarding the collaborative approaches of *Türk Grup Espas*, some articles promoted this vision and made statements about the necessity of this kind of an initiative. Ercüment Kalmık described collaboration effort and the operational phases. The focus of his articles was on intermingling different

⁴⁵⁹ Çalikoğlu, L. *Ali Hadi Bara*. Trans A. Antmen. İstanbul :AXA Oyak Sanat Galerisi. p 25

⁴⁶⁰ Karabuda, G. (1987). p 5

disciplines. This intermingling, he argued, would culminate in a “collective purpose,” which intended to create spaces that would satisfy the public.⁴⁶¹

Accordingly Nuri İyem, in his article titled “Resim ve heykel mimari ile işbirliği yapabilir mi?” (*Could painting and sculpture collaborate with architecture?*), announced his desire to live in a city that was designed by collectively⁴⁶², which is in line with the aims of *Turk Grup Espas*. İyem, furthermore, expresses more clearly an expectation of the integration of artworks in living spaces.⁴⁶³ Nuri İyem’s suggestive statements, which were made during *Turk Grup Espas*’s active years, could influence readers to consider a built environment. For this reason, this endeavor could be thought to suggest a tone of promotion as well.

In the same year, Ragon made an evocative declaration on the urban view. Compared to İyem, he had a critical viewpoint on artists whom, he thought, were the reason of the disconnection among plastic arts. Ragon portrayed the current situation as being nowhere near a synthesis.⁴⁶⁴ He also argued that the act of synthesis was not something new. When he opened up the subject of artworks in the museums, he focused on the idea of the permanency of artworks. He thought sculptors should renounce their present position and take notice of the new materials to be able to contribute actively to the cities. He presented Le Corbusier as an example, as being an architect and an artist at the same time. Last but not least, he suggested a formula that of designing as a team from the beginning.⁴⁶⁵

⁴⁶¹ Kalmık, E. (1956). p 4

⁴⁶² İyem, N. (1957, November 15). Resim ve Heykel Mimari ile İşbirliği Yapabilir mi? *Yeditepe no 143*, 1-2. p 1

⁴⁶³ İyem, N. (1957, November 15). p 1

⁴⁶⁴ Ragon, M. (1957). Mimarlık ve Mücerret Sanat. *Arkitekt no 288*, 137-138. p 137

⁴⁶⁵ Ragon, M. (1957). p 138

Although there were not any big scale project that was realized with all group members, Çalıkođlu argues that the works of *Kare Metal* contributed to *Türk Group Espas*.⁴⁶⁶ Accordingly, *Arkitekt* featured in one of its issues the synthesis of plastic arts and gave the examples from the works of *Kare Metal* (Figure 75, Figure 76). The article underlines a parallelism between the explorations of different art fields in order to accomplish a real synthesis. In this manner, an artist should be familiar with other fields and their methods of production. This is the preferred technique of the renowned figures of the day, such as Arne Jacobsen, Fernand Leger and İlhan Koman. Jacobsen's endeavor in creating furniture and Leger's productions that were both functional and plastic were presented as remarkable examples of this argument. *Portatif Dükkanlar* (portable shops), an unrealized project designed by İlhan Koman, was also cited in the text, emphasizing its aspiration for a synthesis of plastic arts. (Figure 77) Koman and Sadi Öziş's creations using metal or plastic tubes were also mentioned. These basic materials are combined to form aesthetic as well as functional purposes. It was highlighted in the article there should be cohesion with architectural space, these aforementioned works did not sacrifice their plasticity for the sake of functional concerns.⁴⁶⁷

On the dichotomy of aesthetics and function, Zeynep Yasa Yaman argues that this kind of an approach also brings the phenomenon of space-time in the scope of architecture and sculpture.⁴⁶⁸ In accordance, Kalmık states that the notion of time in sculpture could only be achieved through architecture, which introduces different perspectives.⁴⁶⁹

⁴⁶⁶ Çalıkođlu, İ. (2000b). p 25

⁴⁶⁷ Jaconsen, A., Leger, F., Koman, İ. (1955). p 152

⁴⁶⁸ Yasa Yaman, Z. (2011). "Siyasi/Estetik Gösterge" Olarak Kamusal Alanda Anıt ve Heykel. *METU JFA* no 28, pp 69-98. p 83

⁴⁶⁹ Kalmık, E. (1963). Resim Yapı Yontu Birleşimi. *Yeni İnsan*, p 18-19. p 19.

Yılmaz points out that these artists used flat surfaces or slender pieces, which were akin to two-dimensional forms, to generate a sense of depth. In this method, the artists assigned to the space an important role. The artwork employs this space, behind or inside it, as a necessary component of its very own entirety. Hereby, these surfaces incorporate the concept of time as they allow circulation around its structure.⁴⁷⁰ Şar wrote about this new perception of sculpture during those years; he stated that the creation of a depth within an artwork is to be the formation of virtual volumes.⁴⁷¹ In this rhythmic composition, achieved by way of these currently popular materials, “the essence appears to be dematerialized inside the air and light.”⁴⁷²

Apart from the supporting statements uttered in the active years of the group, the expectation for collaboration never ceased. In the following decade, there appeared similar articles that encouraged spatial vision and tried to clarify the social purpose of this issue. In one article, the focal point emerges as how synthesis is connected with the social utility of art creation at the final stage. Meaning, the main goal of the arts is to attain “the natural condition.” This natural condition is achieving the reconciliation between the painting and the wall. In order to achieve this, a painting should be abstract and not figurative in composition. When the painting and the wall come together in harmony, it culminates in social utility, which could be called a synthesis of the arts.⁴⁷³

Türk Grup Espas envisaged complete collaboration; this aspiration could not be realized. However, it brought about intellectual and formative changes in artistic production. It is observed that all the key figures, both participants and supporters, in the idea of collaboration were Academy-rooted people. In addition, the establishment of the metal studio at the Academy also played a role in the birth of

⁴⁷⁰ Yılmaz, A. N. (2007). Bir Mekan Estetiği: ‘Groupe Espace’ ve Türk Sanatındaki Yansımaları? *Cey Sanat* no 15, 36-42. p 38

⁴⁷¹ Şar, M. (1956, October 14). Çağdaş Heykel Sanatı. *Pazar Postası*, 7,11. p 11

⁴⁷² “...öz havanın ışığın içinde madde olmaktan çıkıyor...” Şar, M. (1956, October 14). p 11

⁴⁷³ *Yeni İnsan* (1963). pp 22-23

these collaborative acts. It seems that the part it played in the gathering of these figures, this place could be assumed as the root of the *Espace* initiatives in Turkey. Equally important, this studio also initiated *Kare Metal*, which emerged as an offshoot of *Turk Grup Espas*. Even with its solid arguments and enthusiastic approach, *Turk Grup Espas* was short lived. Because of its short duration and other problems, mostly financial, they could not wholly solidify their ideals. Nevertheless, they seemed to make an important contribution in the intellectual sense to *Group Espace*. They stressed the main theme as being more than the employment of artworks. This could be interpreted that Turkish architecture and art milieu did not stay out of the contemporary developments abroad; and in fact, they produced for this contemporary international circle. Thereby, this group could trigger the notion of designing via collaboration in Turkish architecture and art realms.

4.1.2. Network of the ‘Collaboration’: The Dialogue among the Actors

The dialogue among the actors participating in the production of an architectural work in unity with the arts varies, either they were planned and settled at the early stages of design or developed in an arbitrary manner. In fact these actors, clients, architects and artists, initially started the creation and planned the route to achieve a unity. This network will be examined in two parts: the dialogue between the clients and the creators; and the cooperation among the creators where the role of the architect is emphasized.

An examination of the clients’ approach could reveal the origin of collaboration and tell more about possible effects on the process, such as negative or positive involvement and the facts related to the new dynamics of the country. The second section aims to demonstrate the creation process; the account of the collective works from the side of the creators.

4.1.2.1. Client’s Dialogue with the Architect & the Artist

As aforementioned in the general context, the changes in the political and economic areas affected the architectural sphere. During the postwar period, the intensified dealings with the international arena brought about different

consumption habits, which included new building typologies. The formation of new structures for various state entities revealed a necessity for new spaces, which generated a significant amount construction activity. The emergence of private clients was another novelty during this period in terms of the architectural culture. In fact, this new patronage not only affected the construction of facilities, but also led to a progressive shift in architectural practices.

The state sponsored works and private projects are the two client types that will be evaluated. The state had limited resources during the postwar years. Private enterprises, which were a developing and strengthening sector during this period, led to the emergence of a new consciousness and sensibility. This sensibility might be related with achieving value, making an investment or forming a corporate identity, which is part of the capitalist mentality. In addition to business patronage, there were some housing designs that could be associated with either the owner's vision or personal interactions with an artist or with a persuasive architect.

When looking at the issues and discussions within the art milieu during the postwar period, it is clearly seen that artists requested a field from the state authorities to perform their art as well as find a way to make their living. Bedri Rahmi Eyüpoğlu argued repeatedly and persistently that the state should create opportunities and arrange competitions for the placement of artworks in buildings. He asserted that, if the state would lay down a regulation, which would guaranty the involvement of murals in official buildings and allocate a budget for the painters, the artists could attain a new source of income.⁴⁷⁴

Indeed, the discussions about a legal arrangement had started earlier and one of them could be seen in a news related article on the art competition results of the İstanbul Broadcasting House. The article states the building would achieve distinction through art and mentions a proposal by the Academy in 1933.⁴⁷⁵

⁴⁷⁴ Eyüpoğlu, B.R. (1953, January 8). Sanat Konuşmaları, Geçime Dair. *Cumhuriyet*, p 2

⁴⁷⁵ Yeni İstanbul (1949, December 1). Memlekette İlk Defa Resmi Bir Binaya Duvar Resmi Yapıldı. *Yeni İstanbul*, p.5.

The very first attempt of this kind of a legal arrangement was suggested in 1933 by Namık İsmail, the director of the academy of Fine Arts, which was later mentioned by Bedri Rahmi Eyüpoğlu in his 1953 article “Geçime Dair” (*On How to Earn a Living*). Eyüpoğlu talks about this notion of continual interaction , which some other prominent figures had similarly touched upon.⁴⁷⁶ Particularly, the 1933 the proposal aims to generate a working opportunities for Turkish artists and set a secure space for their creations. The proposed regulation was prepared in accordance to ones in European countries. In comparison to Europe, it is strongly emphasized that there was not any effort to include artwork in public buildings in Turkey. The article also claimed that this regulation would not only create a new area of opportunity for artists but would carry the country’s ideas on revolution and history to even small villages⁴⁷⁷. In addition, this proposal suggested a mode of operation and clearly described the progress in order to ensure a strong organization. With regard to this, the artworks should be done by Turkish artists; these artists should be officially qualified; and all art fields be unionized.⁴⁷⁸ In other words, according to the art circle, the integration of artworks into architecture would entail legislation to secure the process and establish this practice. The regulation clearly defined the percentage that would be spent on the artworks for specific buildings. In fact, five categories were determined in order to specify the amount to be spent based on the construction quality of the buildings. The establishment of these categories indicates the aspiration of including the arts into all areas of everyday life.⁴⁷⁹

⁴⁷⁶ Eyüpoğlu, B.R. (1953, January 8). p 2.

⁴⁷⁷ Arkitekt. (1933). Guzel Sanatların Memleketimizde İnkişafına Dair Proje ve Kanun Layihaları Esbabı Mucibe Raporu. *Arkitekt* no 8. p 255

⁴⁷⁸ Arkitekt. (1933). no 8. p 255

⁴⁷⁹ Buildings were classified in five sections. in extraordinary constructions %10, in first class %7, in second class %5, in third class %3, in fourth class %2 and in smaller-scale constructions upon to the initiative of the architect. Extraordinary constructions cover hotels, casinos and stores highly related with decoration. First class covers, stations, libraries, theaters, concert halls, higher education institutions, museums, Ministry and Assembly buildings. Second class covers kiosks, public buildings, kindergartens, primary and secondary schools, hospitals, prisons, sport halls, marketplaces, small stations, small government houses, hotels at provinces, exhibition halls. Third class covers apartments, factories, printing houses, riding schools, stables, and abattoirs. Fourth class covers workshops, garages, silos. Fifth class covers storages and agricultural buildings. Also it is

For the arrangement of a legal definition about the placement of arts within buildings, there occurred a rather tangible attempt as observed in the official reports of the Assembly According to the reports, a proposal was presented by İzmir representative Avni Başman to the parliament at the meeting held on the 14th of December 1953. (Figure 78) The proposal was for the decoration of official buildings with artworks. In a following session, on the 29th of January 1954, Avni Başman withdrew this proposal. In 1955, when considering the placement of artworks at the Turkish National Grand Assembly, another proposal was about to be prepared by the Minister of Education, Reşit Galip, which did not succeed either.⁴⁸⁰

In one of his articles published in the *Ulus* newspaper, painter Turan Erol comments on bringing the arts closer to the public and defines this act as the socialism of art. He considered cultural affairs to be within the scope of the state development plan and asserts that the state should ensure this relationship by legislation.⁴⁸¹ Erol claimed that with a legislative arrangement, the realization of the collaboration of the artist and the architect would be guaranteed. Correspondingly, this legislation would enable artists to be considered as professionals, as well as legitimizing artistic organizations, and secure the creation process of the artists by controlling competitions.⁴⁸² In other words, the artists wanted to define a policy that would protect their career. Actually, this proposal is reminiscent of one prepared by the Academy's administration in 1933. This attempt is parallel with the efforts of the architecture milieu in terms of gaining their professional status and set boundaries and limitations. To realize this aspiration and base it on a legitimate ground, Tural Erol asserted in the 1960s

stated that the artworks should be selected by a competition. *Arkitekt* (1933). no 8. p 256-257

⁴⁸⁰ *Arkitekt*. (1955). T.B.M.M. Yeni Binasına Konulacak Sanat Eserleri ve Etibank Sanat Müsabakası. *Arkitekt* no 280. p 80

⁴⁸¹ Erol T. (1967, September 5). II. Kalkınma Planı ve Kültür İşleri (II). *Ulus*, p 2.

⁴⁸² Erol T. (1967, September 19). II. Kalınma Planı ve Kültür İşleri. *Ulus*, p 2.

that allocating 1-2% of the total cost of the building for the plastic arts was completely in line with the principles of the cultural issues mentioned in the second development plan.⁴⁸³

Based on witnesses of the period, there appear some opposing statements about the existence of such a regulation.⁴⁸⁴ Archival research has revealed that there was not any legislation about employing artworks in public buildings. However, there was a decree, a governmental resolution dated 1/12/1937 numbered 2/7814, which is related with a regulation by the state for the management of the statutes and monuments erected in different parts of the country. Mainly, this decree aimed to form a selection jury for artworks. (Figure 79, Figure 80) But, an annex to this regulation dated 13/09/1938 numbered 2/9588 reveals that this jury for the statutes and monuments were also commissioned for the selection of fresco, mosaic, painting and mural works, which would be situated in state sponsored buildings. (Figure 81) Hence, this decree coincides with the statements and speculations of contemporary architects and artists like Cengiz Bektaş, Orhan Şahinler and Bedri Rahmi Eyüpoğlu about the existence of a legal arrangement on the issue, and enlightens the complicated manner of these speculations.

In spite of these irregular developments, it is known that an experimental attempt was started that aimed at featuring students' artworks at schools, which was

⁴⁸³ Erol T. (1967, September 19). p 2

⁴⁸⁴ Architect Aydın Boysan and painter Mustafa Pilevneli, who have actively participated in these kinds of works, think that there has not been any legislative ground. See the interview made with Boysan and Pilevneli. Cengiz Bektaş who worked for a legislation together with painter Turan Erol states that there is not any legislation but this was custom that the architects tried to continue. See the interview with Bektaş. On the other hand, Orhan Şahinler asserts that a kind of legislation was made in the early years of the Republic but due to the limited means it could not be realized. See the interview made with Şahinler. Doğan Tekeli believes that there could be a regulation made on the eve of his graduation. Actually, these years he implies are 1954 and 1955, which were the peak years of the discussions about 'collaboration' between arts and architecture, regarding the mediums of the period. Considering his declarations about his sensitivity about including artworks in his designs, he states that there was an inspiring atmosphere in terms of 'collaboration'. So it could be connected with the ongoing discussions rather than the announcement of legislation. Turan Erol argues that the absence of legislation meant that the State did not want to tie itself with such a rule. See the interview made with Erol. Bedri Rahmi Eyüpoğlu clearly states in an interview made by Cemalettin Ünlü in 1967 that there has not been any legislation but a decree fulfills this demand poorly. Ünlü, C. (1967, August 4). Haftanın Sanat Olayları, Bedri Rahmi Diyor ki. *Ulus*, p. 3

based upon the assertion that it would have positive effects for the psychology of children.⁴⁸⁵ The idea behind this act is directly connected with the issue of the integration of art and architecture, which is also emphasized as an issue of urbanism.⁴⁸⁶ At this point, the research and development department of the Ministry of Public Works took the initiative to deal with this kind of a spatial treatment in schools. Particularly, this could be considered as an initial step leading to the integration of art pieces to public buildings.

In 1977, an article on the artworks of the İstanbul Intercontinental Hotel established the legal precedent for the collaboration, which advocated allocating 1% of a budget on artworks.⁴⁸⁷ Seemingly, the intention of a legislative basis was an enactment of collaborative works remained in an unrealized project. Despite that, however, the governmental decision made in the very early stages of the Turkish Republic, demonstrates an early sensitivity for the situation. Although this notion remained as an ambiguous and forgotten one, it considered a myth among the art and architecture circles.

Even if not defined legally, the idea of a legislative organization had other manifestations that could not be denied. Indeed, even this tremulous position in legal terms is said to establish a tradition⁴⁸⁸ that might have stimulated the following attempts of sagacious architects and artists.⁴⁸⁹ As demonstrated in the previous section on 'collaboration', it is easy to see how artists were resolute on the issue of 'collaboration'. Their solution addressed the state, which they believed had the responsibility and the guiding role. Their statements in several

⁴⁸⁵ Arda, F. (1970). Okul Yapısı ve Sanat Eğitimi. *Ankara Sanat*, no 56. p 13

⁴⁸⁶ Arda, F. (1970). p 13

⁴⁸⁷ Köprülü, T. (1977). Binalarımızda Sanatçıya Tanınan Olanaklar. *Arkitekt* no 365. p 6

⁴⁸⁸ According to Cengiz Bektaş, this notion remained as a custom. See the interview made with Bektaş.

⁴⁸⁹ Doğan Tekeli's declaration. See the interview made with Tekeli.

mediums might have a role in bringing the issue one step further from the intellectual plane into reality. The idea, shaped by many of the previously mentioned different factors, did not penetrate the professional realm in an explicit manner, but the myth emerged as a testimony that this issue occupied the minds of artists and architects of the era.

Despite the problematic conditions of a legal arrangement, the competitions were remarkable initiatives that filled the gap in terms of the expectations from the state, and most probably pioneered many future projects. With the establishment of several departments and new directories within the state administration, there appeared a need for the construction of new buildings for these new institutions. As a proper solution to this demand, architectural competitions were the popular practice of those years, which also gave opportunities to young architects and more specifically, architects working in private offices. Art competitions seem to follow this similar mentality and trajectory. Particularly, this pragmatic solution became a replicable model for private enterprises.

The first competition for artworks is known to have been organized for the entrance hall of the Ankara Railway Station in 1937, although it was never realized⁴⁹⁰. The second competition was for the Istanbul Broadcasting House in 1949. (Figure 82) The winner was Zeki Faik İzer and his composition became the first artwork to be installed in an official building⁴⁹¹. Later, these types of competitions continued to be held, which were either open to all or were limited to invited artists. During this process, artists offered proposals in sketches, and sometimes, upon request, scale models using the material to be employed. The importance of these competitions lies in inspiring and promoting features in terms of collaborative acts and the debut of young artists. Beril Anılanmert defines this

⁴⁹⁰ 25 foreign and 25 local painters attended to this competition and the first prize was given to Nurettin Ergüven. Ural, S. (1974). Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60. *Mimarlık* no 123, p 43.

⁴⁹¹ Yeni İstanbul. (1949, December 1). p 5

realm as a democratic sphere, which enabled many artists to present their works and compete fairly in order to realize one of his/her works.⁴⁹²

During the postwar years, several official buildings throughout the country and internationally were commissioned through architectural competitions. Parallel to this approach, the artworks were open for selection. For instance, the Agricultural Products Office building, designed by Cengiz Bektaş, Oral Vural and Vedat Özsan in 1964, was a competition project. After winning the competition, these architects organized another competition for the artworks to be installed in the building and they also acted as jury members in the competition.⁴⁹³ Another architectural competition project, the Lisbon Turkish Republic Foreign Affairs Embassy (1963), designed by Orhan Şahinler, Muhlis Türkmen and Hamdi Şensoy, included artworks by Devrim Erbil, Şadi Çalık, Hüseyin Gezer and Sabri Berkel. Like the Agricultural Products Office building, these artworks were selected through a competition.⁴⁹⁴ Apparently, this process continued in a climate where intense architectural activities were taking place.

Contrary to these relatively planned occasions of a correlation between the arts and architecture, there were random initiatives on the part of the architect. These practices were applied either during the military services of artists and architects or in their compulsory services as a civil servant at different regions of the country. For instance, Cengiz Bektaş was assigned to design Presidential residential buildings during his military service in 1964. In his own words, he found the ways of integrating artworks, such as stained-glass and ceramic works, without significantly increasing the budget.⁴⁹⁵

⁴⁹² See the interview made with Beril Anılanmert

⁴⁹³ See the interview made with Cengiz Bektaş.

⁴⁹⁴ See the interview made with Devrim Erbil. The institution that held the competition was the Ministry of Public Works. The jury members were Demirtaş Kamçıl, Behruz Çinici, Enver Tokay, Neriman Birce and Ali Atasever. *Mimarlık*. (1963). Haberler. *Mimarlık* no 5.

⁴⁹⁵ See the interview made with Cengiz Bektaş.

In addition to organizing competitions as well as giving credence to the architect, another factor was the client's desire and consciousness to integrate artworks in his/her building. This case opens another dimension, which is associated with the spatial vision of the client that directly connects the client to the artist. A relevant example can be seen in the process of the artwork applied at the METU Faculty of Architecture building. The president of METU, Kemal Kurdaş, who was personally interested in the incorporation of art, got in contact with the artist Gencay Kasapçı.

His experience at the Mexico University's campus of made him able to realize the necessity and the impression of integrating artworks throughout a campus. He expresses this aspiration in a postcard from Mexico. (Figure 83) He clearly stated his ambition to Gencay Kasapçı and offered her to make five works of art for the campus⁴⁹⁶. Kasapçı quotes from their dialogue that Kurdaş said, "We want to qualify this university with more artistic works."⁴⁹⁷ His vision culminated in the application of one artwork by Gencay Kasapçı to the Faculty of Architecture and some additional works by other artists in the subsequent years. It is reasonable to say that this approach is highly related with the art policies of the country. Without doubt, the initiative and the vision of the authorities played a considerable part in the realization of these projects. In this sense, opposite examples could illustrate more clearly the effects of a positive approach on behalf of the clients to the process of the integration of the arts in architecture; and the existence of negative examples might illustrate the absence and the power of a certain legal arrangement.

Typical example of the negative approach by the client is mentioned by painter Devrim Erbil. Erbil got an offer from architect İlhan Arabacıoğlu, who was the manager of infrastructure and construction department at Balıkesir Municipality.

⁴⁹⁶ At the final stage, she has been assigned to perform three works. One them was this ceramic wall in the entrance hall, the other was a large wall downstairs, probably implying the atrium surrounded by classrooms, and the third one was in another building again facing t an atrium space where the artwork would be perceived from its top-view. Kasapçı prepared three sketches and all of the there were accepted for application. See the interview with Kasapçı. Also for the sketches of other artworks (Figure 84-87)

⁴⁹⁷ "Daha sanatsal eserlerle bu üniversiteyi değerlendirmek istiyoruz" See the interview with Kasapçı.

After the renovation of the State House building, three blank walls remained, which seemed as suitable areas to incorporate artworks. Considering the financial situation, Arabacıođlu made a proposal and made an agreement for these three walls with three artists, Devrim Erbil, Bedri Rahmi Eyüpođlu and Neşet Günal. Unfortunately, this project was rejected by the Ministry of Public Works owing to the reason that using this budget for constructing schools would be more pragmatic and reasonable rather than using it for such artworks.⁴⁹⁸

Similarly, the competition held for an artwork for the Etibank Headquarters building witnessed another unsteady process. The artist Şadi Çalık won the competition in 1955 with his metal relief, which is said to be the very first metal abstract sculpture produced in Turkey.⁴⁹⁹ (Figure 88) However, this proposal was not realized; instead, the mosaic panel designed by Eren Eyüpođlu was applied. Likewise, during the construction of the Lisbon Embassy building, a rupture appeared in the process of the selection of the artworks. Orhan Şahinler states that his team decided to integrate some artworks into the structure during the design process. They even appointed a blank wall for Kuzgun Acar, who is well-known for his metal abstract reliefs. At the final stage, although other artworks were all realized, Kuzgun Acar's work could not be applied due to the rejection of the committee from the Ministry of Public Works. After examining the sketches and the model of the work, the committee found the artwork precarious and expressed their concerns explicitly by saying, "Ankara hates the artwork [by Acar on the façade of the Emek Office Building] in Kızılay and one day, they will remove it. We cannot venture to place this into the Lisbon Embassy."⁵⁰⁰ Although seen as an important and necessary contribution to the building from the perspective of the architects, the project could not be realized as a result of the client's feedback.⁵⁰¹

⁴⁹⁸ See the interview with Devrim Erbil.

⁴⁹⁹ Çalık, S. (2004). *Şadi Çalık*. İstanbul: İşbankası. p 44

⁵⁰⁰ See the interview with Orhan Şahinler. "Ankara kızılıydaki eserden nefret ediyor. Ve birgün onu çıkaracaklar. Biz bunu lizbon büyükelçiliğine koymaya cesaret edemeyiz."

Apparently, the story of this “notorious” artwork did not end until Cengiz Bektaş’s attempt at his design of the Turkish Language Society building (1972). In that design, one particular wall, in the foyer, was designed intentionally for the specific artwork of Kuzgun Acar that had been removed from the façade for the Emek office building. Unfortunately, this plan was also refused by the administration of the Society due to the possible application expenses of the artwork.⁵⁰²

Some cases regarding the inclusion of artistic works in official buildings were spontaneous and arbitrary when enthusiastic individuals took the initiative. For instance, Cihat Burak, a painter and an architect, made a quite voluntary involvement in the façade of the Ministry of Finance. According to Cengiz Bektaş, Burak persuaded the contractor and installed his own work in the form of a relief without requesting any payment.⁵⁰³

While in state sponsored projects the process was unconsolidated, in private sector, which is not tied to mandatory arrangements, the integration of the arts and architecture is dependent on the client. As previously mentioned, the postwar period witnessed the emergence of holding companies as an important manifestation of the increasingly adopted capitalist principles within the country.

Sibel Bozdoğan argues that “the ideal of capitalism beyond simple profitability accounting was merged with the ideal of modernism, which went beyond the sterile rational/functional formulas.”⁵⁰⁴ Using an economic term, she claims that the integrating of the arts indicates the aim to create surplus value in architecture.⁵⁰⁵ This phrase, “surplus value,” could imply three things: the

⁵⁰¹ Unfortunately, this estimation proved to be right and the artwork situated on the wall of Emek building has been removed. (Figure 89-91)

⁵⁰² See the interview with Cengiz Bektaş.

⁵⁰³ See the interview with Cengiz Bektaş.

⁵⁰⁴ Bozdoğan, S. (2008a). Haluk Baysal-Melih Birsal Kitabı: Modern Mimarlığımızın Ustalarına Gecikmiş Bir İthaf. *Mimarlık* no 340. p 65

⁵⁰⁵ Bozdoğan, S. (2008a). p 65

respectable contribution of the arts in increasing the value of the building in real terms; in providing a corporate identity (a particular image in the minds, with respect to the business); or in forming a new perspective that redefines modern architecture. Since the new goals and expectations in modern architecture incorporate aesthetic and humanistic concerns, this position could be seen as profitable for both the architect and the client.

According to Ela Kaçel, “architects have voluntarily aestheticized both the visible identity of private industry and the ‘invisible hand’ of free market economy in Turkey.”⁵⁰⁶ The new patronage was regarded as an opportunity for the architects to express and experiment with their ideas and contribute to modernism.⁵⁰⁷ For Afife Batur, architects were interested in the large-scale industrial constructions of private enterprises, which had a considerable role in creating a trend in architectural practices, which were set forth with their “visual values”.⁵⁰⁸

In this manner except from the examples of private residences or small scaled and singular attempts, industrial buildings and other investment projects of holding companies led the way in these terms as a result of their aspiration towards either constructing aesthetically conscious buildings⁵⁰⁹ or forming an identity.

The Vakko Factory building (1969), designed by Haluk Baysal and Melih Birsell, emerges as a relevant example industrial complexes’ role in the relationship between the arts and architecture by incorporating 14 artworks. The Vakko

⁵⁰⁶ Kaçel, E.A. (2009) *Intellectualism and Consumerism: Ideologies, Practices and Criticisms OF Common Sense Modernism in Postwar Turkey*. (Unpublished PhD Dissertation) New York: the Faculty of the Graduate School of Cornell University. P 207

⁵⁰⁷ Kaçel, E.A. (2009). p 229

⁵⁰⁸ Batur, A. (2005) The post war period: 1950-60. In A. Batur, *A Concise History : Architecture in Turkey During the 20th Century* (pp. 45-76). Ankara: Chamber of Architects of Turkey. p 57

⁵⁰⁹ Tekeli, I. (2005) p 33.

Company started business as a hat shop in 1934 and, after a couple of years, it began to manufacture scarves. Parallel to the novel consumption patterns faced in the country, the company expanded its market and target audience by opening the very first fashion store in 1962, which brought about “a new concept” to the clothing sector⁵¹⁰. Eventually, the expanding of the company required the construction of a bigger factory, which was built in Merter.

At that point, the corporation describes the integration of artworks into this new building as “the initial move for Vakko to support art,”⁵¹¹ which has ended up with the company’s art collection today. Architects Baysal and Birsal emphasized this intention, from their aspect, as a positive contribution to the performances and the creative activities of the workers.⁵¹² Ela Kaçel argues that this assertion denotes their “intellectual mediation” but also shows their desire to attend the capitalist system⁵¹³, which provided a basis for the architects to create a “surplus value”⁵¹⁴ in architecture. In other words, the private patronage afforded architects with new experimental area, where they could practice and solidify their ideas. So, it can be said that a client, who was not be satisfied with a building based solely on fulfilling the functional needs, would be the indispensable part of the process of integrating the arts into architecture.

The Divan Hotel can be considered as another example. The hotel is a subsidiary of Koç Holding, which was one of the prominent holding companies in Turkey, widened its business during the postwar period. In the 1960s, it began to manufacture a large scale of products from automotive industry to domestic

⁵¹⁰ Vakko. *Vakko Kurumsal Kitap*. Retrieved March 4, 2014, from <http://www.vakko.com/#/?l=tr&p=book>. p 12

⁵¹¹ Vakko, p 14

⁵¹² Baysal, H and Birsal, M. (1970) Vakko Turistik Elişi Eşarp ve Konfeksiyon Fabrikası. *Arkitekt* No 340. p 161

⁵¹³ Kaçel, E.A. (2009). p 207

⁵¹⁴ Bozdoğan, S. (2008a). p 65

appliances. Then the company extended the activities to many different fields such as tourism, finance, food industry and textile,⁵¹⁵ As a part of this initiative, the Divan Hotel was founded in 1956,⁵¹⁶ and the initial project was designed by Rüknettin Güney. Between 1972 and 1975, the renovation was directed by Abdurrahman Hancı and assisted by Aydın Boysan. The hotel was home for many artworks by important contemporary artists such as Füreya Koral, Bedri Rahmi Eyüpoğlu, Gencay Kasapçı, Mustafa Pilevneli, Erol Akyavaş, Jale Yılmazbaşar, İlhan Koman and Mustafa İslimyeli. This example highlights the client's perception towards the artwork within the space. The manager of the hotel's patisserie printed brochures for customers, telling the story about the creation of the artwork in that space. Thus, the approach adopted by the corporation seems like a type of self-promotion, which at the same time promotes the idea of integrating the arts into architecture. Internalizing the artwork to use it as an advertising medium can be seen as the intention of establishing a corporate identity and a value that it would bring along.

Nevertheless, in the framework of the capitalist mentality, the clients could also make undesirable interventions to the process. Corporate clients could also negatively affect the building process. Bedri Rahmi Eyüpoğlu's art panel at the Divan Hotel board was negatively affected by a client decision. Because an electric switch overlapped with the art panel, the client suggested cutting off part of the panel as a proper solution.⁵¹⁷ This kind of a situation demonstrates the importance for mediation by the architect between the artist and the client.

On the other hand, at the Intercontinental Hotel, there was a different process, which included a competition to select the artworks, similar to state sponsored works. According to Tali Köprülü, the construction supervisor, a competition

⁵¹⁵ Koç Holding. *History*. Retrieved May 15, 2014, from <http://www.koc.com.tr/en-us/about/history>

⁵¹⁶ Divan Hotel, *Business Development*. Retrieved May 15, 2014, from <http://www.divan.com.tr/ENG/About/Business-Development/>

⁵¹⁷ See the interview with Cengiz Bektaş.

included different categories, such as ceramics, stained-glass, reliefs, engravings and panels, and more than 450 contestants participated.⁵¹⁸ The architect of the building was Fatin Uran, who had also worked with Paul Bonatz in the Grand Ephesus Hotel⁵¹⁹, which was also a project incorporating many artworks after a competition. The interior architects of the Intercontinental Hotel project were Abdurrahman Hancı, Yüksel Karapınar, Reşat Sevinçsoy and Aydın Burteçene. These names indicate that projects, whether state or private sponsored, were carried out by a team of architects and artists who are highly experienced in working as a team. According to Tali Köprülü, the interior architects of the hotel were mindful and constructive in the integrating of artworks with the structure⁵²⁰, which also proves the persuasive roles of some prominent figures on the client.

A similar process is seen in the Complex of Retail Shops which was a competition project designed by Doğan Tekeli, Sami Sisa and Metin Hepgüler (1960).⁵²¹ After winning the first prize, the architects began to deal with the application projects and the construction continued for seven years. The architects selected eight places within the building to integrate artworks that would complement the structure. They wanted to select the art pieces through an invited competition, in which three artists were invited for each one of the eight locations.⁵²² Doğan Tekeli says that, at this phase, convincing the client, the cooperative, was a not an easy process due to the price of these artworks.⁵²³ He said that the clients and

⁵¹⁸ Köprülü, T. (1977). p 4

⁵¹⁹ Tali Köprülü was also the construction supervisor at Efes Hotel.

⁵²⁰ Köprülü, T. (1977). p 4

⁵²¹ The architectural competition was also an invited one, which was organized in 1960 by the cooperative.

⁵²² See the interview with Doğan Tekeli. Sevil Bursa, one of the administrator board members of the period, was the chairperson of the committee and Doğan Tekeli was in that selection committee. Kızılkayak, G. (2009) İmceden İMÇ'ye. İstanbul: Beyaz Sayfa Matbaacılık. p 86

⁵²³ Tekeli, D. (2012) *Mimarlık: Zor Sanat*. İstanbul:YKY. p 172

the architects came together almost every week during the first four years. During these meetings, the architects argued about the art issue and tried to persuade the businessmen to integrate the artworks into the building complex.⁵²⁴ Apparently, the Cooperative of Retail Shops accepted to internalize and identify their institution with these artworks, which is evident in the fact that they made two publications, in 1969 and in 2009, both tell the story of the design and construction processes together with the artworks.⁵²⁵ (Figure 92-93)

However, sometimes in the private sector it can be difficult for the architect to be persuasive, as in the case of the Chamber of Commerce Building in Istanbul.⁵²⁶ It was a competition based project⁵²⁷ and several artworks were incorporated both inside and outside of the building.⁵²⁸ Orhan Şahinler, the architect of the building, said the project was difficult because of the struggle that he had dealing with the administrative board. However, while one board hesitated to realize the implementation of artworks, the next board supported the idea.

Perceiving the integration of artworks either as a mission or as an investment, the examples could still be multiplied, indicating the possible existence of a consciousness and sensibility towards the arts within the business community. After all, the proper reasons for this consideration can be understood by scrutinizing the art milieu and its relationship with the private enterprises during

⁵²⁴ See the interview with Doğan Tekeli.

⁵²⁵ Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969) *İstanbul Manifaturacılar ve Kumaşçılar Çarşısı*. İstanbul :Güzel Sanatlar Matbaası; Kızılkayak, G. (2009). *İmceden İMÇ'ye*. İstanbul: Beyaz Sayfa Matbaacılık.

⁵²⁶ See the interview with Orhan Şahinler.

⁵²⁷ The competition was held in 1963 and the jury members were Akçer Faruk , Alsaç Orhan, Baysal Halûk, Çakıroğlu Adnan Eldem Sedat Hakkı Erkılıç Naki Özdeş Gündüz Tabanlıoğlu and Hayati Uran Fatin. Mimarlık. (1964). Odamızdan ve Şubeden Haberler. *Mimarlık* no 4. p 14

⁵²⁸ The stained-glass works of Neşet Günal, Özdemir Aitan and Adnan Çoker, the relief works of Sadi Çalık andTamer Başoğlu and the ceramic panel made by Devrim Erbil.

the postwar years, which will be a vast topic beyond the scope of this thesis and can be the issue of another study.

To summarize, it could be seen that the process of integrating artworks included different paradigms that were unique to their very own conditions and far from having a standardized procedure. As far as it is understood from the expressions and the processes of the realized projects, it could not be culminated in a legal arrangement such as an enactment, which would enhance and increase the realized works as well as create a fertile ground for a possible reconciliation of art and architecture. With reference to the oral interviews and the statements in the written mediums, it is seen that the artists were more passionate for this integration, putting forward their suggestions, defending the necessity of providing a dialogue between the arts and the public, and by pursuing legislation. In fact, this result could be predicted due to the concerns for the future of their profession. Hence, the competitions took center stage to answer the demands of art and architecture scenes. However, in the private initiatives remarkable results emerged because of either the client's understanding or, the persistency of the architect or a combination of both. The architects' vision in conceiving the practices carried out under the private initiatives as experimental and where they are believed to have contributed to modernist discourses and practices. Either way, the key point directing the employment of the arts in architecture was the particular needs that would satisfy both the client and the architect.

4.1.2.2. Architect's Dialogue with the Artist

Within the network of 'collaboration', there is another dimension to be examined. It is the dialogue between the creators, meaning the architect and artist. As previously stated, the actors involved in this solidifying process might be the connected to each other through acquaintances or education. These individuals had the chance to follow and witness the works completed by those from different disciplines. At one point, the idea of a harmony and a collaborative work was generated in those shared areas, where these creators could perceive possible overlapping visions and aspirations amongst each other. So, there appear some crucial questions to be asked regarding the process of this unity: How did they work alongside with each other? Were there any attempts of 'collaboration' close

to the idea of 'synthesis'? If not, is it possible to speak about 'collaboration' to a certain extent? In which circumstances can the process be defined as 'collaboration' or not? How can we define the borders for any sort of categorization?

When dealing with the essence of this dialogue, the ideal type implies teamwork from the beginning of the project until the end, which is marked as the synthesis. This type, as previously stated by the *Türk Grup Espas*, traces its mentality to a total design within space through a consensus between the architect and the artist. Despite the intellectual effort and manifestations on this "collective purpose," no achievement was realized that could be said to be the manifestation of this ideal.

According to architect Utarit İzgi, the most all-encompassing and effectual unity within a structure occurs among the architect, the painter and the sculptor.⁵²⁹ But how did the prominent figures dealing with the issue interpret and classify this unity? Villanueva interprets the word integration as referring directly to the product. He argues that there has to be a "necessary subordination" between the space and the artwork.⁵³⁰ Alternatively, Sert puts forward three types of relationships — integrated, applied and related, which, I argue, are related to his artistic point of view. By the term "integration," he means being attached to the concept of design and cooperation is necessary from the very beginning. When the architect includes the artist at the later stages of construction and allocates a certain place for his/her art, he prefers to use the term "applied." "Related," alludes to an independent process that could achieve a harmony unintentionally by the end of the project without former agreement.⁵³¹ Architect Abdurrahman Hancı describes two roles that the artist can play. One is hanging a painting on the wall and the other is making their artwork as part of the structure, thereby

⁵²⁹ İzgi, U. (1999) *Mimarlıkta Süreç, Kavramlar-İlişkiler*. İstanbul: YEM Yayınları. p 219

⁵³⁰ Villanueva. (2010). p 42

⁵³¹ Tyrwhitt, J., Sert, J. L., Rogers, E. N. (1979). p 16

more integral. He asserts that the artwork should be an indispensable part of the structure meaning that removing it would be like removing a wall or a façade.⁵³²

I separated this issue into two parts in terms of the course of action for better analysis, except from the 'synthesis'. As mentioned in the previous part, 'synthesis' is defined as the ideal form of this 'collaboration', which could not be achieved in reality. Hence, for the realized works, it is appropriate to analyze them within the other means of classification. The first one refers to a planned process and a designed relation by the architect, which I will call 'collaboration'. For the second one, I would prefer to use the term 'insertion'. In 'insertion', the artwork features within the structure after its completion without any forethought. This late addition could be either the result of a deferred decision or an attempt to cover architectural design flaws.

The Lido Swimming Pool could illustrate this kind of an unplanned arrangement, in which the columns limit the artist Bedri Rahmi Eyüpoğlu. Halit Femir, an architect who practiced in the studio of Le Corbusier in Paris, designed the pool and the building attached to it. Eyüpoğlu expresses his regrets about his work, which was his very first art panel work. Although in his article he has a positive view about the architect, in which he is full of praise as he gave him the opportunity to do this kind of a work, he does not refrain from complaining about the four columns in front of his wall where he would do his painting. This was a challenge for him but finally he dealt with these elements.⁵³³ (Figure 94-95)

As previously stated, the placement of artworks at the METU campus was initiated at the request of the client, Rector Kemal Kurdaş. But their placement was determined by the architects Altuğ and Behruz Çinici. Gencay Kasapçı, who was assigned to make an artwork for one of the walls in the entrance hall of the Faculty of Architecture building, states that the architects did not agree to remove the heating panel attached to a particular wall. (Figure 96) Instead, as she

⁵³² Hancı, A. (2008). *Abdurrahman Hancı Yapılar Projeler 1945-2000*. İstanbul: Literatür. p 34

⁵³³ Eyüpoğlu, B.R. (1943, October 1) *Yapı ve Resim. Ülkü*. pp 1-3

asserts, they insisted on placing the artwork specifically at that point although her priority was one of the other three points that she was assigned to produce works for. One can argue that it could be related with the spatial treatment since the location is at the main entrance, which would welcome the users. (Figure 97-98) However, according to Kasapçı, the real aim of the architects was different: She noticed a curvature on the wall when applying her work. Hence, she associates the insistence about the place of the artwork with the flaws that the architects wanted to cover up.⁵³⁴

In another example, although there had not been any intention to employ artworks in the design process of the Intercontinental Hotel, Abdurrahman Hancı, as one of the commissioned interior designers, proposed an artwork for the reception hall in order to decrease the height of the space in terms of its perception and in human scale.⁵³⁵ (Figure 99) This type of an association seems to be superficial in character and far from being a holistic approach. Because of lack of dependency on a correlation and developing a “shared sense of space and form creation”⁵³⁶, it becomes a challenge for the artist. At one point, this indefinable relationship could satisfy the demands and fit in within the space; but it is more important to evaluate the process to understand the methods of a collaborative work.

When the case is ‘collaboration’, which I defined as a planned process, the process includes a direct cooperation initiating at different stages of design or construction. What is clear and sure is that the architect envisages the inclusion of artwork and arranges his/her project based on this, even if the artist is involved during the initial design period or later. For instance, in the case of artworks selected through a competition, the artists were integrated into the process almost at the end of the construction but the architect had already planned including artworks and contributed to this initiative as a jury member.

⁵³⁴ See the interview with Gencay Kasapçı.

⁵³⁵ Hancı, A. (2008). p 97

⁵³⁶ Pearson, C. (2010). p 56

In this sense, 'collaboration' can be achieved in two ways: One is working together with an artist from the beginning, where the architect chooses particular artist(s) whose style and products he/she knows and appreciates; the other is, the architect associates a particular type of work with the space, which he/she assumes will be complemented by it and then assigns a specific artist for the work.

Painter Mustafa Pilevneli describes the approach of the architect in the collaboration as a maestro and he also underlines the intellectual level of this collaboration, which is again a collective one.⁵³⁷ By its very nature, the architect has the role of a coordinator who is supposed to determine the placement. However, as Pilevneli stresses, there is an open door for an interactive discussion about the artwork's form, material, technique and limitations, and specific spatial references, which frame an artwork. Ceramic artist Beril Anılanmert defines the creation process related with spatial parameters, in this kind of works there is not whole lot of freedom and one cannot ignore the architectural project. These parameters consist of color in space, source of light, circulation route, dimensions of volume and the distance of perception.⁵³⁸

With respect to this close tie with space, ceramic artist Jale Yılmabaşar advocates collaboration between the ceramicist and the architect at the early stages of the design process.⁵³⁹ She stresses the necessity of harmony between the ceramic work and the space, which, she thinks, should be solidified through a dialogue between the architect and the ceramist.⁵⁴⁰ Related with the spatial considerations, Yılmabaşar formulates her attitude in the design process as such:

⁵³⁷ See the interview with Mustafa Pilevneli.

⁵³⁸ See the interview with Beril Anılanmert.

⁵³⁹ Yılmabaşar, J. (1970). 1970'te Türk Sanatı, Seramik. *Mimarlık* no 76. p 44

⁵⁴⁰ Yılmabaşar, J. (2006).. p 44

In the design phase of ceramic murals, I ask myself the following questions: What message do I wish to convey to the viewers of the piece? What result do I wish to achieve by a mural on this certain wall? And how should I present this message with ceramics so that my mural will suit the environment and look nice? Rather than merely asking what will look nice on that wall?⁵⁴¹

According to her trajectory, a sketching process of the photographs in a particular space is necessary. However, if the building is not completed yet, the blueprints become the guiding tool in identifying the space.⁵⁴² (Figure 100-101)

Artist Pilevneli summarizes the interactive dialogue with interior architect Abdurrahman Hancı, with whom he used to work for many years as follows: At the first step they had a general conversation in which Hancı described the space and Pilevneli visualized it on his mind. This exchange of ideas, Pilevneli conveys, solidified and finalized the artwork in relation to its form and material.⁵⁴³ (Figure 102) However, this does not imply a collective work from the beginning. Rather, it indicates producing an artwork for a specific spot, which has been determined by the architect. This puts forward a difference from *synthesis* and it does not consist a phase of correlation or exchange of ideas. In any case, there is a collaboration, which is set forth by the architect.

In this 'collaboration', Abdurrahman Hancı adheres to the guiding role of the architect. The architect's position in decision-making for the exact placement of the artwork is *sine qua non*.⁵⁴⁴ What Hancı emphasizes is that the decision for what sort of an artwork would be done should be decided by both the architect and the artist.⁵⁴⁵ Thus, the term of collaboration is mostly used to refer to the

⁵⁴¹ Yılmabaşar, J. (2006). p 36

⁵⁴² Yılmabaşar, J. (2006). p 36

⁵⁴³ Hancı, A. (2008). p 36

⁵⁴⁴ Ibid. p 31

⁵⁴⁵ Ibid. p 34

period when the artist takes part, when the style and the form of the artwork are in question. Indeed, is parallel to the definitions of Anılanmert and Yılmazbaşıar as well. In order to speak about this kind of collaboration, the planned one, the artwork has to exist as a major component of the architectural project. Accordingly, Abdurrahman Hancı sees the necessity and the significance of an artwork in a building as a functional. For him, the artwork is an indispensable component of the design, without which the project will be incomplete.⁵⁴⁶

To illustrate the process, the Turkish Pavilion at the 1958 Brussels World Fair could be given as an example that employed important artworks, one of which was a spectacular mosaic wall and an integral part of the design. (Figure 103) Architects Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün provide a noteworthy example in which just the wall itself, at the very core of the design, played a constructive role throughout the project. Being assigned for a utilitarian purpose, primarily the mosaic wall and also the other artworks were expected to be the products of a collaborative process. Indeed, Muhlis Türkmen states that they thought about the mosaic wall and integrated it into the project from the beginning of the design process. The idea was, Türkmen says, to have the wall decorated by a painter.⁵⁴⁷ He states that Bedri Rahmi Eyüpoğlu's position as being close to them was the determining factor in deciding about the painter. Therefore, they proposed their friend whose style, compatibility and capabilities were already known.⁵⁴⁸ It is clearly seen that the physical and the personal intimacy with figures of the art world is one of the inspirational and operative factors in the collaborative acts.

Utarit İzgi praises the contributions of Bedri Rahmi Eyüpoğlu and describes the process as a simultaneous effort together with artistic application of the artwork as

⁵⁴⁶ Hancı, A. (2008). p 34

⁵⁴⁷ See the interview with Muhlis Türkmen.

⁵⁴⁸ See the interview with Muhlis Türkmen.

an element of architectural design.⁵⁴⁹ The collaboration approach in that project reveals an intertwined relation, which was essentially embedded in the concept of the building. As İlhan Türegün explains, the departure point of the design was creating “a link between the old and the new, a link between Europe and Asia,” which was a subject for Turkey.⁵⁵⁰ Unquestionably, the condition of being so attached to the idea of design concept reveals a crucial need for collaboration from the early stages of the project. (Figure 104-105)

The Atatürk Cultural Centre (AKM) introduces a similar process, which was determined by the architect in the design in detail from the location to the material of the artwork. (Figure 106-108) Sadi Diren, a ceramic artist, tells that his participation was based on a coincidence that occurred at the exhibition at German Cultural Centre. With respect to his works, Günseli Aru, mentioned about the ceramic works of AKM and introduced him to Hayati Tabanlıoğlu, the architect of the building. Meanwhile during the construction, the rough work had already been completed and Diren was involved in the project during the finishings.⁵⁵¹ Diren considered the light, the façade, the interior and the entrance way and prepared drafts of his work; and after being approved, he started to create his ceramic work.⁵⁵²

Another coincidence was occurred at the Divan Hotel. The discussion on the artwork between the architect, Abdurrahman Hancı⁵⁵³ and the artist, Füreya Koral

⁵⁴⁹ Tanyel U. (1997) *Arkiv, Söyleşi: Utarit İzgi*. Retrieved July 5, 2013, from Arkitera: <http://arkiv.arkitera.com/ko18357-soylesi-utarit-izgi>. Cited in Yasa Yaman, Z. (2011) “Siyasi/Estetik Gösterge” Olarak Kamusal Alanda Anıt ve Heykel. *METU JFA* no 28:1. pp69-98

⁵⁵⁰ Pillai, J. (2010) *Bedri Rahmi, the Lost Mosaic Wall*. Nicosia: Sidestreets. p 28

⁵⁵¹ Derviş, P.& Karakuş, G. (2012, January 8) *The Record of the Interview with Sadi Diren by Pelin Derviş and Gökhan Karakuş*. Retrieved November 8, 2012, from Salt Online: http://saltonline.org/tr#!tr/406/modernin-icrasi-aturk-kultur-merkezi-1946-1977?q=sadi_diren

⁵⁵² Derviş, P.& Karakuş, G. (2012, January 8)

⁵⁵³ Abdurrahman Hancı had been commissioned as the architect of Divan Hotels for 30 years that started in 1967. He returned to the country in 1966 from Paris. He founded

started after a random conversation. The interesting point of this collaboration is that almost the half of the artwork has been determined before the coming together of the actors. As Füreya Koral mentions, she had an enormous passion for a work of art to be produced only in black and she was seeking for a large wall project.⁵⁵⁴ After a casual conversation with Hancı, this predetermined work appeared as a solution for the wall at the Divan Hotel's patisserie, matching with the pursuits of the architect for a neutral background to emphasize the pastries.⁵⁵⁵ (Figure 109) The whole composition with the birds was shaped after this settling on the main color choice. In fact, this collaboration is solely about the interior design of the building, which was undergoing a renovation at that time. Even so, this attempt could be counted as a planned relation, meaning 'collaboration' due to the radical changes and arrangements of the space designed with a sense of unity.

Similarly, the Complex of Retail Shops (İMÇ) is another example where the artworks were considered during the initial design period of the project. Doğan Tekeli, one of the architects of the project, states that they had thought about this issue before and it was originally his idea to integrate some artwork. He assumes that the triggering factor in that decision was the atmosphere of the time, which was encouraging and inspiring such collaboration.⁵⁵⁶ As it was going to be the largest scaled structure at that time, Tekeli believed that the building should feature some specimens of contemporary Turkish arts.⁵⁵⁷ (Figure 110) Thus, the architects decided to organize a competition for the selection of artworks for which they specifically selected eight locations.

Gallery 1 and he had designed furniture for Knoll. He was one of the partners of IMA architectural firm.

⁵⁵⁴ Kulin, A. (2012). *Füreya*. İstanbul: Everest Yayınları. p 401

⁵⁵⁵ Ibid. p 402

⁵⁵⁶ See the interview with Doğan Tekeli.

⁵⁵⁷ Kızılkayak, G.(2009) p 54.

For this competition, they gave the exact parameters such as the dimensions and the type of artwork, in order to give the whole picture.⁵⁵⁸ Tekeli expresses that the idea of creating a wall, which was to be an artwork of itself, which stemmed from the 1958 Brussels Pavilion's mosaic wall that had been designed a year before.⁵⁵⁹ In addition to the mosaic walls of the Complex, the metal relief made by Kuzgun Acar was also an envisioned piece, as understood from the sketches of the project. (Figure 111)

Tekeli speaks about the necessity for artwork at a designated location as such: "At the upper part of the Complex, next to the Health Institution, there is a starting point, a title, a sign and a sculpture of the building..."⁵⁶⁰ In other words, the architects considered to locate an artwork at that place as the beginning part of the structure that would serve as an entrance. Hence, the architects deliberately designed, as Tekeli points out, a blank wall, which would showcase the sculpture and the title, and would serve as a background for them.⁵⁶¹ These attempts, for both the relief and the mosaic walls, reveal that the architects' determination. Also, they defined the borders around the artworks. As a result, there was only one last step to create 'collaboration', where the artists were integrated into the process. (Figure 112-118)

Although they did not have a competition, the Vakko Factory building⁵⁶² is a similar example where architects⁵⁶³ designated the location for artworks to be

⁵⁵⁸ See the interview with Tekeli.

⁵⁵⁹ See the interview with Tekeli.

⁵⁶⁰ Kızılkayak, G.(2009) P 77. "Çarşının üst ucunda, hıfzıssıhha enstitüsü'nün yanında çarşının bir başlangıcı var, ismi var, tabelası var, heykeli var..."

⁵⁶¹ See the interview with Tekeli.

⁵⁶² See Appendix A, table 4 for the list of the artworks.

⁵⁶³ In fact, Haluk Baysal is stated as the architect of the building but the work had been executed during their partnership.

employed in the structure. In fact, the factory building was designed as a complex, which included four sections⁵⁶⁴ and included the works of fourteen artists. As Haluk Baysal explains, the artworks were considered within the design concept and the “teamwork” was formed in order to achieve unity with architecture.⁵⁶⁵ With respect to the explanations of the architect and the plans of the project, it is obvious that this was a collaborative design. (Figure 119) An examination of the complex’s plans reveals a sketching of the fencing at the entrance gate by Bedri Rahmi Eyüpoğlu, the sculpture by Şadi Çalık at the pool, or the wall panel by Jale Yılmabaşar, all of which confirm that the ‘collaboration’ was planned by the architects. (Figure 120-124)

On this “teamwork,” Jale Yılmabaşar, one of the ceramic artists for the complex, states that her work was based on a courteous cooperation with the architect. The first proposal for her work was criticized by Haluk Baysal because it did not take into consideration the structure. As Yılmabaşar points out, the main concern in her primary sketches was portraying the products of the establishment rather than regarding the location within the structure. After the negotiation between the architect and the artist, the necessary revisions were made to attain the intended aim of the architects.⁵⁶⁶ (Figure 125) It can be clearly seen that the artist cannot disassociate his/her work from spatial references and even from the starting point of the collaboration between the artist and the architect has its limitations. Without a doubt, it is a fact that the architect has the key role because of his/her capability for spatial design and, hence a dominant spatial perception.

However, in some cases the relationship could proceed in the opposite way. For the Chamber of Commerce building, architect Orhan Şahinler expresses that the employment of artworks had been considered at the early stages of the design.

⁵⁶⁴ The first part included showroom, park, pool, café, club, restaurant; second section included administration, education and production; third section included sport areas; and the last section included residences.

⁵⁶⁵ Baysal, H. & Bırsel, M. (1970). p 161

⁵⁶⁶ Yılmabaşar, J. (1970). p 44-45

Nonetheless, he remarks, it was a difficult process, in which he tried to persuade the client for the inclusion of art by stressing the meaning and the contribution that the artworks would bring to the structure.⁵⁶⁷ For the mural at the entrance hall, Şahinler got in contact with Devrim Erbil and defined the composition, as a painting of Istanbul, which is a characteristic subject for Devrim Erbil.⁵⁶⁸ (Figure 126)

Şahinler states that his proposal to Neşet Günal to do stained-glass work was his vision despite the fact that Neşet Günal was a painter and had limited experience with stain-glass work.⁵⁶⁹ (Figure 127) What makes the different in this example is the process of the relief by Şadi Çalık on the façade of the building. Şahinler discussed with Çalık about this artwork and the final decision about the placement of this artwork was based on the suggestions and the visions of the artist. The artist convinced him that one day, the façade facing the street would be an important axis and this would make the work visible at first sight.⁵⁷⁰ (Figure 128) Their dialogue was crucial in the sense of the construction activities as well. Due to the feature of the relief works, which was between three-dimensional and two-dimensional works, they had a close connection to the building's surfaces. This made it necessary for Şahinler determine the exact place of the artwork before the end of the construction in order to set the finishing of the stone covering.⁵⁷¹ (Figure 129)

Nevertheless, the collaboration process does not always proceed without disruption. Despite starting with an open dialogue between the creators, the final results could sometimes be different from the projected one. The collaboration for the artwork to be installed at the Bonn Embassy building, for example, started out

⁵⁶⁷ See the interview with Orhan Şahinler.

⁵⁶⁸ See the interview with Devrim Erbil.

⁵⁶⁹ See the interview with Şahinler.

⁵⁷⁰ See the interview with Şahinler.

⁵⁷¹ See the interview with Şahinler.

as a having an intimate relationship between the architect and the artist. The piece of art was a stained-glass work, which had to be decided accurately at the early stages of the design period. Cengiz Bektaş states that the Ministry appointed him to make the decisions about the artwork issues. Accordingly, he proposed Bedri Rahmi Eyüpoğlu for a collaborative work, which consisted of a replica of the Treaty of Kadesh, some paintings and most importantly a request from the architect himself, a piece of art work in white on white. They studied this particular request for two years at Paşabahçe, Bektaş points out. He put forward his wishes, which included spatial concerns regarding a smooth transition and the light effects from the big hall to the dining room. Bektaş intentionally left spacing for this potential artwork and planned to use square blocks for this part of the project. Despite these considerations, Bektaş claims, Bedri Rahmi Eyüpoğlu changed this artwork *in situ* when he discovered an intriguing experimental technique to make the colored glass along with the concrete.⁵⁷² (Figure 130-132) This completely different result was certainly an unexpected one, which represents breakdown in communication between the key actors.

In conclusion, an overview of different cases demonstrates that in collaboration or insertion, architects had the major role in guiding the process of a possible relation. Most of the time, the architect's plastic vision characterized the course of action and in terms of the artwork's the final form. But it is obvious that 'collaboration', here mentioned in the examples, is far from being an absolute collaboration or a 'synthesis'. This scope is quite different from the having all participants working together from the beginning of the design of the project, which was defined by the *Türk Grup Espas* as urbanism — the materialization of the ideas of architecture, painting and sculpture in a single plastic work. Nevertheless, except of insertion, the path for a planned relation was certainly the projected by the architect during his/her designing stage, regardless of how the grouping of the creators was created.

This concept inevitably puts the architect at the very center position of this 'collaboration'. Only after a planned union, the artist becomes involved as part of the team. To make a consensus for cohesion between the architectural space

⁵⁷² See the interview with Cengiz Bektaş.

and the artworks, both sides, tend to compromise and reconsider the aspects of the work, such as its location, form, feature or even material. But if there is 'collaboration', then one can expect to have the exact limits defined for the artwork. Yet, this 'collaboration' does not mean a clear cut process and, in some cases, this "team spirit" could be interrupted by divergent agents as seen at the Bonn Embassy building.

The important thing, *sine qua non*, in collaboration is, based on the views of Hanci and İzgi in considering the artwork as an element of structure. This means that without artwork the structure will be incomplete. Also, this kind of a participatory process, İzgi argues, helps enrich both disciplines as well as increase the value of the structure.⁵⁷³ The phenomenon of working together, which can be considered as a kind of "participatory modes of art making"⁵⁷⁴, involves new experiences and mutually beneficial for both sides.

Even though the dialogue among the actors - the client, the architect and the artist – could be portrayed in this manner, it is crucial to underline that, since many buildings included artworks at this period, it is difficult to define and evaluate each case, which could expose different forms of unity peculiar to their own projects. The analysis of this network in order to understand the intention and *raison d'être* in this dialogue between architecture and the arts brings us to another part of the process. Specifically in terms of 'collaboration', this step deals with the features and the form of the artwork and its relationship to the space.

4.1.3. Artwork's Dialogue with Architecture

From the architectural aspect, it is a prerequisite to consider the physical connection of a piece of artwork to the space it will inhabit and its form in order to understand the integration of a piece of artwork into the structure. In that manner, the first consideration is "Form of the Artwork," which tries to figure out how a piece of artwork creates a bond with architecture by virtue its placement or, in

⁵⁷³ İzgi, (1999) p 221

⁵⁷⁴ Zuidervaart, L. (2011). *Art in Public: Politics, Economics and a Democratic Culture*. New York: Cambridge University Press. p 125

other words, the way in which a piece of artwork should be situated within an architectural structure. In this first part, the main goal is to analyze the forms of featuring artworks, which helps better evaluate and frame the attempt as a consequence of 'collaboration' or there lack of. The second part, "Feature of the Artwork," focuses solely on the artwork itself. It deals primarily with the composition and the content of the artwork, which could be associated with the act of integration as well as the target audience.

4.1.3.1. Form of the Artwork: Contextual Placement

For a piece of artwork, basically, two methods can be defined in terms of placement within a structure. First of all, it can be situated around the façade serving as an object; meaning it can be placed outside, or on an exterior wall or at the entrance space to welcome visitors. The other form functions as an element of the architecture, defining the space. In this case, the approach is thought to be the consequence of *a priori* decision and 'collaboration' with an artist.

In the façade placement of a piece of artwork, despite not being as integral to the overall structure architecturally speaking, spatial considerations still must be contemplated, especially with regard to sculptures. Even when two-dimensional planes are used, they formed three-dimensional perceptions and a sense of depth. With sculptures, it is meant to give meaning to the void, thereby becoming a part of the overall spatial design and tying the artwork to the space it is situated. So, the entire space, including the wall behind the work, which can provide a background for the artwork, becomes the component of the art piece. Therefore, it is considered impossible to design an artistic composition independent from the space it will occupy

Hadi Bara, one of the founding members of the *Türk Grup Espas*, used this kind of an approach for his dynamic sculptures. Ayşe Yılmaz argues that he tended to explore "virtual volume," in which he tried to create a sense of volume and depth by using two-dimensional surfaces with different kinds of color plates and

shapes.⁵⁷⁵ (Figure 133, 134) According to Levent Çalıkoğlu, Bara's abstract metal plate sculptures probe the "limits of space" by embracing the space through its dynamic lines, which generate "a push and pull effect between the outside and the inside."⁵⁷⁶ In this new approach, the stress was on the importance of empty areas within the sculpture; but Yasa Yaman adds the space or wall behind the sculpture as well.⁵⁷⁷ Thus, these spatial elements are an indispensable component of the design of the artwork.⁵⁷⁸ This statement seems in opposite to the notion that artwork should be a part of the architectural design for a successful integration. Undoubtedly, the artist must consider the space around his/her work in order to make an effective 'collaboration'. Also, another member of the group Şadi Çalık, adopted the attitude of installation, in which he considered the total space in relation to his works. These methods are in line with their group's thoughts on synthesis as defined in their manifesto. (Figure 135)

Alternatively, a piece of artwork can also be situated within a structure to perform a function, such as defining the entrance on the façade. For example, Kuzgun Acar's famous metal relief created specifically for the Complex of Retail Shops has a primary function in describing the starting point of the whole Complex. The architects deliberately designed a bare wall for this particular plastic work, which was also believed to be an image that would become a symbol of the Complex and would be recalled together with it.⁵⁷⁹ (Figure 136) An overview of the Complex, especially in the architectural mediums, reveals that this objective was achieved. Several resources documenting the Complex used pictures of the façade, which makes the Complex identified with this plastic work and/or vice versa.

⁵⁷⁵ Yılmaz, A.N.(2007) p 38

⁵⁷⁶ Çalıkoğlu, L. (2000b) p 26

⁵⁷⁷ Yasa Yaman, Z. (2011) p 85-86

⁵⁷⁸ Yasa Yaman, Z. (2011) p 85-86

⁵⁷⁹ See the interview with Doğan Tekeli.

Füreyâ Koral's ceramic work, titled "Kuşlar" (*Birds*) created for the Divan Hotel Patisserie emerges as another relevant example. (Figure 137) This work of art connects to the space as a welcoming element for the space, which contributes significantly to the space and provides a background for the products of the company. Füreyâ Koral describes her resulting artwork as a wall rather than a distinct form.⁵⁸⁰ These instances could be multiplied that İlhan Koman's sculpture in the lobby of Divan Hotel, which had been later moved outside next to the entrance; Şadi Çalık's relief work (*Abstract relief*) in the entrance hall of the Istanbul Chamber of Commerce building (İTO) and his sculpture inside the pool of the Vakko Factory, close to the entrance part; Cemil Eren's ceramic work at the Arı Cinema; etc. (Figure 138)

The second method is quite encouraging in the sense of forming an intense connection with the structure of the building. Meaning, the art work is an element of architecture that has a fundamental role in defining the space and its borders. The artwork, as a structural component, is expected to be created through a collaboration between the architect and the artist. Since this artwork is to be a part of the structure, it is crucial to consider and plan this process during the early stages of design, as previously mentioned. Especially when working with stained-glass or in the case when a wall is turned into entirely a piece of artwork, collaboration in the early stages becomes necessary.

One example of this type is the 1958 Brussels Fair Turkish Pavilion. The mosaic wall, which is at the very center, is an inextricable part of the design. (Figure 139) The mosaic wall, designed by Bedri Rahmi Eyüpoğlu, links two separate units of the architectural structure, making it integral to the overall design. In fact, as part of the Turkish theme, this linkage was the objective of the architects, "Trait d'union entre l'ancien et le nouveau (a link between the old and the new)." The quotes, in *Objectif 58*, called this artwork a "wall of alliance" that has a definite role in connecting "the face of modern Turkey... to a kiosk of earlier times."⁵⁸¹ The

⁵⁸⁰ Koral, F. (1982) Füreyâ Koral Sanatını Anlatıyor. *Yeni Boyut* no 6. p 4

⁵⁸¹ Pillai, J. (2010) p 60

phrase “wall of alliance” connotes ‘collaboration’, assuming an alliance of arts and architecture, which, in fact, the designers did seek.

As previously mentioned, starting with his initial work for the Lido Swimming Pool, Bedri Rahmi Eyüpoğlu consistently wrote about how a painting should be situated within architecture. His basic formula was attaching a painting to a wall to achieve a harmony and the painting would achieve a permanent placement. Şadi Çalık argued that because relief works, due to its very nature, are somewhere in between sculpture and architecture⁵⁸² and act as a component of a wall, bringing about a sense of synthesis. (Figure 140)

Another type of work of art that serves as a structural element is stained-glass works, which help create a unique atmosphere at interior spaces. Cemil Eren mentions about his experiments on glass works and the techniques he tried to develop to solve space related issues. In fact, after several attempts, he attained remarkable achievements and exhibited these works in Ankara with the title of “Impressions on Glass,” which, he declares, was influential on many architects at the time.⁵⁸³

Another relevant example is the stained-glass work at the Istanbul City Hall (1953). Designed by Nazım Koşkan, this two-story high glass work faces the entrance hall and an upper foyer, welcoming the users at the ground floor and accompanying them to the upper floor via an adjacent staircase. The architect Nevzat Erol clearly expresses that the artwork was the result of a planned process from start the design period⁵⁸⁴, which I have labeled here as ‘collaboration’. (Figure 141)

In addition, a piece of artwork can even frame the outside spaces of a structure, not just the inside. The ceramic wall of the Atatürk Cultural Center (AKM)

⁵⁸² Çalık, S. (2004) p 39

⁵⁸³ See the interview with Cemil Eren. He also notes that his impression and desire towards glass work have started after his visit to Paris in 1961, where he encountered the stained-glass works of Chagall that were made for a synagogues.

⁵⁸⁴ Erol, N. (1965) İstanbul Belediye Sarayı. *Mimarlık* no 15, pp 7-9. p 9

illustrates this well. The lengthy ceramic wall by Sadi Diren here serves as a design element for both the interior and the exterior. It continues throughout the inside and the outside spaces and goes beyond the façade of the building.

Inside the building, the long white ceramic wall works as an element of separation in the entrance hall that aims to define the other space behind the wall. In addition to this wall, a two-story high black ceramic wall in front of the white one serves as a background to the spiral staircase and works in conjunction with the white wall to direct visitors as well as define a new space. The outside part of the white wall serves as a gate; it directs the visitors to the entrance doors and acts as a landmark along the horizontal axis. (Figure 142-143) Besides this utilitarian purpose, it contributes to the shape the entrance area by offering two different kinds of access points and framing the entrance space in relation to the street as well as the square it faces.

Additionally, two pieces of artwork integrated into the Vakko Factory building echo this sense of intention and 'collaboration'. The fence and one of the basic walls of the information and security section at the entrance gate, both designed by Bedri Rahmi Eyüpoğlu, point directly to the functional intentions in these artworks. In fact both works intend to designate the entrance part of the complex. Plus in terms of positioning, the artwork at the information department is one definitive component of this particular space as a piece of artwork, more than just a wall.

In addition to the above mentioned mosaic wall, the Brussels Pavilion has two other types of artworks that defined space through its positioning. (Figure 144-145) As with Sadi Diren's ceramic wall at the AKM building, İlhan Koman's vertical sculpture (called "Pylon") acts as a reference point that provides a visibility. The sculpture, an integral part of the design, marks the end limit of the structure as well it provides balance to the horizontal structure through its vertical form.

The other artwork, which also serves as a definer in the space, is the panel by Sabri Berkel located in the restaurant section of the pavilion. Not only providing an aesthetic element for the space, this panel work, made up of three paintings, divides the space into two different areas, thereby functioning as a wall.

Artist Gencay Kasapçı's metal separator, which consisted of transparent beads lined up to a metal chain, designed for the Divan Hotel, located between the lobby and the bar, is a similar example of dividing and defining spaces. These separator's beads constantly reflected the light from different angles throughout the day, thereby continuously transforming the space.⁵⁸⁵ (Figure 146)

The architect of this interior design was Abdurrahman Hancı, who has many projects that integrated the artistic elements into architecture. As previously mentioned, Gencay Kasapçı's work was one of the many artworks planned for the Divan Hotel's renovation. In fact, Doğan Tekeli credited the institutionalization of interior architecture in Turkey to Hancı's design approach, which, he believes, is the result of combining his design and artistic elements.⁵⁸⁶ Although this practice is not quite the 'collaboration' as previously defined, meaning planned during the design process of architectural project, this interior planning can be also regarded as 'collaboration', to a certain extent, due to the attitude of designing new spatial relations utilizing artworks. Despite limitations with the prior design decisions, this interior suggests radical transformations and sets the new standard by raising the level of unity of arts and architecture. Indeed, all the artworks created for this particular hotel have spatial characteristics, which justify Hancı's search, mentioned earlier: an architectural design that could not exist without arts.

4.1.3.2. Feature of the Artwork: Compositional Language and Content

The other part of the arts relationship with architecture, beyond a physical connection, is the compositional language, which I prefer to call "Feature." Feature refers to the content of the composition, and in which way the artwork expresses this content. The first step in the process is considering the artworks visibility and the scale of the components in the composition. This consideration inherently binds the artwork firmly to its location, uttering the sense of belonging for an artwork.

⁵⁸⁵ See the interview with Gencay Kasapçı.

⁵⁸⁶ Tekeli, D. (2008). Abdurrahman Hancı ve Cumhuriyet Dönemi Türk Mimarlığı. In A. Hancı *Abdurrahman Hancı Yapılar Projeler 1945-2000*. İstanbul: Literatür (pp 9-12). p 11

Füreyâ Koral, when talking about her artwork and the related process, argued that harmony and rhythm should be achieved when performing a ceramic wall panel and problems should be detected and solved, based on the unique set of circumstances for the project. "This is not a problem of ornamentation," she claims.⁵⁸⁷ So, in her works, she was heavily engaged in the issues of light, color and the angle of sight that are essential to the perception and expression of the artwork. Based on her statements, she was worried about the artwork on display in the Complex of Retail Shops. She had contextual concerns as she tried to make her work visible from the main street, which had rapid movement. (Figure 147) This situation is similar to the aforementioned Jale Yılmazbaşıar's work for the Vakko Factory, where she had to redesign her panel work in order to make it visible and noticeable from a particular distance.

On the issue of content and form of expression in the artwork, more detailed questions can be asked such as: Which representative way was adopted? Did the methods and references used in the composition contribute to the dialogue with architecture? If so, is there any particular implication of this preference? In order to find proper answers for these questions, it is important to examine the artistic context of the period, regarding the atmosphere and the propensities.

During the mid-century, it is said that abstract paintings became a current issue.⁵⁸⁸ However, it is known that, for this kind of an approach, the very first initiatives had already been realized by Group D⁵⁸⁹ during the earlier decades of the century. Nurullah Berk described the contribution of this group as introducing

⁵⁸⁷ Koral, F. (1982) p 5

⁵⁸⁸ Giray, K. (1998). Turkish Plastic Arts Turkish Painting and Sculpture through 75 Years of the Republic. In İ. Çiftçioğlu and T. Kantürk, *Türk Plastik Sanatları/Turkish Plastic Arts*. (pp 101-122). İstanbul: Bilim Sanat Galerisi. p113

⁵⁸⁹ The group was active between the years of 1933-1951 and included the artists such as: Nurullah Berk, Zeki Faik İzer, Elif Naci, Cemal Tollu, Abidin Dino, Zühtü Müridoğlu, Turgut Zaim, Bedri Rahmi Eyüpoğlu, Eren Eyüpoğlu, Eşref Üren, Arif Kaptan, Halil Dikmen, Sabri Berkel, Salih Urallı, Hakkı Anlı, Fahrünnisa Zeid, Nusret Suman, Zeki Kocamemi. Yasa Yaman, Z. (2002). *D Grubu/D Group 1933-1951*. İstanbul: YKY. p 7. For further information about D Group see Yasa Yaman, Z. (2002). *D Grubu/D Group 1933-1951*. İstanbul: YKY

the forms of modern art.⁵⁹⁰ They began to use the compositional language of Western art. Zeynep Yasa Yaman summarizes their remarkable role as: “They were instrumental in introducing the cubist and constructivist style of Andre Lhote and the synthetic cubism and ‘living art’ discourse of Fernand Leger to Turkish art...”⁵⁹¹ Giray finds overlapping tones reflecting the country’s circumstances and she claims that:

Basing themselves on Fernand Leger’s synthetic cubism and influenced by André Lhote’s teachings, which encouraged experimentation with structural cubism, the Group D members introduced new concepts to the republic’s quest for progressive innovation.⁵⁹²

These artists not only brought modern art achievements, according to Zeynep Yasa Yaman, they aimed to achieve a synthesis between modern art and Turkish art.⁵⁹³

“*Yeniler*” (the New Comers)⁵⁹⁴ was another earlier initiative that had internalized the abstract tendency, whose “geometrical and lyrical abstractions deeply influenced the Turkish painting, particularly during the 1950s.”⁵⁹⁵ In addition to adopting an abstract lexicon, the group was concerned about social problems and

⁵⁹⁰ Berk, N. (1983) İlk Elli Yıl (1923-1973). In N. Berk and K.Özsezgin, *Cumhuriyet Dönemi Türk Resmi* (pp12-116). İstanbul: İş bankası yayınları. p 53

⁵⁹¹ Yasa Yaman, Z. (2002). p 7

⁵⁹² Giray, K. (1998). p 111

⁵⁹³ Yasa Yaman, Z. (2002). p 30

⁵⁹⁴ A few young artists working at Levy atelier established a group in the 1940s named as “New Comers” (Yeniler Grubu). These artists were stated as such: Nuri İyem, Ferruh Bağışağa, Avni Arbaş, Selim Turan, Fethi Karakaş, Mümtaz Yener, Turgut Atalay, Nejat Agop Arad and Haşmet Akal. Berk, N. (1983) p 72

⁵⁹⁵ Giray, K. (1998) p 117

did not hesitate to reflect their lives and thoughts in their works.⁵⁹⁶ With respect to the current environment, Giray argues that the Turkish art circle of the mid-century had two competing characteristics: One had a sense of influence from traditional cultural sources; while the other embraced abstract art as its major source of inspiration.⁵⁹⁷ According to Yasa Yaman, abstract tendencies had considerable influence on the Turkish art milieu, both traditional crafts and local culture inspired the current artistic practices of the time⁵⁹⁸, which mainly indicated a movement towards synthesis. More particularly, she claimed calligraphy, miniatures, nakış (*tablature*), embroidery and carpet motifs were all fertile areas for abstraction, color and form; and in turn, she believes, created an interest in folklore and Islamic tradition.⁵⁹⁹ Sezer Tansuğ similarly expresses that, after the mid-century, for the case of painting, local values came into consideration against the universal values.⁶⁰⁰

Semra Germaner defines the tendency towards implementing local values as pursuing originality and novelty through local references.⁶⁰¹ Germaner stated that a prominent figure of the era, Bedri Rahmi Eyüpoğlu, believed that modernism should be traced in the local.⁶⁰² She also quotes Sabri Berkel that the modern art

⁵⁹⁶ Berk, N. (1983) p 73

⁵⁹⁷ Giray, K. (1998) p 115

⁵⁹⁸ Yasa Yaman, Z. (2011) p 85

⁵⁹⁹ Yasa Yaman, Z. (2011) p 85

⁶⁰⁰ Tansuğ, S. (1997). *Çağdaş Türk Sanatında Temel Yaklaşımlar*. Ankara: Bilgi Yayınevi. p 179

⁶⁰¹ Germaner, S. (2008). Modernization of Turkish Art 1950-1990. In S. Germaner, *Modern ve ötesi : 1950-2000/ Modern and beyond : 1950-2000* (pp 1-31). İstanbul : İstanbul Bilgi Üniversitesi Yayınları. p 7

⁶⁰² Ibid. p 8

is collective in its essence as it is internalized by artists from different nations and manifested in different ways, based on individual circumstances.⁶⁰³

It is argued that Turkish artists incorporated the features peculiar to their own roots but used a western means of expression to produce their works. In one of his writings, Nurullah Berk shared the Maugis's criticism related to an exhibition on contemporary Turkish art. Maugis argued that the notion of embracing these two components is not new for Turkish artists. He links these characteristics not only to eastern calligraphy, which Turkish artists were familiar with, but also with a deeper meaning. In addition to calligraphy, the whole culture has inspiring aspects that affect contemporary art practices by offering new influences on modern art.⁶⁰⁴ Thus, the struggle for Turkish artists seems to be a recognized accomplishment and a contribution to the realm of modern art. Rather than being passive creators or simply imitating the west, they are perceived as active agents in the directing the trajectory of modern art.

Devrim Erbil and Yeşim Karatay's classification of Turkish artists adopted this outlook. According to them, the two types of artists are defined, those with a universal preference, and those with more local and national partiality. At this point, they define the artist with a national leaning as utilizing traditional and local culture while implementing universal techniques.⁶⁰⁵ Traces of this concern can be seen in Devrim Erbil's ceramic panels made for the Lisbon Embassy Building and the Istanbul Chamber of Commerce building, where the city plans of old Istanbul are presented in an abstract way. Germaner defines these urban drawings as bringing an objective interpretation to the city, constituting a bond with the past.⁶⁰⁶ (Figure 148)

⁶⁰³ Germaner, S. (2008) P10. The original source: Çoker, A.; Bilensoy, K. (1977) *Sabri Berkel: Toplu Sergiler 3*. İstanbul: İstanbul Devlet Güzel Sanatlar Akademisi Yayınları. p 30

⁶⁰⁴ Berk, N. (1964) Çağdaş Türk Sanatı Avrupa'da. *Akademi* no 2. p 14

⁶⁰⁵ Erbil, D.; Karatay, Y. (1974) 50 Yıllık Türk Resmi 1923-73. *Akademi* no 8. p 73

⁶⁰⁶ Germaner, S. (2008) p 10

A prominent figure that sought for this kind of a synthesis was Bedri Rahmi Eyüpoğlu. He is said to have merged Turkish motifs with painting technique of the west.⁶⁰⁷ This characteristic could be perceived in many of his large scale works. However, his work of art made for the Brussels Pavilion best exemplified these values while, which also juxtaposed with the conceptual consideration of the structure. Yasa Yaman cited this artwork due to its ability to link the past with the future by applying motifs of folklore and Islamic tradition to the mosaic.⁶⁰⁸ As another exemplary artist of the approach, Turan Erol bases this inclination on the cultural aspects of the society.⁶⁰⁹ (Figure 149-152)

Füreya similarly incorporated this route, and she essentially attributed her tendency towards large scale wall panels on this particular cultural effect. She described her artistic process as having begun with producing small or large panel works in the form of wall tiles and then started to lean towards the abstract by combining western-style painting with Anatolian tradition. She expressed that one of the major influences on her works to be the Hittite civilization.⁶¹⁰ The references to archeological findings, such as idols or geometric patterns, are also seen in her artworks. Kıymet Giray formulates this notion in brief as “abstract interpretations of traditional concepts.”⁶¹¹

Correspondingly, after the 1950s, it is stated that sculptures moved towards abstraction, where they began to mold their ideals dominated by plastic components.⁶¹² As previously mentioned, Hadi Bara, the founding member of

⁶⁰⁷ Giray, K. (1998) p 115

⁶⁰⁸ Yasa Yaman, Z. (2011) p 85

⁶⁰⁹ Erol, T. (1982) Bedri Rahmi Eyüpoğlu. *Yeni Boyut*, no 5. p 18

⁶¹⁰ Koral, F. (1982) p 4

⁶¹¹ Giray, K. (1998) p 117

⁶¹² Çoker A. (1982). Soyut Heykel. *Yeni Boyut*, no 8. p 4

Kare Metal and the *Türk Grup Espas*, started to produce works in abstract forms after 1950, around the time when he began to head up his own sculpture studio at the Academy.

He separates his artistic process into two periods, one of which consisted of his figurative works until 1948. At this point, in his own words, he perceived that nature was the combination of abstract forms and started to explore based on this vision.⁶¹³ After 1950, the second period started, which he called “abstraction geometrique,” when he encountered spatial issues such as solidness and emptiness of a mass.⁶¹⁴ He followed new pursuits, a plastic study, regarding spatial features. As previously stated, these metal works sought to embrace the space constructively. Levent Çalıkoğlu summarizes Hadi Bara’s approach, regarding space, as a struggle to embrace space using his metal sheets with a focus on the edges or from the central point.⁶¹⁵

Sculptor Zühtü Müritoğlu defined the process of sculpture similarly, underlining a transformation in this field after 1955. He clearly stressed that this transformation, which was dependent on adopting abstract forms and seemed like an export from the west, is nothing other than a prejudice.⁶¹⁶ He claimed that these abstract works are their own productions.⁶¹⁷ By such means, his argument can be considered as implying the status of Turkish art within the whole art scene. These works should be accepted as the result of the efforts and the perceptions unique

⁶¹³ Toprak, B. (1963). *Sanat Tarihi Cilt III*. İstanbul: Güzel Sanatlar Akademisi Yayını. p 301

⁶¹⁴ Ibid. p 301

⁶¹⁵ Çalıkoğlu, L, (2000a, April 15) pp 40-41

⁶¹⁶ Müritoğlu, Z. (1974) 50 yılda Türk Heykeli, Akademi no 8. p 133

⁶¹⁷ Ibid. p 133

to the artists' own characteristics and circumstances rather than being an imitation.⁶¹⁸

Related to this struggle, Adnan Çoker argued that the remarkable acceleration in Turkish sculpture is the result of exploration and the focus on abstract sculpture between the years of 1950-1960.⁶¹⁹ In fact, it is seen during this period that many sculptors participated in prominent international exhibitions with abstract sculptures bearing the hints of the new spatial approach.⁶²⁰ Related to these exhibitions, the leading example can be stated as the sculpture entitled "minimum"⁶²¹ by Şadi Çalık and exhibited at the United States Information Service (USIS) in 1957. This sculpture is important as being the very first initiative of

⁶¹⁸ It is stated that the exhibitions held by foreign embassies in Ankara and İstanbul had an important impact on Turkish artists in terms of abstract art. These exhibitions can be listed as such: a sculpture exhibition at the Academy by Germany Cultural Attaché, November 20- December 4, 1965; Henry Moore exhibition at the Academy, March 31-April 15, 1967; Graphic and sculpture exhibition at the Academy by Hungarians, December 1967; 7 English Sculptors exhibition both at Ankara fine arts Gallery and at İstanbul Cultural Centre, January 30, 1970; American modern sculpture exhibition at İstanbul Cultural Centre, 1970; for the second time, Henry Moore exhibition at İstanbul Painting and Sculpture Museum, October 12-November 14, 1971; American statuette exhibition at İstanbul Painting and Sculpture Museum, October 16-November 5, 1972. Sanal Müze. *1950 Sonrası Heykel*. Retrieved June 1, 2014, from site Sanal müze: <http://www.sanalmuze.org/sergiler/view.php?type=2&artid=554>

⁶¹⁹ Çoker A. (1982). p 6

⁶²⁰ For instance, the artworks participated in the exhibition held by London contemporary Arts Institution in 1953 and 1956 Venice Biennale. Gezer. H. (1973) *Heykel*. In N. Berk; H. Gezer, *50 Yılın Türk Resim ve Heykeli*. İstanbul: İşbank. pp 274-275. Furthermore, for the ceramic field, not only the works performed in the country but also the productions displayed in international exhibition facilities are stated that they have taken the direction towards an abstract language. İsmail hakkı oygur defines the dominant characteristics of ceramic works as abstract and in this sense; he specifically indicates the ones made for architectural usage. Oygur, İ. H. (1963). p 11

⁶²¹ İlhan Koman tells the story of how this sculpture was created. In one of their dialogue, when there were a few days to an exhibition, Koman links Çalık's attitude of procrastination with the minimum effort principle in physics (la loi d'effort minimum). According to this principle, a water drop or a brook traces the shortcut to flow towards the sea. The day before the exhibition, Çalık brought three metal sticks to Koman to weld them up. In the end, Çalık tells Koman that, "I suppose, the Minimumism that you have told earlier will be this." Karabuda, G. (1987, January 15). *İlhan Koman*. Milliyet Sanat no 160. p 5

minimal sculpture at a time when the minimal art was not on the radar in the general art world.⁶²² (Figure 153) Actually, this attempt was ahead of its time and it is stated as a pioneering movement at the wrong time and place.⁶²³ With this composition, it is asserted that Şadi Çalık aimed to stress the environmental references, or in other words, the constitutive manner of space.⁶²⁴

Kuzgun Acar's abstract works went beyond the customary sculpture materials by using everyday items, which at that time unfamiliar to the artistic realm. With those materials, he created dynamic forms with spatial effects. In his works, the empty areas were regarded as more important than the solid ones, considering form and space as well as the movement in space.⁶²⁵

During later periods, Kaya Özsezgin stated that the artists observed the ongoing developments in the west but, at the same time, they maintained a perspective covering the cultural and contextual aspects of the country.⁶²⁶ As Ali Artun argued, Turkish artists sought to participation in the *avant-garde* intellectual and artistic climate of the day rather than importing styles and knowledge.⁶²⁷

Zeynep Yasa Yaman states that Turkish artists adopted a different line from the western artists in terms of abstract art⁶²⁸ She believes that the art scene of the

⁶²² Gezer, H. (1973). P 276. In fact, in the United States, the minimal art and conceptual art have emerged almost at the mid-1960s. Çalık, S. (2004) p 45

⁶²³ Çalık, S. (2004) p 45

⁶²⁴ Çalık, S. (2004) p 45. Şadi Çalık searches for total sculpture, which covers the entire space that it is situated in, which nowadays is called as installation. Çalık, S. (2004) p 50

⁶²⁵ Çoker, A. (1982) pp 4-5

⁶²⁶ Özsezgin, K (1983) Son On Yıl (1973-1983). In N. Berk; K. Özsezgin, *Cumhuriyet Dönemi Türk Resmi* (pp117-129). İstanbul: İş Bankası Yayınları. pp 119-120

⁶²⁷ Artun, A. (1994). A Beginning. In A. Artun and S. Somuncuoğlu, *1950-2000 the Central Bank of the Republic of Turkey Collection of Turkish Modern Art*. Ankara: MAS

⁶²⁸ Yasa Yaman, Z. (1998) 1950'li Yılların Sanatsal Ortamı ve "Temsil" Sorunu. *Toplum ve Bilim* Winter 79 pp 94-137. p 126

period emphasized local values, and by this means, it had a populist and sophisticated sense.⁶²⁹

Fatma Akyürek claimed that the artists began to consider the technique and adopted a critical stance towards ongoing developments⁶³⁰, which seems similar to the argument that Ali Artun puts forward. The increased interaction with the international arena through exhibitions, education or publications naturally triggered an impulse that culminated in contributing to this artistic field. This outlook could be seen in the works of many luminary figures, including İlhan Koman⁶³¹, Şadi Çalık, Hadi Bara, members of *Kare Metal* and *Türk Grup Espas*, and others such as Kuzgun Acar, Zühtü Mürtoğlu and so on, which are considered to have implemented pioneering practices for their time because “the efforts rooted in material.”⁶³²

Beyond the techniques, the lexicon adopted by the artists became an issue as well. Mentioned earlier in Chapter 2, it is commonly accepted that, in order to appeal a large audience, the abstract approach was preferred because its essence was internationally recognizable. Not referring to a specific symbolic image makes this approach a universal language. As quoted from Damaz, “abstract art was seen as more impersonal and meaningless and therefore more collective and democratic in its reception.”⁶³³ Hitchcock underlines the importance

⁶²⁹ Yasa Yaman, Z. (1998) p 130

⁶³⁰ Akyürek, F. (1999) p 55

⁶³¹ İlhan Koman benefitted from mathematical theories in producing his artworks. He specifically dealt with the problem of *Flexible Poliedro Theorem* and registered his result to Sweden Patent Institute in 1971. Dino, A. (1987, January 15). Kim Bu İlhan Koman? *Milliyet Sanat* 160. pp 6-9. P 7. Also, in his book *Modern Sculpture: A Concise History* dated 1964, Herbert Read features İlhan Koman's sculpture titled *Miroir II* dated 1962. Gezer, H. (1973). p 277

⁶³² Germaner, S.(2008) p 13

⁶³³ Damaz, P. (1959). p.59

of abstract forms as providing more integration with the spatial character of architecture.⁶³⁴

For the case of Turkish art, it has already been clearly mentioned that dual influences dominated the context: the abstract approach, specifically in technique, as well as the inclusion of traditional crafts or featuring local motifs. At this point, the research raises the following questions: How are this kind of artworks supposed to constitute a dialogue with architecture? Did this outlook play a role in the inevitable unity of arts and architecture? More particularly, was it an essential issue that paved the way for a possible 'collaboration'?

An article titled "Sanatlar Birleşimi" (*Synthesis of Arts*), published in *Yeni İnsan*, contemplated on this very issue. According to the article, figurative representation should be abandoned in favor of maintaining a synthesis among painting, sculpture and structure.⁶³⁵ The writer justified this view on the grounds that it is difficult to create harmony between the figurative art and the wall.⁶³⁶ It was also stressed that, by this synthesis, the art would achieve a social purpose beyond being a mere decoration.⁶³⁷ Leger's comment on painting and abstract art promotes a similar idea:

Freedom in the arrangement of lines, forms and colors allow the resolution of the architectural problem of supportive or destructive colors. A melodious arrangement "supports the wall."⁶³⁸

Indeed, a similar argument is underlined in the *Türk Grup Espas's* manifesto, where they clearly expressed that non-figurative arts had more potential to adapt

⁶³⁴ Hitchcock, H. R. (1948). p 50

⁶³⁵ Anonymous. (1963). p 22

⁶³⁶ Ibid. p 22

⁶³⁷ Ibid. p 22

⁶³⁸ Leger, F.(1973). *Functions of Painting*. New York: Viking. pp 165-166

their environment.⁶³⁹ This statement reflects the new attitude towards the abstract penetrating the realm of architecture. Fethi Arda asserted that abstract art was the most ideal for the wall panels.⁶⁴⁰ According to him, abstract art helped to “complete contemporary architecture.”⁶⁴¹

Beyond these dialogues on the possible unity of abstract art and the wall, this supposed relationship between abstract art and architecture can be based on more realistic causes. Pearson associated this kind of an artistic approach directly with democratic ideals.⁶⁴² That is to say, the approach in the formal language of the artwork was expected to have a particular effect on the audience, which, was postulated as being appealing to a wider audience. This democratic outlook also made this attempt at a collective experience that would be shared and interpreted collectively by the public.

Kaya Özsezgin related the artistic approach of the 1970s with secular, independent and democratic ideas. He claimed that the artists adopted a line matching the age along with developing a sensibility to local artistic sense, and made their works accessible to a large audience.⁶⁴³ This implies a social overtone in the sense of emphasizing the democratic face of the works. By these means, one can link the stress on the accessibility of cultural works by large masses with the effort made through the collaboration with architecture.

In conclusion, after this analysis, the modes of existence of a piece of artwork in a structure, which is classified as an object or a structural element, seem to stipulate collaboration, especially when it has a role of a structural element. Since

⁶³⁹ Bara, H. (1955a). p 24

⁶⁴⁰ Arda, F. (1970) Duvar Mimar Ressam ve Renk Sorunu. *Yapı ve İmar İşleri Haber Bülteni* no 56. pp 23-27. p.26

⁶⁴¹ Arda, F. (1970) p 26

⁶⁴² Pearson, C. (1995) *Integrations of Art and Architecture in the Work of Le Corbusier: Theory and Practice from Ornamentalism to the “Synthesis of Major Arts”* (PhD Dissertation, California: Stanford University) p 50

⁶⁴³ Özsezgin, K. (1983) p 118

this aspect has the capacity and the task of defining a space as an element, its consequences are expected to fit into the design in the form of an indispensable component. Moreover, especially for the field of sculpture, it is noticed that new departures embraced spatial considerations and sought for a balanced connection and composition that adhered to the space that surrounded the artwork. The remarkable thing at this point is that this caused artists to focus on space more and therefore found its counterpart in the architectural realm as long as their goal seemed to juxtapose with the intentions of the architect towards collaboration.

For the second part, dealing with the composition language and the content of the artwork, evaluation covers the artistic practices in collaborative acts during the period and focuses on the dominant issues of visibility, the preference for abstract expression and the use of traditional references. The argument about abstract language is quite favorable in terms of unity of arts and architecture. The essential aspects are reportedly providing a satisfactory cohesion with the space, especially the wall, and the ability to appeal to more people than figurative expressions.

Seemingly, these assertions explain the considerable contribution of these tendencies into the issue of 'collaboration', providing that generally the location of the artworks designates a building's the public spaces. In other words, this preferred method of representation is advocated due to its solidifying role in the dialogue between the arts and architecture. Also, with respect to the manifesto of the *Türk Grup Espas* the new attitude in the artistic realm, in a sense, becomes a justification of the dialogue with architecture. Because, at the very beginning of this discussion, the key assumption was based on setting the proper conditions to make the artwork accessible to more people. This, inherently, would introduce a new level in the communication of the arts and architecture with the public.

4.2. Meaning of the 'Collaboration'

The section dealing with the intellectual level of the idea of 'collaboration' between arts and architecture put forward the triggering factors as well as the context in which this approach is nurtured. The previous section, "Design of the 'Collaboration'" analyzed the mechanism of this approach and tried to establish a

definition for the idea of 'collaboration'. This final section will attempt to reveal a continuous and a more comprehensive coverage regarding these two topics. Providing the parameters, facts, and/or variable factors as well as the results of possible alignments, this last section will discuss and evaluate the 'collaboration' in two parts. It will put emphasis on the connotations that will enlighten the meaning of this 'collaboration' from an analytical and theoretical perspective in order to shed light on the essence of unity of arts and architecture together along with the reasons why during this particular period such an approach emerged and reached a climax. In line with the general aim of this study, the focus will be more specifically on architecture via the actors' scope; prompting questions about the main goal and the intention of the architect. Considering the whole context, in broad terms, the study gives rise to the questions of "How this 'collaboration' makes sense for architecture?" and "Why the architecture of the period, considered as 'modern', integrated with the arts?"

4.2.1. The Dialogue of Arts and Architecture with the Public

As previously mentioned, the emphasis placed on the harmony between the wall and the painting, the use of abstract expression and traditional references, along with the notion of occupying public spaces, address some questions, especially work created by sculptors. Regarding an earlier cited discussion that took place at CIAM, one of criticism of modern architecture is its distant stance from people. Therefore, the need for aesthetics as a basic function of space and appealing to human senses in designs, were deemed an important part of the debates concerning the relationship between architecture and society. Based on these concerns about architecture's public role and the associations formed between abstract language and society, this section discusses architecture's purpose in reestablishing ties with the public.

Considering this social dimension sparks the questions: "Does art function as an instrument to overcome the criticism against the modern architecture when the emphasis was on its social function during the period?" "If so, did the move of utilizing arts present a pragmatic solution to reinforce or, even better, to support the intention of architectural production?" Or conversely "How could this unity achieve that kind of a social adherence?"

It seems that the solution for the rapprochement between architecture and the public suggested by architects coincided with the desire of the artistic circles, to form a close contact with the public. This common goal puts architecture as a mediator between the arts and society.

As previously discussed, the artworks were designed to face public areas, whether positioned inside or outside of the buildings. The inclusion of artworks may be based on either or both the client's and/or the architect's vision for the structure. In particular, the appreciation shown towards public spaces along with designing the shape of them together with the artworks can be thought as a desire to emphasize the publicness of the building. With respect to these two reasons, the first query can be from the aspect of the clientele, which will pave the way to understand the intention or implication in architectural production.

To answer with the questions regarding architecture's aims in utilizing arts and moves toward consolidation, socio-political and economical changes in the intellectual and practical spheres of architecture must be addressed. İlhan Tekeli argues that contemporary politics, which is said to be populist in nature, and the intense international relations of the country affected the production of public buildings.⁶⁴⁴ This statement emphasizes the changing circumstances, as previously mentioned, resulting from increased consumption habits and the acceleration of the role of the private sector.

The Divan Hotel is a relevant example of this type of a private initiative. Holding companies chose to employ artworks that, over time, became a part of their permanent collections. Regarding the Vakko Factory building, these companies were creating a corporate identity, which led them use artworks, and at the same time applying a capitalist outlook where the artworks served as a commodity. In fact, while the Divan Hotel incorporated many artworks during the renovation period, sculptor İlhan Koman was requested to execute a piece for this building.⁶⁴⁵

⁶⁴⁴ Tekeli, I. (2005) p 28

⁶⁴⁵ Architect Abdurrahman Hancı requested İlhan Koman to design a sculpture for the hotel. Hancı got in touch with Koman about the artwork and then, Koman came to Istanbul from Sweden only to perform this sculpture at an atelier in Vaniköy. Uçuk, F. S. (1996). p 103

They had to persuade him to come to Turkey just for this request. In another case, considering the ceramic wall by Füreya Koral, the patisserie of the hotel created an opportunity for combining the business and the artistic realms.

While reevaluating the booklet published for customers by the manager of the patisserie, the panel work of Füreya Koral would not simply occupy and transform the space but also function as an advertising instrument, which is directly associated with the public sphere. The architect, Hancı, paid tribute to this artwork emphasizing its honored position and classifying it as “the trademark of the patisserie.”⁶⁴⁶ This also fostered the corporate identity of the hotel, which make the artwork not only a background to the pastry but also intentionally or unintentionally provides a commercial value.

Similarly, Kuzgun Acar’s artwork for the Complex of Retail shops was planned by the architect to symbolize the Complex.⁶⁴⁷ The placement of his relief at the façade of the building is expected to be noticed by the users and the passersby, and to create a tie with the public, and as a symbol connects society and the building.

Considering the period, the association between the artistic realm and the private sector, playing the role as patron, is a remarkable development. This development coincides the artists’ desire to find suitable placement their art, such as private galleries. This seemed to support Sibel Bozdoğan’s the argument of “creating surplus value in architecture”, which Sibel Bozdoğan puts forward regarding the alliance between the business and the artistic realm. As a result, architecture was assigned the role of providing a suitable location for the artwork so that it could perform its role as part of the unity with architecture. That is to say, architectural practice could adapt its perspective and incorporate the desires of its patronage.

⁶⁴⁶ Hancı, A. (2008) p 85

⁶⁴⁷ See the interview with Doğan Tekeli.

When approaching the issue from the side of architecture, as stated in Chapter 2, there appeared some critical debates about modern architecture. In this criticism, the emphasis was on rebuilding bonds with society, which implied a design activity that would encompass human needs. In parallel to this concern, especially during the 1960s in Turkey, the ongoing debates in the architectural realm also focused on the necessity of strengthening the dialogue between architecture and society.

In the *Mimarlık*, a journal published by the Chamber of Architects, Jürgen Joedicke summarized the major debates of the day. For him, the main concern is architecture's position with regard to the artistic instincts and human needs.⁶⁴⁸ Similarly, a discussion from *L'Architecture d'Aujourd'hui* was featured in *Mimarlık*, on the social dimension of contributing to the well-being of the society, was presented as the focal point of the architectural practices of the day. This argument criticized the standardization brought about by modern architecture, and underlines the new design should be to satisfy human emotional needs.⁶⁴⁹

The social aspect of Turkish architecture was also an issue for the Chamber of Architects, whose motto is "architecture for society." In a report for the chamber, Vedat Dalokay stressed this idea and what brought about this notion, the causes being the economic and political shifts that occurred between the years 1954-1968 and its effects on architects.⁶⁵⁰ He associated criticism within the architecture circle to the surrounding circumstances, which could be considered a social act in and of itself.

Cengiz Bektaş set forth the notion of designing with respect to the demands of all strata of the society. His criticism focused on the disconnected manner of architecture after 1950; he criticizes it as not having considered the realities of

⁶⁴⁸ Joedicke, J. (1964). Modern Mimarinin Bugünkü Durumu. *Mimarlık* no 7, pp 3-4. p 4

⁶⁴⁹ Yücel, A. (1966) Mimarlık ve Şehirciliğin Sorunları. *Mimarlık* no 28.

⁶⁵⁰ Dalokay, V. (1968) Mimarlar Odası 1968 Yılı Çalışma Raporu Üzerine. *Mimarlık* no 55. p 13

society and doing nothing more than following a trend.⁶⁵¹ According to him, in the 1970s, the architects were seeking ways to solve this problem by considering the societal issues, which was also a reflected a social change, where society became more questioning.⁶⁵² The solution, he claimed, was in finding the real and simple solutions.⁶⁵³ Aydın Boysan described how the relationship between architecture and society had begun to evolve after the 1950s. He argued that the first upheaval in the society was made at the intellectual level, which shed light on architecture and its disconnection from the society.⁶⁵⁴

Üstün Alsaç called the years between 1960 and 1973 as the period that focused on social issues.⁶⁵⁵ The redirection of Turkish architects of that era is based on several social issues, intellectual activities and mostly, the Chamber's adopting a social-centered approach.⁶⁵⁶ This attention to society was a topic of discussions that took place at the CIAM meetings, which reflects a commonality with their Western colleagues. The critical views on modern architecture were directed towards architecture's isolated attitude from the people. A possible solution to that problem was put forward as reevaluating modern architecture's principles, which would bring along embracing the society by reintegrating user's demands to the design, and hence creating a democratic space.

⁶⁵¹ Bektaş, C. (1970)1970'de Mimarimiz. *Mimarlık* no 86. p 38

⁶⁵² Ibid. p 38

⁶⁵³ Ibid. p 39

⁶⁵⁴ Boysan, A. (1970)1970'de Mimarimiz. *Mimarlık* no 86. p 39

⁶⁵⁵ Alsaç, Ü. (1973) Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi. *Mimarlık* no 121. p.18

⁶⁵⁶ Ibid. p 18

Seemingly, the “anxiety”⁶⁵⁷ about the present state of modern architecture was similarly felt by the Turkish architecture circle. Şevki Vanlı mentioned that from 1950 to 1960, the similarity of architectural design in Turkey and around the world was all about neglecting the values of the public or the popular majority.⁶⁵⁸ At the CIAM meetings, it was mentioned that not only architects suffered from an estrangement from the public, artists did as well. Two questionnaires presented at the 1947 CIAM meeting, focused on the exclusion of the arts from public areas, under the title of “The Questions of Aesthetics and of Architecture’s Relationship to the Other Arts” as cover in greater detail in Chapter 2.

In the Turkish artistic climate, the perspective was constituted in a parallel manner but more than that, the state was seen as largely responsible for carrying out this kind of a social concern. From the artistic aspect, Turan Erol constantly stressed in his writings that this type of a project was a problem for socialism to solve and thereby a responsibility of the state. The arts connection to the public could only be achieved by making the arts an integral part of everyday life, which was depended upon the state. According to him, the state should provide the means for art to contribute to society and penetrate people’s lives. His formulation consists of extending the borders of paintings and turning them to ceramic or fresco surfaces or stained-glass works.⁶⁵⁹ This suggested recipe recalls Bedri Rahmi Eyüpoğlu’s statements in which he offered a solution to avoid the painting from being a transient piece or in his own terms, “from a nomadic life.”

Fethi Arda claimed that mural art was completely a social art and, hence, in order to utilize all parts of the structure, ceramic, mosaic and fresco artists should be

⁶⁵⁷ S.W. Goldhagen; R. Legault, *Anxious Modernisms: Experimentation in Postwar Architectural culture*. Montreal: Canadian Centre for Architecture; Cambridge, Mass: MIT Press.

⁶⁵⁸ Vanlı, Ş. (1970)1970’de Mimarimiz. *Mimarlık* no 86. p 49

⁶⁵⁹ Erol, T. (1967, September 5). p 2

commissioned, separate from the architect and engineers.⁶⁶⁰ The aspiration of the artistic realm towards penetrating into the public sphere juxtaposed with the alleged targets of modern architecture, which was constantly being criticized. Arts, but more importantly architecture, made social issues its focal point. Enis Kortan defined this process as abandoning the view of “art for art’s sake” and adopting the theory of “architecture for society.”⁶⁶¹

The assertion about engaging with society reveals another topic at the center of the artistic realm. Hilde Heynen points out a duality that is defined as the social and the individual aspects both featured in the arts. Based on Adorno’s view, Heynen argues that the artistic practices could be perceived in two distinctive ways: “in the perspective of their social definition and social relevance” and “in the perspective of their autonomy as aesthetically shaped objects.”⁶⁶² She explains this social aspect and its influence on the arts by using the term “material,” quoted from Adorno’s argument. She clarifies the term as both “the physical material” and “the techniques at the artist’s disposal, his arsenal of images and memories, the influence of the context on the work.”⁶⁶³ Adorno describes this notion, a *fait social*⁶⁶⁴, as follows:

Social forces of production, as well as relations of production, return in artworks as mere forms divested of their facticity because artistic labor is social labor; moreover, they are always the product of this labor.⁶⁶⁵

⁶⁶⁰ Arda, F. (1970) p 26.

⁶⁶¹ Kortan, E. (1969). Serbest Sütün: Son Olayların Getirdiği Sorunlar Üzerine. *Mimarlık* no 68. p.4.

⁶⁶² Heynen, H. (1999) *Architecture and Modernity*. Cambridge, Massachusetts, London: MIT Press p 192.

⁶⁶³ Ibid.p 188

⁶⁶⁴ Adorno, T. (2002) *Aesthetic Theory*. trans. R. Hullot-Kentor. London; New York : Continuum. p 225

⁶⁶⁵ Ibid. p 236.

This argument of “*fait social*” could be considered valid for Turkish architecture culture as well. Regarding the considerations and discussions ongoing in the artistic and architectural circles of the period, it would not be unexpected approach that the criticism would be redirected to a social level. As being a part of these social relations of production, it can be argued that the arts had a fair share in which they sought permanent shelter and wider audience for their works, voiced their concerns about permeating into daily life and, most of all, they took into account the spatial design of the architects. In addition to this social aspect, there is also the question of art’s very position of being formed by its own context and the inherent nature of being tied to the space it is to be placed.

Besides, as connected with the discussion here, this social context is tied to the architects’ fresh awareness regarding the social developments and upheavals of the time; and also, their active role in criticizing modern architecture. Of course, there is a certain amount of autonomy, which are usually the idealistic experiments that involved developing new techniques and expanding the existing knowledge base.⁶⁶⁶

In a context that highlights the social aspect so firmly, how did architecture select the way to create a tie with society? Remembering the debates on the societal issues ongoing in the west, a pragmatic solution emerged, creating humanistic spaces that would appeal to the public. Accordingly, the approach towards ‘collaboration’ with the arts seems to be a proper way out for this concern.

This course of action was also accepted as a solution by architects in western countries. For example, Team 10 issued a statement on this subject; Peter Smithson defined the new direction of architecture as: where the human being would be at the very center of the design activity; where s/he would have the opportunity to express their personal opinion; and where the architect would

⁶⁶⁶ For instance, Cemil Eren’s experiences with the glass works or ceramic artists’ struggles for the production of big scale works.

provide a space while keeping in mind the physical, psychological and aesthetic circumstances.⁶⁶⁷

The functionalist approach of modern architecture was said to have been superseded by a humanist approach, which was considered as the focal point of postwar architecture.⁶⁶⁸ Pearson claims that this approach came about due to multiple factors: “from the reintroduction of traditional materials, to the search for sculpturally expressive forms, to the consideration of sociological issues.”⁶⁶⁹ This seems akin to the scope and objectives of the postwar architecture scene in Turkey, where traditional materials or references included in the artistic works integrated in buildings. This integration of the arts serves as a means to communicate and reestablish ties with the public by using familiar signs and symbols related to a shared past.

Contemplating on the union between the arts and architecture, Nurullah Berk associated the revolution and humanism with the equality of arts, and he argued that, because of its very nature, this union would be the reflection of humanity.⁶⁷⁰ Similarly, Jürgen Joedicke focused on the emotional needs issues in his critical approach to modern architecture. Apart from the functionalist approach, he interpreted the migration to different strains, which meant abandoning the purist tendency and leaning towards a new handling that would express humanistic senses.⁶⁷¹

⁶⁶⁷ Smithson, P. (1968) *The Role of the Architect*. In A. Smithson, *Team 10 Primer*. Cambridge, Massachusetts, London: MIT Press. p 24

⁶⁶⁸ Pearson, C. (2010) p 26

⁶⁶⁹ *Ibid.* p 26

⁶⁷⁰ Berk, N. (1959) *Sanatların Eşitliği*. *Arkitekt* no 296. p 114

⁶⁷¹ Joedicke, J. (1964). p 3

This emerges the questions as: “What is implied by this humanistic approach in architecture?” and “How it could be framed?” On the architecture of humanism, Geoffrey Scott pointed to the “delight” as *sine qua non*.⁶⁷² What he referred to by in this term is that it has a utilitarian purpose. This notion is the thing that gives architecture an aesthetic quality, which will stimulate the emotions of the users.⁶⁷³ . On this concept of “delight” as one of the extensions of human functions, it could be accepted as a major component in design, which was an issue discussed at CIAM discussions as well.

Conversely, Pearson directly linked the effort of humanization of architecture with the dialectic between art and science. Based on Hegel’s dialectic, he identified the issue of synthesis of major arts, or in other words integrating the arts into architecture, as the reconciliation of two opposite sides, which, at the end, culminated in the humanization of architecture.⁶⁷⁴

Related to this humanistic view, one of the most prominent Turkish architects involved in collaboration Abdurrahman Hancı, stressed the necessity for artwork in a space in order to transform it into a humanist environment.⁶⁷⁵ He sees the necessity and the significance of an artwork in a building as being functional. For him, the artwork is an indispensable component of architectural design, without which the project would be incomplete.⁶⁷⁶ He used the Bauhaus manifesto to support his argument.

⁶⁷² Scott, G. (1969). *The Architecture of Humanism*. New York: Charles Scribner’s Sons. p15

⁶⁷³ Ibid. p 17

⁶⁷⁴ Pearson, C (2010). p 26

⁶⁷⁵ Hancı, A. (2008) p.31

⁶⁷⁶ Ibid. p 34.

With regard to the design of the 'collaboration', it makes sense to study the connection between the resulting harmony and the importance of a collaborative work. The artwork fit the space in order to ensure a stable plastic cohesion that would delight onlookers. Scott expressed the direct link between the delight and the determiners in a space. Based on his point of view, "The humanist instinct looks in the world for physical conditions that are related to our own movements for certain masses, lines and spaces and their fitness."⁶⁷⁷ Aside from these physical aspects, the main pursuit is the order, which is "the pattern of the human mind," by virtue of "satisfying the desire of the mind," and "humanizing architecture."⁶⁷⁸ So, whenever there is a satisfaction of the mind, which implies the mind recognized the arrangement presented, one could refer to the humanization of architecture. This assertion characterizes the intended harmony as an expression of the intellect, which is reminiscent of the statement made by artist Hadi Bara that defines collaboration as an intellectual work.⁶⁷⁹

Matthew Nowicki's article in the *Mimarlık* journal touched on the issue of humanism in the architectural realm. He asserted that humanism is the number one basis of modern architecture. For him, comfort and joy are not dependent on merely the physical interactions within a space.⁶⁸⁰ Together with that, the psychological associations, which involve the proportion of human scale with regard to the spatial components, could affect users and trigger various responses.⁶⁸¹ Geoffrey Scott, as mentioned previously, formulated architecture by using "the human movement and human moods," which give architecture a humanist quality. Like Nowicki, Scott established humanism as the very core of

⁶⁷⁷ Scott, G. (1969). p 174

⁶⁷⁸ Ibid.p 174

⁶⁷⁹ Bara, H. (1956). p 67

⁶⁸⁰ Nowicki, M . (1966) Modern Mimaride Kompozisyon. *Mimarlık* no 38. p 36

⁶⁸¹ Ibid. p 36

the architectural field.⁶⁸² Nowicki, in another article, written in 1956, stated that this pursuit that is likely to find a solution by integrating artworks such as frescos, mosaics or tiles.⁶⁸³ These elements, he said, will be a perfect match with the free plan arrangement of modern architecture.⁶⁸⁴

The aesthetic effect, which is creating positive on impression on the user or emitting a feeling of comfort, joy, etc., tends to be connected with the movement of the viewer and his/her perception of space. For example, when designing the ceramic work created for the Atatürk Cultural Center, Sadi Diren used the light and shadow effects that occur during different times of the day and from the movement of spectators throughout the space.⁶⁸⁵ More importantly, he emphasizes the main intention here as attaining vitality⁶⁸⁶, which implies a struggle for creating a humanist space. (Figure 154)

In the case of the Vakko Factory building, this kind of a humanistic intention clearly was expressed by the architect, who appeared to be at the very center of the design concept. The architect, Haluk Baysal, explained the main idea of dealing with the artworks as creating an environment, which could positively affect the productivity of the workers.⁶⁸⁷

⁶⁸² Scott, G. (1969). p 159

⁶⁸³ Nowicki, M. (1956) Composition in Modern Architecture. In L. Mumford, *Roots of Contemporary American Architecture*. (pp 404-410) First Edition 1952. New York: Reinhold. p 409

⁶⁸⁴ Ibid. p 409.

⁶⁸⁵ Derviş, P; Karakuş, G. (2012)

⁶⁸⁶ Derviş, P; Karakuş, G. (2012)

⁶⁸⁷ Baysal, H; Birsal, M. (1970). p 161. By the term "workers", he probably means the designer department when regarding the location and the visibility of the artworks appealing to the limited typed of workers. In that sense, this pretension of creating a humanist space and, implicitly, the notion of publicness in that particular working place would be open to criticism so long as it remains as an effort for a quite small group.

Therefore, the idea of creating humanist spaces includes the integration of the arts into daily life, which was a concern of the artists. To interact with the public and to infiltrate the public's space would be a comprehensive approach to answer the critics' comments on the isolated nature of art from the "common man ." As stated earlier in the discussion of CIAM, this problem was also deliberated at the meeting held in Hoddeston in 1951, under the title of "Core," which advocated the necessity of the diffusion of artworks into the public sphere.

Recalling the proposed legislation on the integration of artworks in architecture prepared by the Academy, this aspiration to penetrate the arts into all areas of everyday life was certainly one of the primary concerns of the artistic sphere starting from the early stages of the Republic. Ercüment Kalmık confronted this issue in his article published in the *Mimarlık* journal in 1944. He focused on the endeavors by the government to apply an art policy such as sponsoring artists' travel around the country in order to observe and be familiar with the ongoing changes within the country; as well as sponsor exhibitions and painting courses across the country. He praises this policy and its positive influence on both the artists and the public. Similar to his Western contemporaries, he sets forth the integration of artworks into daily life as a reasonable and practical solution to development the artistic taste of the public.⁶⁸⁸ He questions the lack of interest in the arts and the non-existence of artistic values in the public realm.⁶⁸⁹ Instead, he claimed that the reverse manner of this stance would transform a city into a giant museum.⁶⁹⁰ And, consequently, it will be easier to encounter art during the natural course of everyday life.

When considering the dialogue of the arts with the public in terms of placement and communication, it prompts the second question of how arts, on behalf of architecture, can create a contact with users and spectators. A path might be

⁶⁸⁸ Kalmık, E. (1944) Mimaride Resmin Yeri. *Mimarlık* no 6. p 2

⁶⁸⁹ Ibid. p 9

⁶⁹⁰ Ibid. p 2

seen in assigning a functional role to the artworks, when taking into account previously mentioned discussions and analyses. .

Nurullah Berk stressed this concept when commenting about Ferruh Başağa's stained-glass, fresco or mosaic works as having functional values, which is said to be appealing to the people by utilizing easily understood and recognizable features.⁶⁹¹ In other words, Berk equated artworks with structural elements. Also, it is claimed, as previously stated, that the abstract language will speak to the people more than the figurative or narrative compositions. As stated in Chapter 2, the main argument behind this statement is that the abstract approach is believed to be more connected with the view of social equality by virtue of addressing large audiences and its being universal in nature. And, the second assertion is abstract art's plastic coherence with space, which is related to its formal characteristic.

In fact, the expression of integrating into daily life means permeating into the space where people do their daily activities such as going to restaurants, hospitals, schools, governmental buildings, concert halls, stations, and etc.⁶⁹² This vision of embracing daily life is parallel with the ideals of the *Türk Grup Espas*. The group framed collaboration between the arts and architecture in a broader sense, and defined the borders as diffused that allowed collaboration to spread across all areas of everyday life.

The supposition of connecting with the public by integrating into daily life could be related to the concept of public identity. This claim can be based on the artworks' features, which are said to have traditional connotations, in terms of their expressiveness, materials or even the type of work. These types of references can give the feeling of familiarity and/or sense of belonging, which have the potential of creating a bond with the public.

⁶⁹¹ Berk, N.(1983) p 76

⁶⁹² Depending on Lefebvre's view, he argues that "the word "daily" refers to the set of everyday acts ." He asserts that a daily life is not "a sum of isolated acts", which has a rather extended sense and obscure quality. Lefebvre, H. (2008). *Critique of Everyday Life, vol III*. London, New York: Verso. p 2

In fact, this kind of a creation of “a sense of place,” is defined by Vito Acconci as follows: “when ‘place’ is embodied concretely enough to be ‘sensed’,” it has been distinguished from the places surrounding it.”⁶⁹³ So, giving credence to this argument, a space that includes specimens or passages based on common background could provide the spectators the sense of belonging to the space, severing the feeling of alienation, which is said to have derived from the standardizations of modern architecture. This kind of a connection can bring about a social adherence between architecture and the public, which is favorable to the objectivities of the architectural culture of the period.

Lefebvre established an association between identity and traditional references by arguing that, “the return of the historical as a system of reference” indicates an act of maintaining an identity.⁶⁹⁴ Moreover, to maintain a firm identity, daily life is designated as “a locus of identity,”⁶⁹⁵ where people connect with recognizable forms or activities. Regarding the user’s needs and relationship to the architecture, the concept of identity becomes a sensible foundation for establishing a tie with the public.

As a result, art has a considerable role in the reconciliation of architecture and the public while it also constitutes the public. Art provides a familiar environment that most people recognize. Architecture, without doubt, has the means to foster this connection.

Lambert Zuidervart pointed out that Hilde Hein’s argument on the role of art to “construct a public that by using the word “construct,” Hein implied that “art can gather people together: it can convene them as a group such that individuals

⁶⁹³ Acconci, V. (1992) Public Space in a Private Time. In W.J.T. Mitchell, *Art and the Public Sphere* (pp158-176). Chicago, London: The University of Chicago Press. p 166

⁶⁹⁴ Lefebvre, H. (2008). p.59

⁶⁹⁵ Ibid. p.59

discover the interests they have in common .”⁶⁹⁶ Art can be subjected to the experience of the individual. Zuidervaart asserted that this experience, which embraces both the space and the artwork, constructs a critical and a creative dialogue with various publics⁶⁹⁷ and, in this case, I argue, between architecture and the public.

This argument is based on, primarily, the publicness of artwork, then continues in a further debate on the publicness of architecture, and finds support in the realized examples mostly in public spaces such as schools, hospitals, banks, public institutions, hotels and etc., as well as residential buildings, which are a part of daily life. But most importantly, the location of these artworks within a space seems to have a related connotation as long as it is assumed that architecture attempts to create a bond with the public.

These attempts can be examined based on communal areas and/or the potential for creating a connection with the public. Based upon the previous section dealing with the different the forms of artworks in a structure, an inquiry can be made on two forms of artwork: first, as situated on the outside surface facing the public; and second, as placed in an interior space welcoming the public.

Two metal reliefs by Kuzgun Acar on the exterior surfaces of the Emek Building and the mentioned earlier Complex of Retail Shops are prime examples that best illustrate the publicness of the exterior category. The Emek Building is said to be the first skyscraper in Turkey designed in a modernist approach by Enver Tokay and İlhan Tayman (1959-1964), a curtain wall building with a plain, vertical form. A lower block was designed below the office tower to include public spaces. The metal relief, called “Turkey”, was hung on one of the exterior walls of this lower part facing Kızılay Square, a vital and crowded area of Ankara.

⁶⁹⁶ Zuidervaart, L. (2011). *Art in Public*. New York: Cambridge University Press. p 123. The original source: Hein, H. (2006) *Public Art: Thinking Museums Differently*. Lanham, Md: Alta Mira Press. p 62

⁶⁹⁷ Zuidervaart, L. (2011). p 126

Bülent Batuman describes, in his essay, how Kızılay Square turned into a political arena as well as being a cultural and social center of public sphere. By the 1960s, Kızılay became an area, which embraced several contents. It was a space for luxury consumption services, a business center for the capital and a political space for demonstrations.⁶⁹⁸

Because of its crucial location within the city in terms of being a transportation hub as well as being a place where protests and demonstrations are held, it is clear that this artwork has a potential for a large audience. This relief, because of its proximity to the epicenter of the city, has most probably left its mark on the psyche of the city inhabitants, which also serves in creating a tie between the building and the people. In addition to attracting the eye, putting an emphasis on the lower block, this artwork could also play a role that converts the vertical dimension of the skyscraper to human scale, which could indirectly help people internalize this unique building located at the very heart of the city. Nevertheless, this supposition about this particular artwork is nothing more than false expectations of the long term results, due to the fact that the artwork has been removed from the façade.⁶⁹⁹

In relation to this story, Orhan Şahinler stated that the Lisbon Embassy building was going to employ a similar work by Kuzgun Acar. Despite the approval of the architect, the related authorities rejected, the installation of the relief based on Acar's work at the Emek Building because of its lack of public support⁷⁰⁰. In their view, the people of Ankara were not fond of this relief, and in the future it would

⁶⁹⁸ Batuman B. (2012) Mekan, Kimlik ve Sosyal Çatışma: Cumhuriyet'in Kamusal Mekanı Olarak Kızılay Meydanı. In G. A. Sargın, *Ankara'nın Kamusal Yüzleri*. İstanbul: İletişim. pp 62-63

⁶⁹⁹ As mentioned earlier, Cengiz Bektaş offered a proposal to reuse this artwork in his design for Turkish Language Society Building. Unfortunately, the project was rejected to the budget issues. According to brief news stated in Milliyet, the artwork has been sold below its cost.

⁷⁰⁰ See the interview with Orhan Şahinler.

be removed.⁷⁰¹ In order to avoid a similar reaction, they choose not to employ Acar's artwork as part of the embassy building.

Gencay Kasapçı's ceramic work produced for Middle East Technical University Faculty of Architecture building also evoked a strong reaction. In line with the protests at the university in 1968, the artwork became the target of students, which prevented two other planned works to be installed at the school.⁷⁰² Enis Kortan noted that the students used an analogy to express their criticism of the piece⁷⁰³: The students ate and offered *baklava* to others in order to mock the artwork, as it resembled this particular dessert.⁷⁰⁴ (Figure 155-156) The artwork, which is defined by its creator as "the sun of the faculty," was vandalized with red paint one night.⁷⁰⁵ Gencay Kasapçı emphasized that this incident was reported in a foreign newspaper as the very starting point of the student protests that dominated this time period.⁷⁰⁶ One can argue that this artwork did not play a role in the rapprochement between architecture and society, since it was not accepted

⁷⁰¹ See the interview with Orhan Şahinler.

⁷⁰² Gencay Kasapçı states that the inauguration of the artwork coincided with the student protest of 1968. The day after the inauguration of the ceramic wall panel, Robert Komer, the ambassador of the United States, came to the university and was exposed to the protests of the students. In addition to the general requests of the youth protests of 68 generation, which focused on the struggles and inequalities of the education system, this protest against Komer had another dimension related with the adopted policies on behalf of the relationship with the United States, such as the issue of American base camps in Turkey. So, it was an unfortunate coincidence that this artwork was realized in that atmosphere. Kasapçı cites the slogans of the students as follows: "we do not want art in the school...we want education, we want to have our voice in school ." Although Kasapçı cannot clearly remember the exact sentences, she implies the main requests of the youth protest of the period. ("ondan sonra biz okula sanat istemiyoruz...biz okulda sözümüzün geçmesini istiyoruz") see the interview with Gencay Kasapçı.

⁷⁰³ See the interview with Enis Kortan.

⁷⁰⁴ See the interview with Enis Kortan.

⁷⁰⁵ See the interview with Gencay Kasapçı.

⁷⁰⁶ See the interview with Gencay Kasapçı. Gencay Kasapçı adds that Nicholas Ludington, the correspondent of London times newspaper, featured this situation as linked with the student protests.

by its users or it was just a matter of time that it could be a unique example for an extraordinary case.

However, another piece of artwork created by Kuzgun Acar for the Complex of Retail Shops created a different impression, which associates with the notion of publicness in positive and influential manner. Facing an important street, this artwork became the symbol of the building over time, which is perceived as one. As stated earlier, the architect planned this artwork during the initial phases of design and he considered its function as a beginning point to the complex and as a logo for the main street.⁷⁰⁷ (Figure 157)

At a noticeable point having a background of a plain wall, the artwork was expected to correspond with the movement of people and the rapid street in front of it. By placing the artwork at the public side of the building and deliberately exposing it public scrutiny, hints at the intention of attaining public recognition in an effort of rapprochement by architecture to the people, using the work of Kuzgun Acar to leave its mark on the minds of the public.

In this complex, architects preferred small and dynamically organized the blocks in their design, which, they thought, would match the characteristic of the historical peninsula.⁷⁰⁸ It is believed that the building, which was built on what was at the time an abandoned site, would provide a link to the boulevard and thereby elevating the status of the location and call attention to the building itself.⁷⁰⁹ The project has the vision of attaining the notion of publicness for the building at its very presence. The integration of artworks into this large complex was not limited to Kuzgun Acar's work, but, continued with multiple installations along the façade of the complex all along the boulevard, to catch the attention of the people passing by. In terms of the issue of publicness, one additional step was taken,

⁷⁰⁷ See the interview with Doğan Tekeli.

⁷⁰⁸ Arkitekt (1960c) İstanbul Manifaturacılar Çarşısı Proje Müsabakası. *Arkitekt* no 300 (pp 122-132). p123

⁷⁰⁹ Arkitekt (1960c) p 123

which was the placement of artworks at each entrance, welcoming the people. This notion of publicness was a concern of the artists as well. Füreya Koral, when describing the creation process of her work, she stated that she visited the place several times and stood there for hours in front of the wall examining the different effects of the daylight.⁷¹⁰ After that, she walked repeatedly up and down the boulevard in order to get a feel of the composition for the man on the street.⁷¹¹ As a result, she justified her choice of forms, especially for three points that could easily be seen at a certain distance from the street.⁷¹²

The Chamber of Commerce had a similar situation, which employed a relief facing a busy street, although it was not so busy at that time. As previously mentioned, this was suggested by the artist, Şadi Çalık after speaking with the architect, Orhan Şahinler. The idea was based on the assumption that the street would be a major arterial road in the future. Therefore, it can be said that the artist influenced the architect's decision that advocated a publicness for both the building and the artwork itself. (Figure 158-159)

Similarly, the architect Cengiz Bektaş underlined the method of intensifying connections with the people through his two projects. He argued that integrating artworks had a physical contribution to buildings.⁷¹³ Through this physical means, he implied that it could direct the user. Referring to his design of the Agricultural Products Office building, he claimed that the artwork made by Turan Erol established a connection to the people, who could recognize the directions and follow accordingly.⁷¹⁴ When a wall panel grabs one's attention, he argued, the

⁷¹⁰ Kulin, A. (2012). p 396

⁷¹¹ Ibid. p 396

⁷¹² Ibid. p 396

⁷¹³ See the interview with Cengiz Bektaş.

⁷¹⁴ See the interview with Cengiz Bektaş.

user unconsciously heads towards the space that the artwork faces.⁷¹⁵ He supported his argument based on the fact that the visitors to the Agricultural Products Office building tended to touch on the surface of Turan Erol's work, which offered them a tangible experience.⁷¹⁶ This connective experience creates a sense of warmth, which contributes to the publicness of the building as well.

Likewise, for his school project in Denizli, Bektaş mentioned the established connection between the panel work on the façade and the park nearby. After the completion of the artwork, the seats at the park were pointed towards it, forming a new scene and a visual object for the people.⁷¹⁷ This shows the achieved publicness of the building, which transformed its local environment as well. This result is echoed in the long ceramic wall at the Atatürk Cultural Center. This ceramic wall defines an open space, a space that not only points to the entrance area, but also invites, welcomes and directs people. In fact, this outside entrance area has a role of being a meeting spot near Taksim Square in Istanbul. (Figure 160-161)

To summarize, during the 1960s, it is seen that there was a shift in focus within the architectural realm, which included embracing society and satisfying human emotional needs. According to Üstün Alsaç's classification of Turkish architecture, the period between 1960 and 1973 was considered as the period of acknowledging social issues. The most prevailing criticism of the time on modern architecture was it was devoid of human connection and feeling. This new social understanding coincided with the desires of the new private sector clients and the wishes of the art world. In fact, throughout the reevaluation process of modern architecture principles, the interaction with society and, consequently, appealing to human senses, was examined.

Apparently, the conscious or unconscious movement towards a unity with arts was convenient timing as it filled a newly recognized need. Art served as a tool

⁷¹⁵ See the interview with Cengiz Bektaş.

⁷¹⁶ See the interview with Cengiz Bektaş.

⁷¹⁷ See the interview with Cengiz Bektaş.

to resolve the issues facing modern architecture. Involving the arts was believed to create humanistic spaces, and in turn, contribute to the betterment of architecture's connection with the public. After all, the mode of the employment artwork within the structure and its expressive manner give a building character and create an impression on the public.

Within the tension between the functionalists versus the humanist approaches, the use of traditional references in artworks undertook the role of a mediator due to their potential to provide a connection with the public via indicating a common bond with the past in order to generate a sense of belonging. In these circumstances, the method of situating arts at public areas of buildings is a sign that suggests the intention of publicness. In addition, architecture's unique position as a mediator between arts and society is another significant point that should not be overlooked.

Either achieved through 'collaboration' or integrated to the structure, even if nothing more than an insertion, the placement of artworks in buildings can be interpreted as incorporating the notion of publicness, at least in terms of the end result. Nevertheless, when an intentional act is implicit, the form defined as 'collaboration' will be perceived as a movement that corresponds best to the visions and the aims of architecture. At the end, whether positive manner or negative, a tie with the public seems to have been created. Yet, it remains obscure as an open-ended discussion whether the countering approaches were actually negative responses or they were somehow perceived that way by the authorities. The effort to revise modern architecture's principles in an attempt to respond to contemporary critiques, the initiative of utilizing arts by way of embedding them into the spatial considerations, undoubtedly, helped architects realize their vision of "architecture for society ."

4.2.2. For a 'Situated Modernism'?

The publicness of architecture, as discussed in the previous section, came to the forefront of the architecture debates as a possible solution for the crisis facing modern architecture at the time. Another prominent theme of the postwar architecture that emerged was the dichotomy between the universal and the local,

which is said to be renounced by modern architecture of the time. This section will interpret the 'collaboration' between arts and architecture within the framework of this dilemma. In fact, the main argument is that, this 'collaboration' may be the solution for this dilemma that modern architecture faced during the postwar period.

During the postwar period, modern architecture was criticized much for its inadequacy in offering individualized solutions for different geographies. By examining various examples in Turkey, this section aims to understand the primary goal in the unity of arts and architecture, examining the intention and role in suggesting a solution to this problem.

The examples cited are various in terms of both building types and locations, both local and international, which should prompt diverse questions. The very first debates on collaborative works are scarcely observed during the early 1940s, but by the mid-1950s the discourse on this topic hit its peak. Even though the mid-century witnessed fierce debates on the issue of collective works, the manifestation of this concept occurred at varying degrees and intervals from the late 1950s (especially after the Brussels Pavilion) to the mid-1970s.. Therefore, the answers to the following questions will be sought by examining the architectural culture of this time period.

"Why modern architecture in Turkey integrated arts?" will be the first question, which is expected to clarify the intentional move towards the 'collaboration'. This discussion will be combined with the searching for the presence of any connotation or anxiety in terms of displaying the very own modernism when integrating the arts into architecture as a fundamental element of design.

As mentioned in the general context, Turkey adopted a new position in terms of its relationship with the West during the post-war period. Turkey witnessed the start of the multi-party system, a democratic development, which is considered as the major factor in creating closer ties with the West. The new course initiated a fresh step that opened up an engagement with Europe but more importantly with the United States, and this transformation process incorporated many changes in various fields. This direction, which initially started with political relations,

splattered out to other areas such as economic, social and cultural. Undoubtedly, this changing atmosphere influenced architecture and art circles, starting in the intellectual sphere, and followed by physical manifestations.

As a result of the intensified relationship with the West, which encompassed a wide sphere of fields, the architectural realm indisputably started a new chapter. Mainstream historiography defines Turkish architecture in terms of decades. The first decade of the postwar period is defined as the International Style years.

Between 1950 and 1960, Enis Kortan argues that Turkish architects were influenced by the rational and international approach promoted by the luminary figures of the West.⁷¹⁸ For Tekeli, this position was, supported by the newly adopted political and economic position, which tried to migrate to a new strain towards the international arena.⁷¹⁹ For him, this new pursuit justified overriding a national architecture in favor of the international one.⁷²⁰ Batur criticizes and described the very first years, the 1950s, as the 'first term.' This phase, she claims, embraced using the international stylistic forms and designs without questioning if it met the needs of the country⁷²¹; therefore, the newly adopted approach ultimately remained as a quasi-adaptation.

The Hilton Hotel (1952) in İstanbul is presented as the very first example coming to prominence to illustrate this international engagement.⁷²² In fact, it is stated

⁷¹⁸ Kortan, E. (1971) *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950-60*. Ankara: METU Faculty of Architecture. p 95

⁷¹⁹ Tekeli, I. (2005) p 29

⁷²⁰ Ibid. p 29

⁷²¹ Batur, A. (2005). P 48. Besides, the different regions of the world could not remain indifferent to the ongoing intense relations such as South America, Japan, India etc. For Batur, they even partook in the current process of the International style. Batur, A. (2005). P 47

⁷²² In fact, its cost was covered from the Marshall Aid fund. The Marshall Aid laid down conditions for the use of the fund budget. Accordingly, it should be used for construction

that, even more than reflecting a connection with the international arena, it emerges as an icon of contemporary technical accomplishments and the development.⁷²³ Giving credence to this building, the dominant approach, in the period between 1950 and 1960, can be portrayed as employing basic prismatic forms, mostly rectangles and squares; used a grid system on the façade; and mainly comprised of plain surfaces throughout the design. (Figure 162)

The application of anonymous international characteristics led Turkish architects to consider themselves as a part of the West. Tanyeli expresses that from 1950 until 1960, no one was concerned about a sense of identity or creating individualistic touches in a design.⁷²⁴ But how was the international approach perceived by the architecture circle of the day, specifically the notion of being a part of the West? Did they really put aside the national concerns and not critically examine these universal principles?

According to architect Kemali Söylemezoğlu, the Turkish architectural culture began to progress towards the open international strain during that period.⁷²⁵ Architect Yılmaz Sanlı associated that shift by Turkish architects with the reconstruction process taking place in countries involved in the Second World War.⁷²⁶ This recovery process was mainly perceived as urban and architectural issues. According to Sanlı's view, the acceleration had a remarkable effect on Turkish architects, who believed the progress was an enormous step for their

facilities specifically for infrastructure, the expenses of american technical experts, the construction of Hilton hotel and agricultural issues. Ural, S. (1974) p 44

⁷²³ Bozdoğan, S.; Akcan, E. (2012). *Turkey, Modern Architectures in History*. London: Reaction Books. p119

⁷²⁴ Tanyeli, U. (1998) p 237

⁷²⁵ Söylemezoğlu, K. (1973) Mimarlığımız 1923-50. *Mimarlık* no 112. p 27

⁷²⁶ Sanlı, Y. (1970) 1970'de Mimarimiz. *Mimarlık* no 86. p 48

profession.⁷²⁷ He was this initial stage should be considered as an early effort and should not be dismissed.⁷²⁸

Üstan Alsaç defined the particular decade as that of “the idea of searching for solutions in architecture via free forms.”⁷²⁹ Unlike Sanlı, he claimed that this departure is rooted in the English architecture exhibition held in 1944 in Ankara. Immediately after this exhibition, he argued, the national trend in design activity could no longer be continued.⁷³⁰ He believed the democratization also was applied to the architectural scene, in which various schemes, approaches and ideals were solidified in “rational prismatic” to “emotional-organic” forms.⁷³¹ Alsaç speculated that the more they moved away from the national, the more they tended to use new materials, new techniques and to express their individualities through the contextual aspects.⁷³² Somer Vural underlined the deviation from old practices followed in line with the socio-economic transformations.⁷³³ He described the former architectural scene as more pluralist and chaotic.⁷³⁴ Turkish architects were in search of a new architectural ideal that would represent the new course of the country, as well as within the newly defined borders or in broad terms of the prospects of the era. The leaning towards a unity with arts can be recognized as featuring a respectable part of this pursuit.

⁷²⁷ Sanlı, Y. (1970). p 48

⁷²⁸ Ibid. p 48

⁷²⁹ “Mimarlıkta serbest biçimlerle çözümlerin aranması düşüncesi”. Alsaç, Ü. (1973) p.17

⁷³⁰ Alsaç, Ü. (1973) p.17

⁷³¹ Ibid. p.17

⁷³² Ibid. p.17

⁷³³ Ural, S. (1974) p 44

⁷³⁴ Ibid. p 44

Turgut Cansever stated that, during the 1950s, plain forms were preferred, which was a consequence of modern technology but also, as he pointed out, a formal approach seen in the plasticity of Ottoman architecture.⁷³⁵ He asserted that these plain forms favored during the 1950s were decorated with local elements to achieve a local sense.⁷³⁶ He also mentions about the beginning of some queries, even though in a primitive sense, about the dichotomy between locality and universality or anonymity and individuality; and he stressed the potentiality of these questionings on the new spatial arrangements.⁷³⁷

Sibel Bozdoğan associated the “modernization theory” in social science and the “international style” in Turkish architecture with “the perceptions of democracy, modernity and the ‘good life’ in Turkey,” both of which, she thinks had a remarkable effect in formalizing these concepts.⁷³⁸ She argues that the modernization theory is the projection and the concretization of a democratic and modern life in the minds of Turkish architects, who adopted a more “international” approach.⁷³⁹

A prominent architect of the period, Sedat Hakkı Eldem, in his article “50 Yıllık Cumhuriyet Mimarlığı”, (*50 Years of the Republican Architecture*) (defined the decade as classical modern or American modern.⁷⁴⁰ He felt this approach was the most effective one within the Turkish architecture circle in the long term, where the architects would encounter with American type of structural system and

⁷³⁵ Cansever, T. (1970) 1970’de Mimarimiz. *Mimarlık* no 86. p 41

⁷³⁶ Ibid. p 41

⁷³⁷ Ibid. p 41

⁷³⁸ Bozdoğan, S. (2008b) Democracy, Development and the Americanization of Turkish Architectural Culture in the 1950s. In S. Isenstadt; K. Rizvi, *Modernism and the Middle East* (pp 116-138). Seattle; London: University of Washington Press. p 116

⁷³⁹ Bozdoğan, S. (2008b) p 121

⁷⁴⁰ Eldem, S.H. (1973) 50 Yıllık Cumhuriyet Mimarlığı. *Mimarlık* no 121. p 7

concepts; and architects internalized this system, which is apparent in the case of the Hilton Hotel.⁷⁴¹

As mentioned earlier, after the proclamation of the new constitution in 1961, a new advancement began, which generated extraordinary changes at various levels. One of the biggest changes during that period related to the architectural realm, was the initiation of a planned economy. In order to achieve a considerable degree of economic growth, the new system advocated a mixed type economy, by which the private enterprises would be encouraged to participate in several types of investments. The positive effect of the new constitution is believed to have created a freer and more socialist atmosphere, which eventually, is said to affect directly the intellectual sphere of the art and architecture milieus.

Batur commented that the socialist views began to affect the very core of the discipline and brought along the promising self-questioning process.⁷⁴² Related with these internal queries, Tanyeli interprets the 1960s and 1970s as the process of the internalization of modern architecture⁷⁴³, which incorporates the freeing of ideas, voicing criticism and the search for an acceptable interpretation.

In accordance with Turgut Cansever's view, about the burgeoning of a new perspective that questioned a wider spectrum of ideas and approaches with suspicion towards existing concepts, this new atmosphere is highlighted with its featuring of a "pluralistic world view."⁷⁴⁴ Similarly, İlhan Tekeli defines the developments that took place from 1960 onwards as "multi-faceted" in terms of both intellectual and applied areas of architecture.⁷⁴⁵

⁷⁴¹ Ibid. p 7

⁷⁴² Batur, A (2005) p 54

⁷⁴³ Tanyeli, U. (1998) p 241

⁷⁴⁴ Atilla, Y. (2005). p 127

⁷⁴⁵ Tekeli, I. (2005). P 31

Enis Kortan summarized the 1960s as a period that countered the “rational-international” architecture with regard to its anonymous and monotonous structure.⁷⁴⁶ He claimed that this counter action directed the movement towards “irrational” approaches, which sought to develop more individual flavor and became considerate to human scale and the surrounding texture.⁷⁴⁷ Similarly, Sedat Hakkı Eldem defined this period as “the exposed concrete, picturesque, romantic and lyrical architecture,” which again implies the individual characteristic of the new pursuit.⁷⁴⁸

During this stage, the major concepts that emerged are related with social consciousness, and individualist connotations or conformity to not only the spirit of the age but also the contextual considerations. This relatively critical stance towards the profession would inevitably reveal various perspectives and affect the design activity.

Erol Kulaksızoğlu marked 1951 as the turning point of Turkish architecture but he was critical of the current state of the new modern approach along with its related problems and unsolved issues.⁷⁴⁹ His critique focused on the so-called spiritless and monotonous aspects of modern architecture.⁷⁵⁰ Although he confirms the inevitability of the rejection of past practices, he doubted for their entire abandonment and thought, they may in fact offer favorable solutions to modern architecture.⁷⁵¹ Yet, he touched upon the creation of different dialectics of modern art and modern architecture, which have similar international characteristics at

⁷⁴⁶ Kortan, E. (1974) *Türkiye’de Mimarlık Hareketleri ve Eleştirisi 1960-70*. Ankara: METU Faculty of Architecture. p 70

⁷⁴⁷ Ibid. p 70

⁷⁴⁸ Eldem, S.H. (1973) p 7

⁷⁴⁹ Kulaksızoğlu, E. (1963) *Mimarlığımız*. *Mimarlık* no 6. p 2

⁷⁵⁰ Ibid. p 3

⁷⁵¹ Ibid. p 3

their very foundation.⁷⁵² At this point, his attitude seems to refer to local variations of an international pattern as a more applicable solution or a more reasonable route for the Turkish architectural culture.

Vedat Nedim Tör similarly made a definition of the term “modern” and he stated that it did not correspond to the term “standard”. He stressed that Turkish art and architecture milieus could not success by importing stereotyped forms in an arbitrary manner. They would be modern if they evaluated both the requirements of the time and the traditions in new synthesis. He specifically mentioned Seyfi Arkan’s design, the Press Office (*Haberler Bürosu*) in the Hilton Hotel, where he integrated traditional art pieces.⁷⁵³

Şevki Vanlı was more critical of the international approach. He thought the practices of the postwar period were nothing more than directly following Le Corbuiser’s or Brazilian architects’ works, which were nothing more than at the “mediocre” level and could not achieve a satisfactory result.⁷⁵⁴ Bülent Özer also mentioned this issue in his book *An Essay on Regionalism, Universalism and our Contemporary Architecture*,⁷⁵⁵ where he recognized that Turkish architects adopted the methods that were in line with contemporary international developments, which were mainly experimented and formulated by others.⁷⁵⁶ He saw the period between 1952 and 1962 as influenced by the surge of discussions, discourses and practices from abroad.⁷⁵⁷ He inferred that, towards the end of the process, Turkish architects began to dwell upon their actual problems by trying to

⁷⁵² Kulasızoğlu, E. (1963). p 3

⁷⁵³ Tör, V.N. (undated). *Bir Güzel Örnek Daha*. TBMM Milli Saraylar Uzmanlık Kütüphanesi Seyfi Arkan Arşivi, MG 5099.

⁷⁵⁴ Vanlı, Ş. (1964) Frank Lloyd Wright ve Yapı Bütünü. *Mimarlık* no 7. p 8

⁷⁵⁵ “Rejyonelizm , Üniversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme”

⁷⁵⁶ Özer, B. (1964). *Rejyonelizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme*. İstanbul: İTÜ. pp 77-78.

⁷⁵⁷ Ibid. pp 77-78

apply the practical solutions from the recipe that suggested by the international arena.⁷⁵⁸ Erol Kulaksızoğlu also felt that the major cause for concern is associated with less the rhetoric of the importing ideas and more the fact of forming local responses to the general international sphere.

Bülent Özer cited examples of Le Corbusier's works in Chandigarh, and Giedion, Sert and Wiener's works in South America; and presents these regional approaches as the inspiration for Turkish architects to create something similar at home.⁷⁵⁹ Naci Meltem described this shift towards the formation of different variations of modern architecture as natural and predictable. For him, since the rational mind and some specific social demands formed the principles of modern architecture, one could expect that it belonged or appealed to all human kind, beyond any sort of borders.⁷⁶⁰ He argued that, as modern architecture matured, revealed different varieties adaptable to different regions, cultures, climates and even emotional states.⁷⁶¹

Meaningful in terms of timing, the U. I. A. meeting, held in Mexico in 1964, probably had an effect on the Turkish architectural realm and made Turkish architects think of forming local dialectics and individual contributions to modern architecture as suggested at this meeting. One of the participants in this meeting, Ertuğrul Menteşe, shared his impressions and experiences in *Mimarlık*. He specifically dthe works of Del Moral and Mario Pani at the University of Mexico and praised their contribution in attaining "originality" by utilizing local references within the scope of modern architecture.⁷⁶² Indeed, it is seen that even the postwar edition of Hitchcock and Johnson's book *The International Style* stressed

⁷⁵⁸ Özer, B. (1964). p 79

⁷⁵⁹ Ibid. p 79

⁷⁶⁰ Meltem, N. (1973) Mimarlığımız 1923-50. *Mimarlık* no 112. p 52

⁷⁶¹ Ibid. p 52

⁷⁶² Menteşe, E. (1964) UIA VIII. Genel Kurulu – Meksiko. *Mimarlık* no 7. p 17

this possibility of variations within different regions. They clarified that the term “international” does not mean “the production of one country is just like that of another.”⁷⁶³

Erol Kulasizoğlu formulated this utilization process more delicately. For him, the focal point of an examination of modern architecture examples should converge to their operation process and the factors, more than merely the end result.⁷⁶⁴ By analyzing these facts, he said, would possibly unearth the actual demands that paved the way towards the formation of modern architecture’s principles.⁷⁶⁵ Thus, the answers created for these particular circumstances would make sense for Turkish architects, beyond just mere imitation of the formalist aesthetics. Kulasizoğlu argued that this sort of a direction would eventually shed light on the solutions unique to Turkey and validate local values as providing real benefits not just acting as instruments.⁷⁶⁶

This is parallel to Lewis Mumford’s view on the issue of critical regionalism, which Liane Lefaivre covers deeply in her essay, “Critical regionalism: a facet of modern architecture since 1945.” Critical regionalism in Mumford’s case, Lefaivre says, has a critical aspect in the sense of regionalism as well.⁷⁶⁷ It turns into a term compromising the global instead of only defining a confrontation towards it.⁷⁶⁸ In Mumford’s view, as Lefaivre summarizes, “regionalism becomes a constant

⁷⁶³ Hitchcock, H.R.; Johnson, P. (1966) *The International Style*. New York: Norton. First edition in 1932. p 20.

⁷⁶⁴ Kulasizoğlu, E. (1963) p 3

⁷⁶⁵ Ibid. p 3

⁷⁶⁶ Ibid. p 3

⁷⁶⁷ Lefaivre, L. (2003) *Critical Regionalism: a Facet of Modern Architecture since 1945*. In L. Lefaivre; A. Tzonis, *Critical Regionalism: Architecture and Identity in a Globalised World*. Munich; London: Prestel. p 34

⁷⁶⁸ Ibid. p 34

process of negotiation between the local and the global.⁷⁶⁹ This definition forms a clear cut separation from historicism, which means the copying or bringing back historical forms or elements. It presents a more complicated rhetoric, which stays within the limits of an identification situated between the local and the universal characteristics.

Mumford, similar to Kulaksızoğlu, Özer and Meltem, specified that the goal here was to recognize the achievements of the past rather than copy them.⁷⁷⁰ This course of action would ensure engaging with the present day's conditions and demands that would change the design activity towards a more pragmatic and satisfactory methodology.

Mumford expressed that regionalism is not a degradation to use of local materials or imitating formal characteristics of the past.⁷⁷¹ It is a term infused with the aim of covering "actual conditions of life" and creating a sense of belonging.⁷⁷² This phrase "actual conditions of life" is reminiscent of a statement made by Bülent Özer, in which he mentioned actual problems or demands that should be defined in order to internalize and modify the modern forms resourcefully to create appropriate solutions.

Mumford emphasized the continuous and reciprocal relationship between the local picture and the universal scene behind it.⁷⁷³ His argument is as follows:

⁷⁶⁹ Lefaivre, L. (2003) p 34

⁷⁷⁰ Mumford, L. (1967) *The South in Architecture*. First edition in 1941. New York: Da Capo Press. p.15-16.

⁷⁷¹ Ibid. p 30.

⁷⁷² Ibid. p 30.

⁷⁷³ Ibid. p 31.

Now there are two elements in every architecture, indeed in every esthetic or cultural expression. One of them is the local, the time-bound, that which adapts itself to special human capacities and circumstances, that belongs to a particular people and a particular soil and a particular set of economic and political institutions. [...] The other element is the universal: this element passes over boundaries and frontiers; it unites in a common bond propel of the most diverse races and temperaments; it transcends the local, the limited, the partial.⁷⁷⁴

As Mumford puts the oscillation between the regional and the universal at the very center of human development⁷⁷⁵, Stuart Hall, likewise, portrayed the local aspect as a natural reaction when the people are subjected to globalization, one of the unavoidable aspects of modernity.⁷⁷⁶

The important position of the local approach in design can be associated with the assertion put forward by one of the members of Team 10, Jacob Bakema. In his view, the “ownness” can be triggered through a basic human need, “the identification-in-space” that one occupies.⁷⁷⁷ By this means, the local transcends to another realm, the issue of identity, which is an indispensable and universal demand of human nature. This can be used to liberate the individuality in both architecture and the user. Accordingly, Mumford defined this as a natural process: “every culture must both be itself and transcend itself: it must make the most of its limitations and must pass beyond them.”⁷⁷⁸

The issue of identity in relation to the anxiety between the local and the universal is also touched upon by Sibel Bozdoğan, where she puts forward the

⁷⁷⁴ Mumford, L. (1956b) The Basis of Universalism. In L. Mumford, *Roots of Contemporary American Architecture* (pp 369-381). First edition in 1952. New York: Reinhold. p 369

⁷⁷⁵ Mumford, L. (1967) p 31.

⁷⁷⁶ Hall, S. (1993) The Local and The global. In A. King, *Culture, Globalization and the World System*. London: Macmillan. p 33

⁷⁷⁷ Bakema, J. (1968) Preface. In A. Smithson, *Team 10 Primer*. Cambridge; Massachusetts; London: MIT Press. p 12

⁷⁷⁸ Mumford, L. (1967) p 31

modernization theory at its very basis. Bozdoğan claims that “modernization theory played a progressive role in replacing nationalist obsessions with identity with a focus on the real and trans-nationalist problems of modernization.”⁷⁷⁹ In fact, as Black explained in the scope of the dynamics of modernization, penetrating into the international arena indispensably brings along moving out of the local, but at the same time leading towards a larger perspective, in which “the larger and more diffuse urban and industrial network are strengthened.”⁷⁸⁰

Based on these assertions, one can argue that after gaining a larger perspective and building a larger interactive sphere, more pragmatic and causative forms or solutions can be realized and created, which are expected to be found at the core of the modernist approach, more particularly in the “trans-nationalist” character of modernization. Specifically regarding Bozdoğan’s argument, this approach can lead to new ways or concepts and replace the nationalist dealings, which are said to be nothing more than an imitation or a revivalist approach. Therefore, this trajectory provokes, in a sense, not only questioning the nationalistic view and forming a new interpretation ahead of it, but also questioning modernism’s founding principles.

As discussed in more detail in Chapter 2, the modernist attitude is generally meant to express the approaches or forms accepted as new and innovative for its time. In the reevaluation of modernism of the postwar period, the rejection of tradition gave birth to a new line of query, which can be highlighted as an innovation in its own sense.

Regarding the stated definitions, this query, was interpreted and conceived as a regionalist outlook, whether defined as critical regionalism or in other terms. Seen as a natural reaction to the universal and an inevitable continuity of it, leading to the local is mainly defined as “a critique of modernism, a reaction to modernism’s

⁷⁷⁹ Bozdoğan describes the Modernization theory as the study of American social scientists who were assigned the extension of American political, military, and economic benefits all over the world after the Second World War. Bozdoğan, S. (2008b) p 133.

⁷⁸⁰ Black, C.E. (1967) *The Dynamics of Modernization*. New York; Evanston; London: Harper& Row Publishers. p 81

own doctrinal extremism”⁷⁸¹ or “a series of creative responses to local conditions.”⁷⁸² In fact, this in-between situation is also declared as an anxiety,, which “knew no national or local boundaries and affected the discourse of modernism as a whole.”⁷⁸³

Mentioned in the discussions of CIAM, the critical voices of modernism focused on its handling, outcomes and how it met the needs of the time. The discussion on modernism concentrated on its monotonous and anonymous characteristics and its distant stance towards everyday life. Especially its anonymous feature had been advocated before on behalf of being more democratic as it appealed to a wider audience and did not belong to a particular nation or community. A new stance was proposed in modern architecture’s postwar critique, which called for a response to the emotional and aesthetic needs of the “common man” and overcome this autonomous feature and the separation from daily life in favor of allowing individual experiences.

Related with catching up the new social demands, Goldhagen notes that the mid-century modernism needed to reflect the *Zeitgeist*.⁷⁸⁴ So, finding local solutions to universal forms or concepts due to new social needs of the time led to socially formed modernism, which is named as “situated modernism,” using Goldhagen’s term. Goldhagen defines this term as “situating the users of the buildings socially and historically, in place and time.”⁷⁸⁵ Her formulation is as follows:

⁷⁸¹ Heynen, H. (2002) Engaging Modernism. In H.J. Henket; H. Heynen, *Back from Utopia, the Challenge of the Modern Movement* (pp 378-400). Rotterdam: OIO Publishers. p 385

⁷⁸² Torre, S. (2002) An Esthetics of Reconciliation: Cultural Identity and Modern Architecture in Latin America. In H.J. Henket; H. Heynen, *Back from Utopia, the Challenge of the Modern Movement* (pp138-145). Rotterdam: OIO Publishers. p 138

⁷⁸³ Goldhagen, S.W.; Legault, R. (2000) Introduction. In S.W. Goldhagen; R. Legault, *Anxious Modernisms: Experimentation in Postwar Architectural culture*. Montreal: Canadian Centre for Architecture; Cambridge, Mass: MIT Press. p 14

⁷⁸⁴ Goldhagen, S.W. (2000) p 309

⁷⁸⁵ Ibid. p 306

“Situated modernists used the open plan less for its tectonic rationalism than for the spatial dynamism it afforded; used transparency less to showcase the strength of new materials than to further their broader agenda of creating an integrated relationship between building and site; [...] their design energies concentrated [...] more on program, site, context, materials, and the path of the body through space.”⁷⁸⁶

More particularly, when she refers to site specific considerations, she means “stressing topography, views and sometimes local materials.”⁷⁸⁷ She adds that “situated modernists, reformers all, focused on shaping an architectural idiom that would foster personal freedom, reinforce a sense of place and strengthen communal bonds.”⁷⁸⁸

Lewis Mumford’s arguments about the social dimension in design echoes the view of site specificity. According to him, this social concept is the responsibility of the architect through which he/she has to consider a link between a building and its location, the topography, the landscape, the particular zone situated in the city.⁷⁸⁹

Another aspect of this social dimension, which mainly links the issue with the previous part, is its relevance to the humanist approach. Moshe Safdie speculates on this issue in his essay “East and West: Evolving Modernism.” For him, the humanist tradition is more connected with the local identities than the global patterns.⁷⁹⁰ In fact, he argues that the humanist approach cannot be associated

⁷⁸⁶ Golhagen, S.W. (2000) p 306

⁷⁸⁷ Ibid. p 312

⁷⁸⁸ Ibid. p 312

⁷⁸⁹ Mumford, L. (1956c) A Backward Glance. In L. Mumford, *Roots Of Contemporary American Architecture* (pp 1-30). First Edition in 1952. New York: Reinhold. p 25

⁷⁹⁰ Safdie, M. (2002) East and West: Evolving Modernism. In H.J. Henket; H. Heynen, *Back from Utopia, the Challenge of the Modern Movement* (pp 230- 237). Rotterdam: OIO Publishers. p 237

with the globalization models, which reveals it to be contradictory by virtue of encountering “the erasure of local uniqueness.”⁷⁹¹

Regarding the tension between the local and the universal, the search for local or individual expressions and the pursuits to overcome the limitations of modern architecture in these postwar discussions, my main question in this study should be recalled here again, which is about the reason of integrating arts into modern architecture in Turkey. When interpreting all the discussions, specified paths and the targets of the period, this initiative, I argue, seems to embark on an intention of producing or offering reasonable solutions to the anxieties about and the critics of modern architecture.

In fact, regarding ongoing discussions of the period and the retrospective views about this period, the main preference and concerns of Turkish architects seems to converge at the point of local identity; and the adaptability of modern aesthetics, which also puts the Turkish architectural circle as a participant in the debates of the international arena. Sibel Bozdoğan portrays the complicated circumstance of this period as follows:

Societies were indeed changing, but they were turning out to be “modern” in their own ways and not always in accordance with the predictions of modernization theory [...] harder still was the realization that the international modern aesthetic that architects were beginning to internalize and localize was rapidly turning into something else, as a society, along with its urban landscape, many architects began turning to historical and vernacular precedents in an iconographic search for identity.⁷⁹²

The Turkish architects’ situation of engaging in “an iconographic search for identity” could also be thought as connected with their collaborative initiatives, by which they would create the opportunity of integrating unique artworks that included traditional or historical references familiar to the public. Indeed, the argument of localizing and internalizing the international modern aesthetic clearly draws a parallel with the concept of situated modernism that has the assertion of

⁷⁹¹ Ibid. p 237

⁷⁹² Bozdoğan, S. (2008b). p 133

forming a bond between the building and its site by placing the users “socially and historically, in place and time.”

As discussed before, the idea of a collective work between architects and artists goes back to the 1930s, when a proposal for a legal arrangement was prepared by the Academy of Fine Arts. The topic re-emerged from time to time until it reached its peak in 1955, when the *Türk Grup Espas* was established and acted as an accredited organization for this struggle. The 1950s were also the decade of introducing the examples of international modern aesthetics in the Turkish architectural realm. As previously stated, integrating artworks to buildings, some of which can be accepted more or less, as collaboration, had begun at the start of the 1940s and continued with until 1958. The year 1958 can be considered as the peak for this kind of a collective work in many terms, which coincided with a period, 1955 and 1956, where the relatively theoretical discussions took place. When considering the discussions in Turkish architectural circles, the critical thoughts towards the latest trends are said to have burgeoned during the late 1950s, when the questions of identity and local discourses were also involved.

One last point, which leads my study to a certain argument, is Sibel Bozdoğan’s brief assertion that defines the orientation of postwar architecture in Latin America, Mediterranean, Middle East and South Asia, as “rewriting” modernism by utilizing local references and, by this means, making modernism appropriate for the localities.⁷⁹³ In that sense, she underlines the dual characteristics in the perception and performance of modern aesthetics in these diverse contexts.⁷⁹⁴ The architects from the different locations, she argues, achieved both producing the “international” aesthetics and adapting it by adding local aspects to the “international” form.⁷⁹⁵

⁷⁹³ Bozdoğan, S. (2008a).p 64

⁷⁹⁴ Ibid.p 64

⁷⁹⁵ Ibid.p 64

Especially important in her portraying of the postwar approaches, Bozdoğan notes on collaboration, the main issue of this study, attracts attention. Indeed, Bozdoğan treats the integration of arts and architecture in the same framework, and claims that this sort of an attitude would probably be linked with the pursuits of finding decent solutions for the dilemma of the oscillation between international aesthetics and local identity.⁷⁹⁶

Thus, regarding the concept of a “situated modernism” and the dilemma of the international versus the local, which Bozdoğan puts stress on, my main question is reiterated: Why did modern architecture integrate modern arts into its structure? Is it to solve the problem of an adaptable modernism; a modernism, which was tried to be owned and internalized? In other words, was it an attitude that can be counted in the limits of a “situated modernism” or, even better, was it a conscious attempt to create a “situated modernism”?

On the dialogue between the artist and the architect, if it is an intentional move, a ‘collaboration’, it can be associated with this argument. This concept has, indeed, an intimate relation with the intention of the architect at the first hand. Architect’s prediction to place artworks at particular points in his/her design according to his/her vision; and his/her desire of working together with an artist for a contributive interpretation in terms of spatiality can make this collective approach a part of forming a new interpretation or, that is say, a new dialectic of modernism, which is, without doubt, a planned one.

Doğan Kuban mentioned a reorientation of Turkish architecture towards a national strain in one of his writings in 1970. He emphasized the new synthesis of utilizing national sources rather than solely displaying a nationalistic character.⁷⁹⁷ This prospected solution is seen in the text of Somer Ural, where he portrays the Turkish architectural scene in a position that oscillates between the local and the universal. He defined this as an “original solution,” which is the anticipated and

⁷⁹⁶ Bozdoğan, S. (2008a).p 65

⁷⁹⁷ Kuban, D. (1970). 1970’de Mimarimiz. *Mimarlık* no 86. p 46

natural.⁷⁹⁸ So, can the integrated artworks be considered as a part of displaying this local identity and, a contributive element or a solution to the international versus local struggle?

This query turns the spotlight on the instances showing spectacular modernist characteristics such as the hotel projects of the postwar period beginning with the Hilton Hotel (1952), and others such as Efes Hotel, Çınar Hotel (1959), Trabya Hotel (1964)⁷⁹⁹. (Figure 163-165) The intriguing point is that it is not clear whether the integration of artworks in these buildings were the result of a 'collaboration' or not. An overview of the forms of these works indicates that they were not attributed a structural element role. However, when considering their placement and the type of the building they were situated in, they might have other roles or missions.

The spread of certain characteristics of these buildings, defined as "rational," such as the use of a horizontal block scheme or reinforced concrete grid on the façade, is described as "the dissemination of the Hilton style"⁸⁰⁰, which, consequently, turned into the repetition of the same recipe. The "honeycomb formula," with its "democratic"⁸⁰¹ and "good life"⁸⁰² implications, is contradictory to the urban landscape as if it is the component of another context. Considering this feature, "rationality" prompts another question, which is the building's establishment of a possible connection with the public, or in other words, with the social context it situates in. In fact, for such a building that expresses a modern aesthetic sense and includes several artworks, an individual tends to think that there might be a

⁷⁹⁸ Ural, S. (1974) p. 7

⁷⁹⁹ All these buildings were applied by Emek Construction firm financed by the Pension fund (*Emekli Sandığı*).

⁸⁰⁰ Bozdoğan S.; Akcan, E. (2012) p 119

⁸⁰¹ Bozdoğan S.; Akcan, E. (2012) p 119

⁸⁰² Ibid.p 119

concern of promoting and displaying a local modernism, or an effort that suggests an interpretation for the international modernism, especially when considering it these are touristic buildings. Although such buildings seemed strange at the time for the city inhabitants, the interiors of these structures with their “integrated” artworks, which convey cultural references, connoted a sense of belonging to a particular place.

Starting from the entrance areas and the lobbies, these artworks were situated in visible public spaces such as restaurants, foyers of meeting halls, inner gardens or bar areas, which meant that they were within the view of the users. Hence, one can argue that the desire of integrating into a particular context or into the realm of the modernist discourse, deliberately or not, is attributed to the act of integrating artworks.

Actually, utilizing traditional works was the prevalent during these postwar decades. In 1966, for example, in the *Mimarlık*, one of Mumford’s articles was presented by Matthew Nowicki, which directly pointed out the new trend of using frescos, mosaics and tiles in modern architecture.⁸⁰³

While stressing the issue of using traditional references, the criticisms of the artistic scene should not be forgotten. Artist Devrim Erbil, for example, finds the existence of dichotomies such as the local versus the international, the resultant complexity of ideas, and the consequent production of local discourses of universal paradigms as natural for the art world.⁸⁰⁴ He underlined the changing characteristic of the concept of nationalism through the universal and humanistic concerns reflected in art⁸⁰⁵, which are in a parallel to the previously mentioned dualities in architecture.

⁸⁰³ Nowicki, M. (1966) p. 36

⁸⁰⁴ Erbil, D. (1964) Türk Resminin Ulusal Niteliği. *Arkitekt* no 314. p 11

⁸⁰⁵ Ibid. p 11

Even if the artwork has a non-figurative approach, which gives it a universal appeal, it can involve local and traditional motifs or feature historical narratives in its composition. This approach makes the integration of artworks related to the concept of situated modernism. But beyond the means of expression, these forms of artworks are also considered traditional, which is said to be the extension of an old custom.

As mentioned before, abstract art was an important phenomenon in the Turkish artistic realm in this period. It was regarded as the most appropriate form that could create a bond with architecture because of being more associated with democratic ideals and appealing to wider audience. So, abstract art featured an important part in the oscillation between the local and the universal that emerged in architecture. Turkish artists' synthesis, in which they utilized from both the local references and the abstract expression, became the very component that provided peculiar contributions to the international architectural platform in terms of achieving a "modern" interpretation with a universal expression.

Architect Utarit İzgi defined the use of ceramic panels in a space as a derivative of traditional tile works being applied in a contemporary way.⁸⁰⁶ İsmail Hakkı Oygur puts forward a similar view in his article "International Prague Ceramic Exhibition-Contemporary Turkish Ceramics," and stressed that the use of ceramic works on architectural surfaces is rooted in past traditions.⁸⁰⁷

Relevant to the assertion of altering the view of nationalism, Sibel Bozdoğan states that nationalism is different from a style.⁸⁰⁸ So, collaboration with the arts emerged as a suitable formula to constitute a local discourse, which was far away from merely depending on the nationalist expressions or revivalist strains. The motto of the architectural milieu during this period evolved to a point that still stayed within the borders of universal formulas but on the other hand, also

⁸⁰⁶ İzgi, U. (1999) p 110

⁸⁰⁷ Oygur, I. H. (1963) p 13

⁸⁰⁸ Bozdoğan, S. (2008b) p 121

transcended beyond former nationalist pursuits. The utilization of traditional patterns within the formalist aesthetics of the universal refers to the search for a local variation of the so-called 'international modern' that narrates a local identity.

Moreover, the formerly discussed theme "architecture for the society", which occupied the architectural realm especially beginning in the 1960s, seems to overlap with the desire to create a local dialectic in the design and the search for a solution for the criticisms against international modern aesthetics.

In order to answer the major questions of this section, a detailed investigation of two particular cases, which cover most of the parameters described in the earlier sections and, by this means, will support the main argument. The cases in this sense are: the Complex of Retail Shops (*Istanbul Manifaturacılar Çarşısı*), which is located in Istanbul, and the 1958 Brussels International Fair Turkish Pavilion, both of which can be asserted as important milestones for the case of the 'collaboration' between architecture and the arts.

4.2.2.1. The Complex of Retail Shops (*Istanbul Manifaturacılar Çarşısı*)

With its notion of publicness stated before, its use of several artworks associated with traditional roots, the form and placement of artworks in the structure and resulting from a planned collaboration as well as expressing a modern approach in its design makes the Complex of Retail Shops⁸⁰⁹ an example of "spatial collection" and a prime example to examine the reasoning behind the integrating of artwork in modern architecture through the concept of "situated modernism."

Formed by a series of lower-rise small blocks, and several courtyards and galleries, the complex occupies a large area in the heart of the city and is situated alongside a large boulevard on the historical peninsula. It has the privilege of being highly visible and perceptible structure as it is close to a busy axis. As previously mentioned, this very feature indeed makes the complex left its mark on

⁸⁰⁹ As stated earlier, the Complex was designed by a team including Doğan Tekeli, Sami Sisa and Metin Hepgüler in 1960.

the memories of the city inhabitants by the metal relief of Kuzgun Acar situated on a welcoming façade along the boulevard.

It has been claimed that the design shows a considerable sensitivity to the historical silhouette and an effort was made to the integrating of the Complex to its surroundings, by adopting a “public-orientated” scheme.⁸¹⁰ According to Üstün Alsaç, it can be defined as a synthesis, which is a concrete expression of transforming the imitative process of modern architecture towards new productions by adding local and individual flavor in accordance with the changing circumstances in Turkey.⁸¹¹ He asserted that this complex is a testimony to the blending of Western construction methods with traditional bazaar-like construction.⁸¹² As for the case of featuring local references, the materials used in the structure are stated as attaining a harmony with its surroundings together with durability.⁸¹³ The horizontal bearings and the railings were left as exposed concrete and the outside facades were covered by lattice type elements made from brick. Although the Complex has a long façade, 800 meters, the fragmented approach provided the opportunity to design small multi-blocks with a height adjusted for the historical environment and human scale. (Figure 166)

Doğan Tekeli, one of the architects of the project, stated that Le Corbusier was their main influence during this period. This statement supports the idea that architects were concerned with embedding local references and making artwork an important part of their design. Particularly, the Complex has nine artworks, including ceramic panels by Sadi Diren (*Abstract Composition*) and Füreya Koral (*Abstract Composition*), mosaic panels by Eren Eyüpoğlu (*Composition: Impressions from Anatolia journeys*), Bedri Rahmi Eyüpoğlu (*Abstract Composition and Istanbul*) and Nedim Günsür (*Horses*), a sculpture near the pool by Yavuz

⁸¹⁰ Bozdoğan, S; Akcan, E (2012) p.175

⁸¹¹ Alsaç, Ü.(1973) p.22

⁸¹² Ibid. P.22

⁸¹³ Tanyeli, U. (1994) *Doğan Tekeli-Sami Sisa, Projeler Yapılar 1954-1994*. Istanbul: YEM Yayınevi. p 63

Görey, a metal relief by Kuzgun Acar (*Birds*) and another relief by Ali Teoman Germaner (*Abstract Composition*).

Doğan Tekeli stated during this time that he anticipated this building to be a permanent structure in the long run; and so, according to him, it had to include some specimens of contemporary Turkish arts as it would provide a secure home for such works.⁸¹⁴ He said that he definitely employed an integrated and planned process, as a result, the artworks would not stand as decorative objects *per se* but rather be an integral part of the design.⁸¹⁵ Hence, the design team (Tekeli, Sisa and Hepgüler) planned to place artworks at the entrance areas of the Complex so they would benefit being able to be viewed from the main street, and consolidating the publicness of the building. Based on the sketches of the building and the account of the architect, the project can be considered to be the result of ‘collaboration’ as defined by this study.

Tekeli defines his objective via referring to the mosaic wall of the 1958 Brussels Pavilion. A wall, which would be entirely an artwork, is what he wanted exactly in the project.⁸¹⁶ Apart from the mosaic walls, the architects deliberately designed a blank wall for the metal relief to serve as a starting point and a symbol for the Complex. Based on these considerations, it is obvious that the architects tended to involve the artworks with specific purposes, not after a random decision and distribution. .

Related to the unity of the building and the site, in a published book in 1969 by the cooperative, the Complex of Retail Shops is presented as “new” in the context of the old Istanbul. (Figure 167) Actually, in the book, one of the titles stressed the paradox between the new and the old created by the construction of the building within the urban landscape. Yet, this also reveals the contribution of the building to the transformation of the historical peninsula, where the building reflects the

⁸¹⁴ See the interview with Doğan Tekeli.

⁸¹⁵ See the interview with Doğan Tekeli.

⁸¹⁶ See the interview with Doğan Tekeli.

modern corporate vision, which can be connected the new patronage and the new economy in Turkey.

The publishing this kind of a book in order to introduce and self-promote indicates the new consciousness of the client. Without a doubt, the new complex is different from the classic Turkish bazaar not just because it reassessed the traditional form but because it employed artworks.

Summarized as the “juxtaposition of high artistic ambitions with the crass materialism of commerce,” the preference of the integration of artworks into the Complex is mainly associated with the atmosphere of the time, which was enabling the private enterprise and the arts to “talk to each other.”⁸¹⁷ But in the end, it is the fact that the building has a paradoxical situation, which harbors both a conflicting posture in its modern appearance - that marginalizes itself from the traditional environment - and a reconciliatory side in its fragmented design and the use of artworks – that makes it belong to its urban context. This very position makes the building ideal for examining the concept of “situated modernism.”

As previously stated, Goldhagen’s concept of “situated modernism” includes several parameters. To analyze the main goal in this specific case, the issues of transparency, site specificity, the path taken within the space, personal freedom and reinforcing a sense of place, will be discussed in detail.

In fact, it is obviously seen that the building has a transparent character via its galleries and courtyards, which create a vista, towards the Süleymaniye Mosque, the traditional residential pattern and the historical aqueduct nearby. It is known that the sensible approach to this silhouette was a respected and acknowledged quality of the proposal.⁸¹⁸ (Figure 168-169) In fact, the formal vocabulary, which provided a small-scale and fragmented model, was something inherent for this location. But beyond that, the integration of artworks, I argue, becomes an agent to create this alleged relationship and tied the building to the site.

⁸¹⁷ Bozdoğan, S.; Akcan, E. (2012) p 131

⁸¹⁸ Vanlı, Ş. (2006) *Mimariden Konuşmak: Bilinmek İstenmeyen 20.yüzyıl Türk mimarlığı, Eleştirel Bakış*. Ankara: VMV Yayınları. p 269

In addition to site specificity issue, the concept of “situated modernism” underlines “the path of the body through space.” Although this point does not seem to be directly linked with the issue of collaboration, the articulation of space via these artworks and their role in directing users can be considered within this framework. As previously mentioned, an artwork can serve as a reference point and redirect the movement of people within the space. In this case, the art pieces serve as a welcoming element, and Kuzgun Acar’s relief, in particular, serves as an element that highlights the starting point of the Complex. By this means, the space evolves to another phase where the user’s and also the passerby’s views head to a new experiment. (Figure 170)

The relation between the public and the building is also emphasized with another parameter in this conception, which claims that situated modernists “reinforces a sense of place” via their design attitudes. In fact, these artworks not only transform the design into a humanist one but also have the potential to create a public identity, which culminates into a sense of place in the eyes of the public. It can be claimed that the integration of artworks into the project played an influential role in strengthening a sense of place due to their compositional and formal features in the first place. These artists, especially Bedri Rahmi Eyüpoğlu, were the ones who tried to reintroduce traditional arts and crafts in contemporary art production. In other words, they aspired to unite the techniques and the expressive manner of western painting with traditional narratives. (Figure 171-172)

The use of traditional references is a leading issue concerning artistic practices featured in collaborative acts. An additional remark can be made here about the work of Kuzgun Acar. Regarding its means of expression and the settlement within the structure, it is obvious that the abstract relief is in contrast with the surface it was situated on, which was intentionally designed to be a blank white wall. (Figure 173) Thus, the rectilinear form of the building was broken by the dynamic and relatively natural aspects of this relief. In addition, beyond the inclusion of traditional motifs or local references this approach, in a way, also helps lessen the tension between the rigid geometry of these universal forms, the context of the building and the public.

At that point, the integration of these works, which can be considered as conveying traditional values, brings about to create a local dialectic in the modern architectural scene, which ties the structure to its location. Referring to the parts dealing with publicness and the featuring of artworks, one can interpret this initiative as a social effort, which evokes the notion of public identity, and, addresses a kind of social adherence, coherence between the public and the building. (Figure 174) Beyond the contribution of the artworks, the building itself has a multi-parted structure and the distribution of blocks in tune to the human scale, which inherently turned the Complex into a “public-orientated” structure. So, the integration of artworks would comply with this initial purpose, and most probably would carry this ambition a step further.

Besides, a further argument can be suggested related with creating a local dialectic of modern architecture. Architects’ insistence on individual expressions and their contributions to modern architecture current lexicon surely associate the notion of the “personal freedom” that the concept of “situated modernism” includes. In the case of the Complex of Retail Shops, the architects can be said to embed their personal vision in this very public building by situating artworks in the project and by planning to collaborate with the artists.

The existence of intentional collaboration entrenches the design in the framework of the concept of “situated modernism,” due to pointing out directly the particular aspirations and listed parameters that the architects tried to achieve. Atilla Yücel described this kind of effort as “cross-cultural influences generally manifested themselves in formal tendencies rather than in a coherent ideological unity.”⁸¹⁹ This attempt, I argue, is something more than a formal approach or superficial conformity. This example testifies that this kind of an integration is not always the result of a unidirectional flow. The approach of the architects and the placement of the artworks in the building , more or less, show both the pursuit of a new rhetoric and the adaptation of the universal formulas.

⁸¹⁹ Yücel, A. (2005) p 127

In brief, this Complex is accepted as one of the important milestones that epitomizes the shift within Turkish architecture culture, which is a move away from the replication process of modern architectural practice in Turkey.⁸²⁰ This is grounded on the fact the structure applied universal vocabulary without compromising the local. In this manner, a crucial contribution, I argue, was made to this hybrid structure through the artworks. More importantly, the execution of this project via collaboration strengthens its potential for considering this case in the terrain of “situated modernism”. Whatever the target or the idea of initiation – that includes the marketing concerns of the client – regarding the general theme and design of the Complex, this concept, in architectural sense, shows that the applied approach goes beyond just collecting artwork, as they turn out to be an important component of the structure. In the same way, the artworks find themselves effective roles in the ongoing oscillation between the local and the universal.

The artists’ approach when creating these artworks is to try to create a synthesis, which falls somewhere between modern art and traditional Turkish art. With their abstract features and the simplified expressions of folklore themes, they contributed to the visual drama of the building, which was cultivated from the reconciling of the local and the universal.

4.2.2.2. The 1958 Brussels International Fair Turkish Pavilion

The second example in this section is the Turkish Pavilion designed for the 1958 Brussels International Fair by Utarit İzgi, Hamdi Şensoy, İlhan Türegün and Muhlis Türkmen. This example attempts to answer the question regarding the existence of a deliberate effort in terms of demonstrating the architects’ ability to reflect the current issues, and integrating arts into the architecture as a crucial element of design. In addition, it looks at the implication of displaying the country’s own modernism, as a showcase, when challenged by an international arena.

On the concept of “situated modernism,” this pavilion has a privileged value of comprising most of the expressed parameters, which includes a conscious

⁸²⁰ Alsaç, Ü. (1973) P 22

attempt at collaboration. In addition, there are some other instances, all of which were executed abroad within a particular time frame, and, I assume, had a role in supporting this argument.⁸²¹

Following an architecture competition, the team of Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün were chosen to realize the pavilion design for the 1958 Brussels International Fair.⁸²² In the *Arkitekt* journal published in 1957, the mosaic wall of Bedri Rahmi Eyüpoğlu and the sculpture by İlhan Koman were said⁸²³ to have implied a prearranged approach, indicating the existence of a collaborative process between the architects and the artists at the preliminary design stage of the project. The building consisted of several artworks, but for my argument I will focus on the the long mosaic wall by Bedri Rahmi Eyüpoğlu and the pylon by İlhan Koman and briefly touch upon the panels by Sabri Berkel.

Muhlis Türkmen stated that the main intention was to place these artworks within architecture to promote the Turkish arts at an exhibition that had an international character.⁸²⁴ He underlined the feature of the building as an area of representation⁸²⁵, which should include some references peculiar to Turkey. Similarly, Utarit İzgi declared that they came up with a project advocating the

⁸²¹ Other important projects performed abroad in the postwar period, but specifically the period after the Brussels Pavilion can be listed as such: Lisbon Embassy Building (1963), Bonn Embassy Building (1965) as being the designs of a team of Turkish architects; and two foreign origin works, NATO General Headquarters building (1961) and European Council building (1977), both of which have hosted Turkish artworks. See appendix F.

⁸²² For more information about the pavilion see Bancı, S. (2009) *Turkish Pavilion in the Brussels Expo'58: A Study on Architectural Modernization in Turkey During the 1950s*. Master Thesis, Graduate School of Social Sciences METU: Ankara.

⁸²³ Arkitekt (1957b) 1958 "Brüksel" Beynelmillel Sergisi Türk Paviyonu. *Arkitekt* no 287. p 63

⁸²⁴ See the interview with Muhlis Türkmen.

⁸²⁵ See the interview with Muhlis Türkmen.

synthesis of arts.⁸²⁶ In his words, the wall and the pylon were definitely “elements of the structure” that completed the spatial design.⁸²⁷

In accordance with the preliminary project drawings and the model, Türkmen mentioned that they decided to incorporate artworks into the design from the very beginning and they even determined particular artists for specific works.⁸²⁸ For instance, the 2.6-meter high and 60-meter long mosaic wall, which links two blocks (a glass block and a wooden cube) was a preliminary idea, which the architects envisioned within the design process, and in the meantime, planned to assign a painter to decorate it.⁸²⁹ The choice for the painter, as mentioned in the “Network of the Collaboration” section, was related to the physical and personal closeness to Bedri Rahmi Eyüpoğlu, whose style the architects thought would fulfill the image of their vision.

Secondly, the 30-meter high metal sculpture, the pylon, was the other element determined during the design process. At first it was designed to be a mobile sculpture, but in the end, it could not be achieved in that way. Utarit İzgi emphasized that, during that period, the mobility and dynamism was on the agenda of the field of sculpture, and for this reason, Koman wanted to form a completely mobile sculpture.⁸³⁰ Unfortunately, in the final product, only the upper part could contain a mobile feature.⁸³¹ It is observed from the different images of the development stages that İlhan Koman’s sculpture most probably was subjected to a negotiation or reevaluation between the architects and the artists.

⁸²⁶ Uçuk, F. S. (1996). p 107

⁸²⁷ İzgi, U. (1996, May) Mimarlık Yapıtının Meydana Gelme Sürecinde Mimar-Sanatçı İlişkisi. *YAPI* no 174 (pp 97-103). p 102

⁸²⁸ See the interview with Muhlis Türkmen.

⁸²⁹ See the interview with Muhlis Türkmen.

⁸³⁰ Uçuk, F. S. (1996). p 107

⁸³¹ Ibid. p 107

In fact, in the very first debut of the plastic work, in the *Arkitekt* journal no. 286, it is stated as being a 16-meter high, noticeably plain and linear work. (Figure 175) At the second stage, presented in the *Arkitekt* journal no. 287, it is seen as a mobile structure comprising of several planar forms, which gives the impression of a more massive size. (Figure 176) In the following issue, it was stated that this artwork would be 22 meters high, include Turkish motifs, and have a functional aspect.⁸³² (Figure 177) At the end, the sculpture was executed based on the most recent description, except it was higher in length, 30 meters. As mentioned in the artwork's relation with the space, İlhan Koman's vertical sculpture (pylon) stood as a landmark, and indicated the location and the entrance of the pavilion while functioning as a balancing element of the composition. Apart from these two works, the other artwork created by Sabri Berkel served as an element in the overall design. His paintings, painted on three panels, divided the restaurant area into two separate parts.

Regarding these precise roles assigned on the artworks, one can deduce that their presence was not the result of an arbitrary last minute decision but rather a projected solution, which played an important part in the spatial design. The main theme of the architectural design was based on the statement of "*Trait d'union entre l'ancien et le nouveau* — a link between the old and the new — a link between Europe and Asia."⁸³³ Running across the two buildings, the wooden restaurant cube and the glass exhibition hall, the mosaic wall was defined as a "wall of alliance"⁸³⁴ in the *Objectif 58*, which seems like an appropriate name that fit the concept of the designers as well. This name is a perfect definition, which highlights the 'collaboration' between the arts and architecture for this specific building.

İlhan Türegün spoke about the design as having a bilateral characteristic, which is made up of two contrasting imageries. One is a wooden cafeteria block that

⁸³² *Arkitekt* (1957c) Milletler Arası Bruxelles Sergisi. *Arkitekt* no 288. p.111

⁸³³ Pillai, J. (2010) p 28

⁸³⁴ *Ibid.* p 60

evoked traditional traits (in İlhan Türegün's terms, representing Asia) and the other is the glass exhibition block as the promise of modernity – (for Türegün, representing Europe).⁸³⁵ (Figure 178-179) The architectural design actually included four concepts: the gateway; the bridge; the wall; and the portal, all of which focus on the dualities that the country experiences.⁸³⁶ The mosaic wall was at the very core of the plan organization, not only because of this conceptual base, but also because of its role in directing the visitors throughout the exhibition alongside determining the main route to the cafeteria following the exhibition space. The long wall was designed to be close to human height, which is another factor in building a relationship with the public as appropriate to contemporary humanistic concerns. (Figure 180-181)

Haluk Zelef noted that there were some criticisms against the lack of “national” features in the design, but the wooden façade and the mosaic wall seem to fill this gap and incorporate a “national” spirit in the pavilion.⁸³⁷ Utarit İzgi touched upon this aspect and declared that they aimed to stress “the distinctive characteristic; peculiar to our culture.”⁸³⁸

As exhibitions are means of and site for representation, accordingly, they display items or tell a story by selecting, framing and interpreting the materials, which appeals to a particular audience to identify themselves.⁸³⁹

⁸³⁵ Pillai, J. (2010) p 26

⁸³⁶ Pillai, J. (2010) p 36. In fact, in the bulletin published for the expo, *Objectif 58*, the text for Turkish pavilion uses the duality between Ankara and İstanbul to consolidate its main argument. It directly refers to the modernity and the tradition via the dichotomy created between these two major cities. Pillai, J. (2010) p 38

⁸³⁷ Zelef, H. (2003) *A Research on the Representation of Turkish National Identity: Buildings Abroad*. (PhD Dissertation) Ankara: The Graduate School Of Natural And Applied Sciences of the Middle East Technical University. pp 107-108

⁸³⁸ Anonymous (2000). EXPO'58 was a Synthesis of Arts, Interview with Utarit İzgi. *Domus* August-September 2000. P 75. Cited in Zelef, H. (2003)

⁸³⁹ Karp, I. (1991) Culture and Representation. In I. Karp; S. D. Lavine, *Exhibiting Cultures*. Washington; London: Smithsonian Institution Press. p 12; Ramirez, M. C. (1996) *Brokering Identities*. In R. Greenberg; N. Ferguson; S. Nairne, *Thinking About Exhibitions*. London ; New York: Routledge. p 23

As a matter of fact, this kind of pavilions, being an exhibition platform, are known to be an opportunity to display national identities on these international stages.⁸⁴⁰ With respect to this notion, it is a reasonable aspiration to focus on the “national” conditions and create the distinctions through forms of identification. For this example, the term “national” can signify a controversial issue for this particular situation. All of the art pieces, statues, and ceramics and most especially the mosaic wall included local themes referring to not only the Turkish artistic past but also to the other cultures that had resided in there prior to the establishment of the country.⁸⁴¹ For example, in an article, it is stressed that the mosaic art is not rooted in Turkish traditions, and instead, it belongs to the Byzantine tradition, which makes it possible to wonder if it was the appropriate method of exhibiting the “national.”⁸⁴² This representation did not directly link or refer to the “nation” strictly defined as Turkish. Instead, it implied an identical feature that was bound up with regional considerations and indicated more site specific issues, making it situated to the particular terrain of the country.

According to Stuart Hall, identity is primarily the inquiry of utilizing from history and culture. He emphasized that this is within “the process of becoming” and deals with the questions of “What we might become?” or “How we might represent ourselves?”⁸⁴³ As a representational platform, the pavilion aimed to portray the

⁸⁴⁰ Bozdoğan, S; Akcan, E. (2012) p 132

⁸⁴¹ An initiative in literature field, named “Blue Anatolia” (*Mavi Anadolu*), searched for a new identity, which was based on an approach of “cultural origin”, apart from religious and national approaches. Cevat Şakir, named as Halikarnas Balıkcısı, Sabahattin Eyüpoğlu, Azra Erhat and Vedat Günyol were leading participants of this initiative. They argued that the origin of all civilizations existed in Anatolia has a “cultural continuum” and they are all rooted in Ionia. These intellectuals aimed to form a new identity and theory of history based on humanism. This suggested identity was mainly being Anatolian, which was connected with the particular geographical region. Belge, M. (1998) *Edebiyat Üzerine Yazılar*. İletişim: İstanbul. p 277, 282, 287; Bilsel, C. S. M. (2007) “‘Our Anatolia’: Organicism and the Making of Humanist Culture in Turkey” *Muqarnas*. Harvard University Journal of Islamic Architecture Vol.24. p 223

⁸⁴² Tansu, S. M. (1958, August 22) Sergideki Türk Pavyonu .*Cumhuriyet*. p 4

⁸⁴³ Hall, S. (1996) Introduction: Who Needs Identity? In S. Hall; P. D. Gay *Questions of Cultural Identity*. London: Sage Publications. P 4

narration of what Turkey was developing into. Therefore, one can think that the design refers to the paradoxical situation, triggered in that epoch, via the representative notion of the two separate blocks, which were defined by the designers as the tradition and the modernity. So, this effort definitely becomes a part of the pursuit to create a local discourse within the framework of international modern architecture. The mosaic wall was a strengthening element that not only implied this dichotomy but also offers a solution, a unity, by creating a link between these two blocks. Beyond creating a physical tie, this wall appears in front of the beholder as a dominant traditional facet both in terms of visual and conceptual means. As previously stated, the artwork contains traditional motifs. In addition, its technique is rooted in Byzantine art, as mentioned by Bedri Rahmi Eyüpoğlu in one of his articles.⁸⁴⁴ In particular, the composition of the wall consisted of several figures such as abstraction of three mosques, the Golden Horn, a map of Istanbul, Karagöz's boat (Karagöz is a figure from Ottoman shadow-puppet plays), folk dancers, a saz player (Karacaoğlan/Aşık Veysel), the Horon Dance (a folk dance from the Black Sea region), a lute player, a sacrificial ram, all of which are a part of the traditional customs in Turkey.⁸⁴⁵

İlhan Koman's work also contained traditional references even though it was an abstract sculpture. The criterion of the work is the metal structure and the linear form that is in opposition to the horizontal structure. However, this plastic work also included some traditional shapes. The preliminary design did not incorporate these kinds of traditional features, but it was originally designed with just abstract lines. This alteration can lead one to think that the final result could be the consequence of discussions with the architects, who probably had more concerns of integrating traditional aspects into the structure. Enis Kortan approached this attempt critically and claimed that it was an initiative in line with the "ruling taste" of the age. According to him, the wooden latticework and the wall panels were

⁸⁴⁴ Eyüpoğlu, B.R. (1956, March 13) Mozaik Hakkında. *Cumhuriyet*. p 7

⁸⁴⁵ In fact, all these images reflect a connection with the discourses of Blue Anatolia initiative.

preferred to compensate for the apparent lack of local spirit, which is nothing more than an “alleged regionalism” (*sözde bölgeselcilik*).⁸⁴⁶

At this very point, the main argument in the design can be interpreted as in Stuart Hall’s terms “constructing the identity through the difference,”⁸⁴⁷ also with regard to the assertion by Utarit İzgi who defined the effort as incorporating something unique to the country.⁸⁴⁸ Here, I use the phrase “through the difference” to mean something quite different. In Hall’s case, it refers to a “constitutive outside,” which forms identity through “the relation to what it is not.”⁸⁴⁹ In this instance, it = stresses the difference, because the design itself does not justify what is lacking, either the local or the universal. Instead, it aims to display the existence of all, which points to a merger. This very position is what makes the architectural design approach consistent with the concept of “situated modernism.” Inherently, the collaboration with the arts is at the very core of this idea and, is the main character in supporting this argument.

The building pursues the universal patterns such as transparency, plain forms, current metal frame construction techniques, open plan, a rational type of form, and so on. Despite adhering to the contemporary architectural scene, the building gives the connotations of belonging to a different region. This not only put the building somewhere between the local and the universal, but also, in Goldhagen’s words, situated its users “socially and historically in place and time.” The open plan, specifically for the exhibition area, might be interpreted first for its rationality but together with the wall passing through it, this plan layout may also attain a “spatial dynamism,” which Goldhagen asserted as part of the situated modernist approach.

⁸⁴⁶ Kortan, E. (1971) p.79.

⁸⁴⁷ Hall, S. (1996) p 4

⁸⁴⁸ Anonymous (2000). EXPO’58 was a Synthesis of Arts, Interview with Utarit İzgi. *Domus* August-September 2000. p 75. Cited in Zelef, H. (2003)

⁸⁴⁹ Hall, S. (1996) p 4

Similarly, the transparency is reflecting the architects' conformity to the universal modern aesthetics. But in the framework of "situated modernism," it can also be accredited a further meaning. Considering the long wall element with its notably traditional features, the transparency might serve to display the intertwined relation of the "modern" building with the embedded "traditional" aspect. (Figure 182) In other words, it represented the integrated relationship between the universal and the local, or more specifically, as creating a local interpretation of modern architecture.

Despite giving credence to the concept of "situated modernism," the issue of "site specificity" can be considered as having a slightly different meaning in this case. Indeed, while the wall, and to some extent the vertical sculpture may fulfill the criteria of the concept related to locality, but the obvious fact that the building was a temporary structure located abroad means there is no actual relationship between the building and its site. Therefore, the artworks, including the mosaic wall, can be regarded as the symbols for indicating the region, i.e. Turkey, which was the very subject in the showcase of this exhibition.

Moreover, the idea of strengthening "a sense of place" can be interpreted in a different way. The presence of the mosaic wall can be read as something that forms this perception to a certain extent. As long as the mosaic wall shared a role in anchoring the building to a certain place — as stated above, the word "place" is not used here for express the actual site — it would give "a sense of place" for the users by referencing Turkey.

As previously mentioned, the intention of the architects to collaborate, undeniably, reinforced the argument constituted in the framework of the concept of "situated modernism." Their conscious effort to embed local flavor to the universal formula juxtaposes with the content of this concept. This kind of an endeavor can be summarized best by Bozdoğan and Akcan's formulation as the integration of "stylized touches of cultural and national identity into anonymous buildings of postwar modernism."⁸⁵⁰

⁸⁵⁰ Bozdoğan, S.; Akcan, E. (2012) p 130

While the architects tried to design in the sense of modern architecture, they tried to find a satisfactory way of expressing their modernism without compromising their local culture. This satisfactory way, for sure, could be achieved through 'collaboration' even if it could convert into a "stylized touch." The "wall of alliance" became an instrument of alliance between the local and the universal as well as between the individual and the anonymous. By this mediation, the local identity was embedded in modern architecture, which turns out to be "situated modernism." This hybrid manifestation, including both the individualist ideals and the international forms, can be interpreted as a path or a type of expression culminating in the creation of a local rhetoric of modernism. Last but not least, it is important to emphasize that the concrete contribution to international modernism, which the building makes or promises, was ironically revealed at the highest setting, at an international arena.

CHAPTER 5

CONCLUSION

In revising modernism and adopting its principles and concepts to the new requirements indispensably evoked new impulses in the theoretical and practical sides during the postwar decades. This reevaluation process drew a new line culminating in bringing about the panoply of thoughts, opening up new polemics, the employment of new patterns and new typologies in the built environment, which all made the postwar period a milestone in terms of design and artistic practices. It is obviously seen that the postwar modernism, which is far way from being monophonic, indicates an ambiguous and sophisticated epoch in Turkish architecture as well. The 'collaboration' of architecture and plastic arts, even though hardly mentioned in the historiography, seems to have occupied a peculiar place intensively in the years of the late 1950s, 1960s and partially 1970s.

It makes sense to nurture this kind of a relation in an atmosphere that tried to "reconceptualize the modern." During the postwar years, Turkish architecture took a new turn, which quickly became the prevailing mindset. With this new trajectory, which started as a rapprochement to international modernist aesthetics, Turkish architects and artists began creating their own interpretation of modernism, by incorporating a critical approach to modernism. This approach became more concrete based on the catchphrase of the day; "social consciousness". At a time, when Turkish architecture confronted with a query, the issue of 'collaboration', by this means, was structured within a frame of a relatively theoretical ground.

During the 1950s, there was a leaning towards international aesthetics, which could be regarded as conformity to the current developments, a homogenization of several different geographies or even a superficial imitation and import from the West. However, considering a holistic viewpoint, it was actually this outlook that was effective in giving birth to the questioning of the tenets of modernism and, in the meantime, the 'collaboration' of architecture and the plastic arts. Besides, the

changing circumstances in all segments, socio-economical, political and cultural fields, inspired this move towards modernism.

During the 1960s, the representatives of Turkish architecture, in relation to their criticism of modernism, began to discuss the phenomenon of the publicity of art, designing in a collective spirit, and creating humanist spaces, which paralleled many of the topics covered in the debates in the west. However, one particular subject became prominent in the Turkish art and architectural context: the local and the universal dichotomy, between which the Turkish artistic and architectural realms had been fluctuating.

Modernism was subjected to a similar query and reevaluation by the Turkish architects who aspired to create a new formulation of the “modern,” that would be adaptable to their own context, called “situated modernism.” The role of architecture was essential in the sense of localizing international modernism.⁸⁵¹ With the increasing social consciousness among the Turkish intelligentsia, especially during the 1960s, the embedding of modernism into everyday life, for the benefit of social welfare, became an issue for spatial treatment. An effort to infuse the modernist approach with a socialist agenda correlates with the concerns of a local identity and the reinterpretation of the “modern.” This notion, I argue, is associated with the concept of the “situated modernism,” which posits and attaches the structures to their particular time and place.

My argument is that, in this kind of mediation, collaboration with the plastic arts offered a reasonable solution to the concerns of locality and rapprochement with the public. Indeed, this assertion does not mean that every work had this kind of an implication since the cases provided different dynamics and parameters in their operation. Generalizing the issue, therefore, could present a superficial point of view. What is implied in creating its own modernism is an intentional attempt, an initiative whose borders and goals were defined at the beginning of design period, which is categorized by this study as ‘collaboration’, meaning a planned relation. As long as this attempt was integrated in the design process from the conception and culminated in a product of an interaction between the architect

⁸⁵¹ Bozdoğan, S.; Akcan, E. (2012) p 124

and the artist, it can be said that it had the implication of responding to this type of a concern. A consensus with the arts favored such collective works and only then the artwork can be a *sine qua non* element for design. In that case, the ambition of integrating an artwork as a component of space can be regarded as the architect's own interpretation of modernism, where he/she establishes his/her individual contribution. This obviously answers the question of why modern architecture integrated modern art into its structure during the postwar period.

It is seen that the intentions of the disciplines of both the art and architecture overlapped. The desires to create democratic and humanist spaces and form a local discourse as the manifestations for social purposes were their common concerns. But more than that, this stance suggests an opportunity to catch up with the contemporary ideas and practices, which addressed similar questions. Probably this commonality played a considerable role in paving the way for an interaction between the two disciplines.

It is clearly seen that there was a move away from traditional representations and instead, towards an adoption of an abstract vocabulary by the arts, yet at the same time, artists began to use historical narratives and motifs in their compositions. This had the potential of working best with architecture that was trying to internalize the "modern" by incorporating local features.

It is important to stress that architects did not demand any prototypes from the artists nor interfere with their individual decisions in terms of adding local references. However, if the architect had the chance, he/she would select an artist that he/she preferred to work with or whose style he/she was acquainted with; or if it was a competition, the architect would be in the selection jury. This means that the architects took initiative in a roundabout way. The dealings of the artists about the spatial treatment and the goals for cohesion between the artwork and the space seemed to have prepared the ground for 'collaboration'. So, these searching, tendencies and developments in the artistic field matched the objectives of the architectural realm, which possibly stipulated this putative relation of arts with architecture.

Considering all of these facts, it would be a prejudiced assessment if this unity is claimed to be an arbitrary formation or an imitation of the west. However, it would

also be an exaggeration and misleading if it is argued that all cases accomplished such a new interpretation based on criticisms of modernism and could fall under the category of “situated modernism.” As long as the process and the intention could be studied, this kind of argument would be unswerving and could stand on a solid ground.

In fact, the shortage of theoretical texts about the collaboration of arts and architecture might present the subject as unsubstantiated. Even in their own projects, the architects barely mentioned this part of the design process, which shows a degree of ignorance of this particular issue. This argument, constituted on assuming the attempt of ‘collaboration’ as a relatively conscious and genuine move, can account for its emergence and acceleration during the postwar period.

In fact, the attempts of forming a legal arrangement on the issue strengthen this pretension *per se*, which is constituted on the idea that the pursuit was actually far from being an uncritical adoption. In 1933, at the same time when Leger was discussing his thoughts on collaboration, Namık İsmail, the director of the Academy of Fine Arts in Istanbul, prepared a proposal for a legal arrangement on behalf of the school. This notion means that there was a simultaneous approach in Turkey and Europe, although, it cannot be assumed that they shared exactly the same ideas or had the same level of intensity. In addition, it is known that there was a decree that aimed at including artworks in official government buildings. The state, assuming the role of client, not only paved the way for international dealings through adopted liberalist politics, but substantially contributed to the ‘collaboration’ between architecture and arts in such projects as embassy buildings, exhibition buildings or other state sponsored works. This approach could be linked with individual preferences and decisions, not in a form of continuity as witnessed in some cases. Indeed, architect Doğan Tekeli specifically mentioned that between the years 1955 and 1965 it was simple and enjoyable to work with the state due to the discerning visions of the current working staff at the Ministry of Public Works.⁸⁵²

Also considering the context, the new strategies in terms of economics and politics introduced new perspectives and new design activities to the architectural

⁸⁵² Tanyeli, U. (1994). p 28

world. The liberalization of politics introduced a new clientele, the private enterprise, which revealed a new alliance between architecture and the capital. This new intimacy was also observed between the arts and the capitalist market, in which architecture played the role of mediator, bringing together these two parties through the integration of the arts into its structure. The importance of the private sector lies in its ability to offer an experimental sphere for architects that were seeking alternative modernist approaches that would be adaptable to their own context. Hence, sponsored either by the state or by the private initiatives, public buildings of the period provided the means of 'collaboration' between architecture and arts.

Another factor, which nurtured this relationship, is education and related activities, especially the Academy of Fine Arts, where the atmosphere and activities fostered personal relationships. It is impossible to underestimate the major role the Academy played in providing a fertile ground for physical closeness and for the interaction that took place between artists and architects. Via these relationships and networks established between these figures, the artists and architects could easily become working partners. Furthermore, their experiences abroad enhanced and transformed their visions and boundaries for these individuals. It is known that many artists had the opportunity to meet important figures in Europe, such as Andre Lhote and Fernand Leger, who often dealt with collaboration. Tarık Carım, one of the founders of *Türk Grup Espas*, is also known to have worked for many years in France. He primarily worked with Jean Prouve, who also participated in *Grup Espace*.⁸⁵³ (Figure 183-185) Abdurrahman Hancı, who produced many collaborative works too, had spent many years in France and also worked for the prominent journal *L'Architecture D'Aujourd'hui* as the Turkish correspondent.

On the subject of publications, it is important to remember that this journal, which featured many projects and articles covering the subject of 'synthesis', particularly in the special 1945 issue on art and architecture, was followed by many Turkish architects of the time. In Turkey, there was a sharp increase during the 1960s in the number of architectural journals, which also advocated and consolidated the

⁸⁵³ Also, Jean Prouve has participated in the group *Association pour une Synthese des Arts Plastiques* as an architect.

increasing number of criticisms and discussions on the current practices within the architectural realm. Also, this shows the availability of the architectural context for questioning and disseminating of the issue of 'collaboration' within this particular period.

Some prominent points in these discussions can be recounted as the request for ensuring a place for the artists' livings, the desire for providing a permanent site for artworks, intensifying the dialogue between the public and the arts, and solving the dilemma about integrating artworks, which was oscillating between being rooted in tradition and being an imitation of the west. Also, it is important to mention that most of the influential texts on this particular subject were written by artists, mostly by Bedri Rahmi Eyüpoğlu.

Without doubt, the most important development is the emergence of *Türk Grup Espas* in 1955 as the Turkish branch of *Group Espace* in Paris established in 1951, which makes this postwar period different in terms of the unity of arts and architecture. Their constructive statements on the enhanced meaning of a collaborative work can be regarded as important contributions to the international circle, and by this means, taken as evidence of the fact that the case in Turkey was not an imitation of the west but was an actively participant in the process. Apart from these arguments, the metal works of these individuals under the title of *Kare Metal*, which were accepted as being ahead of their time, also confirm their collaborative initiatives as having a peculiar feature beyond an imitation of western practices.⁸⁵⁴

As previously mentioned, within the Turkish architectural circle, the ideas of embracing the society, fulfilling the requirements of users in both physical and emotional terms, and reconsidering the adaptability of modern architecture to the present conditions and context, were at the very core of the discussion, similar to western debates.

⁸⁵⁴ Indeed, Şadi Çalık organized an exhibition titled "Minimumizm" in 1957 but it did not draw interest. Later, in 1964, the Minimal Art had emerged in the USA. This notion is said to support the argument that, Turkish artists were not just imitating or importing the works or ideas from the West but they also had a pioneer role in some senses, which also reminds Koman's works related with mathematical inventions. Çalık, S. (2004) p 58

In fact, through its structural framework, the study follows a path formed of consecutive concepts and culminates in the conceptions of the dialogue with the public and “situated modernism”. The unity of arts was a current subject in the western debates and it constituted on the theme of ‘synthesis’, as presented in Chapter 2. The idea of a ‘unity’ similarly became a current approach in the postwar period in Turkey. Nonetheless, after this idea burgeoned in the art and architecture milieus, the discussion was based on the notion of ‘collaboration’, which can be seen in the sequence of the chapters. The ‘collaboration’ was examined and questioned within the network created among the actors. In this manner, the essence, the formation and the operation of the dialogue among the actors and also the dialogue between the artwork and architecture were analyzed. These investigations provided the main ground to understand the foremost goal and intention in integrating artworks into architecture. In parallel to the considerations in the west, for the case of Turkey, the ‘collaboration’ between arts and architecture found its meaning in the dialogue constituted with the public. Secondly, this study ends with questioning the “modern” while interpreting the intended relationship between arts and architecture, meaning ‘collaboration’. For this reason, two specific cases examined in detail in Chapter 4, which addressed these concerns and parameters in terms of their design mentality and, ultimately, constituted both a sense of belonging and a local interpretation of the “modern” manifested as “situated modernism.” Their common goal was achieving this aim through a substantial ‘collaboration’ with the arts.

The Complex of Retail Shops has the combination of the traditional understanding, in terms of using the bazaar typology and materials, while including the modernist approach in its design. I argue that integrating artworks in this kind of a building, which is surrounded by a traditional built environment, reinforced this characteristic and offered a reasonable and genuine solution for architecture that was oscillating between the local and the universal, and also a solution for the isolated nature of architecture from the public.

On the other hand, the Brussels Pavilion of Turkey, related with its mission as an exhibition building, had prominent themes such as representing an identity, which included expressing both the local values and the capability of adapting to

modernist approaches. This problematic manner was intended to be overcome through 'collaboration' with arts. Regarding the artworks as elements of the design, especially the long mosaic wall and pylon, supports the argument of a "situated modernism" to the degree that the building provided an individualistic contribution to the modernist approach. The design process, the main concept and its other features that were ahead of its time, in both technique and compositional manners, confirm that the 'collaboration' with the arts in this building was not the result of a unidirectional affection of the west.

It was indeed an intended act, which appears to be a satisfactory and rational way of presenting the internalization of modernism in its own way. Therefore, I assume that this "stylized touch" supported a possible contribution by the architects to international modernism, of which they strived to be a part of. Eventually, all these facts explain the connotation of the artworks in this building, which conceals an implicit meaning about displaying their own type of modernism.

Similar to the Brussels Pavilion, the Lisbon and Bonn embassy buildings followed the same type of intentions and processes. Also, related with displaying an adopted modernism, other contributive attempts resulted from the participations of works by Turkish artists in the existing projects of international institutions such as those in NATO, UN and European Council buildings (stated in the appendix in detail), confirming that 'collaboration' is believed to have been intrinsic to the Turkish case partially and, to a certain extent, linked with its specific context. While Turkish artists were actively involved in these projects on behalf of Turkey, they were also assigned active roles to contribute to the "modern" on the international stage, which seems ironic in this sense. Especially in the case of the NATO building, it can be asserted that the unique position that the mosaic wall had at the headquarters substantially reinforces this participation on the international level.

The contribution of Turkish artistic and architecture milieu was made through the stress on the operation of this unity, which meant 'collaboration'. The concept of 'synthesis' was mentioned in several articles, and was especially featured in the manifestation of *Türk Grup Espas*. The necessity of a fruitful partnership and the importance of considering the artwork as a component of design to achieve a

solid integrity were the main points that were always repeated.⁸⁵⁵ Alongside this, within the scope of abstract art, a considerably universal approach, Turkish artists used traditional materials or references or sometimes gave their artworks local titles such as *Istanbul*, *Impressions from Anatolia journeys*, *Mediterranean*, *Horon dancers*, *Karagöz*, *Girls playing Anatolian folk dance*, or *Turkey*. This attitude provided a key contribution to the concept of “situated modernism”. In this way, with the new synthesis or combination emerged in the artistic practice, Turkish architectural realm could contribute to the international arena with their state of being situated and introducing their own interpretation of modernism, a “situated modernism” created via the ‘collaboration’ between arts and architecture.

To conclude, although the approach of integrating the arts into architecture displayed an uneven and precarious nature from time to time, it can be said that, despite starting with inexperienced moves, a discursive background was formed from the mid-1950s onwards, especially during the interval between 1955 and 1958, when *Türk Group Espas* members were active. At this point, it should not be disclaimed that meanwhile, in 1958, the Brussels Pavilion was executed, which was a crucial specimen and contributed in promoting the idea of a collaborative work. Additionally, the motto “architecture for society” came about in the early 1960s, which established a common ground that allowed the intentions of the ‘collaboration’ of architecture and arts to grow. Considering this fact, it can be stated that, after the 1960s, it was not a coincidence that a peak was reached in terms of integrating the arts at the practical stage of architectural production. This socialist agenda of the 1960s was entrenched into the tension formed because of the oscillation between the local and the universal with the aim of bridging the gaps between the public and architecture. In this sense, the rapprochement with the arts was nothing less than an acceptable recipe, which also suggested pragmatic solutions in terms of reinterpreting modern architecture’s principles.

This dialogue was actually an association that both of the architecture and arts gained mutual benefits from for utilitarian purposes, or sometimes just for visual or symbolic results; but in any case, it provided to overcome their fragmented developments and states. Contextualized in a favorable period and climate, this

⁸⁵⁵ Also, it is seen in Kalmık’s article titled “Plastik Sanatlar Birleşimi” (*Synthesis of Plastic Arts*) in journal *Esi* (1956); and in an article titled “Sanatlar Birleşimi” (*Synthesis of the Arts*) in journal *Yeni İnsan* (1963).

unity, if it was 'collaboration', turned into a "spatial collection"⁸⁵⁶ under the aegis of architecture and created a local dialectic of modernism. Contrary to the cliché, this attempt at 'collaboration' went beyond the imitation of the western practice. Even if sometimes it has been ignored in architectural historiography, it played a part in critical thoughts at its core. For this reason, from the perspective of architecture, this subject should be marked as an indispensable part of a self-evaluation within the process of internalizing the modern in postwar Turkey.

⁸⁵⁶ This phrase actually belongs to Andre Bloc, which is quoted by Çalık, S. (2004) p 37.

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APPENDICES

APPENDIX A

TABLES

Table 1. List of the education periods and institutions of particular architects and artists.

	DATE OF BIRTH	EDUCATION PERIOD	SCHOOL
ABDURRAHMAN HANCI	1923-2007	-1946	ACADEMY
ADNAN ÇOKER	1927	1944-1951	ACADEMY
ADNAN TURANİ	1925	1948	GAZI INSTITUTE, 1953 MUNIH ACADEMY OF FINE ARTS
ALİ TEOMAN GERMANER	1934	1949-1957	ACADEMY
ALTUĞ ÇİNİCİ	1935	-1959	İSTANBUL ENGINEERING SCHOOL
ARİF KAPTAN	1906-1982		ACADEMY
ATILLA GALATALI	1936-1994	1957	WORKED MOSAIC AT BEDRİ RAHMİ EYÜPOĞLU AND EREN EYÜPOĞLU'S STUDIO, ATTENDED HAKKI İZZET AND İSMAİL HAKKI OYGAR'S CERAMIC COURSES IN 1960
BEDRİ RAHMİ EYÜPOĞLU	1911-1975	1929-not finished	ACADEMY
BEHRUZ ÇİNİCİ	1932-2011	1949-1954	İSTANBUL ENGINEERING SCHOOL
BERİL ANILANMERT	1942	1963-1968	ACADEMY
BURHAN DOĞANÇAY	1929-2013	1950-1953	PAINTING COURSES AT LA GRANDE CHAUMIERE
BÜLENT ÖZER	1933		İSTANBUL ENGINEERING SCHOOL
CEMİL EREN	1933		NOT ENROLLED TO AN INSTITUTION
CENGİZ BEKTAŞ	1934	-1959	ACADEMY (2 YEARS. NOT FINISHED), MUNIH TECHISCHE HOCHSCHULE
CİHAT BURAK	1915-1994	1937-1943	ACADEMY
DEVİRİM ERBİL	1937	1955-1959	ACADEMY
DOĞAN TEKELİ	1929	1947-1952	İSTANBUL ENGINEERING SCHOOL
ENİS KORTAN	1932	-1953	İSTANBUL ENGINEERING SCHOOL
ERCÜMENT KALMIK	1908-1971	1928-1937	ACADEMY
EREN EYÜPOĞLU	1907-1988	-1929	ROMANIA ACADEMY OF FINE ARTS
FERRUH BAŞAĞA	1914-2010	1936-1940	ACADEMY
FÜREYA KORAL	1910-1997		NOT ENROLLED TO AN INSTITUTION
GENCAY KASAPÇI	1933	-1954	ACADEMY

Table 1 (continued)

HADİ BARA	1906-1971	1923-1927	ACADEMY
HALUK BAYSAL	1918-2002	-1944	ACADEMY
HAMDİ ŞENSOY	1925	-1952	ACADEMY
HAMİYE ÇOLAKOĞLU	1933	1959-1963	FLORENCE STATE CERAMIC ART SCHOOL
HÜSEYİN GEZER	1920	1944-1948	ACADEMY
İLHAN KOMAN	1921-1986	1941-1946	ACADEMY
İLHAN TÜREGÜN	1926	-1951	ACADEMY
JALE YILMABAŞAR	1939	1958-1962	ISTANBUL SCHOOL OF APPLIED FINE ARTS
KUZGUN ACAR	1928-1976	1948-1953	ACADEMY
MARUF ÖNAL	1918-2010	-1943	ACADEMY
MAZHAR RESMOR	1901-1977		ACADEMY
MELİH BİRSEL	1920-2003	-1951	(STARTED AT THE ACADEMY) GENEVA ACADEMY OF FINE ARTS
METİN HEPGÜLER	1931	-1953	İSTANBUL ENGINEERING SCHOOL
MUHLİS TÜRKMEN	1923	1941-1946	ACADEMY
MUSTAFA PİLEVNELİ	1940	1957-1961	ISTANBUL SCHOOL OF APPLIED FINE ARTS
NASİP İYEM	1921-2011	1939-	ACADEMY
NEŞET GÜNAL	1923-2002	1939-1946	ACADEMY
NURİ İYEM	1915-2005	-1937	ACADEMY
NURULLAH BERK	1906-1981	1920-1924	ACADEMY, 1924-1928 PARIS ECOLE DES BEAUX ARTS
ORHAN ŞAHİNLER	1928	1945-1952	ACADEMY
ÖZDEMİR ALTAN	1931	1948-1956	ACADEMY
REBİİ GORBON	1909-1993	-1934	ACADEMY
RUZİN GERÇİN	1929-2011	1945-1950	ACADEMY
SABRİ BERKEL	1907-1993	1927-1928	BELGRAD SCHOOL OF FINE ARTS, FLORENCE ACADEMY OF FINE ARTS 1929-35
SADİ DİREN	1927	-1952	ACADEMY
SADİ ÖZİŞ	1923-2012	-1947	ACADEMY
SALİH ACAR	1927-2001	1950-	SOFIA ACADEMY OF FINE ARTS 1945-1950, ACADEMY
SELÇUK MİLAR	1917-1991	1938-1943	ACADEMY
ŞADAN BEZEYİŞ	1926	-1951	ACADEMY
ŞADİ ÇALIK	1917-1979	1939-1949	ACADEMY
TARIK CARIM	1923		PARIS ECOLE DES BEAUX ARTS
TURAN EROL	1927	-1951	ACADEMY
UTARİT İZGİ	1920-2003	-1946	ACADEMY

Table 1 (continued)

YAVUZ GÖREY	1912-1995	late 30s-1941	ATTENDED TO EVENING COURSES OF LIEGE ACADEMY OF FINE ARTS , STUDIED SCULPTURE AND PAINTING AT ECOLE CANTONAL DE SESSION
ZÜHTÜ MÜRİTOĞLU	1906-1992	1924-1928	ACADEMY

Table 2. List of particular instructors and their working periods at the Academy.

Source: Giray, M. (1983) ; ERSOY, A. (2008);

<http://www.alosgermaner.com/pPages/pArtist.aspx?paID=619§ion=120&lang=TR&perioidID=&pageNo=0&exhID=0&bhcp=1>

	YEARS IN THE ACADEMY	DEPARTMENT
ALİ TEOMAN GERMANER	1965-2001	SCULPTURE
ADNAN ÇOKER	1960-	PAINTING
BEDRİ RAHMİ EYÜPOĞLU	1937-1975	PAINTING PAINTING STUDIO
BERİL ANILANMERT	1968-2005	CERAMIC
DEVİRİM ERBİL	1962-2004	PAINTING
FERRUH BAŞAĞA	1971-1980	PAINTING STAINED GLASS STUDIO
HADİ BARA	1930-1964	SCULPTURE MODELLING 1933 AND SCULPTURE STUDIO 1953
HAMDİ ŞENSOY	1955-	ARCHITECTURE
İLHAN KOMAN	1951-1959	SCULPTURE SCULPTURE STUDIO AND METAL STUDIO 1957-59
LEOPOLD LEVY	1937-1949	PAINTING
MAZHAR RESMOR	-1948	DECORATIVE ARTS AFFICHE STUDIO
MARUF ÖNAL	1943-1946	ARCHITECTURE
MUHLİS TÜRKMEN	1946-1990	ARCHITECTURE INTERIOR DESIGN 1982
NEŞET GÜNAL	1954-1983	PAINTING
NURULLAH BERK	1947-1969	PAINTING PAINTING STUDIO
ORHAN ŞAHİNLER	1959-1995	ARCHITECTURE
REBİİ GORBON	1962-1979	ARCHITECTURE
RUDOLF BELLING	1937-1954	SCULPTURE
SABRİ BERKEL	1937-1977	PAINTING ENGRAVING STUDIO
SADİ DİREN	1964-1994	CERAMIC
SADİ ÖZİŞ	1952-1990	DECORATIVE ARTS STAGE AND COSTUME DESIGN 1962, PERFORMING ARTS
SEDAT HAKKI ELDEM	1930-1978	ARCHITECTURE
ŞADİ ÇALIK	1959-1979	SCULPTURE SCULPTURE STUDIO
TARIK CARIM	1961-1967	ARCHITECTURE CITY PLANNING STUDIO
TURGUT CANSEVER	1946-1952	ARCHITECTURE ARCHITECTURE STUDIO AND HISTORY OF ARCHITECTURE
UTARİT İZGİ	1949-1975	ARCHITECTURE ARCHITECTURE STUDIO
YAVUZ GÖREY	1941-1958	SCULPTURE
ZEKİ FAİK İZER	1937-1970	PAINTING PHOTOGRAPHY STUDIO 1937-1940, AFFICHE STUDIO 1940-55, PAINTING STUDIO 1955-1970
ZÜHTÜ MÜRİTOĞLU	1940-1974	SCULPTURE DECORATIVE ARTS MODELLING 1940-1947 AND SCULPTURE STUDIO 1950-1974

Table 3. List of particular architects' and artists' experiences and educational activities in abroad.

	EXPERIENCE
ABDURRAHMAN HANCI	1946 WORKED WITH AUGUSTE PERRET, 1955 WORKED IN THE CONSTRUCTION OF NATO HEADQUARTERS.
ADNAN ÇOKER	1955 ANDRE LHOTE AND GOETZ ATELIER, 1964 HAYTER AND GOETZ ATELIER, 1965 SALZBURG SUMMER ACADEMY, VEDOVA ATELIER
ADNAN TURANI	1953 MUNIH ACADEMY OF FINE ARTS HENNINGER AND BAUMEISTER ATELIERS, 1959 TRÖKEZ ATELIER
ALİ TEOMAN GERMANER	1961-1965 ECOLE DES BEAUX ARTS RENE COLLANARINI ATELIER AND WILLIAM STANLEY HAYTER ATELIER
ARİF KAPTAN	1947-1949 ANDRE LHOTE ATELIER
BEDRİ RAHMİ EYÜPOĞLU	1931 LYON, 1932 ANDRE LHOTE ATELIER, 1950 PARIS, 1961 PARIS AND USA.
BURHAN DOĞANÇAY	1950-1953 LA GRANDE CHAUMIERE, 1962 NEW YORK
CENGİZ BEKTAŞ	1959 GRADUATED FROM MUNICH TECHISCHE HOCHSCHULE, 1960 ATTENDED TO TEH COURSES AT GERMAN URBAN ACADEMY, 1959-62 WORKED AT FRED ANGERER AND ALEXANDER VON BRANCA OFFICES
CİHAT BURAK	1961 PARIS
DEVİRİM ERBİL	1965 SPAIN
DOĞAN TEKELİ	1957 LONDON
ENİS KORTAN	1957 USA WORKED AT MARCEL BREUER AND SOM OFFICES
ERCÜMENT KALMIK	1937 ANDRE LHOTE ATELIER, 1952 GERMANY AND ITALY
EREN EYÜPOĞLU	1930-1932 ANDRE LHOTE ATELIER
FÜREYA KORAL	PARIS
GENCAY KASAPÇI	1960-1967 ESTABLISHED HER ATELIER AT ROME, 1959 FLOENCE ACADEMY
HADİ BARA	1928 PAUL LADOWSKI, HENRI BOUCHARD, DESPIAU, BOURDELLE ATELIERS, 1949 PARIS
HAMİYE ÇOLAKOĞLU	1959-1963 FLORENCE STATE CERAMIC ARTS SCHOOL
HÜSEYİN GEZER	1949 ECOLE DES BEAUX ARTS
İLHAN KOMAN	1948 MARCEL GIMOND ATELIER, 1959 SWEDEN
JALE YILMABAŞAR	1957 USA
KUZGUN ACAR	1961 PARIS
MELİH BİRSEL	1962 PARIS
MUSTAFA PİLEVNELİ	1963 GERMANY
NEŞET GÜNAL	1948 ECOLE DES BEAUX ARTS, FERNAND LEGER ATELIER, 1963 PARIS
NURULLAH BERK	1924, STUDIED AT ERNEST LAURENT ATELIER AT ECOLE DES BEAUX ARTS. 1933, WORKED AT LEGER AND LHOTE ATELIER
ORHAN ŞAHİNLER	1954-1955? 1962 ITALY
SADİ DİREN	1956-58- STUDIED AT GERMANY

Table 3 (continued)

SADI ÖZİŞ	1948 ANDRE LHOTE, ACADEMIE JULIAN, PAULE COLIN ATELIER, ECOLE DU L'OUVRE
SABRİ BERKEL	1947, ANDRE LHOTE ATELIER
ŞADAN BEZEYİŞ	1952-1955 ROME ACADEMY OF FINE ARTS, 1960 ROME ACADEMY OF FINE ARTS
ŞADI ÇALIK	1952 PARIS
TARIK CARIM	ARCHITECTURE IN ECOLE DES BEAUX ARTS,CITY PLANNING IN PARIS UNIVERSITY, GET PAINTING EDUCATION IN SPAIN AND ITALY. WORKED WITH PAINTERS NIEMEYER, JEANNERET AND PROUVE.
TURAN EROL	1961-64 PARIS
YAVUZ GÖREY	EVENING COURSES AT LIEGE ACADEMY OF FINE ARTS, ECOLE CANTONAL DE SESSION, WORKED WITH CASIMIR RAYMOND IN SWITZERLAND
ZEKİ FAİK İZER	1923 ANDRE LHOTE ATELIER IN PARIS, EMILE OTHON FRIESZ ATELIER
ZÜHTÜ MÜRİTOĞLU	1928 MARCEL GIMOND ATELIER, 1948 PARIS

Table 4. List of selected works performed in postwar Turkey.

BUILDING	ARCHITECT	YEAR	LOCATION	ARTİST
AGRICLTURAL PRODUCTS OFICE HEADQUARTERS	ÖZSAN, BEKTAŞ, VURAL	1964	ANKARA	ERDOĞAN ERSEN, EREN EYÜPOĞLU-1969, TURAN EROL
AKÜN THEATRE	EMEK İNŞAAT, ADNAN UNARAN , ADNAN YÜCEL	1968	ANKARA	CEMİL EREN
ANITKABİR	EMİN ONAT, ORHAN SAFA	1952	ANKARA	HÜSEYİN ANKA, ZÜHTÜ MÜRİTOĞLU, İLHAN KOMAN, HADİ BARA
ARI CINEMA			ANKARA	CEMİL EREN1968, HAMIYE ÇOLAKOĞLU, EREN EYÜPOĞLU
ATATÜRK CULTURAL CENTRE	RUKNETTİN GÜNEY, FERİDUN KİP-1. AŞAMA, HAYATİ TABANLIOĞLU-2-3 AŞAMA	1946-1969	İSTANBUL	MUSTAFA PİLEVNELİ, SADİ DİREN
BONN TURKISH REPUBLIC FOREIGN AFFAIRS EMBASSY	ORAL VURAL, CENGİZ BEKTAŞ, VEDAT ÖZSAN	1967	BONN	BEDRİ RAHMİ EYÜPOĞLU
BRITISH EMBASSY PRIMARY SCHOOL	CENGİZ BEKTAŞ		ANKARA	TURAN EROL
BROADCASTING HOUSE	UTKULAR, ERGİNBAŞ, GÜNEY	1945	İSTANBUL	ZEKİ FAİK İZER- MURAL 1949, ÖZDEMİR ALTAN-TAPESTRY, EREN EYÜPOĞLU-1972-73
BRUSSELS PAVILION	UTARİT İZGİ, MUHLİS TÜRKMEN, HAMDİ ŞENSOY, İLHAN TÜREGÜN	1958	BRUSSELS	BEDRİ RAHMİ EYÜPOĞLU, İLHAN KOMAN, SABRİ BERKEL
BUYUK SİNEMA GRAND CINEMA	ABİDİN MORTAŞ	1949	ANKARA	TURGUT ZAİM, NURETTİN ERGÜVEN
CHAMBER OF COMMERCE BUILDING	ORHAN ŞAHİNLER	1963-70	İSTANBUL	NEŞET GÜNAL, ŞADİ ÇALIK, ÖZDEMİR ALTAN, DEVRİM ERBİL, TAMER BAŞOĞLU, ADNAN ÇOKER, MURAT ŞAHİNLER, YALÇIN KARAYAĞIZ, EMRE ZEYTİNOĞLU.
COMPLEX OF RETAIL SHOPS	DOĞAN TEKELİ, SAMİ SİSA, METİN HEPGÜLER (SİTE mimarlık)	1960	İSTANBUL	BEDRİ RAHMİ EYÜPOĞLU, EREN EYÜPOĞLU, KUZGUN ACAR, FÜREYA KORAL, YAVUZ GÖREY, NEDİM GÜNSÜR, SADİ DİREN
ÇINAR HOTEL	RANA ZİPCİ, AHMET AKIN, EMİN ERTAM	1959	İSTANBUL	UNKNOWN- WALL PANEL AND MURAL
DİVAN HOTEL	RÜKNETTİN GÜNEY. RENOVATION:ABDURRAHMAN HANCI AND AYDIN BOYSAN	1972-75	İSTANBUL	MUSTAFA PİLEVNELİ, EROL AKYAVAŞ, JALE YIMABAŞAR, FÜREYA KORAL, İLHAN KOMAN, BEDRİ RAHMİ EYÜPOĞLU, MUSTAFA İSLİMYELİ, GENÇAY KASAPÇI, HAYATİ MİSMAN

Table 4 (continued)

EMEK BUILDING	ENVER TOKAY	1959	ANKARA	KUZGUN ACAR, TURAN EROL
ETİBANK	TUĞRUL DEVRES-TUNCER YILMAZ-VEDAT ÖZSAN	1955-60	ANKARA	EREN EYÜPOĞLU
EUROPEAN COUNCIL BUILDING STRASBOURG			STRASBOURG	SADİ DİREN-1977
GRAND EFES HOTEL	PAUL BONATZ, FATİN URAN	1964	İZMİR	ATILLA GALATALI, NASİP İYEM, SALİH ACAR, ŞADİ ÇALIK , EREN EYÜPOĞLU, GÜNGÖR KABAKÇIOĞLU CEVAT ŞAKİR, BEDRİ RAHMİ EYÜPOĞLU, FERRUH BAŞAĞA, CEVDET ALTUĞ, ERDOĞAN ERSEN, ADNAN TURANİ, YAVUZ GÖREY, ERDOĞAN DEĞER
HALİL BEKTAŞ PRIMARY SCHOOL			DENİZLİ	TURAN EROL-1970
HILTON HOTEL	SOM, SEDAT HAKKI ELDEM	1952	İSTANBUL	BEDRİ RAHMİ EYÜPOĞLU, JALE YILMABAŞAR
INTERCONTINENTAL HOTEL (TODAY THE MARMARA HOTEL)	FATİN URAN. MÜELLİFLER: RUKNETTİN GÜNEY, DEKORASYON: ABDURRAHMAN HANCI, AYDIN BURTEÇENE, REŞAT SEVİÇSOY	1975	İSTANBUL	ALTAN ADALI, OKTAY ANILANMERT, SADİ DİREN, AFET ERENGEZGİN, BÜLENT ERKMEK, ATTİLA GALATALI, FUAT İZER, REYHAN KAYA, HÜSAMETTİN KOÇAN, İSMAIL HAKKI ÖCAL, MUSTAFA PLEVNELİ , MAZHAR RESMOR, MUSTAFA ASLIER, ELİF AYİTER, MUAMMER BAKIR, FERRUH BAŞAĞA, BARBAROS BAYKAL, SABRİ BERKEL, GÜLŞEN ÇALIK CAN, MAHMUT ÇELÂYIR, MENGÜ ERTEL, VEYSEL ERÜSTÜN, GÜNGÖR İBLİKÇİ, HASAN İLDAĞ, ERGİN İNAN , RAGİP İSTEK, FEVZİ KARAKÖÇ , FETHİ KAYAAİP, GÜLSEREN KAYALI, KADRİ ÖZAYTEN, SONA SIRAPYAN, A. İSMAIL TÜREMAN, UĞUR ÜSTÜNKAYA, DEMET YERSEL, SAİM SÜLEYMAN TEKCAN

Table 4 (continued)

ISTANBUL CITY HALL	NEVZAT EROL	1953-1960	ISTANBUL	NURİ İYEM, FERRUH BAŞAĞA, ŞADİ ÇALIK, HÜSEYİN GEZER, NAZİM KOŞKAN
KONAK CINEMA	RUKNETTİN GÜNEY	1959	ISTANBUL	ŞADİ ÇALIK
LIDO SWIMMING POOL	HALİT FEMİR	1941-1944	ISTANBUL	BEDRİ RAHMİ EYÜPOĞLU
LISBON TURKISH REPUBLIC FOREIGN AFFAIRS EMBASSY	ORHAN ŞAHİNLER, MUHLİS TÜRKMEN, HAMDİ ŞENSOY	1963	LISBON	GÜLSÜN-DEVİRİM ERBİL, ŞADİ ÇALIK, SABRİ BERKEL, HÜSEYİN GEZER
METU FACULTY OF ARCHITECTURE	ALTUĞ-BEHRUZ ÇİNİCİ		ANKARA	GENCAY KASAPÇI-1968
NATO HEADQUARTERS	JACQUES CARLU (ABDURRAHMAN HANCI FOR INTERIOR DESIGN)	1960	PARIS	BEDRİ RAHMİ EYÜPOĞLU
TARABYA HOTEL	KADRİ ERDOĞAN	1964	ISTANBUL	FERRUH BAŞAĞA, MUSTAFA PİLEVNELİ, NASİP İYEM, SADİ DİREN, SALİH ACAR
TURKISH NATIONAL ASSEMBLY	CLEMENS HOLZMEİSTER	1963	ANKARA	FERRUH BAŞAĞA
UNITED NATIONS	LE CORBUSIER, OSCAR NIEMEYER, SIR HOWARD ROBERTSON, ET AL. WITH HARRISON AND ABRAMOVITZ	1947-1953	NEW YORK	ŞADİ ÇALIK- 1970
VAKKO FACTORY	HALUK BAYSAL, MELİH BİRSEL	1969	ISTANBUL	BEDRİ RAHMİ EYÜPOĞLU, METİN ŞAHİNOĞLU, NEVZAT YÜZBAŞIOĞLU, JALE YILMABAŞAR, HALUK TEZONAR, TANKUT ÖKTEM, ŞADİ ÇALIK, EREN EYÜPOĞLU, HASAN KAVRUK, MUSTAFA PİLEVNELİ, TEOMAN MADRA

APPENDIX B

FIGURES

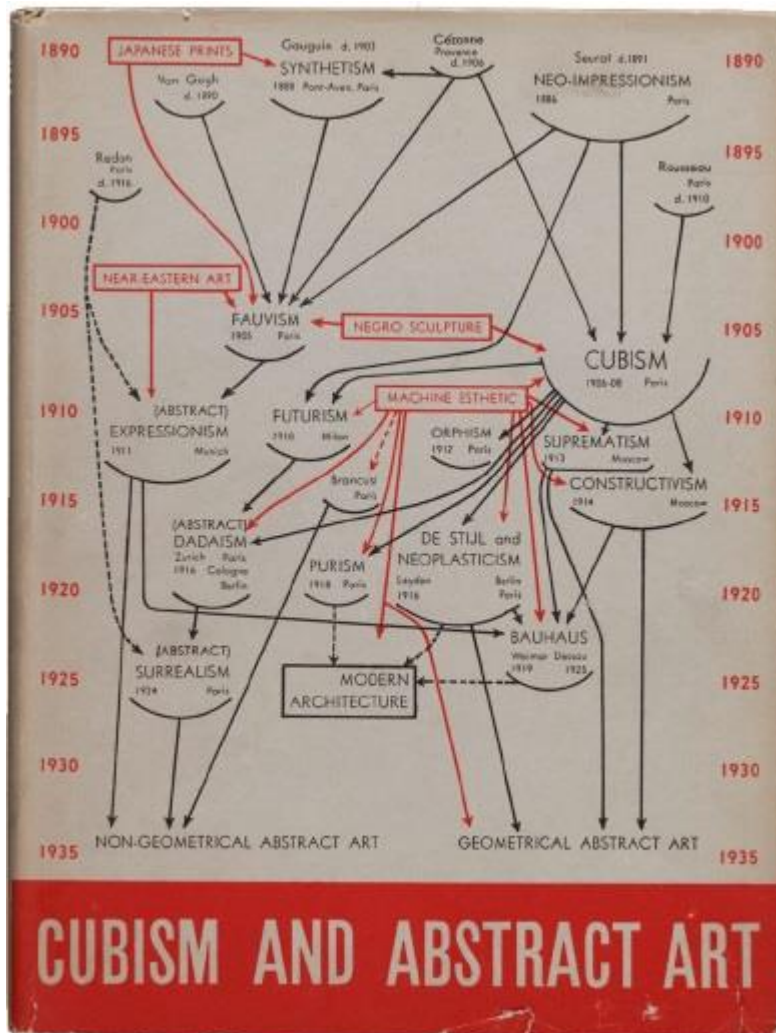


Figure 1. Alfred Barr, Cubism and Abstract Art Scheme. 1936.

Source: Leeuwen, A. V. (2011). *Short-Circuiting Art History in Space modern Times in the Museum of American Art*. Unpublished MA thesis. Universiteit van Amsterdam. p 27



Figure 2. Rietveld, Schröder House, 1924-5.
Source Author's archive



Figure 3. J.J.P.Oud, Café de Unie, 1925.
Source Author's archive



Figure 4. Theo van Doesburg, Cafe Aubette, 1928.
Source: Points D'actu. (13.01.2014). Art Abstrait à Beaubourg.
http://www.pointsdactu.org/article_print.php3?id_article=1714

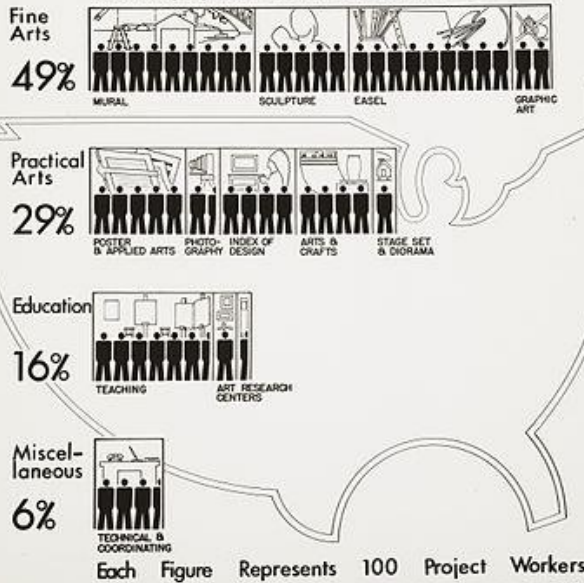


Figure 5. van Doesburg and van Eesteren, Model Maison d'Artiste ,project, 1923.
Source: Art Tattler International.(16.01.2014). *Theo van Doesburg, Networking the International Avant-Garde*. <http://arttattler.com/archivetheovandoesburg.html>

Employment & Activities FEDERAL ART PROJECT

Works Progress Administration

Total Employment as of November 1, 1936-5219



DIVISION OF SOCIAL RESEARCH, W.P.A. 8-1561

Figure 6. Federal Art Project, WPA.
 Source: Wikipedia. (13.01.2014). Federal Art Project.
http://en.wikipedia.org/wiki/File:Archives_of_American_Art_-_Employment_and_Activities_poster_for_the_WPA%27s_Federal_Art_Project_-_11772.jpg.

“ L'ART MURAL ”

Les gens « bien pensants » déclarent d'un ton vengeur qu'il faut être optimiste. Tout va mal : c'est la faute du pessimisme. Mais, avec de l'optimisme, alors tout va aller très bien : une petite campagne de presse pour expliquer au public qu'il faut être optimiste et qu'il a besoin d'art, car « l'esprit a ses droits ». Et alors, tout ira bien, très bien, très, très bien. Et ils se tournent les pouces.

Optimistes, nous le sommes, car nous savons que l'art reprend toujours ses droits au cours de l'histoire. Mais tant pis pour les générations qui refusent leur époque. Ceux qui refusent le présent et attendent pour agir l'établissement d'une société future idéale font de la tour d'ivoire, comme ceux qui se déclarent artisans du moyen âge. Il y a le présent.

Je vois trop d'artistes ne pas comprendre que, si nos contemporains se sont plus ou moins détachés de l'art, c'est surtout parce que, l'ère des spéculations où tout se vendait étant close, l'art qu'on leur propose ne répond plus assez à leurs besoins actuels. Il en est des œuvres d'art comme de toutes autres productions, elles doivent correspondre à des besoins pour trouver preneurs.

Il est certain que la peinture d'agrément (agrément cher), fût-elle de très haute classe, et nous en avons, n'est plus capable de trouver de nombreux « consommateurs » : seules les œuvres assez objectives et puissantes pour faire impression, assez riches de plastique pour retenir, assez fortes de pensée et de sentiment, peuvent exciter aujourd'hui le désir de les posséder. Encore une fois, l'on ne demande plus à l'art rien que du plaisir, mais sans certainement le savoir, des incitations à une certaine attitude héroïque dont presque tous sentent la nécessité malgré le repliement égocentrique de la plupart devant les difficultés nouvelles. Dans l'absence lamentable d'unanimité, il y en a tout de même une : le besoin d'unanimité. L'art peut contribuer à la provoquer.

L'art mural pourrait redevenir ce qu'il a toujours été : un excitateur, un provocateur du haut sentiment collectif. De l'extrême droite à l'extrême gauche, c'est de cela que l'on sent clairement ou non le besoin. Mais l'on ne fait plus d'art mural, ou presque plus. Et les rares murs qui ont été peints ou les rares statues qui furent placées dans des architectures furent presque tous conçus ou bien dans l'esprit académique le plus vieillot (gagueure en une époque toute révolutionnaire), ou bien comme d'agréables divertissements de jours heureux, incapables de sonner avec la gravité du temps et d'offrir un complément assez fort.

Sans doute l'ambiance générale est-elle peu propice aux arts et sans doute beaucoup d'architectes firent-ils la guerre à la peinture : mais ils ne l'auraient pas vaincue si l'art avait été assez fort pour prouver sa nécessité.

L'une des raisons économiques qui font que, à une époque où l'on a tant bâti et où l'on bâtit encore tellement, si peu de murs se sont offerts aux artistes, c'est que les artistes, espérant des commandes murales, ont cessé de se considérer comme des collaborateurs de l'architecte, ont perdu tout sens artisanal, se sont fait des mentalités de vedette, et que les prix auxquels ils prétendent les éliminent d'office.

Si le prix d'un tableau de chevalet, article de luxe (et il est déjà regrettable qu'il soit considéré comme tel), dépend pour beaucoup de la notoriété de l'artiste, celui d'une œuvre murale devrait être basé sur un prix de revient, ainsi que tous les autres éléments entrant dans la fabrication d'un édifice.

Il en était ainsi aux époques où l'architecte, le sculpteur, le peintre travaillaient d'accord. Le but de l'Art Mural est de recréer cette liaison. Et d'orienter les recherches des artistes vers les arts collaborant à l'architecture. La plupart des artistes attendaient anxieusement un mur et, quand, par miracle, la commande vint, ils commencèrent à penser aux exigences du mur : résultat : ratage. C'était bien fatal.

Répondant à l'appel de M. Saint-Maur, des jeunes ont pensé qu'ils avaient mieux à faire que de fumer des cigarettes en attendant que les circonstances changent. Si la société détermine, les initiatives aident cette détermination et peuvent la hâter, comme un complaisant coup de pouce hâte l'ouverture de la porte.

Ces jeunes ont pensé que quelques murs s'offriraient aux artistes si l'on arrivait à faire tomber les fortifications qui, aujourd'hui, séparent les artistes des architectes ; les promoteurs disent :

« Première Exposition de l' « Art Mural » : Les artistes cherchent à participer d'une façon plus active à la vie sociale. Ils désirent vivre de leur artisanat. « Nous voulons reformer la trilogie architecture-peinture-sculpture. Par nos expositions, nous démontrerons les possibilités d'un tel accord. Les exemples exposés susciteront une émulation.

« Toutes les esthétiques et techniques seront acceptées à condition qu'elles soient véritablement architecturales ou murales. »

1. Le Salon de l' « Art Mural » ouvrira ses portes vers la mi-juin.
2. Les envois des pays étrangers seront groupés par nationalité. Les artistes qui désiraient se voir exposés parmi les artistes de nationalité différente de la leur devront en faire la demande au siège social, au moment de l'expédition, et il leur sera donné satisfaction dans la mesure du possible.
3. L' « Art Mural » a choisi un représentant de chaque pays invité. Les artistes de ces pays seront dûment choisis par ce représentant, après accord avec le Comité.
4. Pourront présenter leurs œuvres les artisans, c'est à dire ceux qui, d'après la définition légale, « créent, seuls ou aidés des membres de leur famille ou d'apprentis, des travaux artistiques comme : vitraux, mosaïques, tentures, tapisseries, etc. ».
5. Les cas d'espèce seront examinés par le Comité.
5. Une section sera ouverte aux décorateurs de théâtre.
- 5 bis. Une section sera ouverte aux affichistes.
6. Il est mis au concours un projet d'affiche annonçant la deuxième exposition de l' « Art Mural ».
7. Les œuvres à thème religieux ne feront pas l'objet d'un placement spécial.
8. Les exposants fixeront à leur gré le prix de leurs œuvres exposées.
9. Il sera créé, par la suite, un bureau de transactions, composé d'architectes, de peintres, de sculpteurs et d'artisans, qui établira des barèmes de travaux, au mètre carré ou au mètre cube.
10. Il est souhaitable que les architectes exposent une maquette (en volume) d'un immeuble destiné à devenir le siège et le lieu d'exposition de l' « Art Mural ».
11. Une publication dans l'esprit des journaux corporatifs sera éditée, des-

tinée à renseigner chaque abonné sur les travaux en cours et la vie de l' « Art Mural ».

12. L' « Art Mural » pourra être représenté dans chaque centre de France et de l'étranger.

Comité d'honneur (à fin février) : MM. A. de Monzie, Auguste Perret, M. et Mme J. Gruber, Jean Cassou, Salmon, Vauxcelles, Albert Marquet, A. Ozenfant, Aman-Jean, Y. G. Prade, Y. Rambosson, André Lhote, Despiau, Derain, Marcel Plaisant, Landau, Henri de Régner, Bouche, Signac, Drivier, Malfray, Niclausse-Pacon, Zadkine, Max Jacob, Tournon, Laprade, Rolf de Maré, L.-P. Fargue, Violé-Griffin, Poisson, Bissière, Zingg, Zarraga, P. Fiérens, Klingsland, G. Séverini-Sima.

Le succès remporté par les promoteurs de l' « Art Mural » auprès des artistes permet de bien augurer de l'avenir de ce groupement. Et ce qui prouve la vitalité de leur projet, c'est l'encouragement que « L'Art Mural » a trouvé auprès des hautes personnalités qui ont accepté de prêter leur nom au comité d'honneur et au comité de presse.

Président-fondateur de l' « Art Mural » : Saint-Maur.

Vice-président : Schœdelin.

Président du comité technique : Ozenfant.

Secrétaire : Colette Rodde.

Trésorier : F. Guyot.

Sociétaires : R. Dauthy, A. Cassou, F. Lavergne.

Secrétariat de l' « Art Mural » : 11 bis, rue Schœlcher, Paris (XIV^e).

OZENFANT.

Figure 7. L'Art Mural Manifesto.
Source: Cahiers D'art no 9-10, 1934.

SCULPTURE D'AUJOURD'HUI



LA VENUS PRÉHISTORIQUE DE LAUSSEL.
LES EYZIES (DORDOGNE)

Les Architectes et les Sculpteurs continuent en général à s'ignorer. Les graves problèmes de l'heure en matière de reconstruction constituent pour les Architectes la préoccupation essentielle. Quand il s'agit de reloger rapidement des sinistrés vivant dans les conditions les plus sommaires, on conçoit fort bien que certains détails d'esthétique soient considérés comme inutiles. A plus forte raison, quand il s'agit de sculpture. Pourtant, dans les temps meilleurs d'avant-guerre les Architectes ne faisaient guère appel au concours des autres arts et les sculpteurs devaient se contenter de très rares travaux. Ils étaient appelés souvent trop tard, quand la construction prévue sans sculpture était terminée. Leur œuvre, bonne, médiocre ou mauvaise s'insérait tant bien que mal et venait confirmer l'opinion de nombreux architectes en faveur d'une sobriété absolue. Il faudrait pourtant se garder de confondre simplicité et pauvreté. Résoudre des programmes ne constitue qu'une des fonctions de l'Architecture. Celle-ci doit satisfaire en même temps notre sens plastique. La collaboration d'un sculpteur nous paraît souhaitable à la condition d'être prévue dès l'établissement du programme de la construction.

Dans ce divorce de l'Architecture et de la Sculpture, les responsabilités sont partagées. Le plus souvent, les sculpteurs se satisfont d'un parfait isolement, recherchent le riche amateur, la commande de quelque municipalité ou de l'Etat. Leurs recherches restent donc limitées dans un champ fort modeste. Les bustes de quelques riches bourgeois vaniteux ou de quelques dames désireuses de fixer dans la pierre une beauté éphémère constituent un programme insuffisant pour assurer l'avenir d'un art aussi fondamental.

Quand par contre un architecte songe à appeler les meilleurs artistes de son temps et en particulier les sculpteurs, il s'aperçoit que ceux-ci sont généralement mal préparés pour de grandes tâches, qu'ils demandent des honoraires démesurés impossibles à faire rentrer dans les

Depuis la Vénus préhistorique des Eyzies jusqu'aux femmes-sirènes de Henri Laurens, en passant par l'Ève Victorieuse de Renoir, que d'étapes pour la sculpture ! Ne semblons-nous pas, pourtant, nous rapprocher aujourd'hui de ce point de départ ? Des artistes égarés dans un siècle de civilisation machiniste essayent de retrouver la simplicité et la spontanéité des êtres primitifs.



ÈVE VICTORIEUSE DE RENOIR (Cliché des Éditions du Seuil)

Figure 8. Andre Bloc. (1945). Sculpture D'aujourd'hui. *L'architecture d'aujourd'hui* no 1. 79-81.

IIème COMMISSION

Le Conseil des CIAM a décidé dans sa réunion (4 - 5 mars 49) à Paris de continuer à Bergamo le débat sur l'esthétique architecturale.

Les débats pourraient se limiter aux points suivants:

- a) Existence-ils des rapports entre les arts plastiques, et quels sont-ils?
- b) La collaboration est-elle possible entre l'architecte, le peintre et le sculpteur, et de quelle façon?
- c) L'homme de la rue est-il en état de réceptivité devant les manifestations de cette synthèse?

Les premiers deux problèmes ont été traités dans le questionnaire en décembre 1946 par Hans Arp et S. Giedion. Ils ont été rectifiés par une commission à l'occasion du congrès de Bridgewater (septembre 1947) et condensée encore une fois par Arp et Giedion (mai 1949) tout en ajoutant des questions en regard de la mentalité actuelle.

Le problème sur la réceptivité de "l'homme de la rue" a été préparé par J.M. Richards et le MARS-groupe (Londres, printemps 1947) et rectifié par une commission au congrès de Bridgewater.

QUESTIONNAIRE SUR LA SYNTHÈSE DES ARTS PLASTIQUES

Les rapports entre Architectes, Peintres et Sculpteurs.

1. Que pensez-vous du rôle de l'art (peinture et sculpture) dans le domaine architectural?
 - a) Est-ce qu'il doit se limiter à une fonction purement décorative?
 - b) Est-ce que c'est la fonction de l'art d'exprimer symboliquement, sous une forme concentrée, l'esprit qu'anime une réalisation architecturale?
2. Est-ce qu'il est possible aujourd'hui d'envisager, dès le commencement, un "team-work" entre architecte, sculpteur et peintre, conduisant à une amalgamation de plus en plus forte?
3. Si une communauté créatrice entre architecte, peintre et sculpteur est possible, de quelle manière pourrait être réglé le travail commun?
 - a) Est-ce qu'elle doit intervenir dès le début, afin d'intensifier le potentiel spirituel et émotionnel de l'architecture?
 - b) Est-ce que l'architecte doit avoir fini son projet avant de recourir au sculpteur et au peintre, comme c'est l'usage depuis la décadence de l'architecture au 19ème siècle?

Figure 9 . CIAM 7 Questionnaire 1.

Source : Ungers, O.M. and Ungers , L. (1979). *CIAM 7 Documents*. Nendeln: Kraus Reprint.

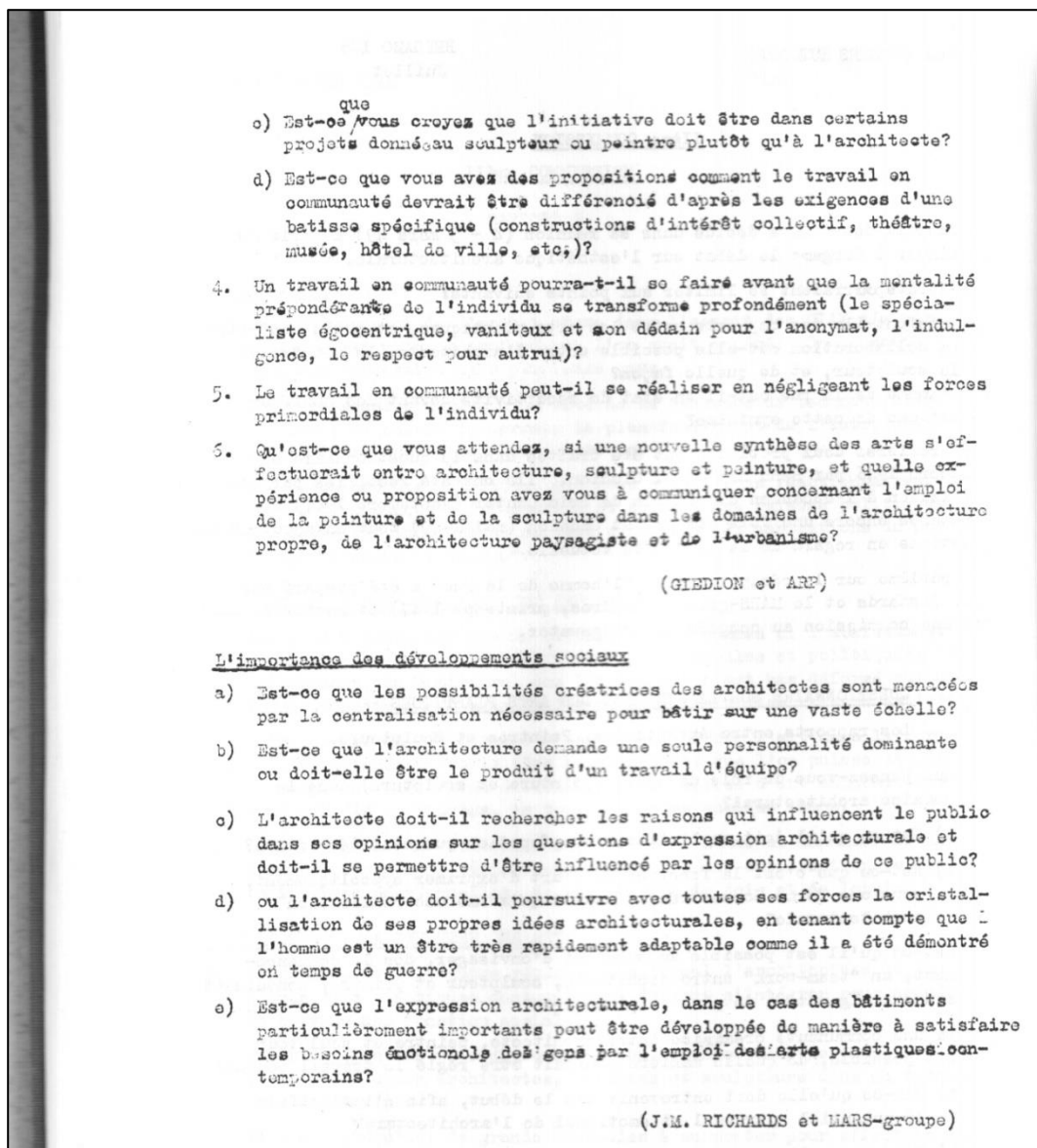


Figure 10. CIAM 7 Questionnaire 2.

Source : Ungers, O.M. and Ungers, L. (1979). *CIAM 7 Documents*. Nendeln: Kraus Reprint.

	2.
<u>Mercredi 27 juillet</u>	
9 - 13 h.	PALAZZO DELLA RAGIONE: SEANCE PLENIERE Commentaires sur les grilles: discussion. Présidents: Le Corbusier - J.L.Sert - R. Steiger.
<u>Jeudi 28 juillet</u>	
9 - 13 h.	BIBLIOTHEQUE - GRANDE SALLE: SEANCE PLENIERE Commentaires et discussion sur la synthèse des arts plastiques. Présidents: S. Giedion - J.M. Richards
<u>Vendredi 29 juillet</u>	
9 - 13 h.	BIBLIOTHEQUE - GRANDE SALLE: SEANCE PLENIERE Rapport de la Commission sur la réforme de l'enseignement de l'architecture. Présidents: Ernesto N. Rogers Jane Drew
<u>Samedi 30 juillet</u>	

Figure 11. CIAM 7 sessions.
Source : Ungers, O.M. and Ungers , L. (1979). *CIAM 7 Documents*. Nendeln: Kraus Reprint.



Figure 12. Calder, Mercury Fountain and P. Picasso, Guernica in Spanish Pavilion. 1937.
Source: Calder Foundation. (13.01.2014). Photobiography.
<http://calder.org/life/photobiography>

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Figure 13. CIAM 8, a.

Source: Trywhitt, J., Sert, J.L., Rogers, E.N. (1979). *The Heart of the City*. Nendeln: Kraus Reprint.

	The Core of an Urban Sector	
Students Pratt Institute	115	New York District, U.S.A
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Figure 14. CIAM 8, b.
 Source: Trywhitt, J., Sert, J.L., Rogers, E.N. (1979). *The Heart of the City*. Nendeln: Kraus Reprint.



Figure 15. Le Corbusier, mural at Badovici house, Cap Martin. 1939
Source: Boesiger, W. (1999). *Oeuvre Complete vol 4*. Basel, Boston, Berlin: Birkhauser Publishers. P159.



Figure 16. Exhibition in Musee National. 1953.
Source: Boesiger, W. (1999). *Oeuvre Complete vol 6*. Basel, Boston, Berlin: Birkhauser Publishers. P11.

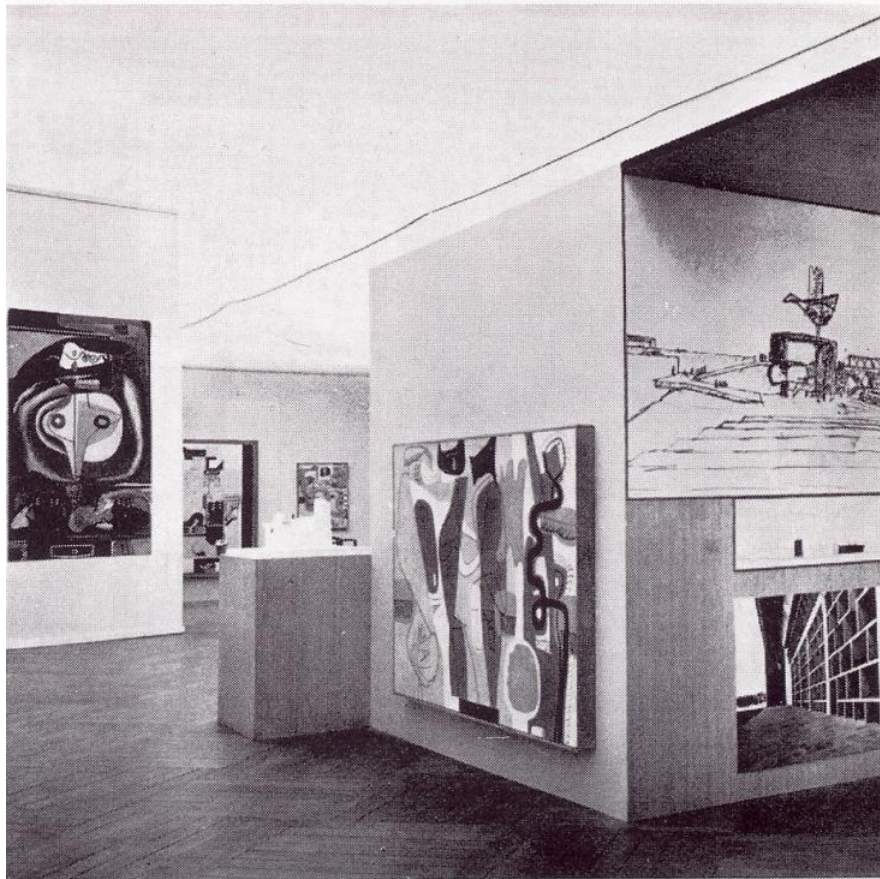


Figure 17. Exhibition in Musee des Beaux-Arts, Lyon. 1956.
Source: Boesiger, W. (1999). *Oeuvre Complete vol 6*. Basel, Boston, Berlin: Birkhauser Publishers. P11.

Le Groupe Espace

La dissociation des arts plastiques : peinture, sculpture, architecture, est un fait déplorable, mais tellement admis par les artistes, les critiques et le public, que les essais les plus timides pour replacer les arts dans la vie courante apparaissent, à beaucoup, comme des audaces inutiles.

Cependant, un groupe s'est formé en France pour aborder cette tâche difficile de synthèse, sans laquelle aucune civilisation ne peut affirmer sa présence.

Des conditions favorables vont permettre les premières expériences. Les grandes réalisations de la reconstruction entrent dans une phase décisive. Les architectes, qui ont été chargés des travaux essentiels, ont compris qu'ils pouvaient utilement associer, à leurs études, d'autres plasticiens.

Ensemble, ils viennent de signer un manifeste où ils exposent leur programme. Les artistes, qui ont semblé s'intéresser spécialement aux nouveaux problèmes, ont été invités à se réunir. Les premières signatures, groupées sur le manifeste, ne constituent que le début d'un ralliement.

L'idée est lancée et elle fait son chemin. En France, au Brésil, au Danemark et en Italie, on note les premières réalisations. La Triennale de Milan montre de quelle façon intelligente peuvent collaborer les architectes et les plasticiens.

Le groupe « Espace », désormais constitué en Association, ne sera pas une chapelle. Ses membres ne rechercheront pas une publicité personnelle, mais aborderont, avec l'humilité qui convient aux véritables artistes, les risques qui s'attachent à des expériences fondamentales.

Manifeste

Pour se dégager définitivement de certaines survivances néfastes, qui imprègnent autant la masse du public qu'un grand nombre d'artistes, les Architectes, les Constructeurs et les Plasticiens soussignés créent

LE GROUPE ESPACE

ils préconisent

un Art non-fignolé procédant des techniques et méthodes actuelles pour des buts réels
un Art qui s'adresse dans l'espace réel, répondant aux nécessités fonctionnelles et à tous les besoins de l'homme, du plus simple au plus élevé
un Art considéré dans ses conditions de vie, physique et culturelle, un Art essentiel même à l'homme le moins avancé par ses valeurs artistiques
un Art concret qui par d'effectives réalisations, participe à une action directe avec la communauté humaine
un Art devenu capable par la production visible et matérielle de la lumière dans l'œuvre, un Art dont la conception et l'exécution s'appuient sur la sûreté des aspects dans les trois dimensions non séparées, mais toujours un Art où le Couleur et la Forme restent enfin indissolublement liés par leurs qualités techniques et architecturales dans une expression idéale de rapports et de proportions.

ils constatent

que d'innombrables tâches de construction sont trop souvent confiées à des personnes qui n'ont ni quelle pour employer l'œuvre d'un groupe d'habitants, d'une ville, voire même d'un pays
que l'Urbanisme et la Construction des Cités saluent de ceux qui ne sont responsables, non seulement des qualités techniques, mais aussi des conséquences sociales, psychologiques et une certaine culture générale
que les conditions de cette culture sont généralement insuffisantes, qu'on assiste trop souvent à la dégradation de nos Cités sur des plans importants et avec une plasticité convenable
que le rôle des Architectes n'est pas été préparé aux tâches nouvelles
que ceux qui ont la responsabilité de créer le milieu dans lequel vivront les générations futures doivent pouvoir s'appuyer sur des techniques et d'actions plastiques fondamentales, les problèmes sociaux et, de plus, souvent aidés par les lois et règlements.

ils proposent

la création de deux décrets, entre tous ceux qui peuvent être appelés à concourir aux grandes tâches contemporaines et se poursuivre, avec :
— Des Comités d'Urbanisme, études de Plans-Masse, études de la Plastique architecturale y compris tous les problèmes dans la vie courante, techniques de la couleur dans l'architecture.
Ainsi, pour familiariser le public avec les réalisations architecturales plastiques, il est souhaitable que les Artistes du Groupe Espace soient appelés à prêter leur concours, notamment lors des festivals, expositions et lors des grandes fêtes publiques. Des démonstrations plastiques, d'enseignements, seront admises plus facilement à l'intérieur de nos manifestations et surtout dans la vie des réalisations permanentes.
Les Commissions suivantes seront créées immédiatement pour l'étude des problèmes particuliers et devront comprendre chacune des Architectes, Peintres, Sculpteurs et Plasticiens :
URBANISME, PLANS-MASSE, COULEUR, EXPOSITIONS, FÊTES, PLASTIQUE APPLIQUÉE AUX OBJETS

ils réclament

POUR L'HARMONIEUX DEVELOPPEMENT DE TOUTES LES ACTIVITÉS HUMAINES
LA PRÉSENCE FONDAMENTALE DE LA PLASTIQUE

ciation a eu lieu, le 17 octobre 1951, au Grand Palais, sous la présidence d'honneur de M. Eugène Claudius-Petit, Ministre de la Reconstruction et de l'Urbanisme, et la présidence effective de M. André Bloc, Directeur des revues « L'Architecture d'aujourd'hui » et « Art d'aujourd'hui ».

Étaient présents à cette Assemblée :
Mmes Sonia DELAUNAY, FAHR-EL-NISSA-ZEID, Jeanne COPPEL, Simone SERVANES, Nicolaas WARBHELD.

MM. Luc ARSENE-HENRY, Paul AYNES, André BRUYÈRE, Jean GEORGE, Paul HERBE, Lionel MIRABAUD, Walter MUNZ, Marcel ROUX, Jean SEBAO, Bernard-Henri ZERFFUS, Architectes.

MM. August ANDERSEN, Etienne BEOTHY, André BLOC, Félix DEL MARLE, Roger DESSERT, Ciccio DI AZ, A. E. FLEISCHMAN, Georges FOLMER, Emile GILJOLI, Bernard LAFFAILLE, Pierre LACOMBE, Berto LARDERA, LE CHEVALIER, Fernand LEGER, Claude PARENT, Edgard PILLET, P. E. SARISSON, Ismaël SCHEIN, Nicolas SCHOFFER, Plasticiens.

S'étaient excusés :
Madame KANDINSKY.

MM. Xavier ARSENE-HENRY, Wladimir BODIANSKY, Silvano BOZZOLINI, Henri CALSAT, G. DELOYARD, Piero DORAZIO, Pierre FAUCHEUX, Jean FAYETON, G. LAGNEAU, Jean GINSBERG, Jean GORIN, Robert LE RICOLAIS, Marcel LODS, Alberto MACONELLI, MONNET, NATTI, Richard NEUTRA, Michaël PATOUT, Serge POLIAKOFF, Jean PROUVE, Alfred ROTH, André RIVE, YONGERMANN.

Au cours de cette réunion, lecture a été donnée des statuts de l'Association et, notamment de l'article premier qui définit les buts : ceux-ci ont été annoncés par M. André Bloc qui a ouvert la séance et rappelé les diverses tentatives modernes, heureuses ou malheureuses, de synthèse des arts.

Article premier. — L'Association dite « Groupe Espace », fondée au cours de l'Assemblée générale du 17 octobre 1951, a pour but de préparer les conditions d'une collaboration effective des architectes, peintres, sculpteurs, plasticiens et d'organiser, par la plastique, l'harmonieux développement des activités humaines.
Sa durée est fixée à 99 ans.
Elle a son siège à Boulogne-sur-Seine, 5, rue Bartholdi.

L'Assemblée a, en outre, procédé à l'élection des membres du Bureau et des membres du Comité, qui se trouvent ainsi constitués :

BUREAU :

Président d'Honneur : M. Eugène CLAUDIUS-PETIT, Ministre de la Reconstruction et de l'Urbanisme.
Président actif : André BLOC.
Vice-Présidents : Paul HERBE, Fernand LEGER, Bernard ZERFFUS.
Secrétaire général : Félix DEL MARLE.
Trésorier : Bernard LAFFAILLE.
Délégués à la propagande : Luc ARSENE-HENRY, Edgard PILLET.

COMITÉ :

MM. Sonia DELAUNAY, Etienne BEOTHY, Silvano BOZZOLINI, Ciccio DIAS, Jean FAYETON, Pierre FAUCHEUX, Jean GORIN, Berto LARDERA, Robert LE RICOLAIS, Paul NELSON, Marcel ROUX.

Enfin, elle aborda la mise au point des méthodes de travail : création des diverses Commissions constituées par des Groupes chargés d'études précises, qui s'étendront aux problèmes les plus divers, allant des plans d'urbanisme aux recherches plastiques, dans le domaine des objets les plus usuels.

COMMISSIONS :

— Urbanisme et Plans Masse.
— Expositions et Fêtes.
— Plastique appliquée aux objets (les industriels seront invités à cette Commission).

En outre, sera constituée une Commission « de la Dimension » chargée d'un des problèmes essentiels pour lequel la collaboration des ingénieurs est très importante.

Dès sa constitution, l'Association est saisie de plusieurs demandes de collaboration, notamment pour la mise en couleur de diverses constructions (extérieur et intérieur), pour les études de volumes, pour des concours de peintures murales et de sculpture en accord avec l'architecture.

V

Figure 18. Groupe Espace manifesto.
Source: L'architecture d'aujourd'hui no 37, 1951. P 5.

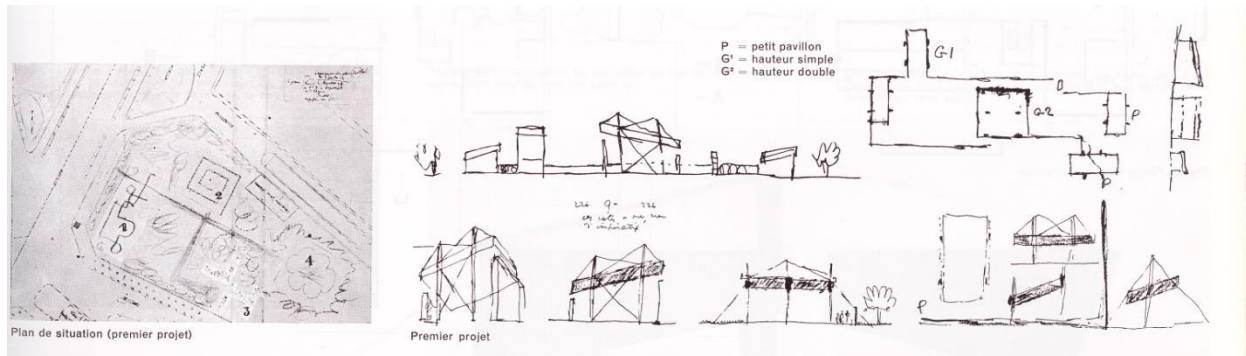


Figure 19. Porte Maillot project, 1950, a.
 Source: Boesiger, W. (1999). *Oeuvre Complete vol 5*. Basel, Boston, Berlin: Birkhauser Publishers. P 69.

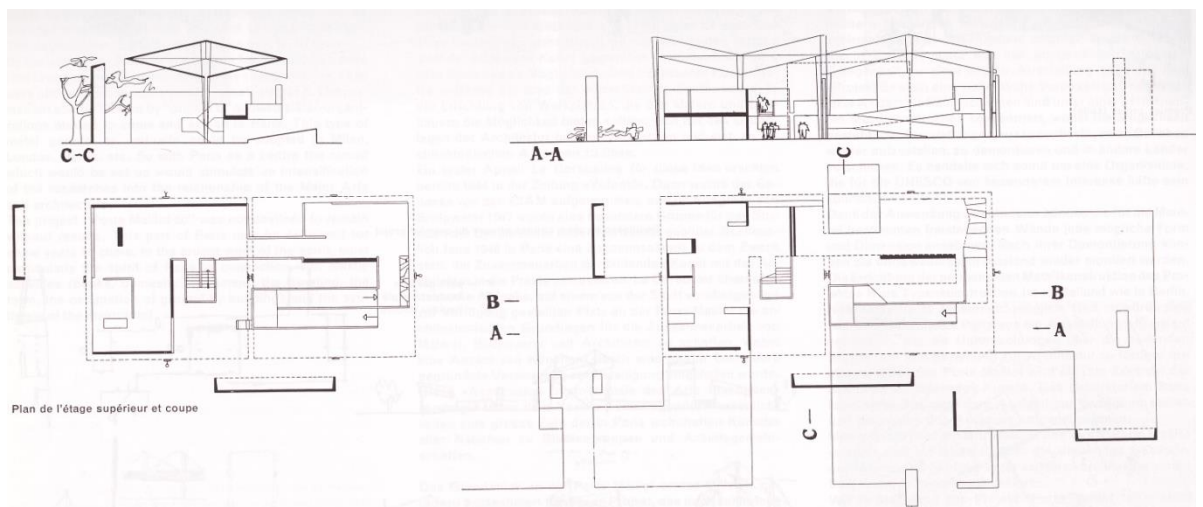


Figure 20. Porte Maillot project, 1950, b.
 Source: Boesiger, W. (1999). *Oeuvre Complete vol 5*. Basel, Boston, Berlin: Birkhauser Publishers. P 70.

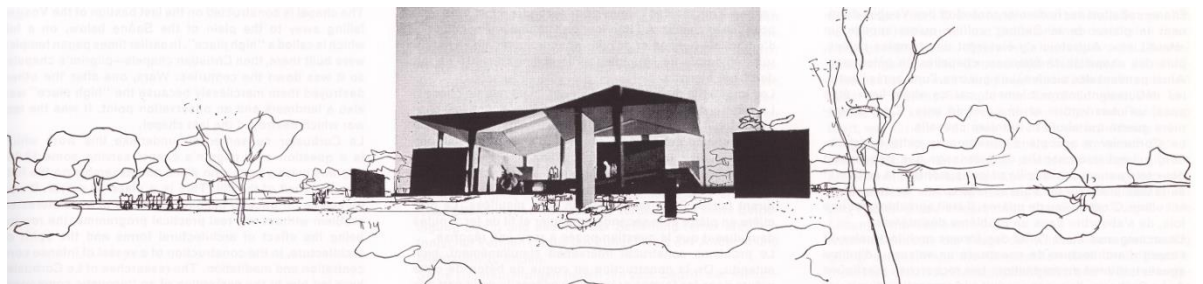


Figure 21. Porte Maillot project, 1950, c.
 Source: Boesiger, W. (1999). *Oeuvre Complete vol 5*. Basel, Boston, Berlin: Birkhauser Publishers. P 71.

... plus en plus grande et s'adresse à l'architecte. Par conséquent, une ouverture d'une critique architecturale sur le plan international. Le professeur Mordvinov signala qu'en Russie la révolution socialiste avait ouvert de nouvelles possibilités aux architectes qui ont pour mission de satisfaire les besoins matériels et culturels du peuple. Citant quelques chiffres, il précisa que, depuis la fin de la guerre, on a construit en Russie 100.000 de m² de plancher d'habitation dans les villes. L'urbanisme étant conçu dans le cadre de l'économie nationale fait partie du plan de développement du pays. L'architecte se trouve ainsi avec une grande responsabilité devant le peuple et devant l'Etat.

CONGRÈS DE L'U. I. A. - LISBONNE

Passant au problème plastique, il spécifia que si le contenu de l'architecture russe est socialiste sa forme reste nationale, selon le vœu du peuple. Il s'ensuit que le principe de l'assimilation des traditions nationales et des techniques modernes est la règle que suivent volontairement les architectes russes.

M. Mordvinov termina en soulignant la nécessité des échanges d'idées entre les architectes de tous les pays du monde. Pierre Vago revint au thème initial, souligna qu'en fait c'était chacun des architectes qui se trouvait à la « Croisée des Chemins », il évoqua les dangers du « nouveau formalisme » qui risque de nous conduire dans une impasse sur la vie.

Enfin, le professeur Van den Broek présenta quelques observations :
 « La structure et la fonction sociale ne suffisent pas à créer la beauté architecturale ni le bonheur dans une communauté qui a des besoins spirituels. L'architecture, dans une telle communauté, représente, en fait, l'expression de nos idées sur la vie. »

« Une telle expression peut être trouvée dans la conception contemporaine de l'espace : la continuité entre le volume intérieur de la maison et l'usage extérieur étendu au-dessous et au-dessus de la construction. L'espace est espace continu, le volume des bâtiments ne résulte pas seulement de leur forme personnelle mais bien plus de leurs relations réciproques et de l'expression de la communauté dans son ensemble. »

« Le développement des techniques modernes combiné avec cette conception spatiale constituent les conditions nécessaires pour créer un style, moderne même pour développer une culture. Car il n'est pas non plus prouvé que la « Machine » et la « Massification » des hommes soient de mauvaises conditions pour la culture. Au contraire, elles peuvent en être la base, en permettant le développement en libérant l'homme de la matière pour lui permettre une activité spirituelle. »

« Il ne semble également pas suffisant, pour trouver une architecture correspondante à notre époque, de nous contenter de demander à l'usager ses besoins et d'essayer de les satisfaire. »

« Nous ne pouvons construire des cités avec les seules maisons individuelles qui nous sont demandées. Nous avons à étudier et à proposer les autres possibilités d'habitation dans les villes qui sont des concentrations de population humaine et d'activité culturelle ayant leurs besoins propres. Les palais pour les rois ou monuments à la puissance du peuple, le style ne dépendra pas des architectes mais de la société ; néanmoins, l'architecte est seul qualifié pour en déterminer les formes, connaître la somme de ces formes et leur influence sur l'esprit des hommes, en dégageant une signification pour que la société apprécie leur réelle valeur. »

« Individualisme et liberté ne signifient pas que n'importe qui puisse avoir sa propre forme de maison. La construction pour les hommes appelle la production d'unités de série de différents types. L'originalité réelle vient non plus du projet de l'architecte mais du parti choisi par l'usager lui-même pour l'aménagement intérieur de son logis. Pour rendre cela possible, la construction moderne doit produire des formes et des volumes impersonnels offrant la plus grande flexibilité intérieure. »

« Seuls quelques architectes ont besoin de tracer la voie, les autres ont besoin de se limiter à connaître leurs idées et à être experts dans l'art de les mettre en pratique. La formation des architectes en découle, les meilleurs d'entre eux pouvant après coup sortir des chemins battus, prendre la route de la nouveauté et démontrer peut-être, plus tard, que c'était celle-là la bonne ! »

En résumé et pour apporter une conclusion toute personnelle, il semble que les architectes de tous les pays soient unanimement conscients de la portée de leur mission, des possibilités que leur offre la technique, de l'importance de leur rôle social et de l'humilité dont ils doivent faire preuve dans l'accomplissement de leurs tâches.

Mais au delà, dans l'application pratique, il apparaît aussi que chacun des mots justifie pour eux des conceptions et des formes étrangement différentes, car l'architecture n'est pas en dernier lieu du ressort de la situation verbale.

PROPOSITION

Parallèlement au Congrès, l'exposition itinérante de l'U. I. A. s'est tenue au Palais des Beaux-Arts de Lisbonne. Chacune des sections nationales était invitée à y participer en suivant une ligne directrice commune de présentation selon le plan schématique suivant :

- Le pays.
- a) Ses aspects, situation géographique.
- b) Habitants et coutumes.
- c) Architecture : aspects traditionnels et historiques.
- d) Architecture : aspects actuels.
- e) Les architectes : organisations professionnelles.
- f) Publications professionnelles.
- Bilan des tâches actuelles.
- a) Besoins en constructions de tous genres.
- b) Mesures d'urgence.
- i) Projets de reconstructions.

l) État et équipement national.

k) Premières réalisations.

III. — Techniques de réalisation

- l) Techniques traditionnelles : bois, pierre et briques.
- m) Techniques nouvelles : ciment armé, acier, etc.
- n) Rationalisation des chantiers.
- o) Normalisation des éléments.
- p) Préfabrication.
- q) Modulation.
- r) Normalisation des dimensions.
- s) Plans types.

Nous avons noté tout particulièrement l'incertitude des participations anglaise, yougoslave, italienne, hollandaise, danoise, grecque, belge et portugaise. Chacune d'entre elles pourrait faire l'objet d'une brochure complète et nous ne pouvons les détailler ici.

Nous avons apprécié l'homogénéité et la qualité de l'envoi fait par la section française d'Afrique du Nord, démonstration d'un effort collectif élogieusement présenté.

Nous aurions souhaité la même tenue et la même discrétion dans l'envoi de la Section française dont le texte de préface pourrait utilement s'inspirer des principes d'humilité si curieusement professés au cours des débats. Nous avons suffisamment l'occasion de recevoir de nos amis étrangers le témoignage spontané de leur estime de la France pour éviter de nous décerner nous-mêmes un satisfecit.

CONCOURS INTERNATIONAL D'EMULATION

Un concours avait été ouvert entre les élèves de différentes écoles d'architecture des pays suivants :

- Belgique, Danemark, France, Grèce, Pays-Bas, Suisse, Tchécoslovaquie, Turquie, Yougoslavie.

Le sujet donné par le professeur de théorie de l'École des Beaux-Arts de Paris était celui d'un hôpital-clinique ; nous avons pu constater l'excellence et curieusement l'identité d'esprit des envois de provenances si diverses ; il y a lieu de souhaiter qu'à l'occasion du prochain Congrès le thème proposé comporte un impératif fonctionnel moins marqué pour permettre des recherches plus originales et que la présentation ne soit pas limitée à des reproductions photographiques trop petites qui compliquent la lecture des plans et ne permettent pas une appréciation suffisante de l'étude.

NOUVELLES ADMISSIONS

Au cours de l'assemblée, les pays suivants ont été définitivement admis à l'U. I. A. :

- Allemagne ;
- Chili ;
- Cuba ;
- Mexique ;
- Uruguay.

En outre, le Japon a été déclaré « admissible » mais son admission ne sera ratifiée qu'à la prochaine assemblée.

ELECTIONS

L'Assemblée générale de l'U. I. A. a procédé au renouvellement de son bureau et de son comité exécutif. Ont été élus :

- Président : le professeur Tschumi (Suisse) ;
- Vice-Président : M. Ceas (Italie) ;
- M. Mordvinov (U.R.S.S.) ;
- Treasurer : M. Van Hove (Belgique) ;
- Secrétaire général : M. Pierre Vago (France).

Etats membres du comité exécutif :

- Mexique, Pays-Bas, Pologne, Portugal, Royaume Uni.

Les Etats suivants, également membres du comité exécutif, n'étaient pas sujets au renouvellement cette année :

- Bélarus, Danemark, France,

ainsi que l'un des Vice-Présidents :

- M. Ralph Walker (Etats-Unis).

Le Président sortant, Sir Patrick Abercrombie, a été, à l'unanimité des membres du Congrès, nommé par acclamations Président d'Honneur. Qu'il soit remercié ici de son dévouement à la cause commune des 80.000 architectes de l'U. I. A.

PROCHAIN CONGRES

Il a été décidé que le prochain Congrès se tiendrait aux Pays-Bas, au début de l'été 1955.

- Le thème en sera « Habitation 1945-55 » ;
- Programmes ;
- Projets ;
- Productions.

Nous souhaitons qu'à cette occasion un nombre encore plus grand d'architectes puisse se réunir et mettre en commun expériences et idées. Nous pensons tout particulièrement aux jeunes pour lesquels nos amis néerlandais préparent déjà un grand rassemblement.

TRAVAUX DES COMMISSIONS

Au cours du Congrès, huit commissions différentes ont étudié des problèmes particuliers intéressant notre profession.

Chaque groupe de travail a tenu trois séances d'étude et une ou deux séances de rédaction de conclusions. Ces conclusions, soumises au Congrès en séance plénière, ont été adoptées avec quelques modifications de détail.

Soulignons les résultats substantiels obtenus ; et l'unanimité réalisée sur ces textes par des hommes d'origine, de formation et d'appartenance si diverses.

A. G. HEAUME.

Figure 22. Congrès de l'U. I. A. Lisbonne.
 Source: l'Architecture d'Aujourd'hui, no 49, 1953, p 15.



Figure 23. Congrès de l'U.I.A. Lisbonne-resolutions. Source: l'Architecture d'Aujourd'hui, no 50-51, 1953, p 5.

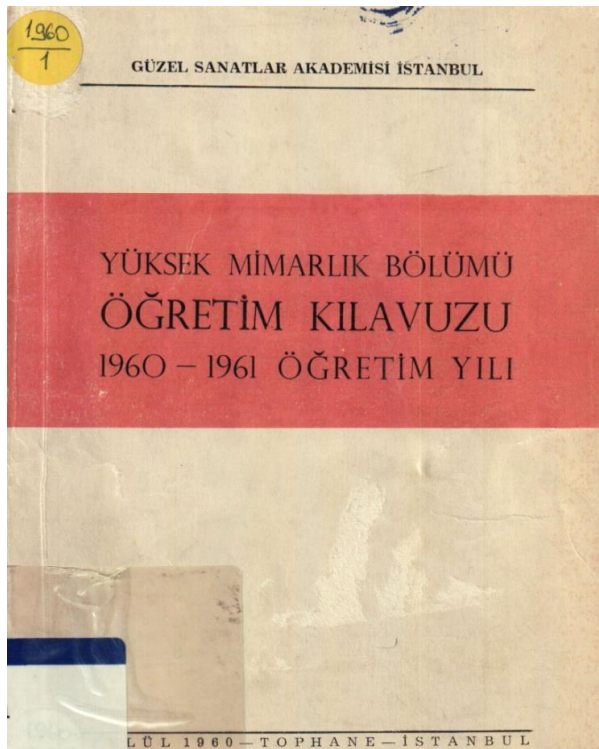


Figure 24. Academy of Fine arts, 1960-1961 Academic guide.

İstanbul Güzel San'atlar Akademisi Yüksek Mimarlık Bölümü Haftalık Ders
Saatlerine göre tertiplenmiş Öğretim Planı

		I. Devre				II. Devre					III. Devre	
		1. Sömestr	2. Sömestr	3. Sömestr	4. Sömestr	1. Sömestr	2. Sömestr	3. Sömestr	4. Sömestr	5. Sömestr	6. Sömestr	
Grafik ve Plastik Bilgiler gurubu	1 Tasarı Geometri	4	4									
	2 Teknik Resim	4	4									
	3 Perspektif			2	2							
	4 Mimari Resim					2	2	2				
	5 Serbest Resim	2	2	2	2							
	6 Modlaj											
	7 Maket											
	8 Yazı											
Yapı gurubu	9 Yapı	2	2	2	2							
	10 İnce Yapı			2	2							
	11 Malzeme	2	2	2	2							
	12 Tesizat					2	2					
Statik bilgiler gurubu	13 Y. Matematik	2	2									
	14 Statik	4	4	4	4							
	15 Betonarme			2	2	2	2					
	16 Zemin Problemleri, temel inşaatı			2				2	2			
	17 Çelik ve ahşap inşaat											
Bina bilgisi gurubu	18 Bina Bilgisi	3	3	3	3	3	3					
	19 Dekorasyon ve mobilya							2	2			
Proje gurubu	20 Proje ve eskizler			4	4	10	10	10	10	10		
Şehircilik gurubu	21 Şehircilik					2	2	6	6			
	22 Yol				2							
	23 Topografya			2	4							
Meslek tatbikat ve mevzuatı gurubu	24 Meslek Bilgisi					2	2	2	2			
	25 Yapı Hukuku ve Mesken Ekonomisi					2	2	2	2			
Kültür dersleri gurubu	26 Mimarlık Tarihi	2	2	2	2							
	27 Mimari Rölöve							3	3			
	28 Türk Sanatı Tarihi							1	1			
	29 Sanat Tarihi			2	2							
	30 Estetik					1	1	1	1			
	İnkılâp Tarihi								2			2
	Lisan	2	2	2	2							
	Mecmu ders saati	27	31	31	31	33	33	33	29	12		2

Figure 26. Academy of Fine arts, table of course hours per week in architecture department. 1960-1961
Source: 1960-1961 Academic guide.

TÜRK SANATI TARİHİ
Enstitüsü dersleri

II. Devre, 3 ve 4 üncü sönestr
Haftada 1 saat

İslâmlıktan evvelki Türk sanatları : Orta ve Ön Asya sanatları
Samar ve Tolonid
Gazneviler ve Hint sanatları
İslâmiyetin Türk Sanatına olan tesirleri.
Selçuk İran : Sasaniler
On birinci asrın nihayetine kadar Anadolu sanatları
Anadoluda Selçukiler Sanatı
Mimari
Tezini Sanatlar
Seramik
Maden işleri
Tahta işleri
Kumaş, Halı
Muhtelif (cilt - yazı - minyatür - tezhib)
Anadoluda Beylikler
Bursa devri (İstanbulun fethine kadar olan kısım)
Osmanlı Sanatları
Mimari : Klâsik devir, Lâle devri, Barok, Ampir, Rönesans, Yeni Klâsisizm
Heykel ve Resim
Tezini Sanatlar
Motif ve tezini sanatların umumi karakterleri
Cam ve seramik
Maden işleri
Kumaş ve kostüm, dokumacılık
Halı
Minyatür, Anliminür, yazı, cilt
Tahta, sedef ve bakır işleri

Figure 27 . Academy of Fine arts, the content of Art History course. 1960-1961
Source: 1960-1961 Academic guide.

<p style="text-align: center;">— 24 —</p> <p>DERSLER, MEÇBURI, SEÇİME BAĞLI VE SERBEST OLMAK ÜZERE UÇ TÜRLÜDÜR :</p> <p>a) Mecburi dersler: Bölümden mezun olacak öğrencinin takip zorunda olduğu derslerdir.</p> <p>b) Seçime bağlı dersler: Öğrencinin ders ve müfredat programı gereğince belli bir grup dersler arasından seçmek ve takip etmek mecburiyetinde olduğu derslerdir.</p> <p>c) Serbest dersler: Öğrencinin belli konularda bilgisini artırmak üzere almakta ve takipte serbest olduğu derslerdir.</p> <p>MADDE 13 — Yüksek Mimarlık Bölümünde öğretim; aşağıda yazılı sırasıyla birbirini takip eden üç devreden mürekkeptir.</p> <p>a) BİRİNCİ DEVRE : İlk iki seneyi teşkil edip bu müddet zarfında meslekle alakalı dersler görülür ve bunlara ait tatbikat ve vazifeleri yapılır.</p> <p>b) İKİNCİ DEVRE : Beş sömestire ayrılmış olup her sömestrede bir proje ve tertip edilen iki eskizden biri yapılır. Bu devreyi tamamlamış olmak için ayrıca bu devrede okutulan mecburi ve seçime bağlı derslerden ve tatbikat vazifelerinden başarı göstermiş olmak gerekir.</p> <p>c) ÜÇÜNCÜ DEVRE : İki devreyi başarı ile ikmâl eden bir sömestir devam diploma proje ve eskiz imtihanından ibarettir.</p> <p>MADDE 14 — Öğrencilerin ilmi araştırmalarda yetişmelerini sağlamak üzere seminerler açılabilir.</p> <p>İkinci devreye geçmiş öğrencilere mahsus seminerlerin çalışma saatleri, seçime bağlı derslere ayrılan saatler içinde kalmak üzere, her sömestire başında ilgililere ilan edilir. Seminer çalışmaları yapanlara istekleri üzerine bir belge verilir.</p> <p>MADDE 15 — Öğretime her yıl 1 KASIM'DA başlanır. Bu tarihten 31 OCAK'a kadar devam eden öğretim süresi I. Sömestir itibar olunur. 31 Ocak'ta 4 haftalık bir ara verir. II. Sömestir 1 Mart — 31 Mayıs tarihleri arasında de-</p>	<p style="text-align: center;">— 25 —</p> <p>vam eder. Okutulacak ders ve bahisler ve yapılacak proje, eskiz vesair işler ile ilgili program Bölüm Kurulunca kararlaştırılır. Bunların müddeti de öğretim plânında belirtilir.</p> <p style="text-align: center;">YÜKSEK MİMARLIK BÖLÜMÜNDE OKUTULAN DERSLER</p> <p>Grafik ve plâstik bilgiler gurubu</p> <ol style="list-style-type: none"> 1 — Tasarı Geometri 2 — Teknik Resim 3 — Perspektif 4 — Mimari Resim 5 — Serbest Resim 6 — Modlaj 7 — Maket 8 — Yazı <p>Yapı gurubu</p> <ol style="list-style-type: none"> 9 — Yapı 10 — İnce Yapı 11 — Malzeme 12 — Tesisat <p>Statik bilgiler gurubu</p> <ol style="list-style-type: none"> 13 — Yüksek Matematik 14 — Statik 15 — Betonarme 16 — Zemin problemleri, temel inşaatı 17 — Çelik ve ahşap inşaat <p>Bina bilgisi gurubu</p> <ol style="list-style-type: none"> 18 — Bina Bilgisi 19 — Dekorasyon ve Mobilya <p style="text-align: center;">PROJE GRUBU</p> <ol style="list-style-type: none"> 20 — Proje ve Eskizler
--	--

Figure 28. Academy of Fine arts, course schedule in architecture department. 1962.. Source: GSA Talebe Cemiyeti.(1962) *GSA Giriş Rehberi*. İstanbul: Talebe Cemiyeti Yayınları. P 25.

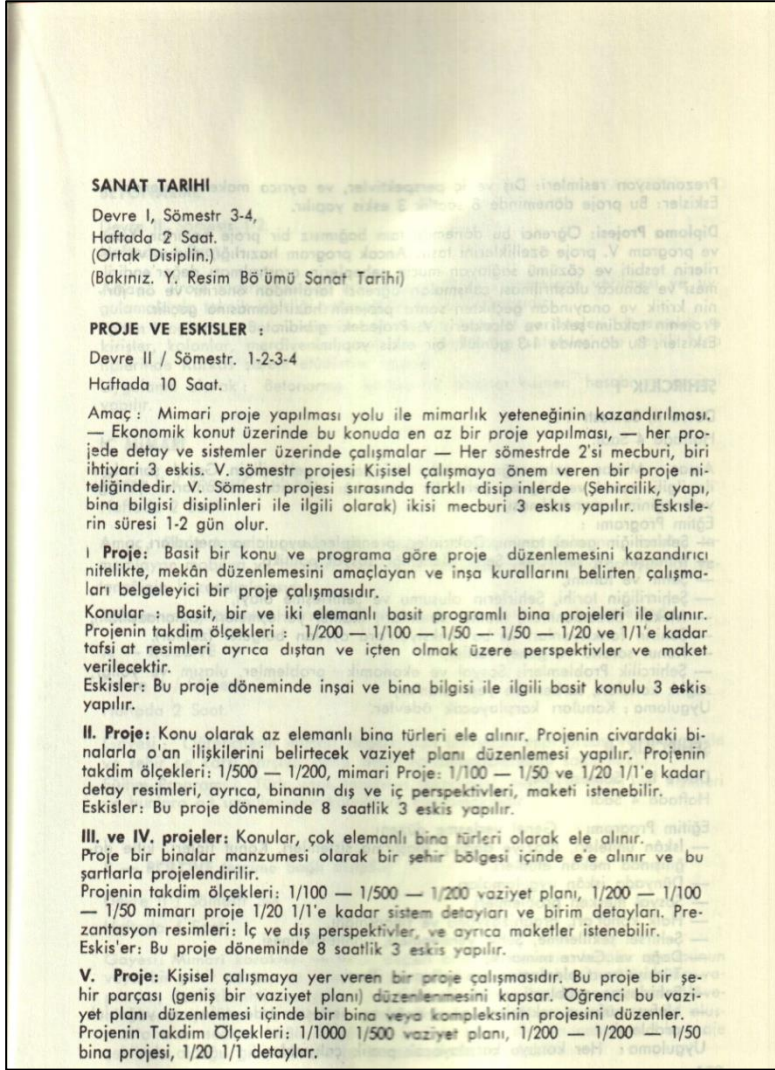


Figure 29. Academy of Fine arts, Detailed information of art history course.1974.
Source: Akademi Belleteni 1974.

YÜKSEK HEYKEL BÖLÜMÜ
AYRINTILI ÖĞRETİM PLANI

TEMEL SANAT EĞİTİMİ

Devre I / Sömestr 1-2

Haftada 12 Saat.

(Temel sanat eğitiminin bu devresi mesleklere yönelik olmayıp, bütün bölümler için ortak nitelikteki kavram ve çalışmaları kapsar.) Nokta, alan, çizgi ilişkileri çizginin iki ve üç boyutlu stürüktürü, biçim, görsel sanatlar ve bazı prensipleri; kompozisyon, kurgu, bütünlük, baskınlık, denge, simetri, çeşitlik, ritm, uyum, uyumsuzluk, zıtlık, değer kavramı; renk kavramı; rengin insan yaşamındaki yeri, renkte uyum, uyumsuzluk, tümleçlik, zıtlık ilkeleriyle ilişkileri. Doku çalışmaları, Strüktür; doğal ve yapay, mikro ve makrostrüktür bu çalışmaların yanı sıra tüm eğitim yılı çalışmalarının sentezi.

ŞANAT TARİHİ

Devre I-II / Sömestr 1-2-3-4

Haftada 2 Saat.

(Bakınız: Y. Resim Bölümü, Sanat Tarihi)

SOSYO — EKONOMİ

Devre I / Sömestr 1-2

Haftada 2 Saat.

(Bakınız: Y. Mimarlık Bölümü, Sosyo - Ekonomi)

PERSPEKTİV

Devre I / Sömestr 1-2

Haftada 2 Saat.

(Bakınız: Y. Mimarlık Bölümü, Perspektiv)

TASARI GEOMETRİ

Devre I / Sömestr 1-2

Haftada 4 Saat.

(Bakınız: Y. Mimarlık Bölümü, Tasarı Geometri)

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Figure 30. Academy of Fine arts, Detailed information of Basic art education course.1974.
Source: Akademi Belleteni 1974.

a 2 — Misafir Konferansiyeler

Ord. Prof. F. HESS	8-13/11/1954	2 konferans
Ord. Prof. PACE	16/11/1954	1 konferans
Prof. Dr. E. ZEVI	28/12/54-5/1/55	4 konferans
Prof. M. PEVSNER	8/11/55	1 konferans
Prof. Gio PONTI	16-20/5/55	3 konferans
Prof. R. NEUTRA	7/10/56	1 konferans
Prof. M. M. HARRIS	12-16/11/56	3 konferans
Ord. Prof. DOELGAST	24-26/4/56	3 konferans
Mimar SHAW	8/4/57	1 konferans
Ord. Prof. MILTNER	24-26/4/57	2 konferans
Prof. R. GUTBROD	20-30/3/57	seri konferanslar
Ord. Prof. HANSON	6/5/58	1 konferans
Dr. TRIEBEL	5-6/5/58	2 konferans
Prof. SANPAOLESI	12-15/5/58	3 konferans
Prof. H. VOLKART	27-28-30/4/59	3 konferans
Prof. Von EESTEREN	5-1959 (U.I.A.)	1 konferans
Prof. ZASLAVSKY	5-1959 (U.I.A.)	1 konferans
Prof. PICCINATO	5-1959 (U.I.A.)	1 konferans
Prof. PICCINATO	19/4/60	1 konferans
Mimar MARKELIUS	16/11/60	1 konferans
von CAMPE	15/11/60	1 konferans
Ord. Prof. Hans KOEPF	18-25/4-2/9-5-61	4 konferans
Regierungsbaumeister		
L. SAUTTER	12-15-17/5/61	3 konferans
Prof. V. FASOLO	22-24-26/5/61	3 konferans

(b) Öğretim Yardımcıları

BELLING, Rudolf	Modelaj Uzmanı, I. Bina Bilgisi Kürsüsü
KALMIK, Ercüment	Renk ve Şekil Kompozisyonu Öğ. Görevlisi I. Bina Bilgisi Kürsüsü
BEZEYİŞ, Şadan	Renk ve Şekil Kompozisyonu Öğ. Görevlisi I. Bina Bilgisi Kürsüsü
GÖREY, Yavuz	Modelaj dersi öğretim görevlisi I. Bina Bilgisi Kürsüsü.
AGAT, Nilüfer	I. Bina Bilgisi Kürsüsü Asistanı
AKSOY, Özgönül	III. Bina Bilgisi Kürsüsü Asistanı
AKSOY, Erdem	III. Bina Bilgisi Kürsüsü Asistanı
AYDIN, Tekin	Şehircilik Kürsüsü Asistanı
AYVERDİ, Aligül	I. Yapı Bilgisi Kürsüsü Asistanı
AREL, Ayda	Mimarlık Tarihi ve Rölöve Kürsüsü As.
BOLAK, Esen	I. Bina Bilgisi Kürsüsü Asistanı.
ÇİNİCİ, Behruz	Şehircilik Kürsüsü Asistanı.
DORUK, Birsen	I. Bina Bilgisi Kürsüsü Asistanı.
DORUK, Teoman	II. Bina Bilgisi Kürsüsü Asistanı.
GONCA, Akil	I. Bina Bilgisi Kürsüsü Asistanı.
ILGAZ, Aşuman	Yüksek Matematik Kürsüsü Asistanı

Figure 31. İTÜ, list of instructors.1961-62.
Source: İTÜ guide 1961-62.

2.05.02. RENK VE ŞEKİL KOMPOZİSYONU II:

(Haftada: 3. cü yarıyıl 2 Saat P.)
4. cü yarıyıl 2 Saat P.)

Öğrencinin form anlayışı ve estetik duygusunun inkişafını sağlamak, tecrübe yolu ile tefekkür ve yaratma kabiliyetini arttırma ve aynı zamanda el, göz ve kafanın beraber çalışmasını ayarlamak gibi çeşitli hususların gözönünde tutularak programlaştırıldığı bir derstir. Malzeme ile araştırma ve denemeler yaptırılır. Sonra da bütün bu elamanların muayyen prensipler dahilinde bir araya getirilmesi ile iki ve üç buatlı (Dimention) kompozisyon esasları öğretilir. Bu çalışmalara ilâveten model karşısında çalışmalara yer verildiği gibi çeşitli resim malzemesinin kullanılışı ile boya teknikleri gösterilir.

2.05.01 Seçme RENK VE ŞEKİL KOMPOZİSYONU I.
2.05.02. Seçme RENK VE ŞEKİL KOMPOZİSYONU II.

2.05.03. MODELÂJ:

(Haftada: 1. ci yarıyıl 2 Saat T.)
2. ci yarıyıl 3 Saat T.)

Dersin gayesi, öğrenciyi hacim ve mekân mefhum ve kıymetlerine alıştırmaktır. Birinci yarıyıda, öğrenci rölyef (kabartma) kompozisyonlarında yetiştirilir. Bu maksatla muayyen bir çamur sathının muhtelif hendesi şekillerin kullanılması ile nisbetli parçalara ayrılması tecrübe edilir. Bundan sonra serbest kompozisyonlara geçilir. İkinci yarıyıda ise üç buutlu kompozisyonlar ele alınır. Basit bina kütlelerinin teşkili yapılır. Bu hususta «Renk ve şekil kompozisyonu» dersi ile işbirliği yapılarak renk faktörü de gözönünde tutulur ve muhtelif malzeme üzerinde çalışılır.

Netice itibariyle öğrenciye, daha mimari tahsilinin ilk kademelerinde plâstik formun ve rengin, mimari hacmin teşkil ve tanzimindeki mühim mevki gösterilmiş olur.

2.05.03 Seçme MODELÂJ.

2.05.04 PERSPEKTİV:

(Haftada: 4. yarıyıl 1 Saat D. 1 Saat P.)

Mimari projelerin perspektiflerini muhtelif metodlarla yapabilmek için lüzumlu teorik bilgiler ve tatbikat.

Figure 32. İTÜ, detailed information of 'modelling' and 'colour and form composition' courses.1961-62.

Source: İTÜ guide 1961-62.

Güzel Sanatlar Akademisi Müdürlüğüne
Şehir

Akademimiz Heykel Şubesi Şefi R.Belling'in Üniversitemiz Mimarlık Fakültesi II.inci Bina Bilgisi Kürsüsüne bağlı Modelaj dersi uzmanlığına tayini kararlaştırılmıştır.
Adıgeçen'in istihdamına dair Bakanlar Kurulu karar örneğinin gönderilmesini saygı ile rica ederim.

A.Ü.

Genel Sekreter
E.Reşit Uluç

Kalem
21-12-94

GÜZEL SANATLAR A.	
Tarih	Kayıt No.
21/12/49	403
Sınıfı	

E. Reşit Uluç

Figure 33. the document about Belling's transfer to İTÜ.
Source: Ataman, D. (2008). P 250.

2.108 Plastik San'atlar Eğitimi - Stüdyo (0 - 0 - 4)

Öğ. Gör. Şadan BEZEYİŞ

Plastik sanatların ortak problemlerini kapsıyan kompozisyon ve ifade elemanlarını tanıtmak, öğrencilerin form anlayışını fikir ve duygu yapısını estetik yönden geliştirmek, el - göz ve kafanın bir arada çalışmasını sağlamak, iki ve üç boyutlu (dimention) kompozisyon kavramlarını oluşturan artistik gücü plastik yönden öğrenciye kazandırmaktadır.

Plastik San'atlar Eğitimi Stüdyosunda gerek serbest ve Doğadan Resim Çalışmaları, gerekse Modelaj ortak bir organizasyon içinde oluşmaktadır.

2.109 Mimarlık Tarihine Giriş (2 - 0 - 0)

Prof. Doğan KUBAN

Tarihi örneklerle mimarlık kuramına ve mimarlık tarihine değin başlıca kavramların tanımı, kullanılması ve mimari olgunun çerçevesi açıklanmakta, mimari olguya yaklaşım örnekleri verilmektedir. Dersin ağırlık noktaları, Fiziksel Çevre, Genel Yapı Kavramı, Mimarlık ve Toplum, Geleneksel Yapı Malzemeleri ve Yapım Teknikleri, Geleneksel Strüktür, Yapı ve Süsleme, Çağımızın Kenti ve Mimarlık, Tarih Boyunca Toplum Yapısı ve Mimarlık Mesleği ilişkileri başlıklarını taşımaktadır.

2.110 Kültür ve Üsluplar (2 - 0 - 0)

Doç. Dr. Metin SÖZEN

Dr. Ayla ÖDEKAN

Dr. Metin AHUNBAY

Kültür ve sanat arasındaki ilişki, Anadolu dışında kalan uygarlıklardan örneklerle açıklanmaktadır. Yıldan yıla değişebilen programda değişmeyen ana konular, Ortadoğu ve İslâm Kültür ve Sanatının başlıca evreleri ve Batı Kültürünün Karakteristik üslup aşamalarıdır.

2.203 Yapı Statiği (2 - 2 - 0)

Prof. Müfit YORULMAZ

Genel bilgiler, izostatik sistemlerin sabit yüklere göre hesabı, basit giriş ve çerçeveler, konsol giriş ve çerçeveler, çıkmalı giriş ve çerçeveler, mafsallı sürekli girişler, hiperstatiklik kavramı.

2.204 Betonarme ve Stüdyosu (2 - 2 - 2)

Prof. Müfit YORULMAZ

Betonarmenin malzeme olarak tanıtılması, hesaplamada kullanılan hipotez ve yönetmelikler, normal kuvvet etkisinde betonarme kesitler, kolonlar, eğilme ve kesme kuvveti etkisinde betonarme kesitler, girişler, aderans, burulma, bileşik eğilme, döşemeler, alt yapı sorunları ve temeller.

Stüdyo: Taşıyıcı sistemler hakkında genel bilgiler, kalıp planı tasarımı ve çizimi, çeşitli betonarme taşıyıcı elemanların donatımları, taşıyıcı sistem tasarımında ana çizgiler.

Figure 34. İTÜ, detailed information of 'Plastic arts education' course.1977-78-79. Source: İTÜ guide 1977-78-79.

MML SEÇİME BAĞLI DERSLER

2.151 Fotoğraf (1 - 0 - 1)

Doç. Dr. Nihat TOYDEMİR

Belirli bir düşüncenin fotografik yolla anlatımı genel temasından oluşmakta, fotoğrafın çekiminden pozitif görüntü basımına kadar bütün evreler hakkında yeterli bilgi verilmekte ve Foto-Film Merkezi olanaklarından uygulamada yararlanılmaktadır.

2.152 Temel Sanat Eğitimi (0 - 0 - 2)

Öğ. Gör. Şadan BEZEYİŞ

Desen - Form Renk - Doku - Mekân ve uzay kavramları içinde, kompozisyon eleman ve prensiplerini içeren yaratıcı yönden ileri ifade tekniklerini araştırmak, plastik yönden uygulamalı sanatlar üzerine çalışmalar yaptırılmaktadır.

2.153 Doğadan Resim (0 - 0 - 2)

Öğ. Gör. Şadan BEZEYİŞ

Doğa kavramı - görme - yorum, ölçü - oran - yön gibi faktörler çerçevesi içinde, doğadan - modelden desen ve bina içi - dışı perspektif çalışmalarıyla ışık-gölge, renk gibi ifade teknikleri ile uygulamalar.

2.154 Modelaj (0 - 0 - 2)

Bina Bilgisi Kürsüsü

Öğretim Görevlisi

Plastik sanatlar eğitiminin devamı olarak atölyede çamur üzerinde üç boyutlu form ve mekân çalışmaları.

2.252 Mimari Fotoğraf (1 - 0 - 1)

Doç. Dr. Nihat TOYDEMİR

Fotoğraf bilgilerini kazanmış öğrencilere, mimari fotoğrafın temel ilkeleri tanıtılmakta, bu konuda, Foto - Film Merkezi olanaklarından da yararlanılarak uygulama yapılmaktadır.

2.253 Güneş Kontrolü (1 - 1 - 0)

Prof. Lütfi ZEREN

Güneş kontrolünde temel prensipler; güneş hareketi ve diyagramatik anlatımı; gölgeleme maskesi; mimari anlayışa bağlı dış gölgeleme elemanlarının belirlenmesi ve yeterliliklerin saptanması, uygulama.

Figure 35. İTÜ, detailed information of 'Modelling' and 'Basic Art Education' courses.1977-78-79.

Source: İTÜ guide 1977-78-79.

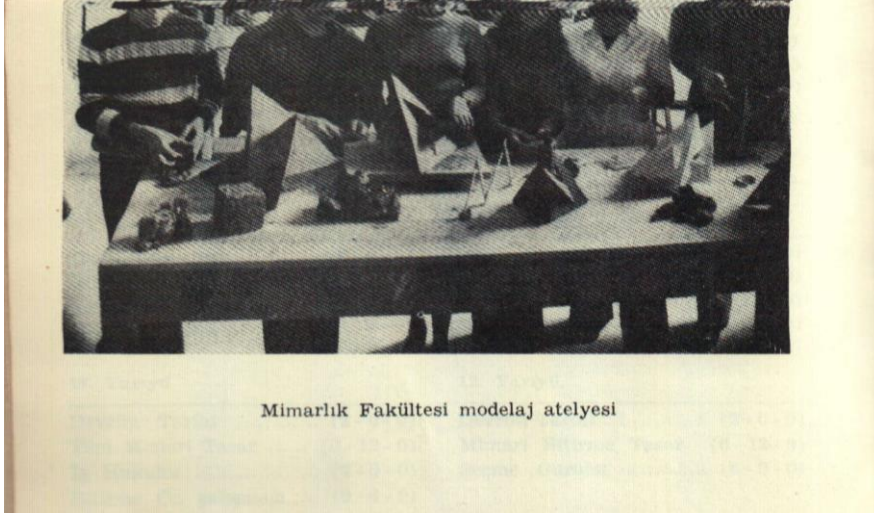


Figure 36. İTÜ, a photo from modelling course.1973-74
Source: İTÜ guide, 1973-74.

B) Mimarlık Fakültesi **Dr. Kemalettin Akalp**

Mimarlık Fakültesinin 9 kürsüsünün her birinde ayrı birer kürsü kitaplıkları mevcuttur. Ayrıca, Fakülteye ait büyük bir hacim içerisinde Fakülte merkez kitaplığı da tesis olunmak üzeredir. Kürsü kitaplıklarında mevcut kitap ve mecmualardan kürsü elemanları ile öğrenciler devamlı olarak faydalanmaktadırlar. Merkez kitaplığından ise, bütün üniversite ve fakülte elemanları faydalanacaklardır. Mimarlık Fakültesinde türkçe ve yabancı dilde kitaplar ve mecmualar her sene yeniden satın alınan miktarlarla birlikte aşağıdaki yekünlara balığ olmuştur.

Yıl	Kitap Sayısı					Mecmua Sayısı	
	İng.	Fr.	Alm.	İtl.	Türkçe	Yab. dil	Türkçe
1946	69	53	36	14	30	20	13
1947	108	121	130	22	19	72	56
1948	183	270	201	23	27	68	33
1949	109	154	86	10	21	51	34
1950	219	201	102	21	24	73	26
1951	150	173	97	11	19	43	17
1952	104	127	191	23	21	52	20
1953	117	117	151	61	15	60	19
1954	149	206	173	34	32	65	37
1955	201	187	157	24	18	90	23
1956	141	163	130	12	23	85	45
	1550	1772	1454	245	149	679	323

Figure 37. The number of publications in each year in İTÜ architecture department.
Source: (1963). *1946-1956 Yıllarında İstanbul Teknik Üniversitesi*. İstanbul: Teknik Üniversitesi Matbaası.

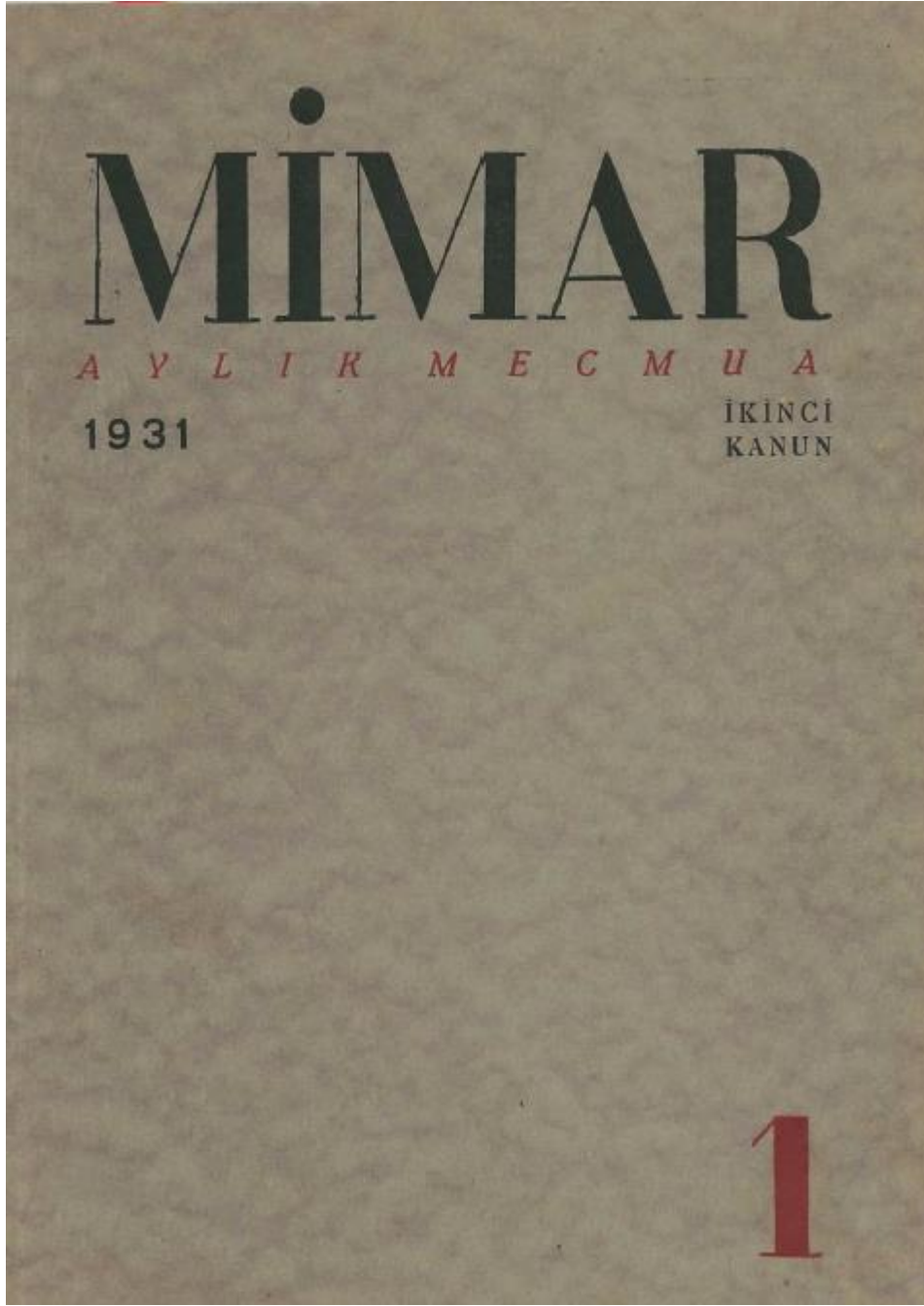


Figure 38. Cover Page, Mimar, no 1, 1931.

MİMAR

ARKİTEKT

AYLIK YAPİ SANATI, ŞEHİRCİLİK VE TEZYİNİ SANATLAR MECMUASI

Gelecek sayıdan itibaren mecmuamızın adı
ARKİTEKT
olacaktır.

Yazı ve resimler: İstanbul Konservatuar ve İktisadi bina okullarında proje
musabakası. 1. Mükâfat Prof. H. Poerzig. 2. Mük. Mimar A. Steinsapf. 3. Mük.
Mimar muallim Arif Atikmet. 4. Mük. Mimar Rükneddin. 5. Dördü birer pro-
jele: İstanbul. 6. Sinan. 7. Diğer eden diğer eserler: Ak. Mimar Seddi Haski. 8.
A. B. C. 9. Mimarlık Mimar Şehnel ve Bedrettin. 10. Tan. Mimar Seyfeddin Erkan.
No. 339. Mimar A. Sabri.

4 Üçüncü Yıl 1934 İstanbul. Fiyatı 1 Lira

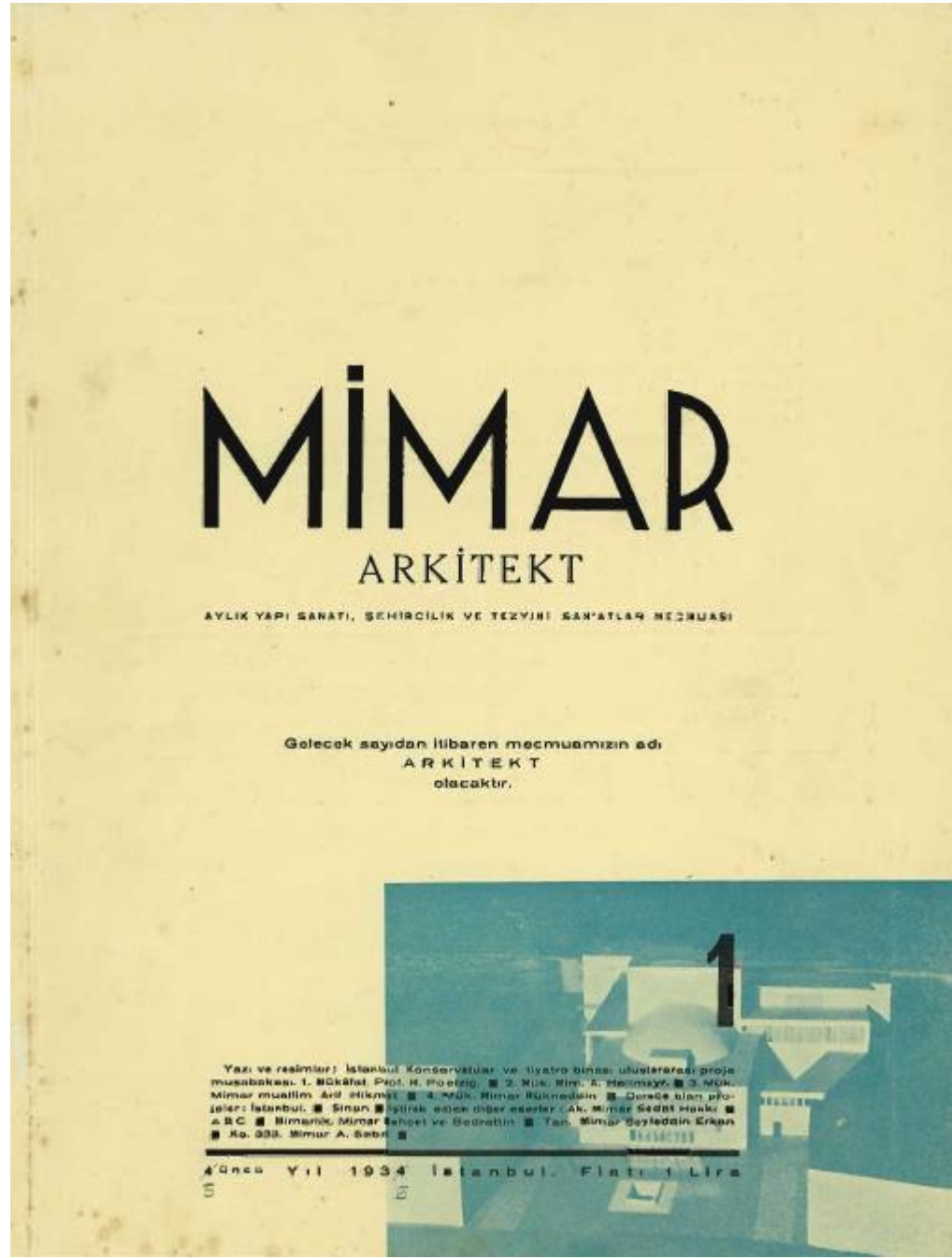


Figure 39. Cover Page, Mimar, no 49, 1935.

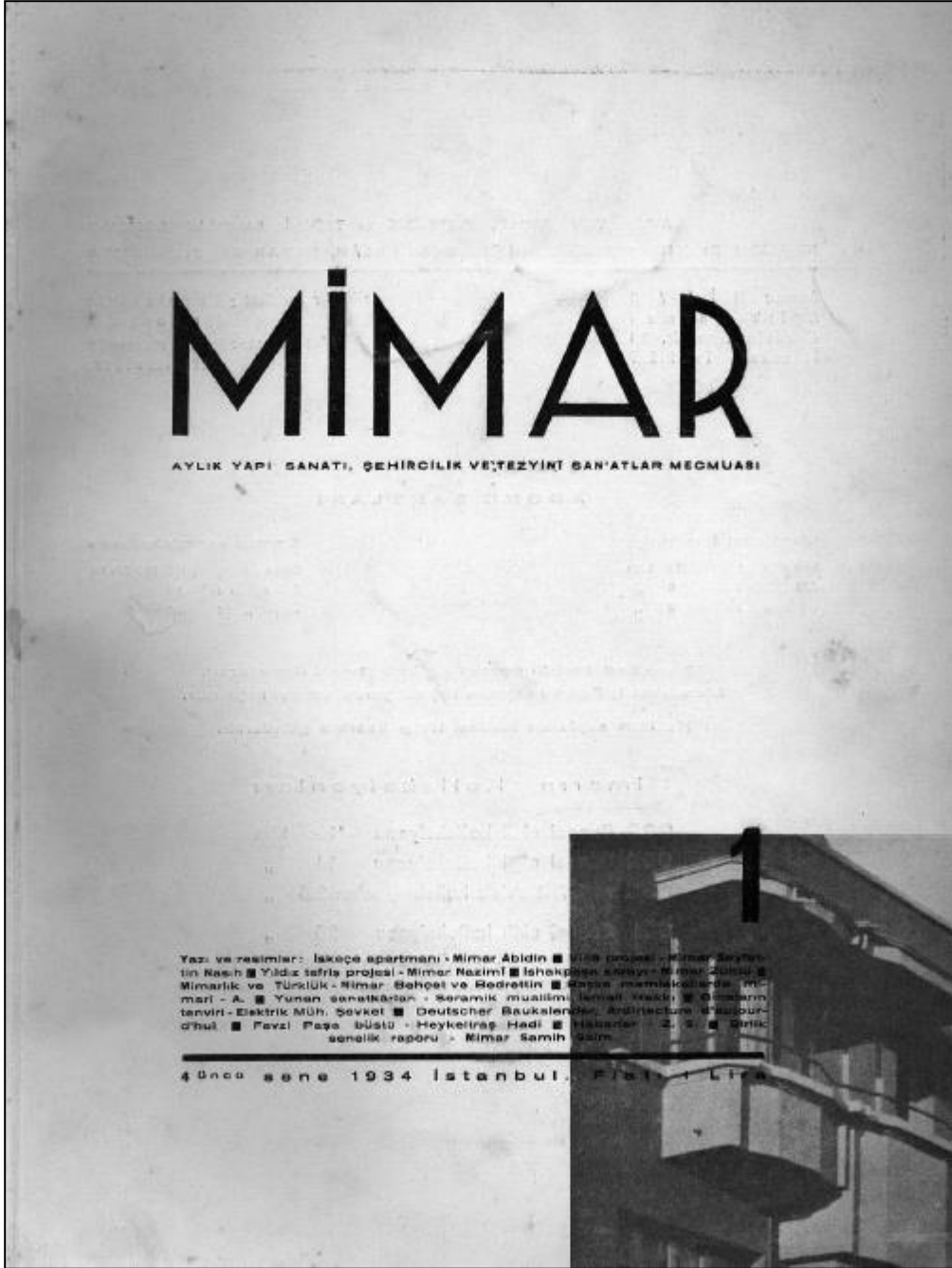


Figure 40. Cover Page, Mimar, no 37, 1934.



Figure 41. Cover Pages of three issues from Akitekt 1954,1955,1957.

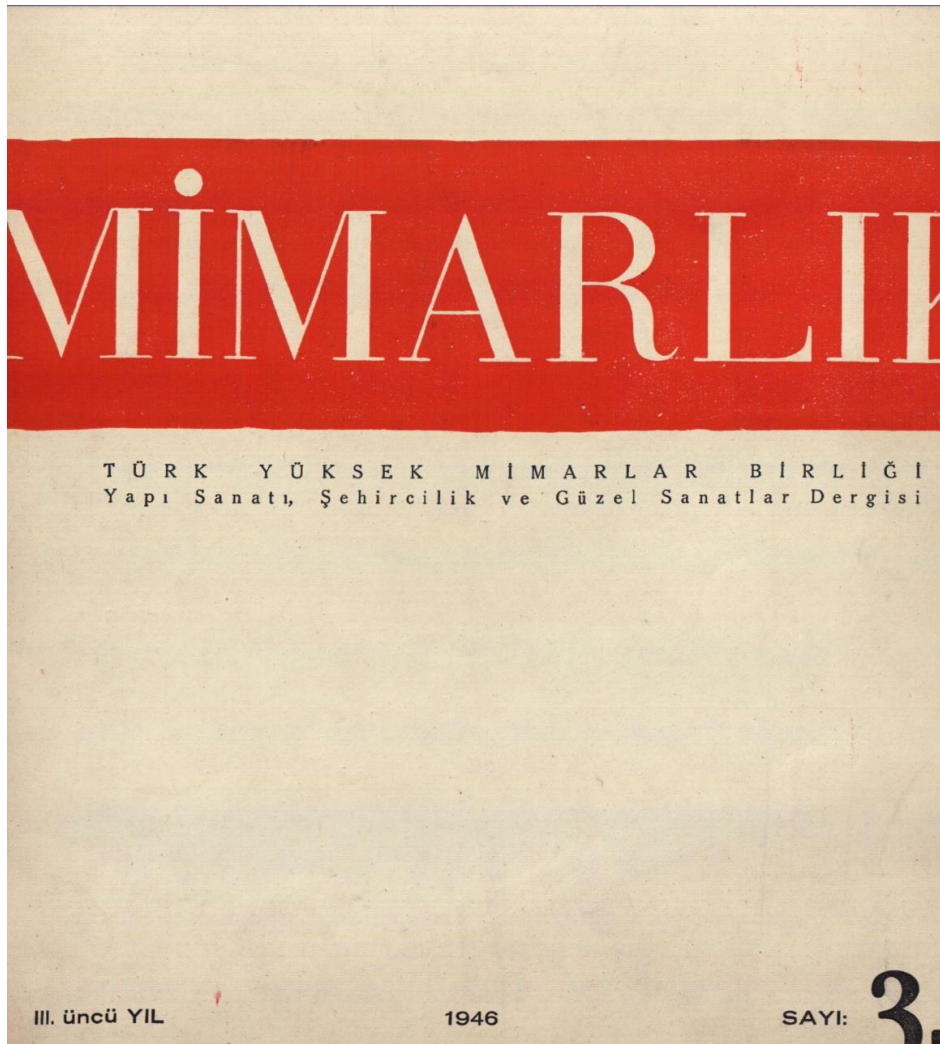


Figure 42. Cover Page of Mimarlık. 1946 no 3.

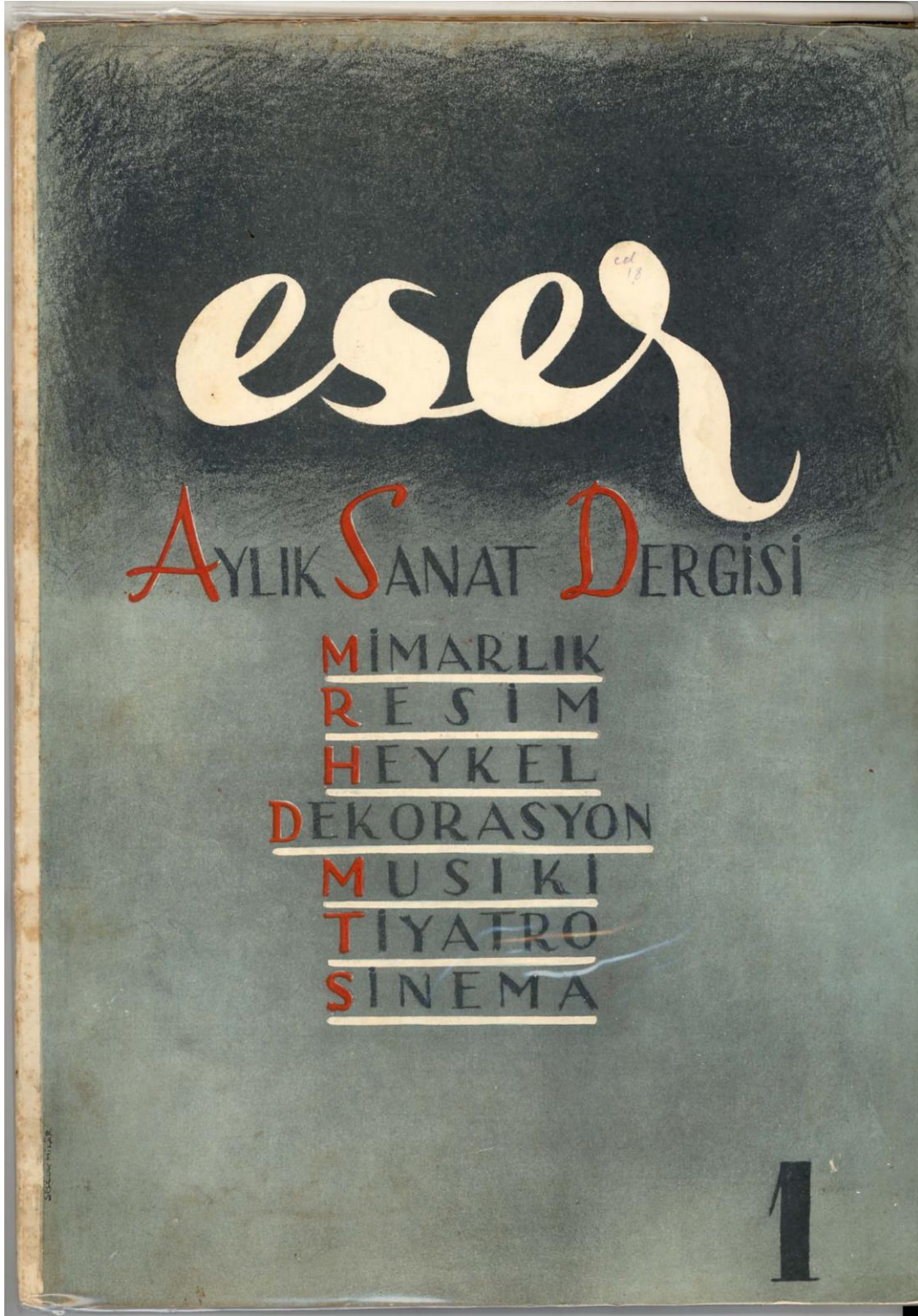


Figure 43. Cover Page of Eser. 1947 no 1.

eser

Sahibi ve Yayın Müdürü: Mimar Selçuk MİLÂR

2 * Nisan 1948

I

34	Atatürk (Heykel Fotoğrafi)	Kenan YONTUÇ - Suat TENİK
35	Yeni Türk Sanatı	Mimar Selçuk MİLÂR
36	Kendi Evi	Mimar Or. Prof. Emin ONAT
42	Sanat Dâvâmız	Nurullah BEEK
43	Yeni Türk Musikisi	Ahmet Adnan SAYGUN
44	Çorum Pazarları (Resimler)	Bedri Rahmi EYÜBOĞLU
46	Resim	Eren EYÜBOĞLU
	Yeni Resim	Eşref ÜREN
47	Sinan	Abidin DİNO
49	Paul Bonatz	Mimar Selçuk MİLÂR
52	İskilib	Bedri Rahmi EYÜBOĞLU
54	Mimar Nihal Pertev Sanlı	
55	Haberler ve Notlar	
56	Aktüalite	

(Eser hakkındaki yayınlar, S. Eyüboğlu, A. İlhan ve N. Ataçtan iktibaslar)

ESER * Sanat Dergisi * Mektup ve Telgraf Adresi : ESER - ANKARA * Telefon 23737 * İstenilmeden Gönderilen Yazı ve Eserler, Yayınlanmasın, Yayınlanmasın Geri Verilmez.

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Sayısı 1 Lira

Figure 44. Content of Eser. 1948 no 2.

1961 mimarlık ve sanat 3.



Figure 45. Cover Page of Mimarlık ve Sanat. 1961 no 3.

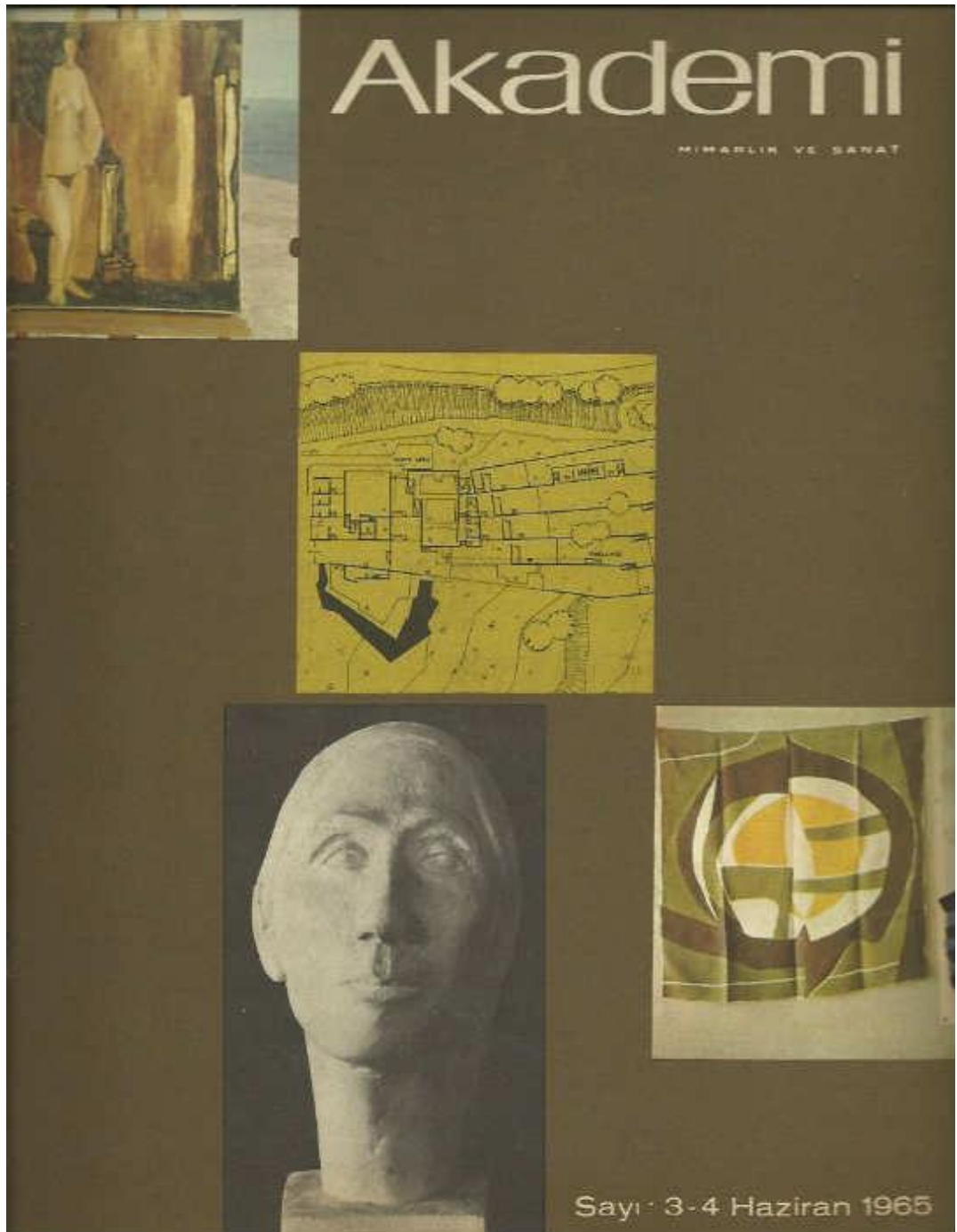


Figure 46. Cover Page of Akademi no 3-4, 1965..



Giriş holü

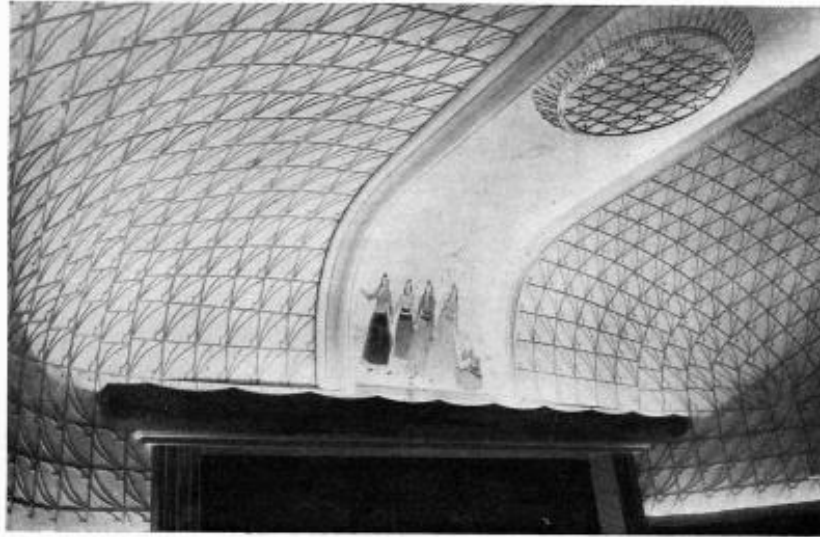


Porter beklenen kolu

Figure 47. Büyük Sinema, Saadabat tablosu, Turgut Zaim ane Nurettin Ergüven.
Source: Arkitekt no 205-206, 1949.

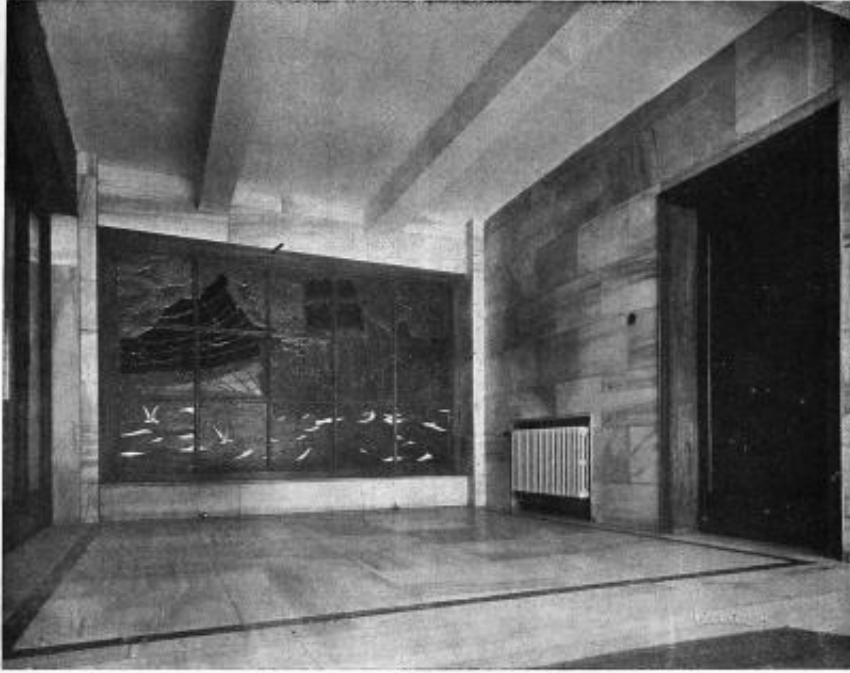


Sahne ve perde motifi



Tavan detayı

Figure 48. Büyük Sinema, Halayı Oynayan Sivaslı Kızlar, Turgut Zaim ane Nurettin Ergüven.
Source: Arkitekt no 205-206, 1949.



Giriş Holü.
Vitray, Dekoratör Muallim Mazhar RESMOR

rinde bulunması fikrinin önceden kabul edilmiş olması, plân tertibinin nazım fikrini teşkil etmiştir.

Servis kısımlarının büyük bir kısmı ortada ve yanda meydana gelen iki aydınlık etrafında toplanmıştır. Buralarda birer servis merdiveni bulunmaktadır.

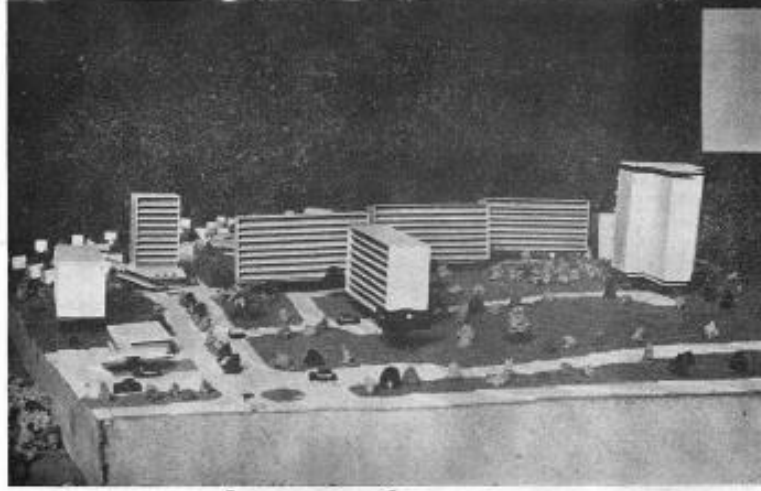
Esas giriş, duvarları mermer plâklar ile kaplı, rüzgârlık holü takip eder, buradan bir kaç merdivenle, zemin katı seviyesine ulaşılır. Meydana gelen sahanlık üzerinde Muallim Dekoratör Mazhar Resmor tarafından hazırlanmış, deniz ve gemi kompozisyonlu, bir vitray vardır.

Esas merdiven holü, tek yönlü bir merdivenin şekil verdiği uzun bir dikdörtgendir. Asansör burada bulunmaktadır.

Bina 16 aylık fassız bir çalışmaya ile meydana gelmiş, malzeme ve işçilikte tatmin edici bir şine erişmemiştir.



Figure 49. Sadıklar Apartmanı, Vitray, Mazhar Resmor.
Source: Arkitekt no 233-234-235-236, 1951.



Orhan Öben
Y. Mimar

Levent'te mahalle, Diploma projesi 1935



Pentür Sahri Berkel

T.B.M.M. YENİ BİNASINA KONULACAK SAN'AT ESERLERİ VE ETİBANK SAN'AT MÜSABAKASI

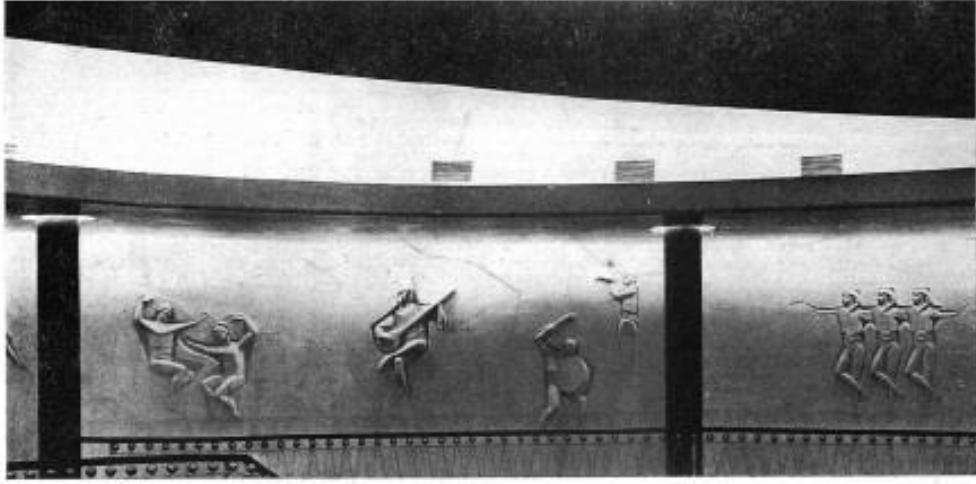
Bugünkü plastik san'atlar sentez anlayışında olmamakla beraber, resim ve heykelin, mimariye, süsleyici mahiyette olsa dahi, yer alması, plastik sanatların inkişafı yolunda atılmış büyük bir adımdır.

Uzun senelerdenberi san'atkarlarımızın bu bahiste yazdıkları makaleler, sanat cemiyetlerin ilgili Vekâletlere yaptıkları müracaatlar, hattâ, Maarif Vekâletimizden merhum Reşit Galip beyin, bu mesele ile alakadar olarak, bir kanun teklifi hazırlanmak üzere, Akademideki çalışmalarını, bugüne kadar müsbet bir netice vermemiştir.

Ancak, bazı mimarlarımız, resim ve heykelin mimariye girmesi ihtiyacını duyarak, yapmış oldukları binalarda san'at eserleri için yer ayırmışlar, fakat, her seferinde, tahsatsızlık bahanesiyle, bu güzel niyetler tahakkuk edememiştir.

Memleketimizde ilk defa san'at eserine geniş mîkyasta yer veren mimari eser Anıt-Kabir olmuştur. Yalnız heykeltraşya inhisar eden bu teşebbüs, bu (Devamı 82. sayfada)

Figure 50. Article about TBMM artworks.
Source: Arkitekt no 280, 1955.



Milli dans barülyüfleri

Heykeltıraş Şadi ÇALIK

Sinema salonunun, parter lüks kısmına iki arka kapudan, parter ön kısmına bir yan koridordan girilmektedir. Balkon kısmına geniş bir kapudan girilerek, yokuşlarda balkonun heyeti umumiyesi görülmektedir.

Salon tavanı, sesi sevkedici, açık gri-biç renkte geniş satırlı alçı motiflerle tanzim edilmiştir. İki satırdan müteakkil bu motiflerin bir sahnenin aydınlatılması ile, bu motiflerin yan pa-

nolarla birleştiği kısımların prizmatik şekilleriyle yekvücut, sade, şenktar bir tavan dekorasyonu elde edilmiştir.

İki yan ve arkadan, halkın temas ettiği kısımları, maun cilalı gürgen çıtalı ile örtülmüş, üst kısımlar sesi emen bej renkte Celoteks levhalarıyla gayet sade hatlı satırlarla tanzim edilmiştir.

Salon tenviratı, noktalı sömi-direkt olan balkon arka kısmı hariç, endirekt ziya ile yapılmıştır.

Halkın istirahati ön plâna alındığından, koltuk genişlikleri 0.53 Koltuk araları 0.90 olarak yapılmıştır.

Koltuklar maun cilalı olup, oturma yerleri avrupa yayları, dünüp ile döşenip üzerleri kırmızı vinylele örtülmüştür. Bu koltuklar, bir çok ahşap işleri bay Semai atölyesi tarafından yapılmıştır.

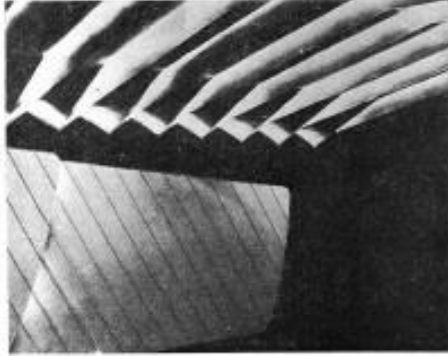


Figure 51. Konak Cinema, reliefs, Şadi Çalık.
Source: Arkitekt no 298, 1960.

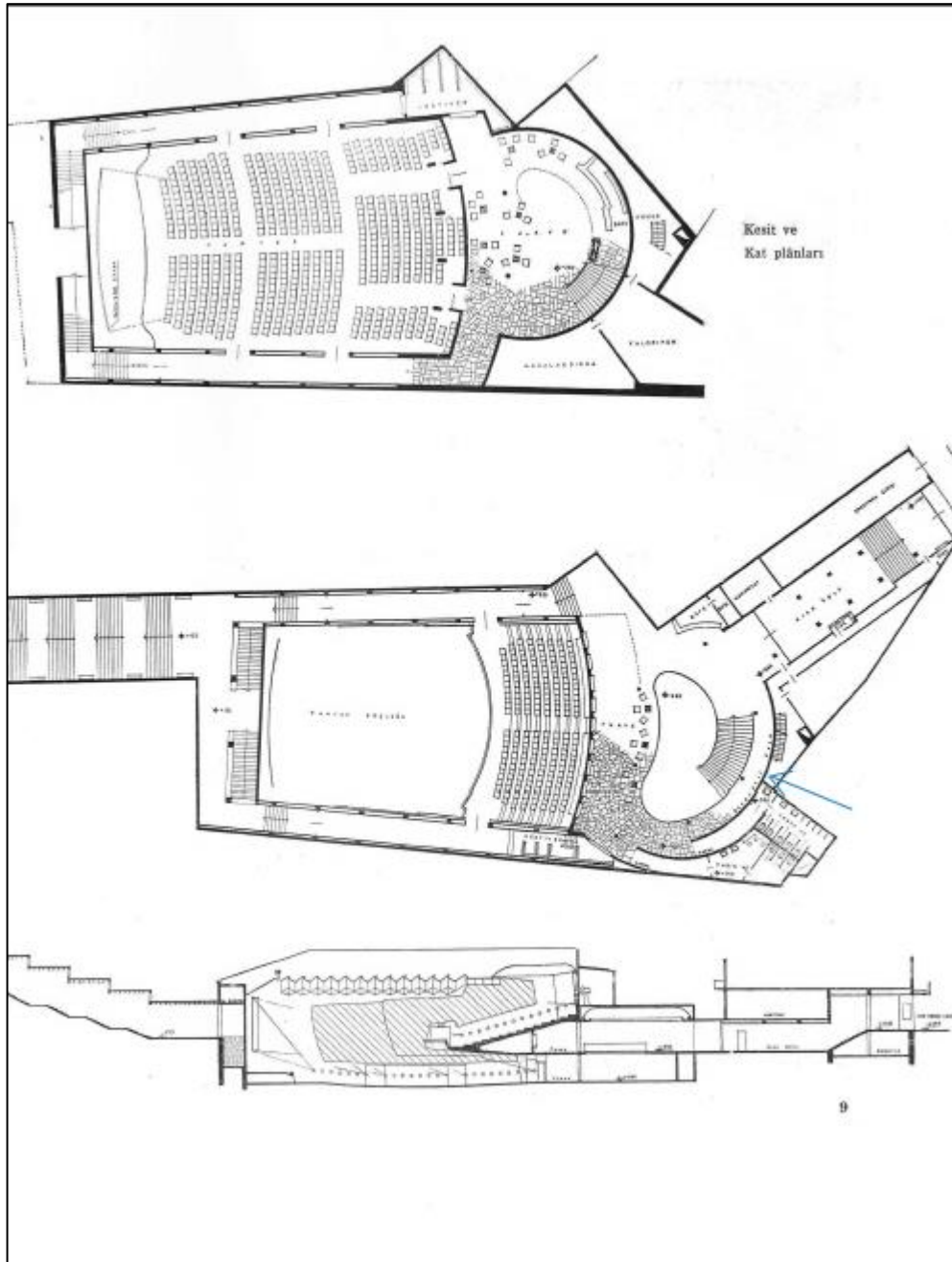
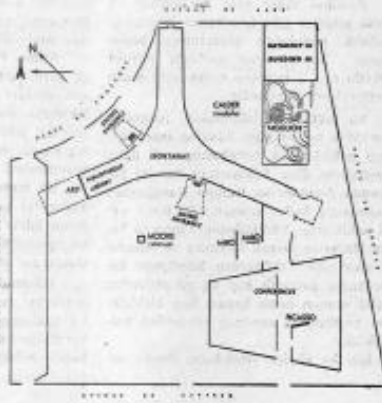


Figure 52. Konak Cinema, reliefs shown on the plan.
Source: Arkitekt no 298, 1960.

UNESCO DAİMİ BİNASI (Paris)

Mimarları : MARCEL BREUER,
BERNARD ZEHRFUSS
Mühendisi : PIERLUIGI NERVİ



Gerek düşünüş ve inşaat, gerekse gayesi bakımından Paris'in en enternasyonal yapısı olan Unesco'nun yeni evi, 78 üye devletin temsilcileri ve kordiplomatlığın huzurunda resmen halka açılacaktır.

Beynelmilî şöhrette bir mimarlar topluluğu tarafından düşünülmüş, dünya çapında sanatçıların eserleri ve azca devletlerin bağışları ile süslenen, bir çok memleketlerden gönderilen malzeme ile inşa, tezyin ve teçhiz edilen, Unesco'nun yeni daimî evi, Fransız hükûmeti tarafından Unesco emrine verilen Fontenoy meydanı kenarında üç hektarlık bir yer kaplar. İki ana binanın inşaatı bitirilmişdir. İç çalışmalar ise Klobber caddesindeki şimdiki evden taşınana kadar biteceği tahmin edilmektedir.

Yeni merkez üç binadan müteşkilidir. Kolonlar üstüne yükselecek, yedi katlı, Y formunda ve duvarları camdan yapıda sekreterlik yerleşecektir.

Duvarları oluklu beton, çatısı ise, akordeon (Köşük) şeklinde olup bakır ile kaplı olan bina konferanslar içindir.

Nihayet daimi delegasyonlar ve gayri resmî organizasyonları barındıracak dört katlı bir kitle, bu son bina, geçen sonbaharda başlanmasına rağmen, sene sonunda ervel bitmişcektir. Sekreterlik ve konferans binaları bir «Salle des pas perdus» ile birleştirilmiştir. 1954 Nisanında ilk kazma darbesinden itibaren, Unesco'nun yeni ikametgâhı, dünyanın en modern yapılarından biri olmuştur.

Bütün küll devletler bağış listeleri ne-retmişler, inşaat malzemesi, mermer, çimento, taş, stüdyo, mutfak, asansör teçhizatı, ısıtma tesisatı, mobilya ve beynelmilî bir organizasyon için lüzumlu eşya. Şimdiye kadar tahakkuk ettirilen işler onbir memleketin tevessülü ile meydana gelmiştir. Bunlar, Almanya, Belçika, U.S.A., Fransa, B. Britanya, İtalya, Norveç, Hollanda, Saar, İsviçre, Çekoslovakya'dır.

Binanın dekorasyonu için hükümetler, san'at eseri bağışına davet edildi. Aralarından sekiz, altı toplantı salonu, kütüphane ve basın salonunun tanzim ve tefriğini üzerlerine aldılar. Danimarka - U.S.A. - Fransa - İtalya - Federal Almanya - İsviçre - salonlarla meşgul olacak mimar ve dekoratörleri seçtiler. İcra heyeti salonu ise, Amerikan halk ve hükûmeti adına Newyork modern san'at müzesi tarafından tefriş edilecektir.

İsveç, kütüphane için tefriş ve mobilya malzemesi bağışlarken, Hollanda basın salonunun tefrişini üstüne almıştır.

Amerikan Marcel Brauer, İtalyan Pier Nervi, Fransız Bernard Zehrfuss tarafından projeksi yapılan binanın dekorasyonu modern ve enternasyonal karaktere uygun olarak yapılacaktır.

Plânlar 5 kişilik heyet tarafından tasvib edilmiştir.

Lucia Costa (Brezilya) - Walter Gropius (Amerika) - Le Corbusier (Fransa) - Sven Markelius (İsveç) - Ernesto Rogers (İtalya) - yı temsil ediyorlardı. Ayrıca

Amerikalı Ernesto Saarinen'in fikri alındı. Tatbikatı Amerikalı Eugène H. Gallinsen idare etti.

Mimarlar bir çok şerait ile karşılaştılar, 18 inci asırda Askerî mektebi inşa ederken Jacques Ange-Gabriel tarafından hazırlanan plânları gör ölmeye alıp, o zaman baranın arkasında meydana gelen yarım daireyi tamamlamak zorunda kaldılar.

Bu yarım dairenin yarısı, harpten ervel inşa edilmiş 7 ser katlı iki blokla teçkil edilmiş olup, halen sosyal emniyet ve demir ticareti Bakanlıkları tarafından kullanılmaktadır. Bu yüzden dir ki Unesco'nun mimarları, öğik kolları üç ayrı cephe veren bir Y plânında karar kıldılar. Bunların biri Fontenoy meydanına kavşına (paralel) muvazidir.

İnşaat talimatnamesine riayet etmek komşu yapılara uymak için inşaatı tamamlanan binaların azami irtifaı 29 M. yi geçmemektedir. Buna rağmen Y. formu oraya, Parisi gören birer büyük pencereye sahip 600 büro yerleştirmeye imkân vermiştir. Konferanslara tahsis edilen yamuk plânlı bina Suffiron caddesi kenarındadır. Betonarmenin dekoratif imkânlarını değerlendirmek için düşünülen oluklu iki yan duvar, hususî bir kalıplamanın izlerini belcilererek çöplük bırakılacaktır. Öteki iki duvar ise, sekreterlik binası duvarları gibi, İtalyan travertini kaplanmıştır.

1958 Kasım Ayında 10. Unesco genel konferansının içinde toplanacağı bü-

Figure 53. UNESCO, artworks shown on the plan.
Source: Arkitekt no 293, 1958.

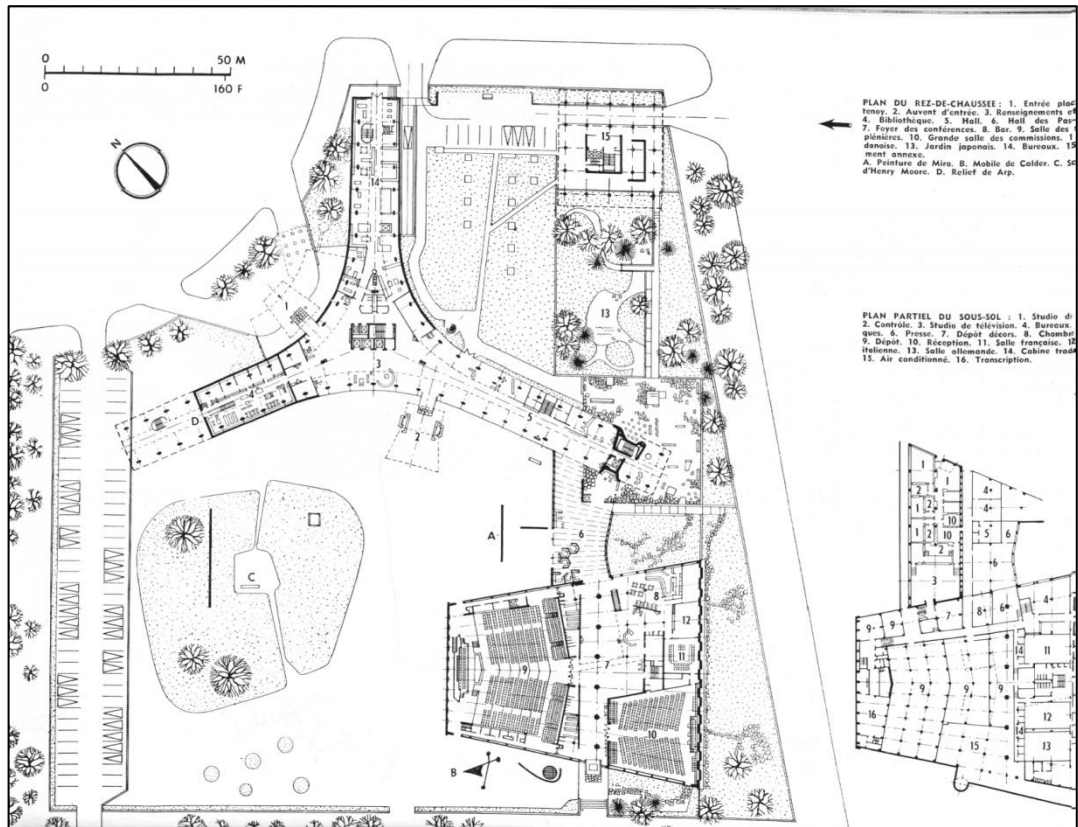
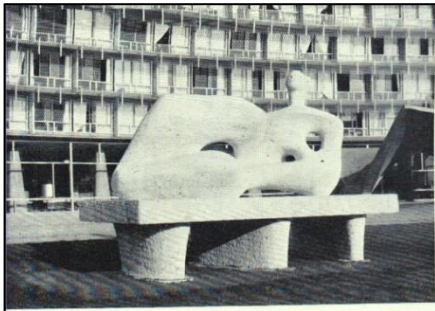


Figure 54. UNESCO, artworks shown on the plan.
Source: L'architecture d'aujourd'hui, no 81, 1958.



Figure 55. The images of artworks in UNESCO
 Source: L'architecture d'aujourd'hui, no 81, 1958.

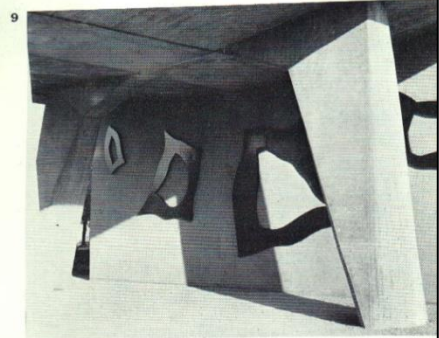


É DES CONSEILLERS ARTISTIQUES : M.-C. PARRA PEREZ,
 BENT (VENEZUELA), GEORGES SALLES (FRANCE), SHAHID,
 WARDY (PAKISTAN), SIR HERBERT READ (GRANDE-BRETAGNE).

7



ato Weill



9



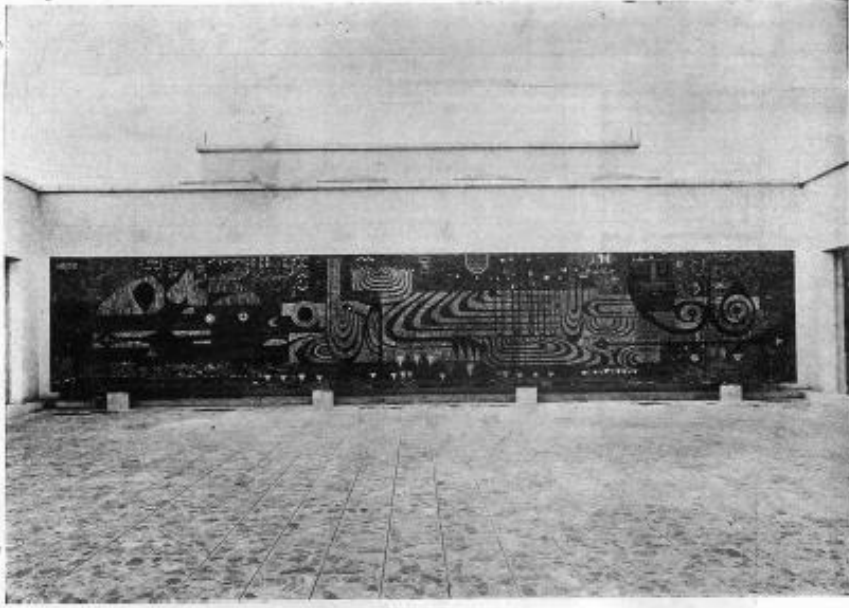
Weill

Peintures : Afro (8) ; Karl Appel (3) ; Roberto
 Matta (10) ; Pablo Picasso (4) ; Rufino Tamayo ; Miro
 et Artigas (1).
 Sculptures : Henry Moore (6 et 7) ; Calder (2) ; Jean
 Arp (9).
 Photographie murale : Brassoï.
 Paysagisme : Isamu Noguchi (v. pages suivantes).

Pour l'étude des œuvres d'art de l'Unesco, voir aussi
 « Aujourd'hui », n° 19 (septembre 1958) et 20 (no-
 vembre-décembre 1958).

27

Figure 56. The images of artworks in UNESCO
 Source: L'architecture d'aujourd'hui, no 81, 1958.



Panonun Umumi görünüşü

Nato Foto

«NATO» BİNASINDAKİ MOZAIK

Bedri Rahmi EYÜBOĞLU

Nato merkezindeki Türkiye daimi temsilcisinin delâletiyle Türk milleti tarafından Natoya hediye edilmiş olan 18x4 eb'adındaki mozaik pano Kuzey Atlantik paktı teşkilâtı genel sekreteri tarafından 21 Nisan 1960 günü bir törenle açılmıştır. Bu mozaik ressam mesallim Bedri Rahmi Eyüboğlu'nun Türk sanatçıları tarafından dokunmuş hahlardan ilham alınarak hazırlanmıştır. Batı Avrupada benzerine henüz rastlanmamış olan bir



Panonun açılışında Nato Konseyi başkanı Paul Henri Spaak B.R. Eyüboğlu ve Türkiye daimi delegesi B. elçi Haydar Görk bir arada.

Figure 57. The image of Turkish mosaic at NATO
Source: Arkitekt no 299, 1960.

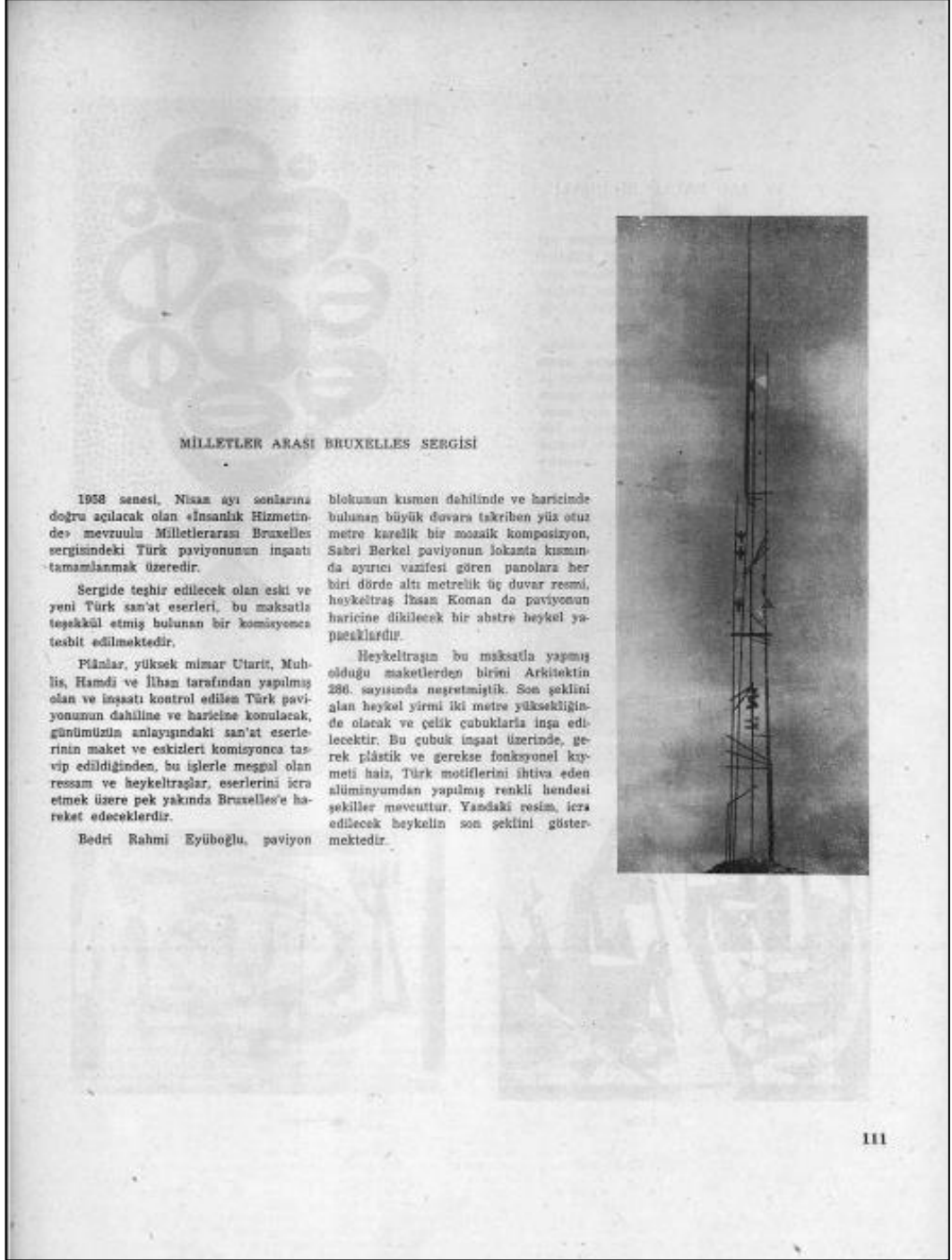
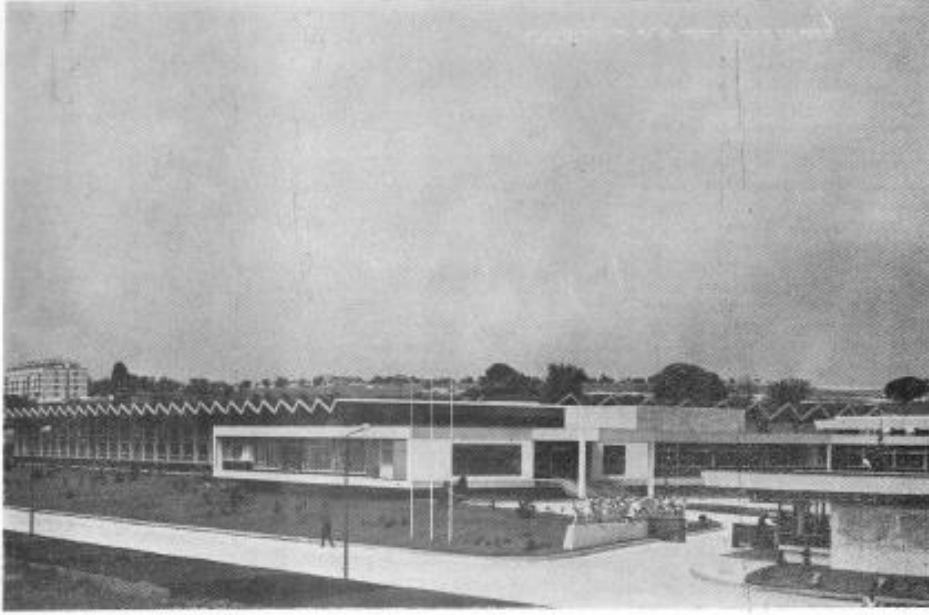


Figure 58. Text about the artworks of Turkish pavilion at Brussels World Fair. Source: Arkitekt no 288, 1957.



Umumî Görünüş

Foto: Gültekin ÇİZGEN

**Vakko
Turistik
eliği
ešarp
ve
konfeksiyon
fabrikası**

1 — Proje, Kontrol.

Proje ve Dekorasyon	:	HALUK BAYSAL, Y. MİMAR
Yardımcı	:	KAMURAN ÖZDAMAR, Y. MİMAR
Statik - Betonarme	:	RASİN ETİMAN, Y. MÜHENDİS
Tebhîn - Havalandırma - Soğutma	:	TURAN SARGİN, Y. MÜHENDİS
Teşhisat	:	MEHMET İNAN, Y. MÜHENDİS
Elektrik tesisat	:	MEHMET İNAN, Y. MÜHENDİS

Aydınlatma projesi	:	ŞAZI SİREL, Y. MİMAR
Soniyte Şefi	:	EROL FİNDİKOĞLU, Y. MİMAR
2 — Mühavirler.		
Resklendirme müşaviri	:	NEVZAT YUZBAŞIOĞLU
	:	METİN SAHİNOĞLU
İŞLETME ORGANİZASYONU ETÜDÜ		
ÖHERZİ Organizasyon Zurich	:	
3 — San'î Eserleri.		
Beton, mozaik panolar ve beton	:	BEDRİ RAHİMİ EYÜBOĞLU
plâstik	:	
Beton rölyef pano kaplama	:	METİN SAHİNOĞLU
Vitray pano, skrafito kompozisyon	:	NEVZAT YUZBAŞIOĞLU
Seramik panolar	:	JALE YILMABAŞAR ERTUGA
Ataletik k-mpozisyon	:	HALUK TEZONAR
Metel plâstik	:	TANKUT ÖKTEM
	:	SADI ÇALIK

Duvar resmi	:	EREN EYÜBOĞLU
Duvar resmi	:	HASAN KAVRUK
Duvar resmi	:	MUSTAFA PLEVNELİ
Duvar foto	:	TEOMAN MADRA
4 — Tatbikat.		
İnşaat Mühahhidi	:	M.T.K. İNSAAT T.A.Ş.
	:	TURKER KARAMIZRAK
	:	ÖNDER EVRENOL
Teşhisat	:	ALARKO
Elektrik	:	SİMKO
Mebilya ve ahşap konstrüksiyon	:	DEKORASYON MOBİLYA - YUKSEL
	:	ÖÇÜŞAV
	:	NURMETAL
	:	YILMAZ ZENGER, Y. MİMAR
Diş bahçe tanzimi	:	BEKİR KEFLİ
İç bahçe ve aranjmanlar	:	AYDIN ÖZTÜRK

Figure 59. The First page of the text about Vakko Factory.
Source: Arkitekt no 340, 1970.



hotelin Taksim meydanından görünüşü

Intercontinental Hotel'inin san'at yapıtları

İstanbul'un büyük oteller serisine bir yenisi daha eklendi. Taksim'de, İstanbul Turizm ve Hotelcilik şirketi tarafından inşa ettirilen bu bina işletmeye açılmıştır.

Hilton, Sheraton ve Etap otellerinden sonra biten bu bina Taksim meydanından 83.50 m. yükseklikte 33 katlıdır.

İstanbul'un silüetini değiştiren gökdelenlerden biri olan bu hotel'in projelerini, dergimizin 348. sayısında mufassal olarak yayın-

lamıştık. Bu defa hotel'i dekore eden Türk sanatçıların başarılı yapıtlarını okuyucularımıza tanıtmak için yine sayfalarımızı Intercontinental hotel'ine tahsis ediyoruz.

İstanbul Turizm ve Hotelcilik şirketi hotelin amöblöman ve dekorasyonu için Türk sanatçıları arasında çeşitli dallarda bir yarışma açmış, bu yarışmaya 450'den fazla sanatçı iştirak etmişti.

Seramik, vitray, alçı kabartma plak, pano ve gravür dallarından seçilen eserler mü-

teahhit (Kutlutaş) firmasının da geniş anlayış ve yardımları ile başarılı bir şekilde realize edilerek hotel'e san'at bakımından seviyeli bir özellik kazandırmıştır.

Bu suretle Türk plastik sanatçılarına eser vermek için güzel imkân yaratan İstanbul Turizm ve Hotelcilik şirketi idarecilerine ve bu hususta büyük yardımları geçmiş olan hotel inşaat yönetmeni Y. Nizam Tali Köprülü'ye sanatçılar adına teşekkür borç biliriz.

Figure 60. The First page of the text about the artworks in Intercontinental Hotel.
Source: Arkitekt no 365, 1977.



Istanbul Belediye Sarayı 1953 senesinde İstanbul Belediyesi tarafından açılan proje müsabakası sonucunda tatbik safhasına intikal etmiştir. Yaklaşık olarak 40.000 m² alanı kapsayan yapının tatbikat projelerinin hazırlanması ve için mesleki kontrolü için mimarla 1953 yılında mukavele yapılmış ve 1960 yılında yedi emelik bir mesai sonunda inşaat tamamlanarak kullanılmaya açılmıştır.

Projenin tertip ve tarzinde görününde tutulan ön unsur: Atatürk Bulvarı ile Faik-Vezirler yolunun kavgasındaki arsa üzerinde, bu iki mühtir tabiiyeye perspektif kıymetlerle bağlı kizelerin tertibidir.

Kendi iç meydanı, havuzu ve arka taraftaki set bahçeleri ile muhtelif seviyeli iki

binâ bloku halinde düjürülen Belediye Sarayı; Şehzade Camii, Ankaralı medresesi ve 18 Sekbanlar mesidi gibi mühtir tarihî ve mimari değerlerle yarıyana ve bu yapıların özelliklerini konuşturan bir nitelik taşır. Gerek plân bakımından ve gerekse blokların tertibi ve cepheleyer yönünden, fonksiyonel alan en sade gözünler araştırılmış, büyük sathlarda statik imkânlardan faydalanılarak gölge, ışık kıymetlere değer verilmiştir.

Binanın bünyesinde diğer Güzel Sanat kullarına da yer verilmesi gerek proje safhasında ve gerekse inşaat esnasında öngörülen hususlardan bir değeridir.

Resam Nuri İyem'e ait iki büyük duvar panosu, Resam Ferruh Başoğlu'ya ait bir fresk, Heykeltıraş Şadi Çalik'a ait Eri Günüş Kurusu, Heykeltıraş Hüseyin Gezer'in

ait Atatürk başı ile Dekoratif Nazım Koçkan tarafından yapılmış bir vitray bunlardan birkaçına ait örneklerdir.

Tesisatle birlikte 21 milyon küsur Türk Lirasına mal olan binanın inşaatına 1953 yılının Aralık ayında başlanmış ve pehriyede yapılan NATO'nun Bakanlar seviyesindeki konseyi münasebetle 2 Mayıs 1960 tarihinde hizmete açılmıştır.

Biri küçük, diğeri büyük blok 11 kattan ibarettir. Ayrıca binanın yer altında iki katı, 200 arabalık bir garajı ve yeşil bir bahçe zeminini içinde 60x24 metre büyüklüğünde bir de havuzu vardır. Büyük blok 21.600 m², ve küçük blok 13.500 m², olmak üzere katların kapladığı alanın toplamı 35.100 m², dir. Binada 417 oda ve 9 salon mevcuttur.

1. İstanbul Belediye Sarayı zemin kat planı
2. Riyaset bakanından binaya bakış
3. Riyaset girişi kolu
4. Protokol salonu
5. Holün halânden vitraylı cephe. Vitray, dekoratif Nazım Koçkan tarafından yapılmıştır.

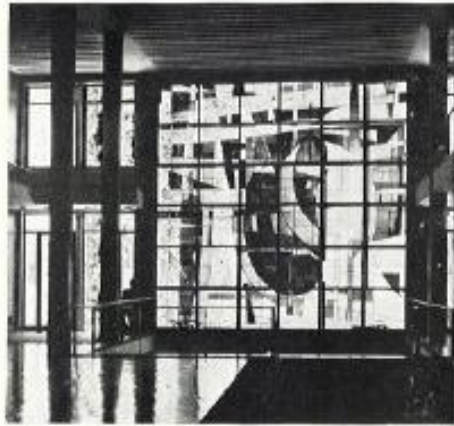


Figure 61. The images and the information of the artworks in Istanbul City Hall. Source: Mimarlık no 15, 1965.



Deniz kızları.

Y A P I ve R E S İ M

Bedri Rahmi Eyuboğlu

Lido yüzme havuzu için yaptığım resimlerin fotoğraflarını gönderiyorum. Renklerden vaz geçtim, bari nakışları hakkında doğru dürüst bir fikir verseler. Bu da her zaman mümkün olmuyor. Bizde resim fotoğrafı çekirmek hem çok güç, hem de büyük bir lüks. Halbuki fotoğraflar insana neler öğretmiyor neler. Bilhassa ressama, en çok uzun açıklık, koyuluk bahsinde en son ve en kesin sözü fotoğraf söylüyor. Aynı koyulukta, yahut açıklıkta türlü renkler bulabilmek, yani fotoğrafı çekildiği zaman hep aynı lekeyi veren bir sürü renk bulmak. Çalıştıkça bunun ne kadar güç olduğunu daha iyi anlıyorum.

Mümkün olsa da insan yaptığı bütün resimlerin fotoğraflarını çekebilse. Hele bir tablonun yalnız bittikten sonraki halini değil, türlü safhalarını tespit etmek ne kadar öğretici olurdu. İlk desenlerden tut da celsislerden, eboştan ta imza atıncaya kadar bir



Konu; plajın fethi, gök yüzünden melekler paraşütle iniyorlar.
Büyüklüğü: yükseklik 3, genişlik 8 metre.

tablo nasıl doğuyor, nasıl büyüyor. Herhalde tablo bir çiçek, bir insan gibi uslu uslu büyümüyor. Hele benim resimlerimin öyle garip bir oluşu var ki bu çalışmalardan bir tanesi fotoğrafla tespit edilse seyirci tersine çevrilmiş bir filim seyrediyormuş gibi rahatsız olurdu. Fakat imza sahibini de birkaç yıl beraber yolculuk yapmış bir silâh arkadaşı gibi tanırdu.

Hısım akraba gibi tanıdığımızı iddia ettiğimiz şaheserlerden bir tanesinin doğuşunu ve büyümesini gösteren bir filim görmek ne keyfli olurdu değil mi? Fotoğraf, sinema, filim konusu bu günlerde beni yine o kadar düşündürüyor ki her konu haberim bile olmadan beni yine onlardan birisine götürüyor.

Güya sana Lido için yaptığım panolardan bahsedecektim. Bu resimlerin hepsini onbeş yirmi gün içinde yaptım. Bunlara resim değil nakış demek lazım. Herkes bunları gergefte dokuduğumu sanmasa hepsi nakış diyeceğim.

Bu nakışları onbeş günde yaptım; fakat burada gördüğün motiflerin hepsi beni on senedir işgal eden ahbab motiflerdir. Gemiler, atlar, deniz kızları ve imza atarcasına kolaylıkla bir kalemde çizilen kuşlar.

Yepyeni motif olarak yalnız paraşütleri buldum. Uzunluğu 8 ve yüksekliği 3 metre olan panoda bu motif imdaduma yetişti. "Plajın fethi," adını verdiğim bu panoyu yalnız atlar, deniz kızları ve renk renk balıklarla tasarlamıştım. Paraşüt motifi daha sonra aklı geldi. Ama ne sevindim!.. Gökten melekler paraşütle iniyorlar ve plaja çıkarma yapıyorlar!.. Paraşütleri ilk defa Ankara'da Cumhuriyet Bayram'ında görmüştüm. Gök yüzünde iri beyaz güllerin birdenbire açıldığını görmek... Beni çarpan, herşeyden önce, bu birdenbire açılış bu birdenbire oluştu.

Bir meyvenin, bir çiçeğin, bir bulutun; mevsimlerin ve saatların ötesinde birdenbire oluverişini gör-

Figure 62. The images and the information of the artworks in Lido Swimming pool.
Source: Ülkü no 49, 1943.

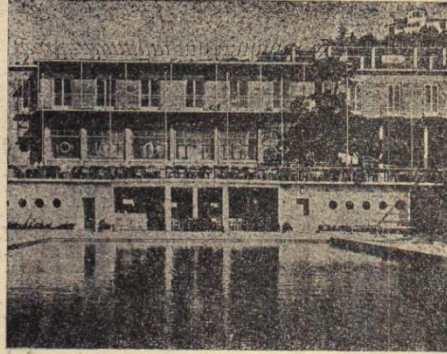
müş kadar sevinmişim. Fakat Ankara'da gördüğüm bir sulh paraşütü idi, çiçek kokuyordu. Şimdi bütün paraşütler kan kokuyor.

Ne olursa olsun tezyin işine yeni motiflerle girmek güzel birşey. Gerçi birkaç neslin fırçasından süzülmiş, sadeliğin en son sınırlarına ermiş nakışlar yanında bizim gündelik hayattan bir çırpıda koparmaya çalıştığımız nakışlar arasında dağlar kadar fark var. Biz onlar kadar sade ve pürüzsüz olamıyoruz. Buna karşılık onların hiçbir zaman tadamadığı bir zevki yepyeni nakışlar yaratmak zevkini tadıyoruz. En münzevi sanatçının bile etrafına, gündelik hayatın akışına, dedikodularına ne kadar bağlı kaldığı konusu üzerinde Çall'nın anlattığı güzel bir fıkrayı hatırlıyorum:

Ya Kanunî yahutta Yavuz uzun ve çapraşık seferlerden birisine çıkmadan önce, zamanın en ünlü hattatını çağırıp ona bir kuran ısmarlıyor. Seferden döndüğü zaman yazıların bitmiş olması lâzım. Gel zaman git zaman büyük asker seferden dönüyor. İlk işi hattatı çağırıp ısmarladığı kitabı sormak oluyor. Kitap hazır, fakat hattat telâs içerisinde. Sultan kitabı merakla açıyor. Harikulâde bir yazı. Fakat, bazı yerlerde yazının güzelliği bozulmuş. Tekrar düzeliyor, yine bozuluyor. Sultan büyük bir kızgınlık içinde hattatta dönüyor ve bunun sebebini soruyor. Bak hattatın verdiği cevap:

— Sultanım, seferden kötü haberler geldiği zaman elimiz titrerdi...

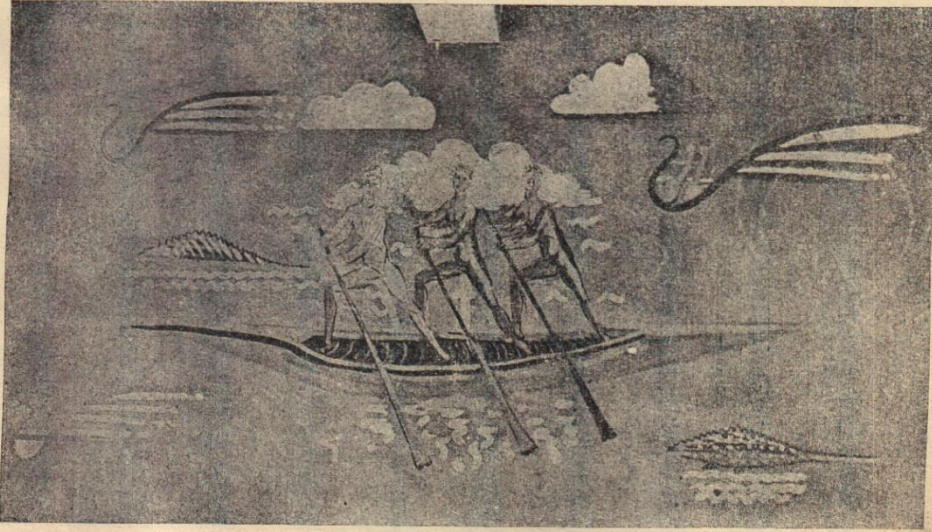
Bu panolara çalışırken beni en çok üzen ilk yaptığım pano oldu. Yepyeni bir malzeme ile karşılaşmıştım. Beton üzerine tutkallı boya ile çalışmak lâzımdı. Bu yetmişyirmiş gibi büyük panonun önünde



Lido yüzme havuzu. Benim resim yaptığım yerler; en alt katta sütunların arkasındaki duvarlardır

dört tane sütun vardı. Geriye çekilip bakıldığı zaman bu sütunlar resmin yapısında yer alıyordu. Tam on gün bu sütunlarla köşe kapmaca oynadık. Özentî ile çalıştığım işlediğim bir motif çok defa bu sütunların arkasında kalıyordu. İşin sonunda bu sütunları benimsedim.

Mimarî ile resmin elele verişine ilk defa şahit oluyordum. Mimarlarımız eksik olmasınlar şimdiye kadar bizden bu imkânı esirgediler. Bize geniş sahalarda fırça oynatmak fırsatını vermediler. Bu yüzden bizim geniş satırlardan ödümüz kopuyor. Bu korkunun yarısından çoğu:



Büyüklüğü 2x4 metre

Figure 63. The images and the information of the artworks in Lido Swimming pool. Source: Ülkü no 49, 1943.

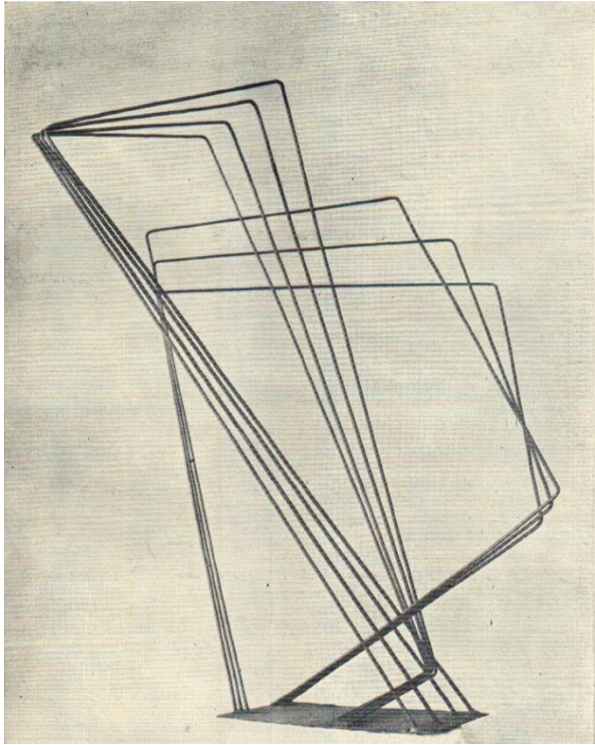


Figure 64. Sculpture, İlhan Koman.
Source: Esi no 5, 1956.

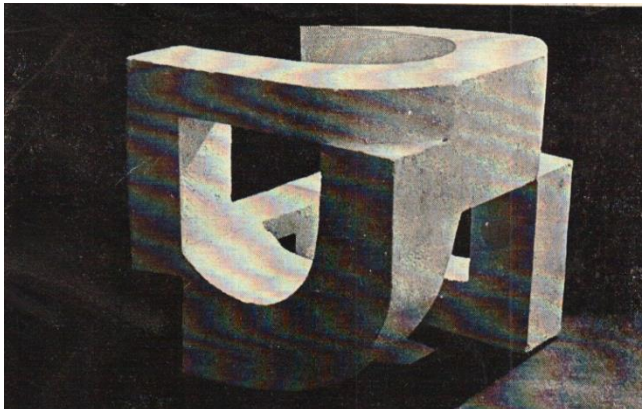


Figure 65. Sculpture, Hadi Bara.
Source: Esi no 1, 1956.



Figure 66. Chair, Sadi Öziş, 1958.

Source: Anonymous. *Kare Metal Dönemi*. Retrieved December 2, 2014 from site Sadi Öziş: http://www.sadiozis.com/?page_id=36&lang=tr



Figure 67. Chair, Sadi Öziş, İlhan Koman and Şadi Çalık, 1958.

Source: Anonymous. *Kare Metal Dönemi*. Retrieved December 2, 2014 from site Sadi Öziş: http://www.sadiozis.com/?page_id=36&lang=tr



Figure 68. Chair, Sadi Öziş, İlhan Koman and Şadi Çalık
Source: Anonymous. *Kare Metal Dönemi*. Retrieved December 2, 2014 from site Sadi Öziş: http://www.sadiozis.com/?page_id=36&lang=tr



Figure 69. Pylon, İlhan Koman, 1957-58.
Source: Anonymous. *İlhan Koman's Works*. January 14, 2013 from the site Koman Foundation: http://www.koman.org/work/work_1957-58brussels.html

PLASTİK SANATLARIN SENTEZİ

Plastik sanatların sentezi meselesi. Üç seneden beri Avrupa ve Cenubi Amerika memleketlerinin bazılarının, en ileri görüşlü mimar, ressam, heykeltıraş ve mühendislerini son derece alikadar etmektedir.

Plastik sanatların esasını teşkil eden, mimari, resim, heykeltıraş arasında işbirliğini temin ederek, Urbanizmden Objeye kadar, yani, en büyük makyastaki işten en küçüğüne kadar, inkıtasız bir plastik vahdeti tahakkuk ettirecek olan bu sentez meselesini, ilk olarak, modern mimarların en mühimlerinden biri olan Walter Gropius, 1919 da ele almış ve Weimarda «Staatliches Bauhaus»u kurmuştur. Kendisinin «Yüksek İbda Mektebi» diye isimlendirdiği bu mektepte, Klee; teori dersi, Kandinsky; abstr kompozisyon dersi, Moholy-Nagy de muhtelif dersler verdiler. 1925 de Dessau'ya yerleşen «Bauhaus», nihayet, nasyonal-soyalyizm'in kurbanı oldu ve faaliyetini durdurmak mecburiyetinde kaldı.

Mimar, ressam ve heykeltıraş olan Le Corbusier'in bu mevzudaki ferdi araştırma ve tecrübelerinden başka, Paris'te «L'architecture d'aujourd'hui» ve yeni ismiyle «Aujourd'hui» mecmualarının sahibi, ressam, heykeltıraş, mimar ve mühendis André Bloc, bu problemi daha geniş bir anlayışla ele alarak, Fransada «Groupe Espace»ı kurdu. Üç sene evvel bir kaç kişiyle kurulan Fransız «Groupe Espace»nın bugün yıla elli üyesi vardır. Groupe Espace anlayışı modern sanat muhitlerinde yirminci asır estetiğinin bir kuratıcısı telâkki edildi ve akabinde İsviçrede, İngilterede, İsveç ve İtalyada mahalli Groupe Espace'lar teşekkül etti. Venezuela'nın merkezi Caracas da inşa edilen «Cité Universitaire»nin mimarı Villanueva, Fransız Groupe Espace'nin yardımıyla bu şâhada ilk tecrübeyi yaptı.

1955 senesinin Ocak ayında Türk «Groupe Espace»ı kuran, heykeltıraş Hadi Bara, İlhan Koman ve D.P.L.G. mimar Tarık Caram, diğer teşekküllerle, bazı hususlarda aynı fikirde olmadıklarından, düşüncelerini bir yazı ile André Bloc'a bildirmişlerdir. Groupe Espace'nin Paris'teki üsümü toplantısında okunan ve tasvip edilen bu yazıyı aşağıda neçrediyoruz.

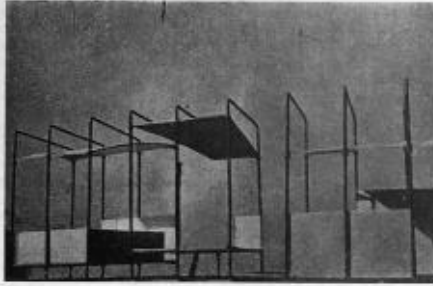
Plastik sanatlar sentezi meselesi hakkında, vaziyet ve düşüncelerimizi serrihatla tayin etmeyi faydalı bulduk.

Bizim için sentez, resim ve heykelleri, en münasip ve «verimli olsa dahi, mimari veya tabii çerçeveler içine yerleştirmekten ibaret değildir. Bu, nihayet, müze programı etüdüne ait bir meseledir. Fotoğraflardan gördüklerimize nazaran, bina öyle geliyor ki, Caracas'da ve bilhassa Biot'da (Biot'daki esasen bir açık hava sergisidir) ancak yukarıda söylediğimiz meseleler tahakkuk ettirilmiştir. Bu fikirlerimizle, kendilerini çok beğendiğimiz Caracasa ve Biot sanatçılarından gayret ve çalışmalarını küçümsemeği hiç bir zaman düşünmediğimizi ilâve ederiz. Hakiki sentez, bizim için mimari eserdedir ve doğuşunun ilk devrelerinde başlar. Daha doğrusu, kendi çerçeveleri içinde tasarlanmış mimari, resim ve heykeltıraş eserlerinin birbirleriyle ahenk-

(Devamı sahife 24 de)



HÂDİ BARA



İLHAN KOMAN

Demontabl ve arzu edildiği kadar uzayabilen portatif seyir esnaf dükkanları eskizi

Figure 70. The text of Turk Grup Espas.
Source: Arkitekt no 279, 1955.



GRUPE ESPACE - ASSEMBLÉE GÉNÉRALE DU 18 FÉVRIER 1955

On reconnaît en haut de page : Mme Sonia Delaunay, MM. R. Buron, E. Claudius Petit, A. Biot, et, en bas de page : un groupe d'architectes et diverses personnalités.

L'Assemblée Générale s'est tenue sous la présidence d'André Bloc, qui a abordé les problèmes posés par les expositions d'ensemble du Groupe Espace. Il insiste d'autre part sur le fait que l'architecture doit être une œuvre commune à l'architecte, au peintre et au sculpteur. La condition plastique est un tout. Il a invité les architectes à envisager ainsi les problèmes.

NOUVELLES ADHESIONS

Mme Sonia Delaunay présente ensuite les dernières adhésions ratifiées par les Membres du Groupe Espace et du Comité : MM. Alcopley, Breuil, Triggott, Vasarely, peintres; Schiller, Teilaud, architectes et Cappelli, membre sympathisant.

PROPOSITION DE ZURICH

Le sculpteur Gisiger, vice-président du Groupe Espace suisse, renseigne l'Assemblée sur le projet d'exposition de ce Groupe, qui aura lieu au printemps 1956, au Kunstgewerbemuseum à Zurich. Il rappelle le programme, tel qu'il a été

esquissé dans notre précédent numéro (voir L'A.A. n° 57, page V). Le bureau du Groupe Espace suisse mettra très prochainement sur pied un programme pour l'organisation des travaux. Chaque secteur de l'exposition serait dirigé par un architecte qui choisirait les artistes avec lesquels il aurait à collaborer. Il est bien entendu que l'architecte Albert Roth, président du Groupe suisse, qui a établi le programme général de cette exposition, en dirigerait aussi l'exécution.

EXPOSITION AU PARC DE SAINT-CLOUD

M. Chéreau, Président-Directeur de « Formes et Techniques » est invité à entretenir l'auditoire de la Première Exposition Internationale des Matériaux et Equipements du Bâtiment et des Travaux Publics. Il rappelle les objectifs. Cette manifestation essentiellement technique, constituera un rendez-vous périodique international en France, de tous les professionnels de la construction. Ce rendez-vous ne sera pas seulement le lieu de confrontation des moyens techniques pré-

sentés par les exposants, mais aussi celui de nouvelles idées. En conséquence, la manifestation de Saint-Cloud doit permettre d'étudier des problèmes d'ordre professionnels ou esthétiques. C'est la raison pour laquelle le Groupe Espace est convié à apporter son concours à cette importante exposition.

Un projet, présenté par I. Schein doit être étudié par une Commission composée de MM. Buron, Candilis, Fasani, Jean George, Herzog, Lienard, Provelenghiou, Schöffer.

Enfin, M. André Bloc donne lecture d'une motion concernant la « Synthèse des Arts et de l'Architecture » proposée par le Bureau et votée à l'unanimité. Nous en donnons ci-dessous le texte intégral.

A l'issue de cette Assemblée, un dîner amical a réuni, au Restaurant Renault à Puteaux, près de 120 personnes autour de MM. R. Buron, E. Claudius Petit, anciens ministres. Les Membres présents ont eu, au cours de cette soirée, le plaisir de voir un film en couleurs, réalisé par M. Fasani.

SYNTHESE DES ARTS ET L'UNESCO

Au moment où l'on entreprend la construction d'un nouveau siège de l'UNESCO à Paris, le Groupe Espace croit devoir rappeler, aux responsables de cette importante réalisation, quelques principes essentiels dont la valeur permanente a été affirmée au cours des dernières années par la Association dite Groupe « Espace ».

Nous empruntons l'excellent texte suivant au discours prononcé par Hadji Bara, fondateur du Groupe Espace à Turc :

La synthèse des arts ne consiste pas à placer des sculptures et des peintures dans des cadres architecturaux ou naturels aussi appropriés qu'ils le sont; ceci relèverait finalement du programme d'un musée.

La véritable synthèse, croyons-nous, est dans l'œuvre architecturale même et commence dès les premiers stades de sa conception. Autrement dit, d'une façon idéale, il ne s'agirait plus de l'harmonisation d'œuvres de peinture, de sculpture et d'architecture conçues en tant que telles,

mais plutôt de la collaboration de l'architecte, du sculpteur et du peintre en vue de la réalisation d'une œuvre unique, d'un tout plastique et des relations de cet ensemble avec l'extérieur.

Cette déclaration pourrait être interprétée comme la négation de la sculpture et de la peinture en tant qu'arts autonomes et dans le sens où on les comprend encore de nos jours. Nous ne voulons évidemment pas parler de la peinture de chevalet, ni des compositions sculpturales sur un thème abstrait ou autre. Mais il ne suffit pas, à notre avis, de remplacer des fresques ou des sculptures figuratives par des peintures ou des volumes abstraits pour que le problème se trouve résolu. Ceux-ci doivent être conçus en vue du cadre auquel ils sont destinés. Tout au plus pourrait-on dire que, débarrassées de leurs entraves figuratives, les œuvres abstraites ont plus de « chances » de s'adapter à leur cadre, l'architecture étant elle-même un art abstrait. Mais une telle conception du problème ne pourrait, dans le cas le plus favorable, que permettre une syn-

thèse *a posteriori* d'une manière assez analogue à celle des grandes époques de l'art dit classique. Autrement dit, il s'avère nécessaire d'approfondir le mécanisme de la synthèse pour arriver à une réussite plastique totale issue de considérations diverses d'ordre fonctionnel, constructif, plastique, etc. »

En un mot et selon nous, l'art plastique pourrait être défini dans son unité fondamentale par le mot « urbanisme ».

Il n'est peut-être pas trop tard pour rappeler ces très importantes considérations aux responsables du nouveau siège de l'UNESCO et au Groupe « Espace » parisien croit devoir prendre l'initiative de les exposer au nom des Groupes « Espace » de différents pays : Suisse, Angleterre, Italie, Suède, Belgique, Turquie.

Il serait regrettable que les nombreuses œuvres d'art, qui ne manqueraient pas d'être commandées aux artistes à l'occasion de la construction de l'édifice symbolique de l'UNESCO, ne soient pas intégrées dans l'œuvre architecturale.

Figure 71. The declaration of Turk Grup Espas in L'architecture d'aujourd'hui. Source: L'architecture d'aujourd'hui. no 58, 1955.

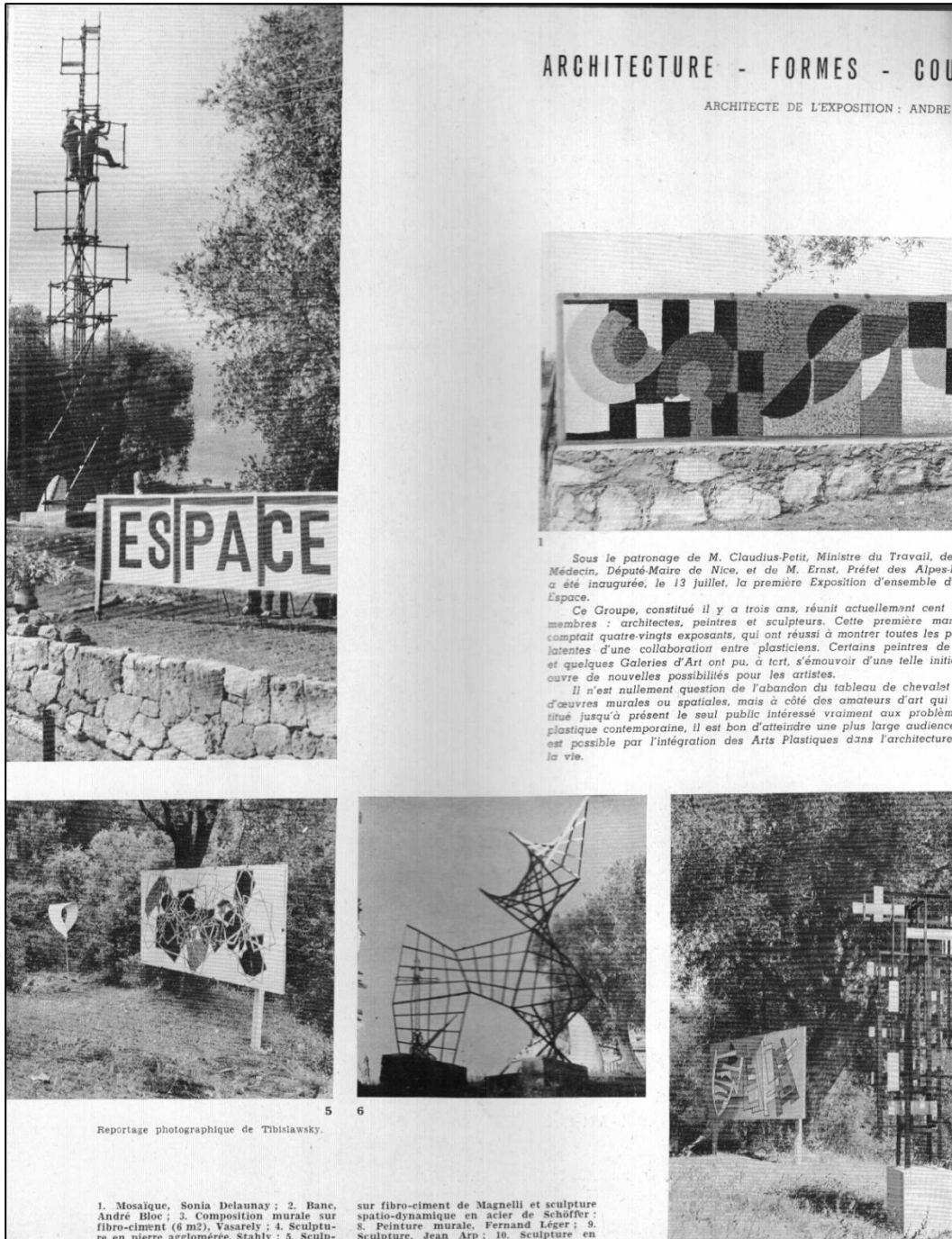


Figure 72. The images from Biot Exhibition.
Source: L'architecture d'aujourd'hui, no 55, 1954.

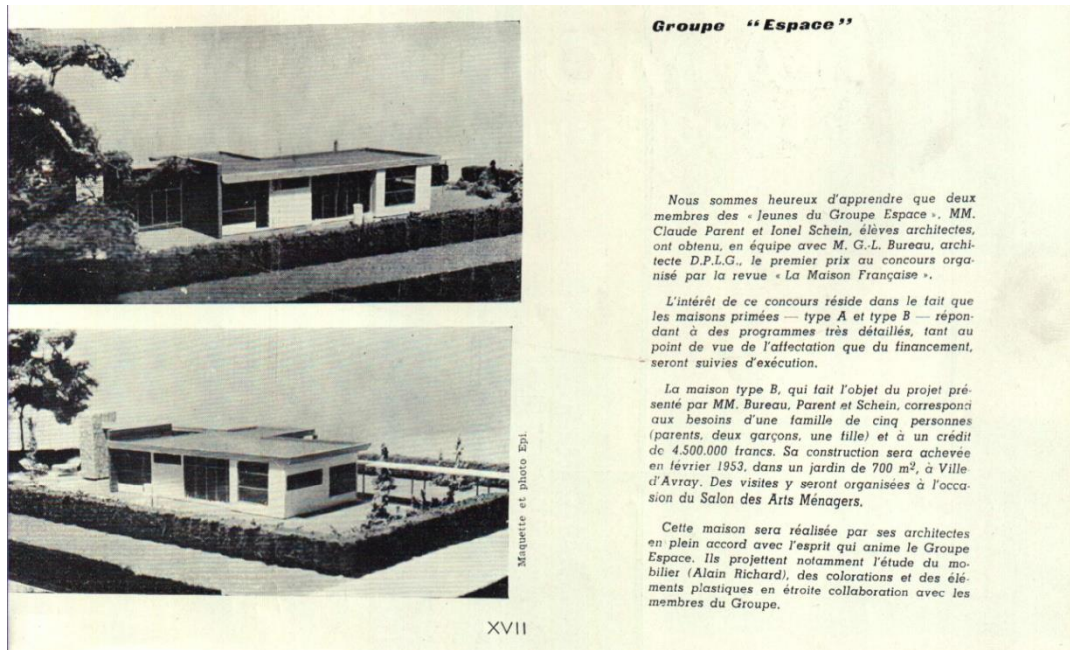


Figure 73. The dwelling project realized according to the principles of this groupe Espace. Source: L'architecture d'aujourd'hui. no 42-43, 1952.

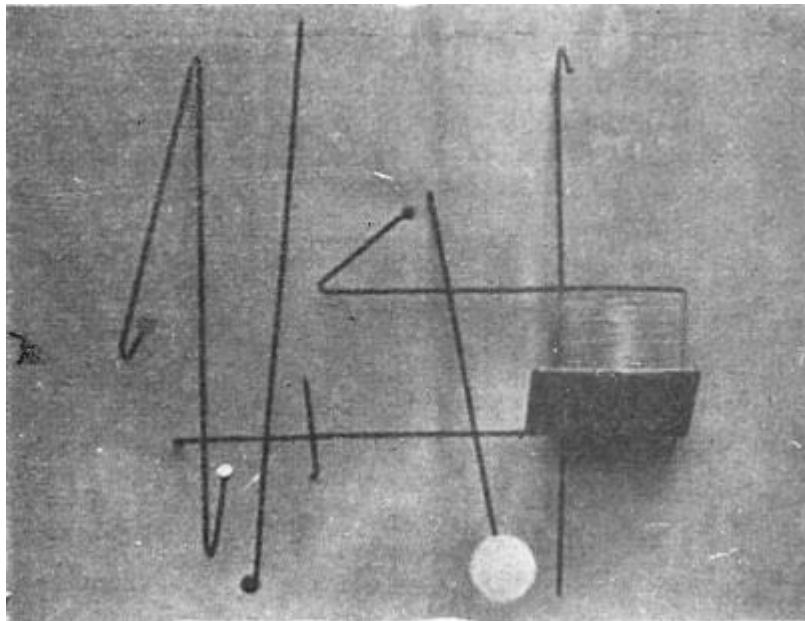


Figure 74. Functional sculpture, Port-Manto, Ihan Koman. Source: Arkitekt no 281, 1955.

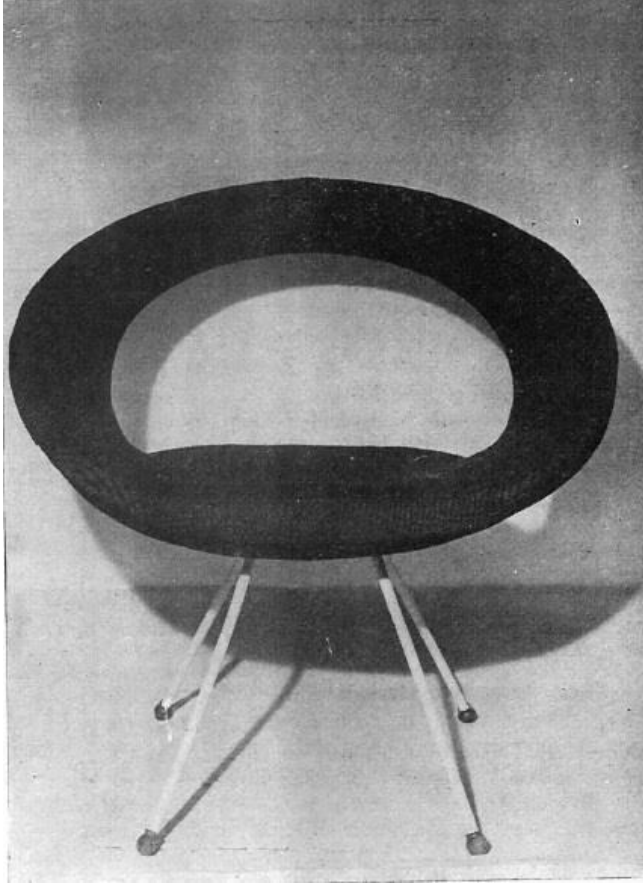


Figure 75. Armchair, İhan Koman and Sadi Öziş.
Source: Arkitekt no 282, 1955.

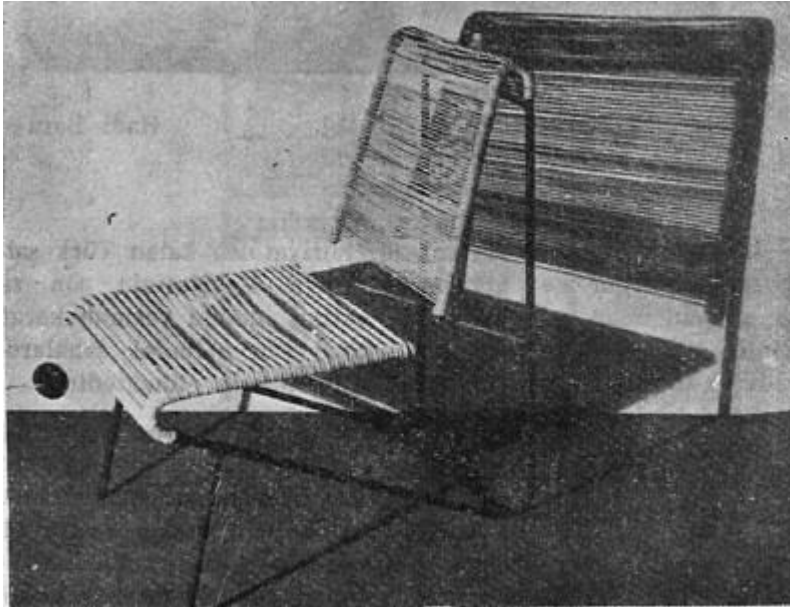


Figure 76. Chair, İhan Koman and Sadi Öziş.
Source: Arkitekt no 286, 1957.

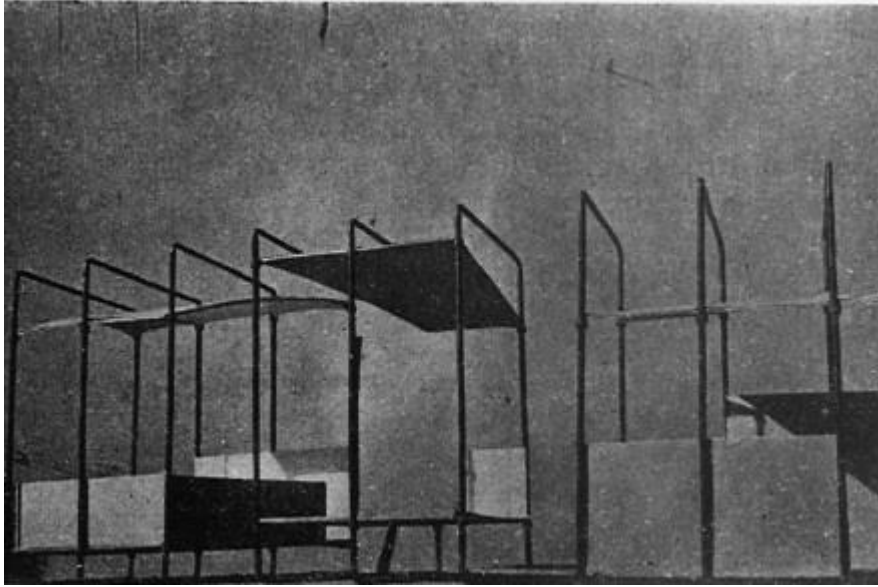


Figure 77. The sketch of Portable Shops, İlhan Koman.
Source: Arkitekt no 279, 1955.

1. — GEÇEN TUTANAK ÖZETİ

Antalya Mebusu Akif Sarıoğlu ve 91 arkadaşının, C. H. P. nin haksız iktisaplarının iadesi hakkındaki kanun teklifinin görüşülmesi için geçici komisyon kurulması, kabul olundu.

İzmir Mebusu Metmet Aldemir ve Kütahya Mebusu İhsan Şerif Özgen'in, Riyaseti Cumhur Dairesi Teşkilât Kanununun 12 nci maddesine bir fıkra eklenmesi ve bu kanunu değiştiren 4718 sayılı Kanuna bağlı kadro cetvelinde değişiklik yapılması hakkındaki kanun teklifi, talep üzerine geri verildi.

Gündemdeki kanun lâyiha ve tekliflerinin diğer maddelerden önce görüşülmesi hakkında ki önerge, kabul olundu.

Büyük Millet Meclisi Memurlarının Teşkilâtına dair olan 5509 sayılı Kanuna bağlı cetvelde değişiklik yapılmasına dair kanun, kabul edildi.

Orman kanunu lâyihasının tümü üzerindeki görüşmelere devam olundu.

14 . XII . 1953 Pazartesi günü saat 15 te toplanmak üzere Birleşime son verildi.

Reisvekili Kâtip
Samsun Mebusu Kayseri Mebusu
Tevfik İleri İbrahim Kirazoğlu
Kâtip
İstanbul Mebusu
Füruzan Tekül

Sorular

Sözlü Sorular

1. — Sinop Mebusu Ali Şükrü Şavh'nın, Amerika'ya gönderilen stajyer ve talebeler hakkındaki sözlü soru önergesi, Millî Eğitim Vekâletine gönderilmiştir. (6/1298).

2. — Kars Mebusu Sırrı Atalay'ın, Rusya'ya hayvan ihracatına müsaade edildiği ve bu hususta anlaşma yapıldığı hakkındaki söylentilere dair olan yazılı sorusunun cevaplandırılmaması sebebi ve Kars'ta İhracatçılar Birliğinin kurulması için ne düşünüldüğüne dair sözlü soru önergesi, Ekonomi ve Ticaret Vekâletine gönderilmiştir. (6/1303).

Yazılı Sorular

1. — Zonguldak Mebusu Abdürrahman Bozacıoğlu'nun, İktisadi Devlet Teşekkülleri idare meclislerindeki başkan ve üyelerin adedine, bu müesseselerde yüksek ücretle çalışanlarla amele kadrosunda memur olarak istihdam edilenlere ve mezkûr teşekküller umumi heyeti top-

lantlarına dair yazılı soru önergesi, Başvekâlete gönderilmiştir. (6/1299).

2. — Zonguldak Mebusu Abdürrahman Bozacıoğlu'nun, Sarıyar hidro - elektrik santralinin inşaatını teminen istimlak edilecek saha ve bu sahadaki köylerin tesis edilecek yeni ve modern köylere nakli hususlarında ne düşünüldüğüne dair yazılı soru önergesi, İşletmeler Vekâletine gönderilmiştir. (6/1300).

3. — Kars Mebusu Sırrı Atalay'ın; Kars, Ardahan, Çıldır, Arpaçay, Dığor, Sarıkamış ve Göle'de sığır, koyun, manda ve at yetiştirme şubelerine sahip haralar açılması hususunda ne düşünüldüğüne dair yazılı soru önergesi, Tarım Vekâletine gönderilmiştir. (6/1301).

4. — Kars Mebusu Sırrı Atalay'ın, Kars'ta orman muhafaza memurları veya teknisyen yetiştiren bir okul ile hayvan sağlık memuru okulu ve tarım kolejleri açılması hususlarında ne düşünüldüğüne dair yazılı soru önergesi, Tarım Vekâletine gönderilmiştir. (6/1302).

2. — HAVALE EDİLEN KÂĞITLAR

Teklif

1. — İzmir Mebusu Avni Başman'ın, Devlet resim ve heykel müzeleri için satın alınacak sanat eserleri ve resmi binaların sanat eserleri ile bezenmesi hakkında kanun teklifi (2/576) (Millî Eğitim ve Bütçe komisyonlarına)

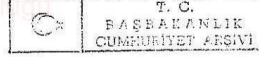
Rapor

2. — Temsil ödeneği hakkındaki 5027 sayılı Kanunda Askerî Makamlar Üzerinde Değişiklik Yapılmasına dair olan 5427 sayılı Kanuna bağlı cetvelin tadiline dair kanun lâyihası ve Bütçe Komisyonu raporu (1/652) (Gündeme).

Figure 78. Avni Başman's proposal about integrating artworks
Source: Assembly Reports. *Tutanak Dergisi*, 17. Birleşim, 14.12.1953

T. C.
BAŞVEKÂLET
KARARLAR DAİRESİ MÜDÜRLÜĞÜ
Karar sayısı
2
I008I

Kararname



T. C.
BAŞBAKANLIK
CUMHURİYET ARŞİVİ

2/7814 sayılı kararnameye ektir:

Memlekette dikilecek âbide ve heykellerle Devlet bütçesinden yapılacak binalarda bulundurulacak Fresk, mozaik ~~yahud~~ veyahut yağlı boya yerli duvar resimlerini estetik ve teknik bakımından tetkik etmek üzere teşkili 1/12/938 tarih, 2/7814 sayılı ve 21/3/938 tarih, 2/8357 sayılı kararnamelerle kabul edilen jüriye bir Türk ressamı olan Güzel San`atlar Akademisi Resim Şubesi Öğretmeni İbrahim Çallı'nın da alınması; Kültür Bakanlığının 6/12/938 tarih ve 101022/7/4659 sayılı tezkere ile yapılan teklifi üzerine İcra Vekilleri Heyetince 24/12/938 tarihinde onanmıştır.

24/12/938

REİSİCUMHUR

İsmail İnönü

Bş. V.

C. A. S.

Ad. V.

H. İbrahim

M. M. V.

K. Özalp

Da. V.

B. K. Özalp

Ha. V.

S. S. S.

Ma. V.

S. S. S.

Mf. V.

S. Arıkan

Na. V.

A. Çetinkaya

İk. V.

S. S. S.

S. I. M. V.

S. S. S.

G. I. V.

R. S. S.

Zr. V.

S. S. S.

030 18 01 02 85 106 12

Figure 79. Degree no 2/7814, dated 24.12.1938
Source: the Republic of Turkey Prime Ministry General Directorate of State Archives

T.C. Resmî Gazete

Tesis tarihi: 7 Teşrinievvel 1336 - 1920

İşare ve yazı işleri için
Bücehâler Neşriyat ve Müdâvenat
Dairesi Müdürlüğüne
müracaat olunur

2: KÂNUNUEVVEL 1937
SALI

SAYI: 3788

KARARNAMELER

2
Kararname No: 7814

Cumhuriyetin teşekkülünden beri memleketin bun gelişerinde di-
şlen akide ve beşkelilerin mühim bir kısmı gırek proje ve gırekse aslı-
arı ilharile bun manzile mütehasas bir jürinin murakale ve kontro-
lundan geçirmiş olduğundan memlekette akide ve beşkel işlerine sar-
edilen paraları tamamı mahalline masraf olabilmeli için Güzel Sa-
atlar Akademisinin ismarı, beşkelinin ve resim şubelerinin getirilen
eynelimeli göhretü hazir iş mütehasas ile bu akademinin gelişelik mü-
hasasulan ve Maarif Vekilliyetine tenah edilecek İki ve Nafıs Vek-
leri ile Parti Geçmişkuralınca seçölecek öner atadan topla dokuz ki-
fik bir sanai jürini teşkilı hakkındaki Maarif Vekilliyinin 6/1/1937,
2/2/1937 tarih ve 1/117, 1862 sayılı tezkereleri ile Nafıs ve Dahiliye
Vekilliklerinin 23/1/1937, 22/2/1937 tarih ve 266/1939 sayılı mütehasas-
şeleri İcra Vekilleri Heyetince 1/12/1937 tarihinde okunarak dikilecek
bide ve beşkel işlerini estetik ve teknik bakımandan tedkik etmek üzere
Dahiliyeye de bir ana iştirak ettirilerek suretile teklif veyhile jüri
eynelimin teşkilı onanmıştır.

1/12/1937

REİSCÜMBUR
K. ATATÖRK

Başvekil BAFAR	Adliye Vekili Ş. SARACÖĞLU	MİH Müdafas Vekili K. ÖZALP	Dahiliye Vekili Ş. KAYA
İstisnae Vekili T. R. ARAS	Maliye Vekili F. AĞRALI	Maarif Vekili S. ARIKAN	Nafıs Vekili A. ÇETINKAYA
İcraat Vekili Ş. KESEBİR	Sıhhat ve İçtimai Muavenet Vekili Dr. H. ALAYŞ		
Gıvazlık ve İktisadi Vekili	Ziraat Vekili V. Ş. KESEBİR		

2
Kararname No: 7824

Hazirten ilhar edilecek gıkerlerin gümrük resmi hakkında hazırlan-
mas ililik kararını 2294 sayılı kanunun verdiği sadıhiyete istinaden meclis-
yete konulmuş; İktisad Vekilliyinin 10/12/1937 tarih ve 14982 sayılı
teklifi ve Maliye Vekilliyinin 13/12/1937 tarih ve 23279/36315 sayılı mü-
tehasasnesi üzerine İcra Vekilleri Heyetince 13/12/1937 tarihinde onan-
mıştır.

13/12/1937

REİSCÜMBUR
K. ATATÖRK

Başvekil C. BAYAR	Adliye Vekili Ş. SARACÖĞLU	MİH Müdafas Vekili K. ÖZALP	Dahiliye Vekili Ş. KAYA
İstisnae Vekili Dr. T. R. ARAS	Maliye Vekili F. AĞRALI	Maarif Vekili S. ARIKAN	Nafıs Vekili A. ÇETINKAYA
İcraat Vekili Ş. KESEBİR	Sıhhat ve İçtimai Muavenet Vekili Dr. H. ALAYŞ		
Gıvazlık ve İktisadi Vekili A. TANMAN	Ziraat Vekili V. Ş. KESEBİR		

KARAR

1 — Ticaret murakalesi veya muhafız vizesinde siktetmeçin devletler
ilkesinden Türkiyece saraharak idharlıca memnuniyetler veya tahdid sure-

Figure 80. The decree no: 2/7814

Source: Resmi Gazete. *Arşiv- Fihrist -Düstur*. Retrieved December 3, 2014. From the site
Resmi Gazete:

<http://www.resmigazete.gov.tr/main.aspx?home=http://www.resmigazete.gov.tr/arsiv/3727.pdf&main=http://www.resmigazete.gov.tr/arsiv/3727.pdf>

9588

1/12/937 tarih ve 2/7814 sayılı kararnemeye ektir:
Devlet bütçesinden yapılacak binalarda bulundurulacak fresk, moza-
yik veyahut yağlı boya yerli duvar resimlerinin de memlekette di-
kilecek abide ve heykel işlerini tetkik etmek üzere kurulan Jüri
terafından tetkiki estetik bakımdan faydalı olacağından, bahsi ge-
çen işlerin de İstanbulda Güzel Sanatlar Akademisinde toplanan mü-
tehassıs Jüriden geçirilmesi; Maarif Vekillığının 30/3/938 tarih
ve 101022/1242 sayılı tezkeresile yapılan teklifi üzerine İcra Ve-
killeri Heyetince 13/9/938 tarihinde onanmıştır.

13/9/938

REİSİCUMHUR

K. Atatürk

Bş. V.

Ad. V.

M. M. V.

Da. V.

C. Beyaz

B. Şenel

K. Şenel

S. Kaya

Ha. V. V.

Ma. V.

Mf. V.

Na. V.

B. Şenel

A. Ağır

S. Dikmen

A. Çetinkaya

İk. V.

S. İ. M. V.

G. İ. V.

Zr. V.

H. Şenel

H. A. Akar

K. Şenel

B. Şenel

030 18 01 02 84 52 7

Figure 81. Degree no 2/9588, dated 13.09.1938
Source: the Republic of Turkey Prime Ministry General Directorate of State Archives

T. C.
BAŞBAKANLIK
MUAMELÂT UMUM MÜDÜRLÜĞÜ
Kararlar Müdürlüğü

KARAR

Karar sayısı

3

10619

İstanbul Radyo İstasyonunun cümle kapısı tarafındaki büyük mermer holden bir seyili stüdyonun balkon holüne çıkan iki merdivenin üstlerinde bulunan panolara müzik, kültür ve radyo konularıyla ilgili olmak üzere yaptırılacak olan iki yağlı boya tablonun, 2490 sayılı kanunun 46 ncı maddesinin (E) fıkrasına göre pazarlıkla yaptırılması; Maliye Bakanlığının 6/2/1950 tarihli ve II2233/44/161 sayılı mütalâası üzerine, Bakanlar Kurulunca 11 / 2 /1950 tarihinde kararlaştırılmıştır.

CUMHURBAŞKANI

İsmet İnönü

Başbakan *S. Gönaltay* Devlet Bakanı Başbakan Yardımcısı *M. İzzet* Devlet Bakanı *C. S. Hüner* Adalet Bakanı *K. K. Köksal*
Millî Savunma Bakanı *A. H. İzzet* İşleri Bakanı *A. B. İzzet* Dışişleri Bakanı *N. Sadık* Maliye Bakanı *B. Ö. İzzet*
Millî Eğitim Bakanı *T. Bayındır* Bayındırlık Bakanı *S. İzzet* Eko. ve Ticaret Bakanı *F. İzzet* Sa. ve So. Y. Bakanı *İ. K. İzzet*
C. ve Tekel Bakanı *G. İzzet* Tarım Bakanı *V. İzzet* Ulaştırma Bakanı *M. İzzet* Çalışma Bakanı *M. İzzet* İşletmeler Bakanı *M. İzzet*

Figure 82. Degree no 3/10619, dated 11.02.1950
Source: the Republic of Turkey Prime Ministry General Directorate of State Archives

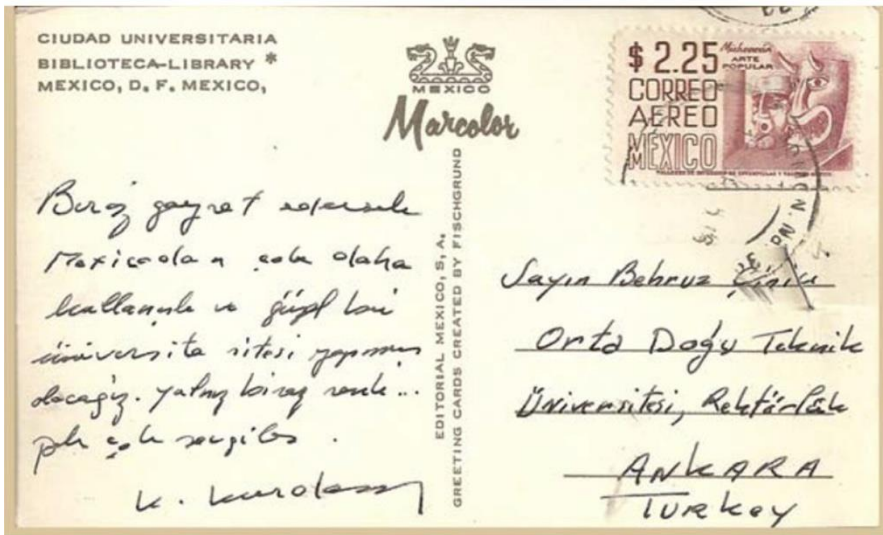
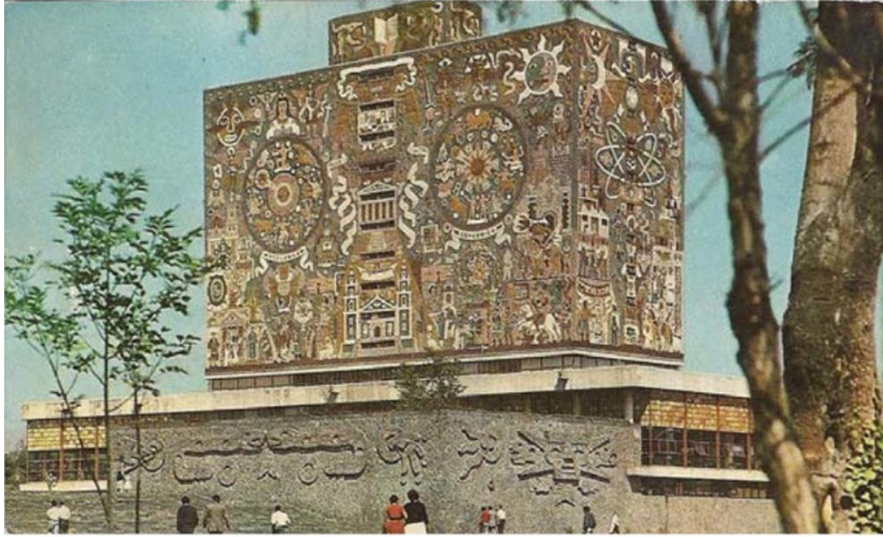


Figure 83. Kemaş Kurdaş's postcard.

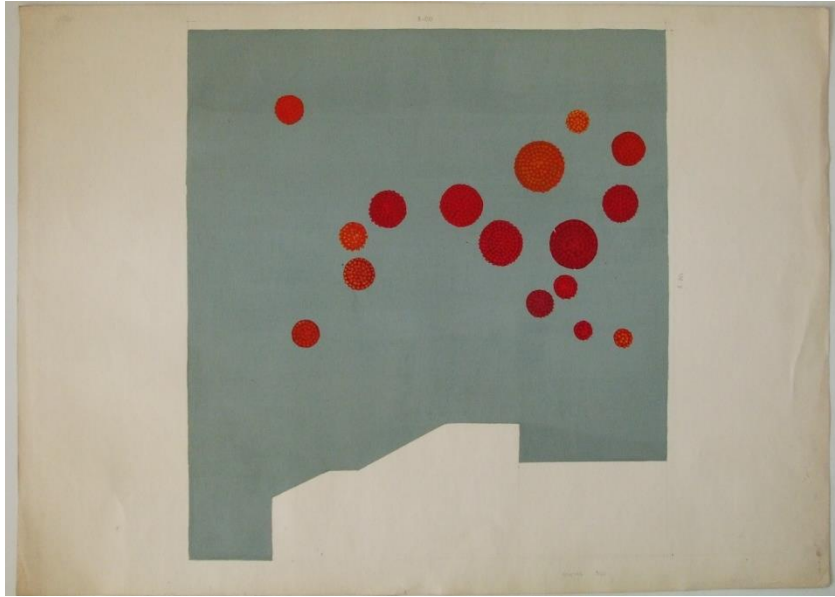


Figure 84. Gencay Kasapçı, a sketch of a ceramic wall panel for METU Faculty of Architecture, 1968.
Source: Gencay Kasapçı's personal archive.

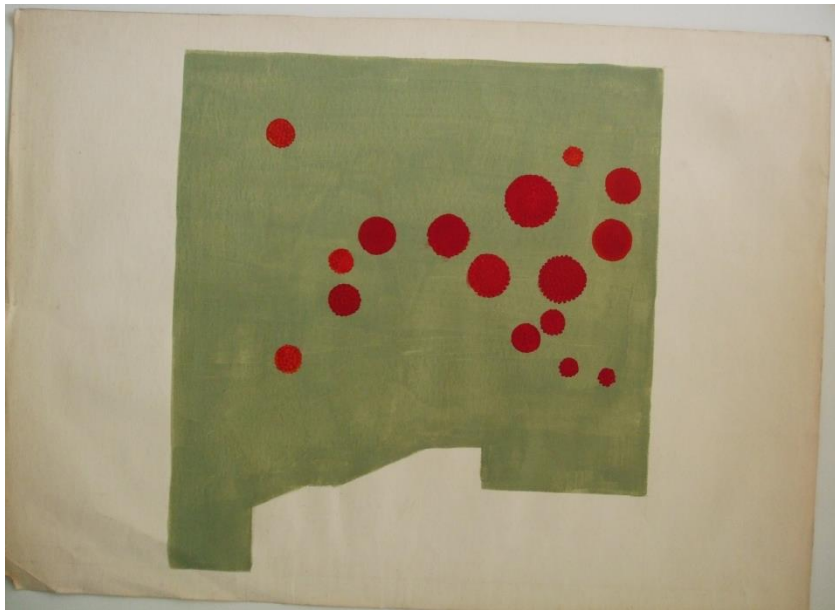


Figure 85. Gencay Kasapçı, a sketch of a ceramic wall panel for METU Faculty of Architecture, 1968.
Source: Gencay Kasapçı's personal archive.

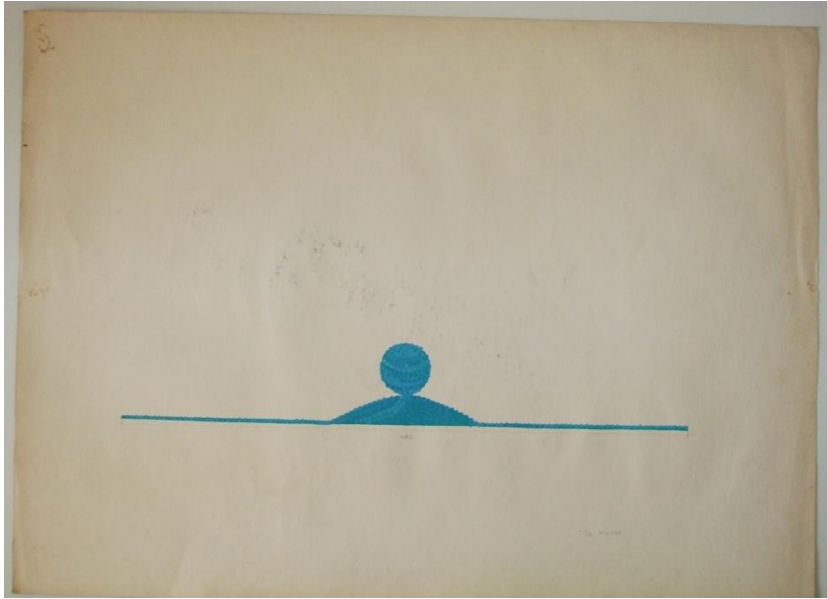


Figure 86. Gencay Kasapçı, a sketch of a sculpture for METU campus, 1968.
Source: Gencay Kasapçı's personal archive.

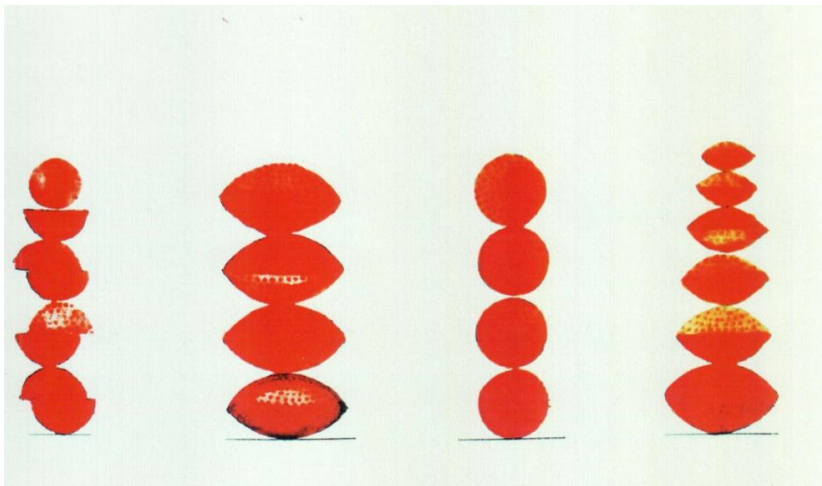


Figure 87. Gencay Kasapçı, a sketch of a sculpture for METU campus, 1968.
Source: Gencay Kasapçı's personal archive.



Figure 88. Şadi Çalık, Etibank relief, 1955.
Source: Çalık, S. (2004) p37



Figure 89. A brief news about Kuzgun Acar's metal relief
Source: Arkun, S. (1967, April 16). Gökdelen'de Modern bir Eser. *Milliyet*. P.2



Figure 90. A brief news about Kuzgun Acar's metal relief
Source: Anonymous. (1968, August 23). Kuzgun Acar'ın Yapıtı Hurda Fiyatına Satıldı. *Milliyet*. P.10



Figure 91. Kuzgun Acar, metal relief, Emek Building, Ankara.
Source: Anonymous. *Kuzgun Acar'a İşaret Etmek için 16 Neden*. Retrieved December 3, 2014, from the site Evvel.org: <http://evvel.org/ilgi/kuzgun-acar/page/2>

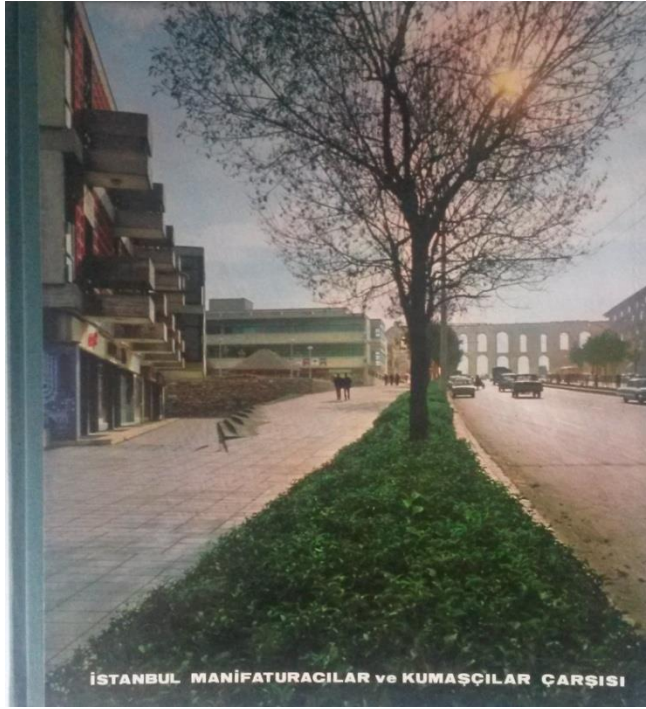


Figure 92. IMÇ Book, 1969

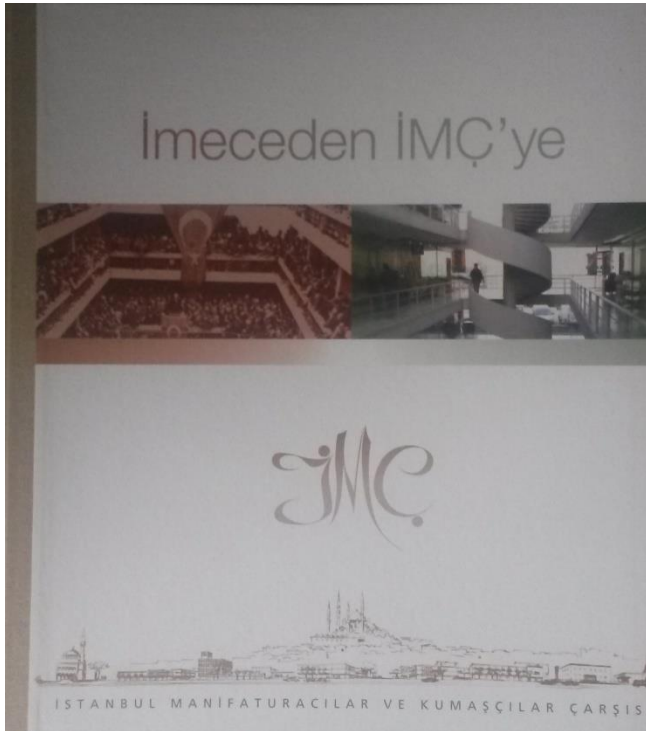


Figure 93. IMÇ Book, 2009



Figure 94. Bedri Rahmi Eyüpoğlu, Lido Swimming Pool, 1943.
Source: Eyüpoğlu, B.R. (1943)

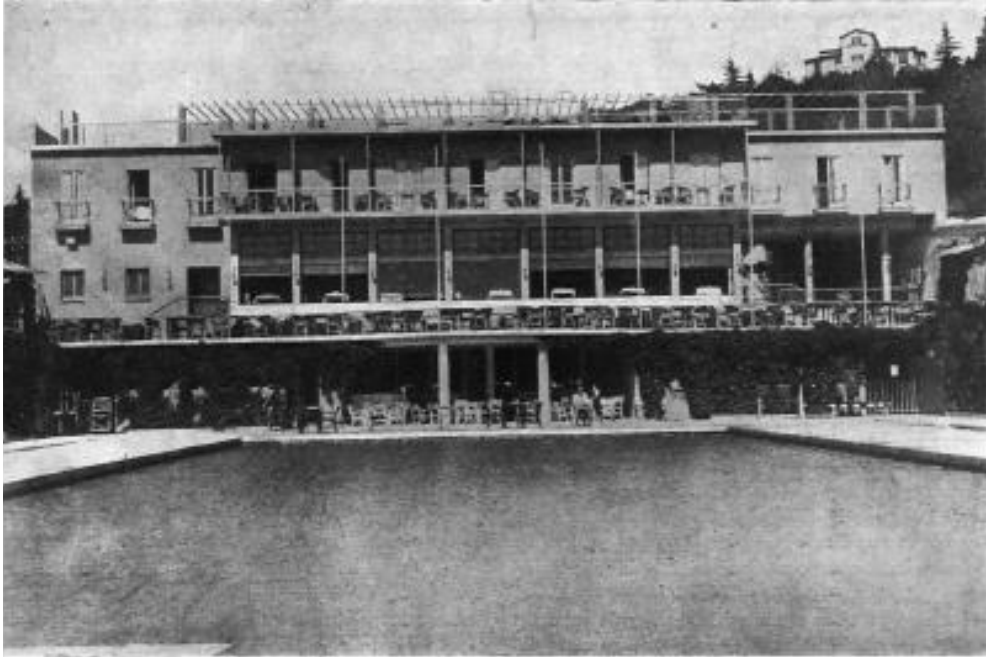


Figure 95. Lido Swimming Pool.
Source: Femir, H. (1944) Lido Yüzme Havuzu. *Arkitekt* no 155-156. P 245

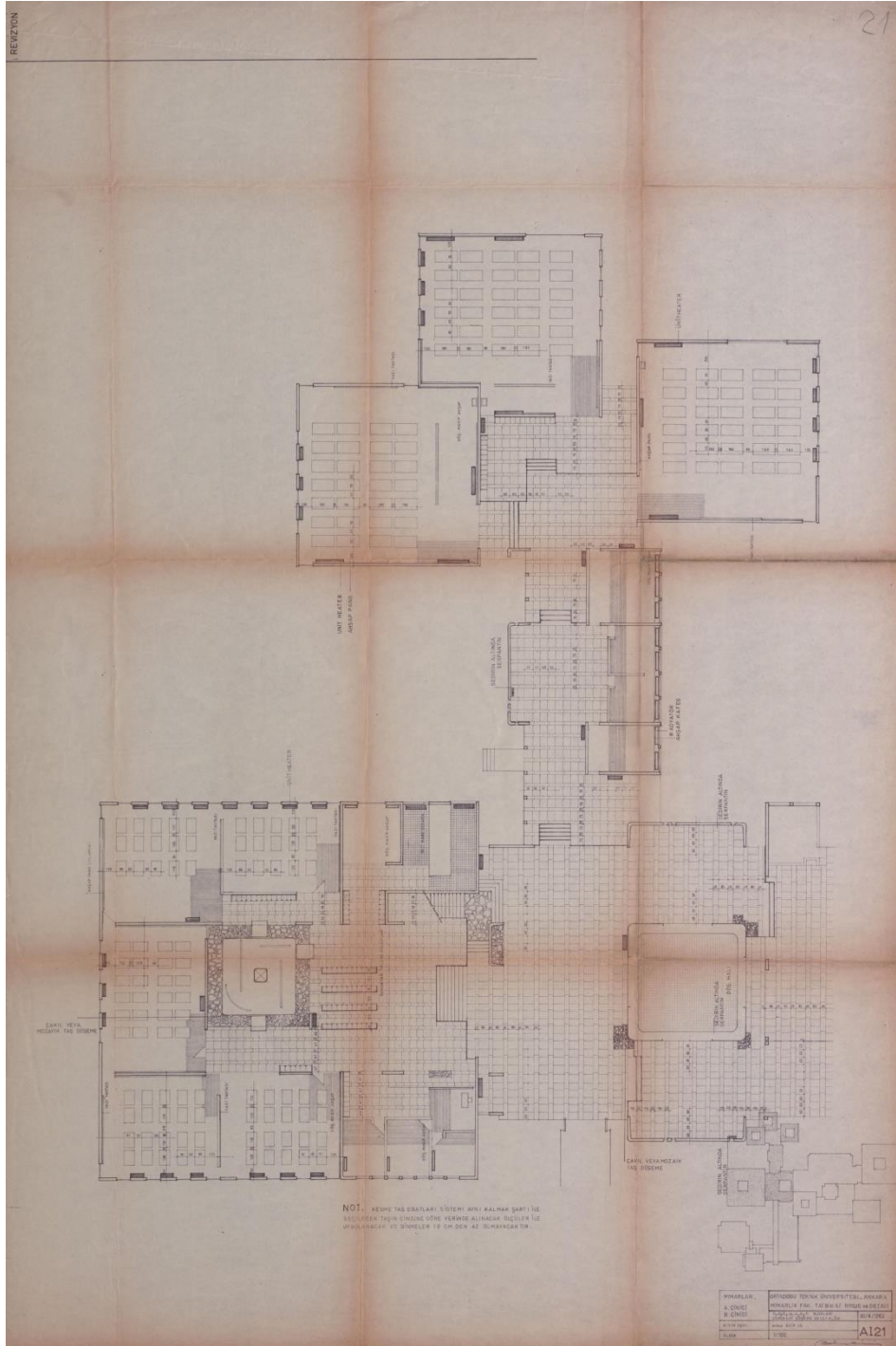


Figure 96. Behruz Çinici, Metu Faculty of Architecture, plan drawing.
 Source: Salt Research Archives



Figure 97. Gencay Kasapçı, Ceramic Panel, METU Faculty of Architecture, 1968.
Source: Şener, D. (2012) Gencay Kasapçı. Ankara: Rekmay

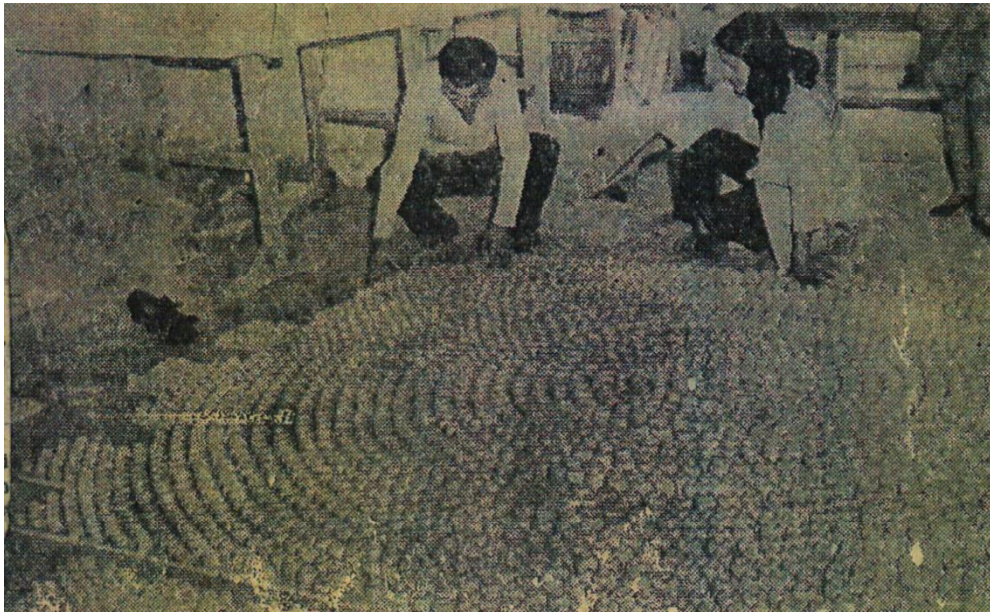


Figure 98. A photo of Gencay Kasapçı while preparing the ceramic wall panel for METU Faculty of Architecture
Source: Gencay Kasapçı's personal archive



Figure 99. Wall panel by Hüsamettin Koçan at Intercontinental Hotel reception hall.
Source: Hancı, A. (2008). P 95

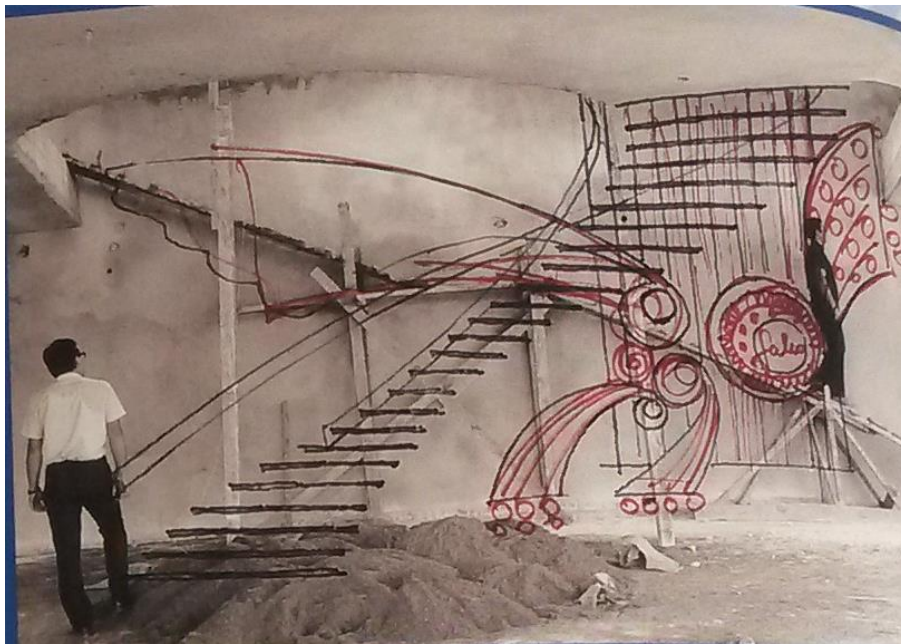


Figure 100. Jale Yılmabaşar, Sketch from FAKO Pharmaceutical Factory
Source: Yılmabaşar, J. (2006) p 36



Figure 101. Jale Yılmabaşar, Sketch from FAKO Pharmaceutical Factory
Source: Yılmabaşar, J. (2006) p 36



Figure 102. A photo of Pilevneli and Hancı working together
Source: Özsezgin, K. (1997)

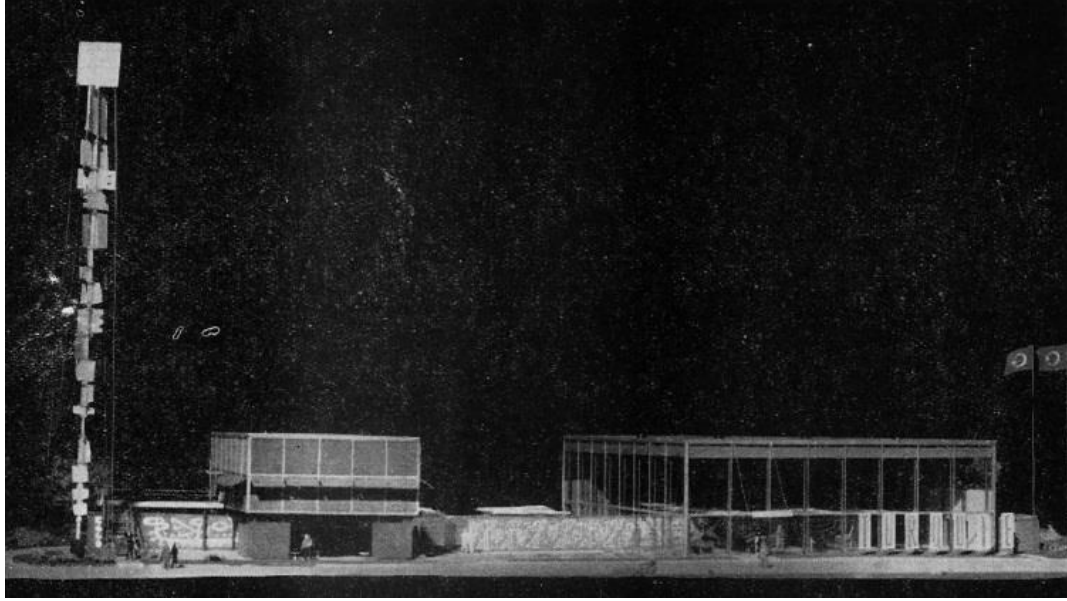


Figure 103. Model of 1958 Brussels International Fair Turkish Pavilion
Source: Arkitekt no 287, 1957, p. 63

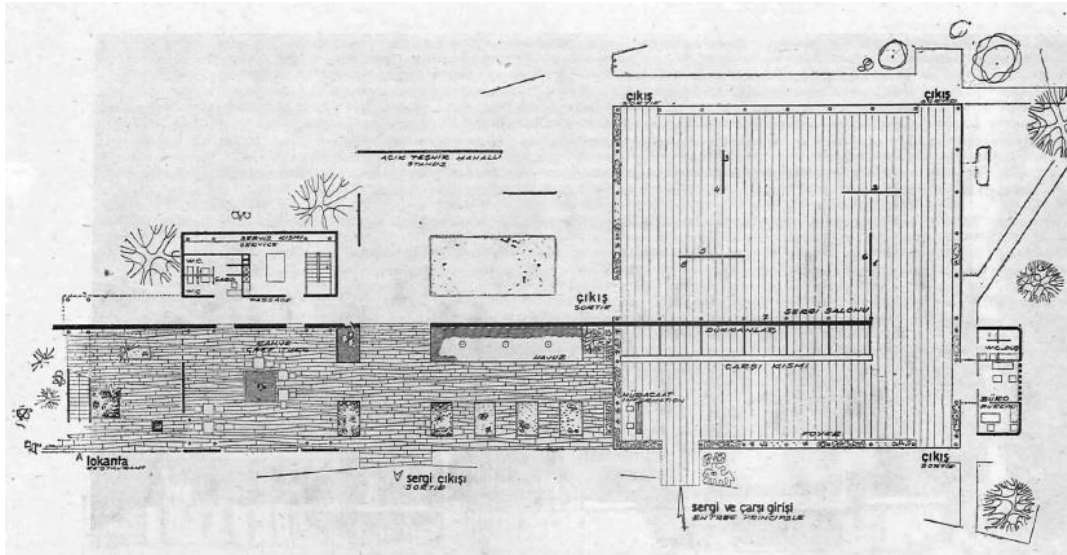


Figure 104. Ground Floor Plan of 1958 Brussels International Fair Turkish Pavilion
Source: Arkitekt no 287, 1957, p. 64

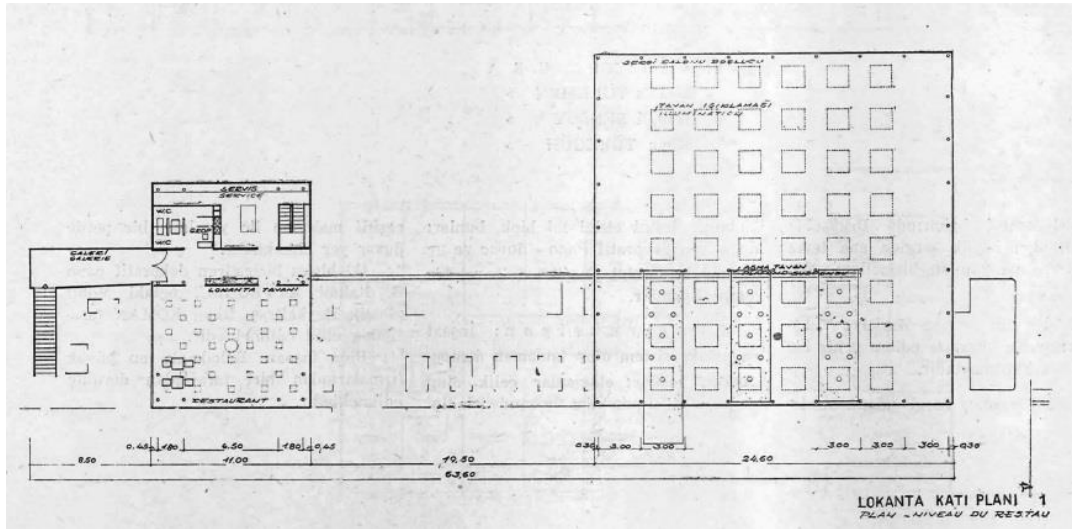


Figure 105. First Floor Plan of 1958 Brussels International Fair Turkish Pavilion
 Source: Arkitekt no 287, 1957, p. 64

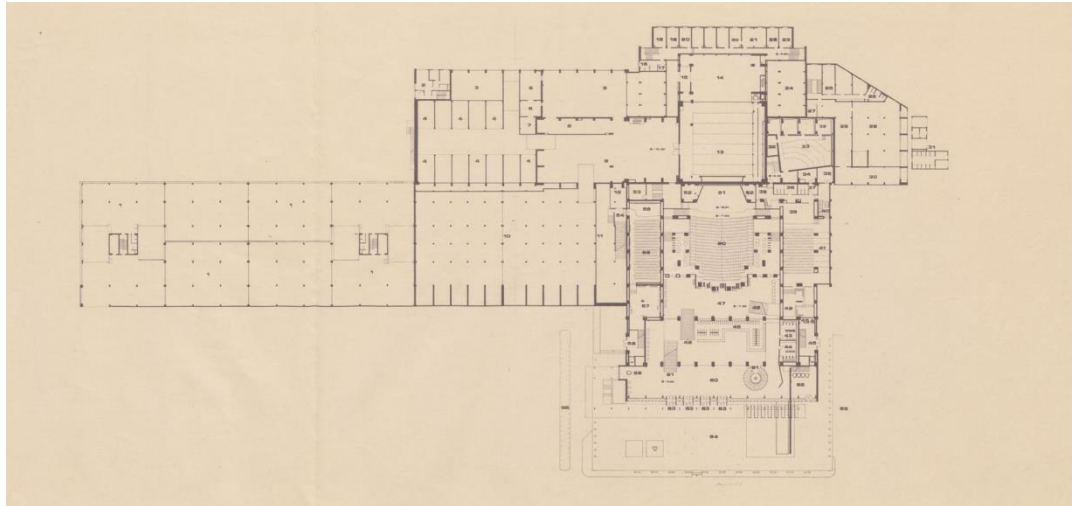


Figure 106. Ground floor plan of Atatürk Cultural Center (AKM)
 Source: SALT Research Archives

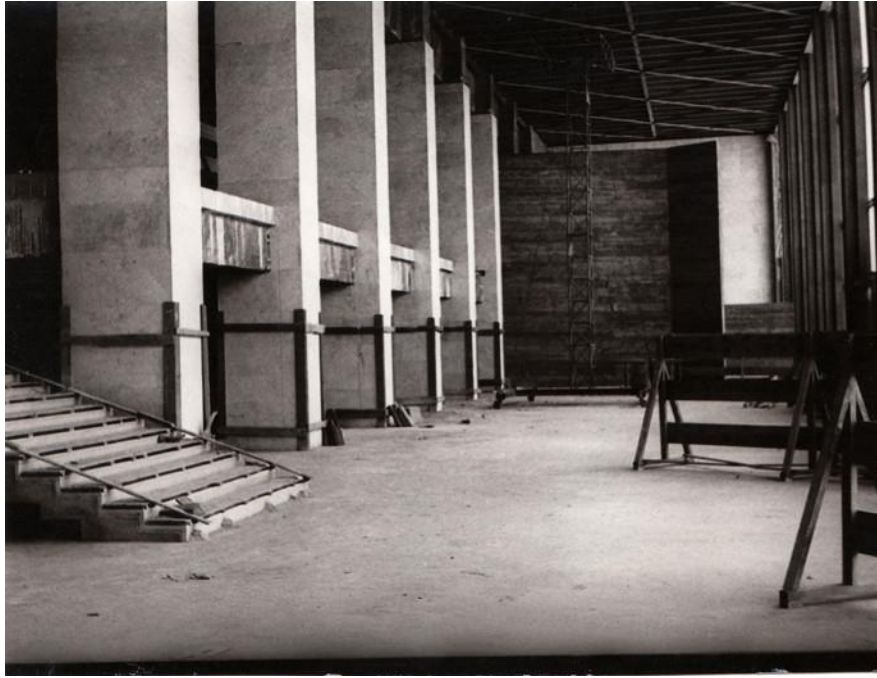


Figure 107. A shot from construction phase of ground floor, Atatürk Cultural Center (AKM)
Source: SALT Research Archives



Figure 108. A shot from construction phase of entrance, Atatürk Cultural Center (AKM)
Source: SALT Research Archives



Figure 109. Detail from Füreya Koral's ceramic wall panel, Divan Hotel patisserie
Source: Hancı (2008). P 86

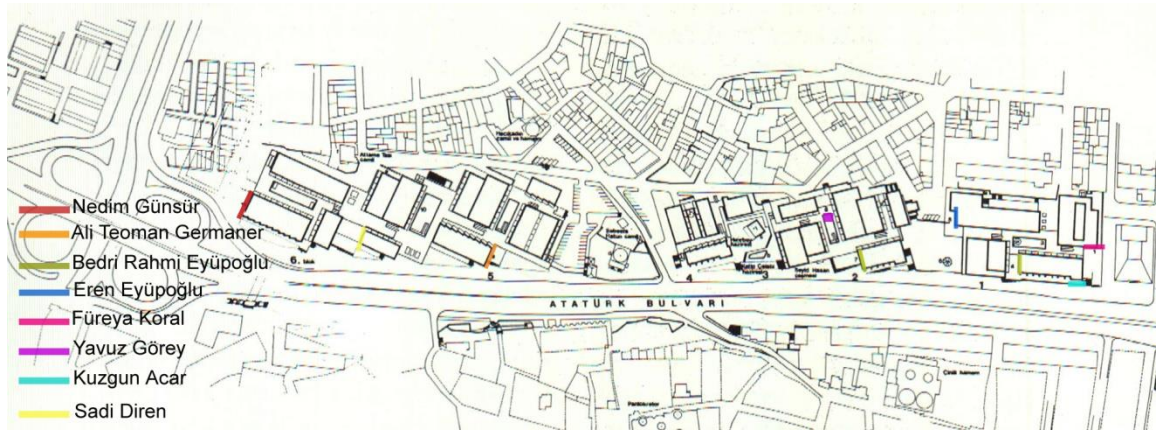


Figure 110. Artworks shown on the site plan of IMÇ



Figure 111. A sketch from the initial project of IMÇ that shows an artwork on the façade at the very location of Kuzgun Acar's work.
Source: Kızılkayak, G (2009).p 26



Figure 112. Mosaic wall by Eren Eyüpoğlu, IMÇ
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969) *İstanbul Manifaturacılar ve Kumaşçılar Çarşısı*. İstanbul :Güzel Sanatlar Matbaası



Figure 113. Ceramic wall by Füreyâ Koral, IMÇ
Source: Author's archive



Figure 114. Mosaic wall by Bedri Rahmi Eyüpoğlu, IMÇ
Source: Author's archive



Figure 115. Mosaic wall by Bedri Rahmi Eyüpoğlu, IMÇ
Source: Author's archive



Figure 116. Relief by Ali Teoman Germaner, IMÇ
Source: Author's archive



Figure 117. Ceramic wall by Sadi Diren, IMÇ
Source: Author's archive



Figure 118. Mosaic wall by Nedim Günsür, IMÇ
Source: Author's archive

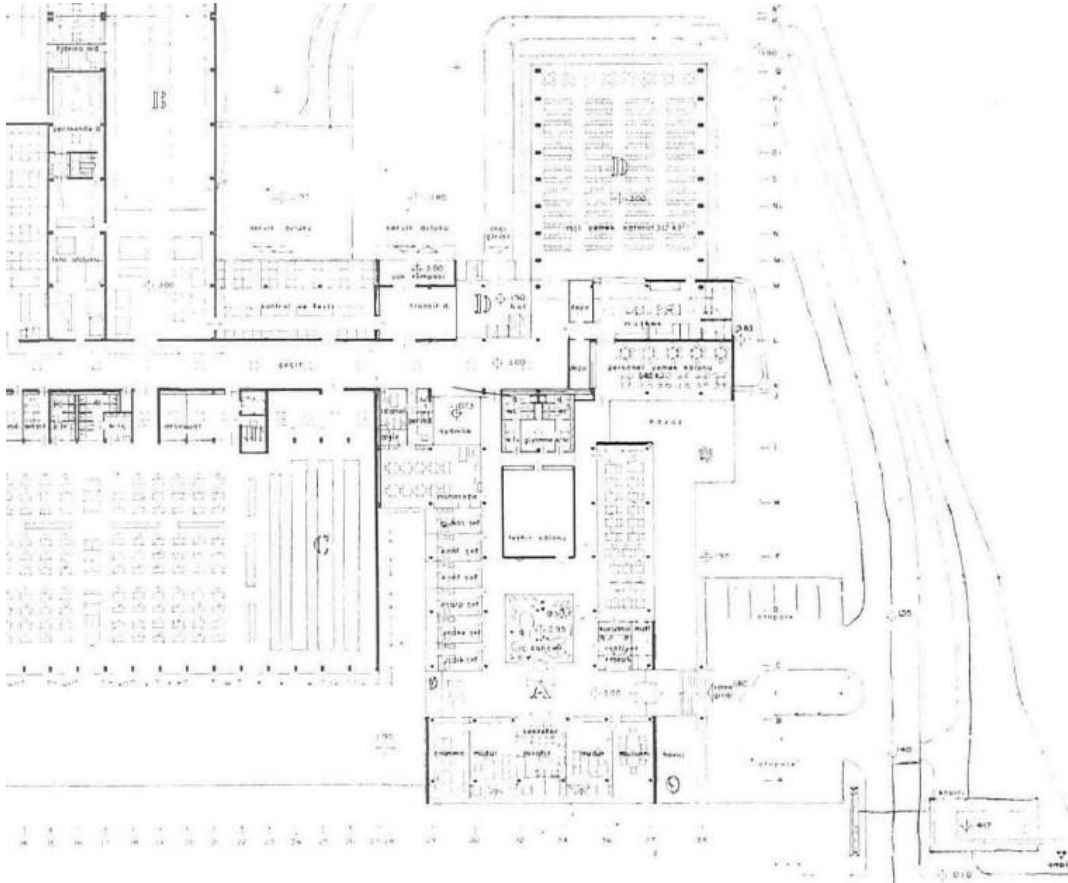


Figure 119. Ground floor plan, Vakko Factory
Source: Arkitekt no 340, 1970, p 165

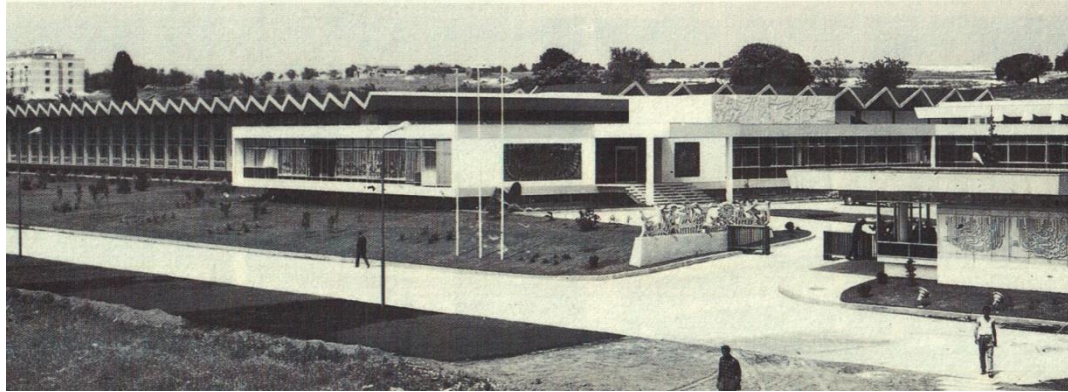


Figure 120. Vakko Factory, Bedri Rahmi Eyüpoğlu, entrance gate
Source: Cengizkan, M. (2007).p 126

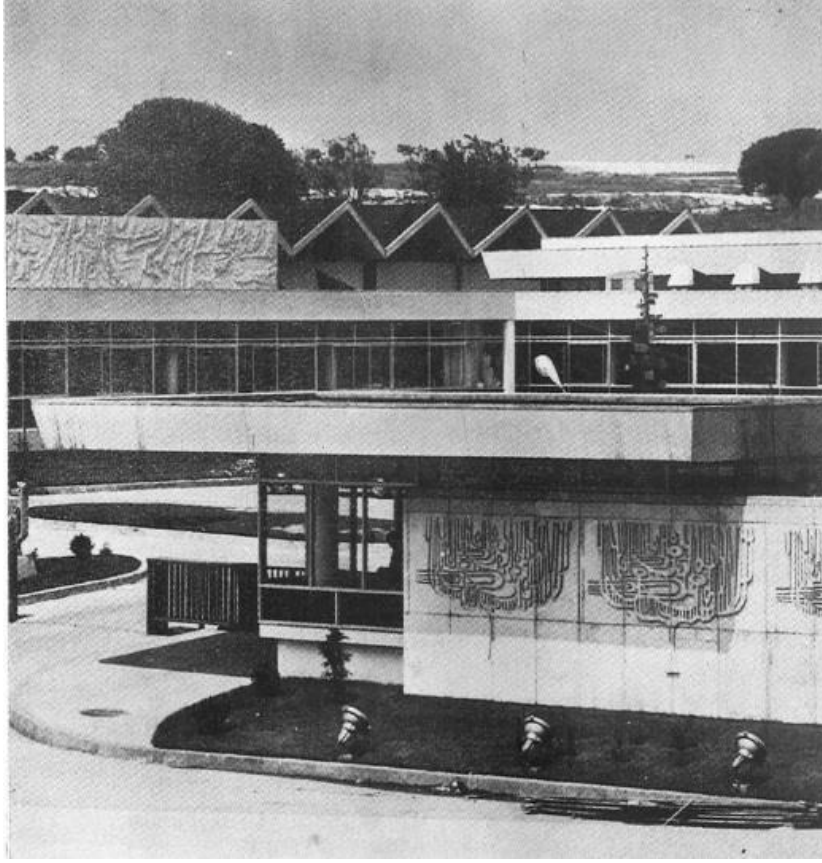


Figure 121. Vakko Factory, Bedri Rahmi Eyüpoğlu, concrete plastic
Source: Arkitekt no 340, 1970, p 160



Figure 122. Vakko Factory, sculpture by Şadi Çalık
Source: Arkitekt no 340, 1970, p 160



Figure 123. Vakko Factory, sculpture by Şadi Çalık
Source: Çalık, S. (2004).



Figure 124. Ceramic wall panels by Jale Yılmabaşar, Vakko Factory
Source: Yılmabaşar, J. (2006)



Figure 125. Detail of Jale Yılmabaşar's ceramic wall panel, Vakko Factory
Source: Yılmabaşar, J. (2006)



Figure 126. Devrim Erbil, İstanbul Chamber of Commerce Building, mosaic wall
Source: Devrim Erbil's archive

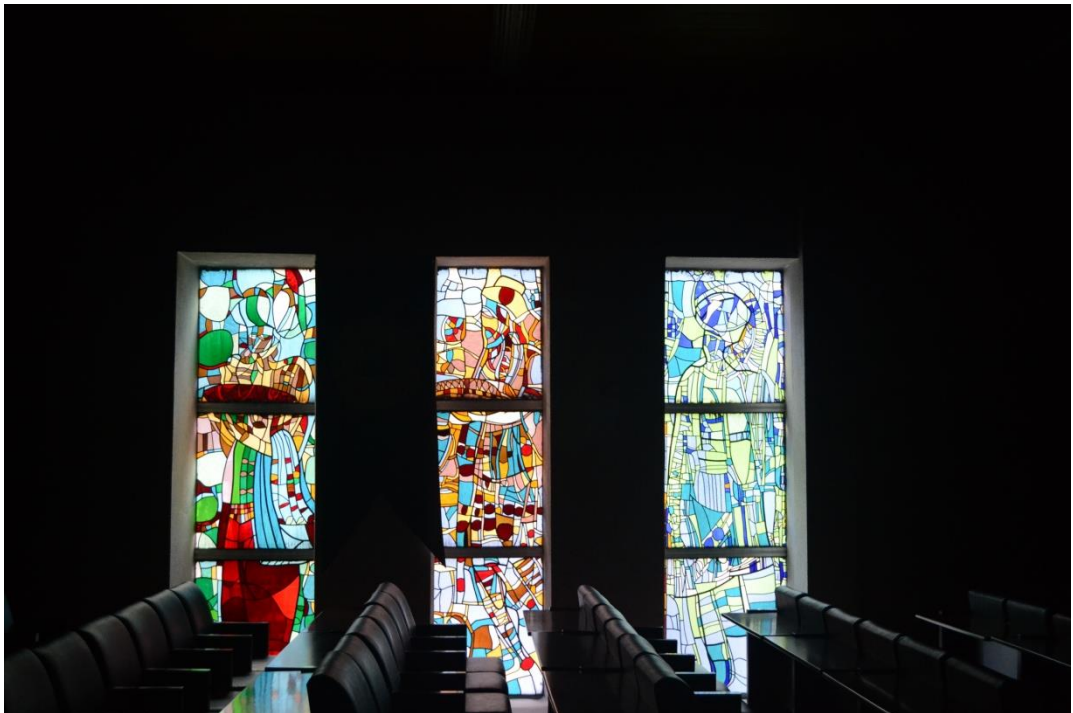


Figure 127. Neşet Günal, İstanbul Chamber of Commerce Building, stained-glass window
Source: Author's archive



Figure 128. Relief by Şadi Çalık, İstanbul Chamber of Commerce building
Source: Author's archive

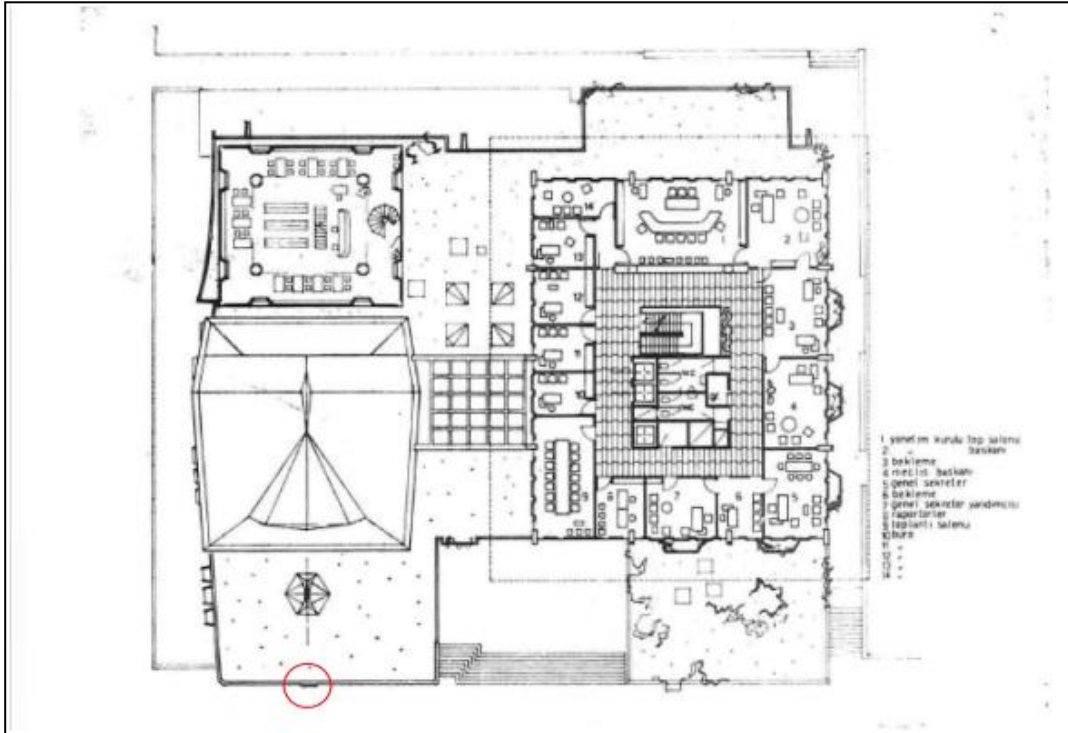


Figure 129. First floor plan, İstanbul Chamber of Commerce Building
Source: Arkitekt no 342, 1870, p.60



Figure 130. Bedri Rahmi Eyüpoğlu, Bonn Embassy, stained-glass work.
Source: Anonymous. *Vitraycı- Bedri Rahmi Eyüpoğlu*. Retrieved December 3, 2014 from the site Bedri Rahmi : <httpwww.bedrirahmi.com>



Figure 131. Bedri Rahmi Eyüpoğlu, Bonn Embassy, stained-glass work.
Source: Anonymous. *Vitraycı- Bedri Rahmi Eyüpoğlu*. Retrieved December 3, 2014 from the site Bedri Rahmi : <httpwww.bedrirahmi.com>



Figure 132. The initial model of stained-glass work for Bonn Embassy
Source: Cengiz Bektaş's archive

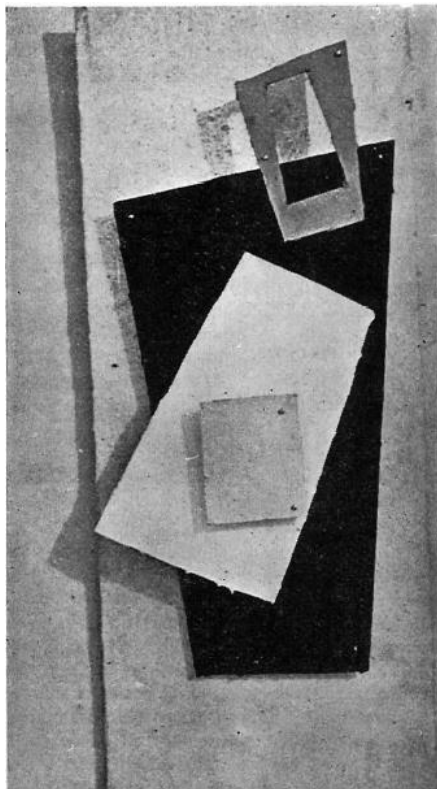


Figure 133. Hadi Bara, wall sculpture, 1955
Source: Arkitekt no 281, 1955

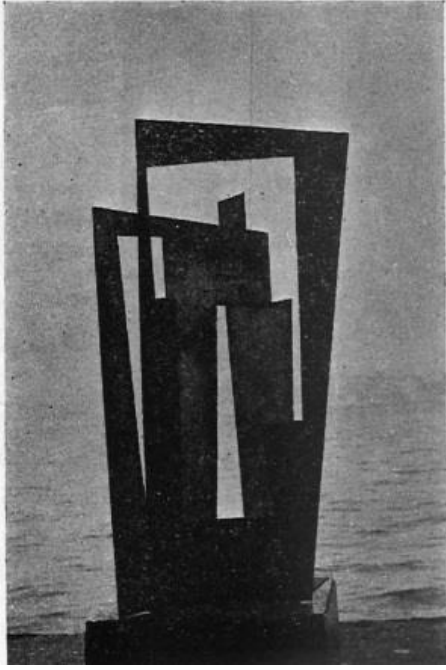


Figure 134. Hadi Bara, sculpture, 1955
Source: Arkitekt no 279, 1955

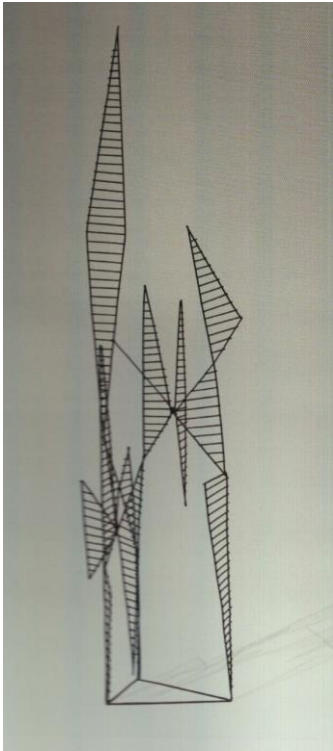


Figure 135. Şadi Çalık, Composition Iron 5, 1957
Source: Çalık, S. (2004)

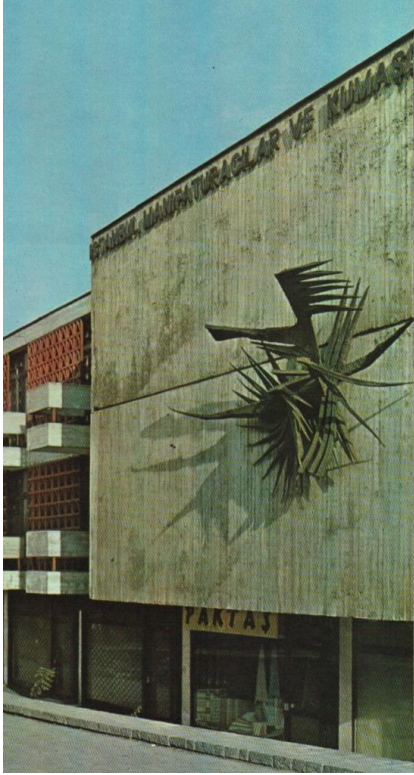


Figure 136. Kuzgun Acar's metal relief, IMÇ
Source: Özcan, N.; Boyacıođlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)



Figure 137. Füreya Koral's Ceramic wall panel, Divan hotel patisserie
Source: Hancı, A. (2008)

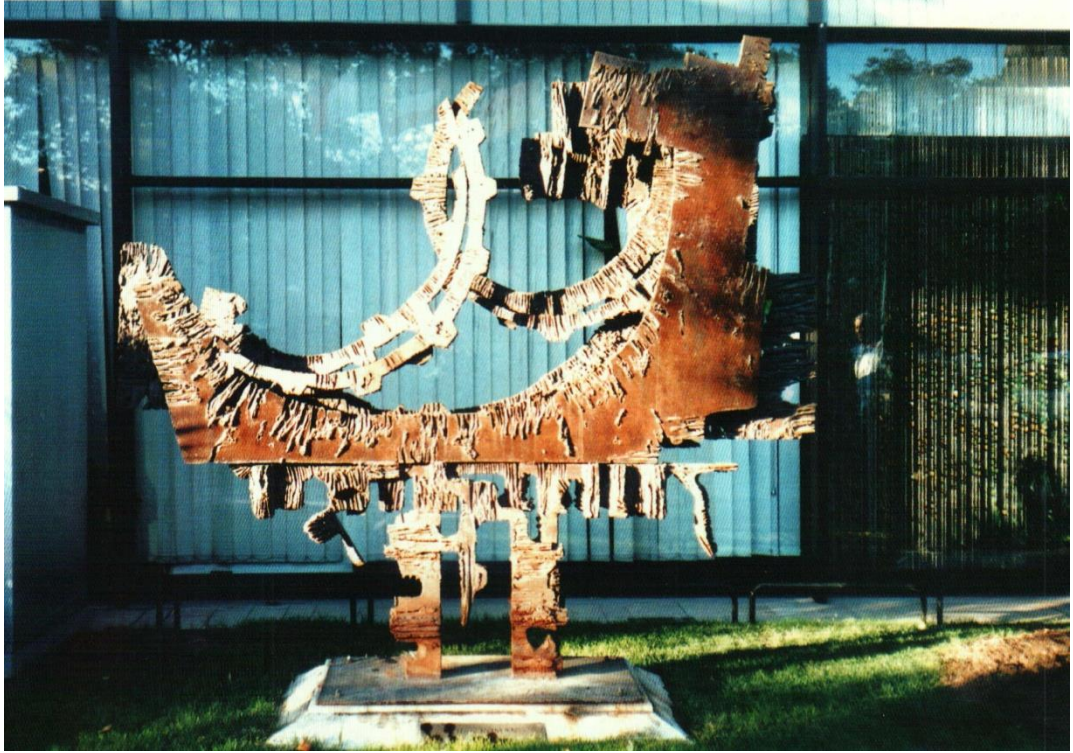


Figure 138. Sculpture by İlhan Koman at the entrance area of Divan Hotel. (Earlier in the lobby of Divan Hotel)
Source: Hancı, A. (2008)



Figure 139. Mosaic wall by Bedri Rahmi Eyüpoğlu, 1958 Brussels International Fair
Turkish pavilion

Source: Anonymous. *Mozaik- Bedri Rahmi Eyüpoğlu*. Retrieved 26 March, 2014, from the site bedrirahmi: <http://www.bedrirahmi.com/bedri-rahmi-eyuboglu/sanatci-kisiligi/mozaik>



Figure 140. Şadi Çalık's relief, İstanbul Chamber of Commerce building
Source: Author's archive

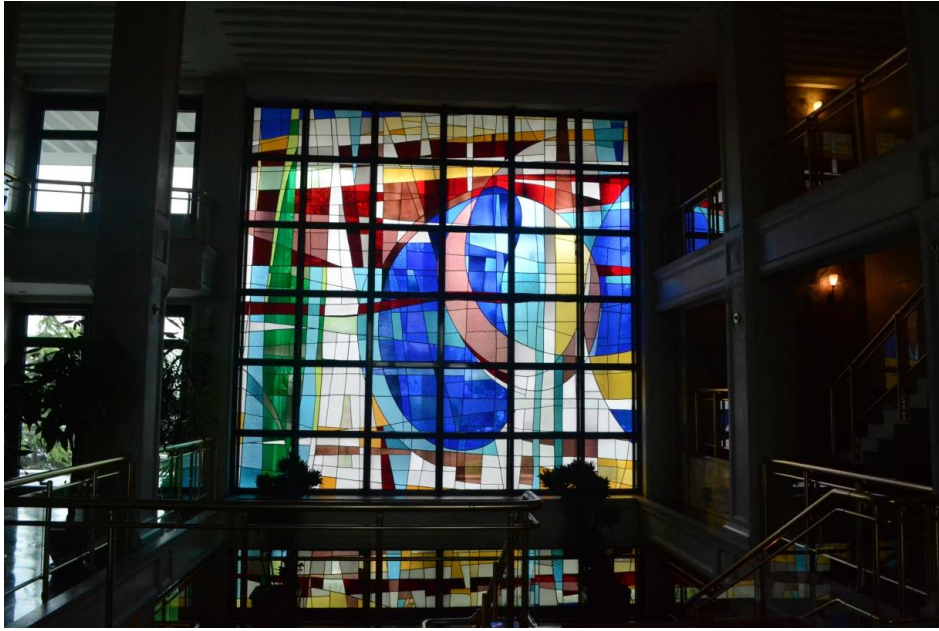


Figure 141. İstanbul City Hall, stained-glass work
Source: Author's archive



Figure 142. A shot from the interior part of Sadi Diren's ceramic wall, AKM
Source: SALT Research Archives



Figure 143. A shot from the detail of Sadi Diren's ceramic wall, AKM
Source: SALT Research Archives



Figure 144. The exit from the exhibiton block, 1958 Brussels International Fair Turkish pavilion
Source: Pillai, J. (2010)



Figure 145. View from Turkish Pavilion
Source: Pillai, J. (2010)



Figure 146. Metal work by Gencay Kasapçı in the lobby of Divan Hotel. (at the right side of the photo)
Source: Hancı, A. (2008)



Figure 147. Detail from Füreya Koral's ceramic wall panel, IMÇ
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)

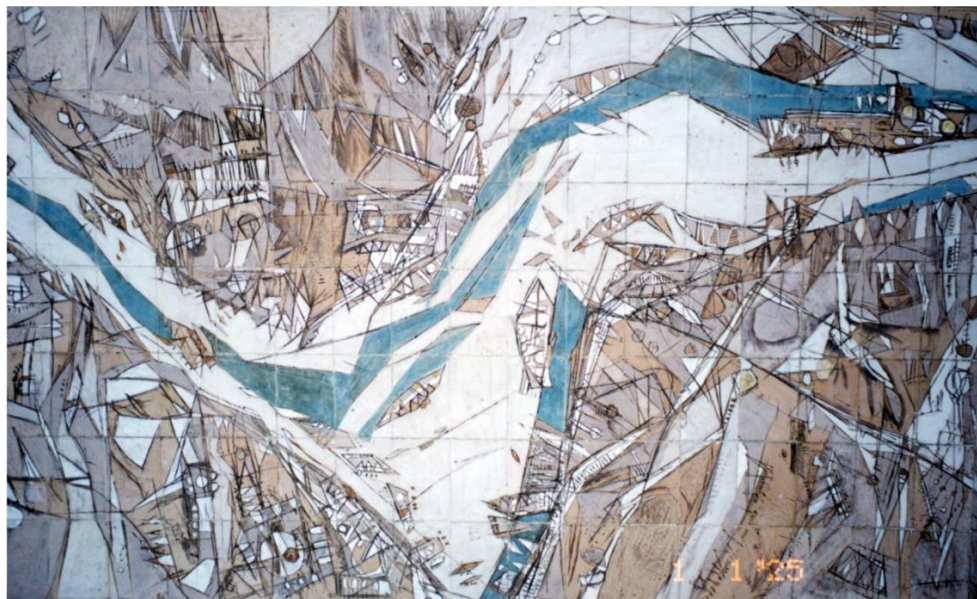


Figure 148. Lisbon Turkish Embassy, ceramic panel
Source: Devrim Erbil's archive



Figure 149. Details from Bedri Rahmi Eyüpoğlu's mosaic wall, Turkish Pavilion. Signature panels, the Golden Horn, Karagöz's boat, the map of İstanbul.
Source: Pillai, J. (2010)

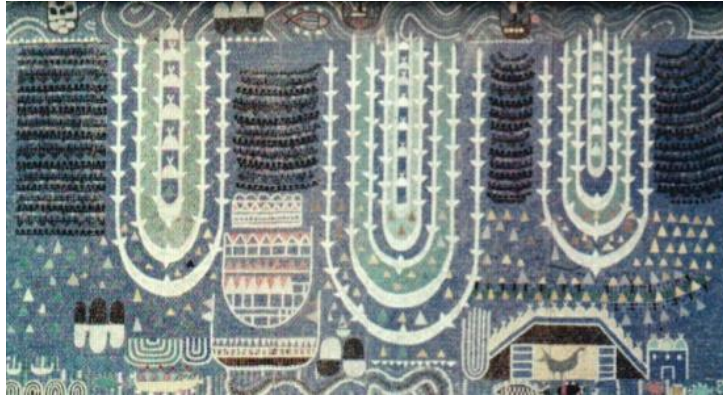


Figure 150. Detail from Bedri Rahmi Eyüpoğlu's mosaic wall, Turkish Pavilion. The three mosques.
Source: Pillai, J. (2010)

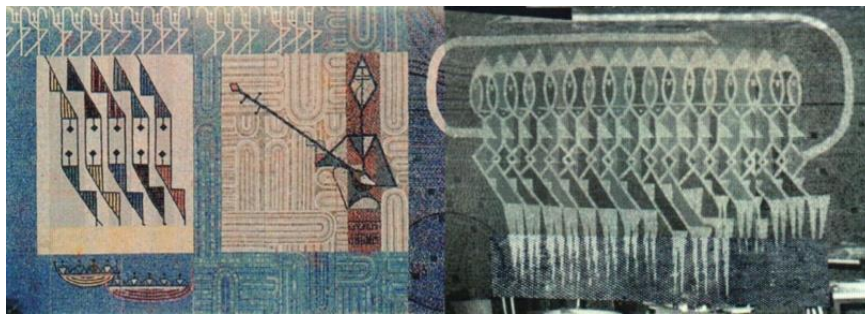


Figure 151. Details from Bedri Rahmi Eyüpoğlu's mosaic wall, Turkish Pavilion. The folk dancers, the saz player, the Horon dance.
Source: Pillai, J. (2010)



Figure 152. Details from Bedri Rahmi Eyüpoğlu's mosaic wall, Turkish Pavilion. The Horon, the straight-stemmed lute player.
Source: Pillai, J. (2010)

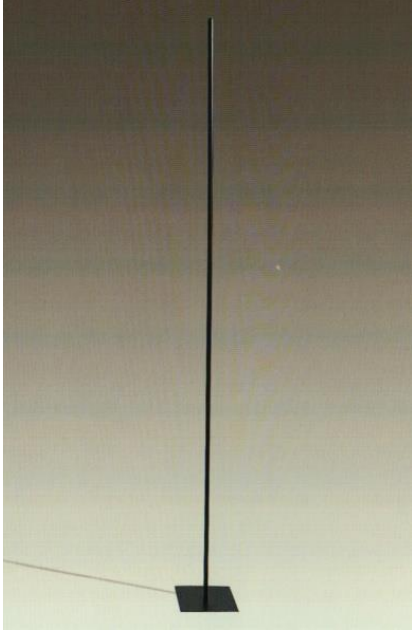


Figure 153. Sadi Çalık, Minimum, 1957.
Source: Çalık, S. (2004)

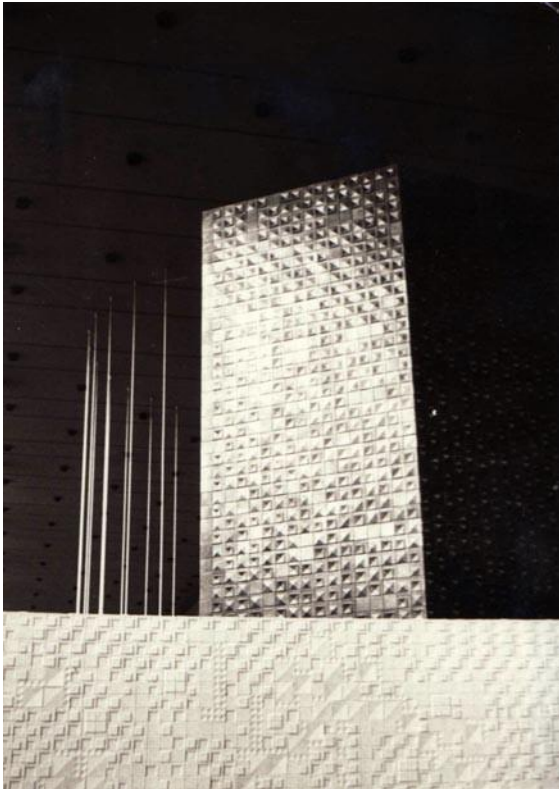


Figure 154. Detail from Sadi Diren's ceramic work.
Source: SALT Research Archive



Figure 155. Gencay Kasapçı's ceramic panel, Metu Faculty of Architecture
Source: Author's archive



Figure 156. Detail from Gencay Kasapçı's ceramic work
Source: Gencay Kasapçı's archive



Figure 157. Relief by Kuzgun Acar, IMÇ
Source: Anonymous. *IMÇ Sanat*. Retrieved 16 May, 2013 from the site IMÇ:
<http://www.imc.org.tr/galeri.php?m=2>



Figure 158. İstanbul Chamber of Commerce Building
Source: *Arkitekt* no 342, 1971

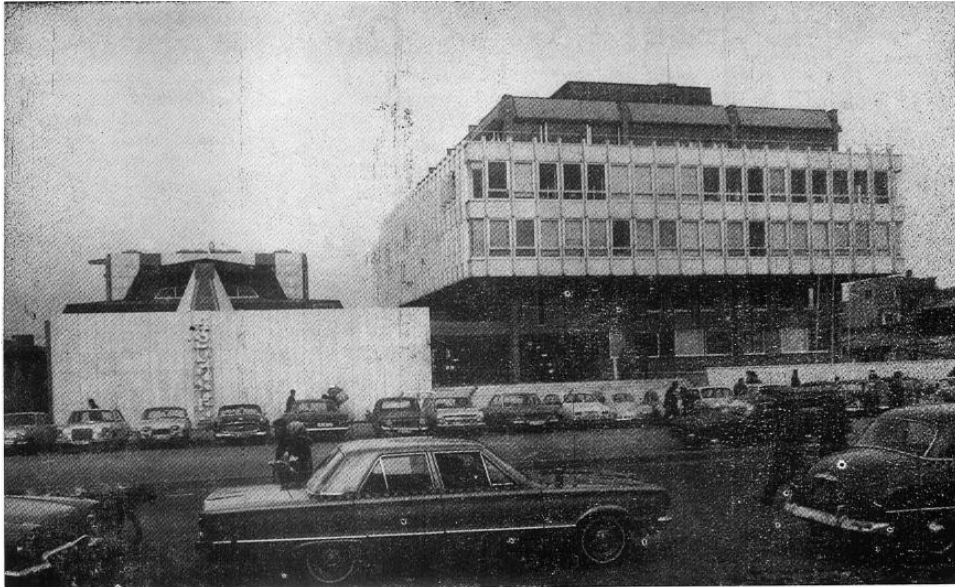


Figure 159. İstanbul Chamber of Commerce Building
Source: Arkitekt no 342, 1971



Figure 160. Taksim square and AKM Building.
Source: SALT Research Archive



Figure 161. The entrance area of AKM Building
Source: SALT Reseach Archive



Figure 162. İstanbul Hilton Hotel.
Source: Tapan, M (2005)



Figure 163. Grand Efes Hotel, İzmir
Source: Arkitekt no 318, 1965

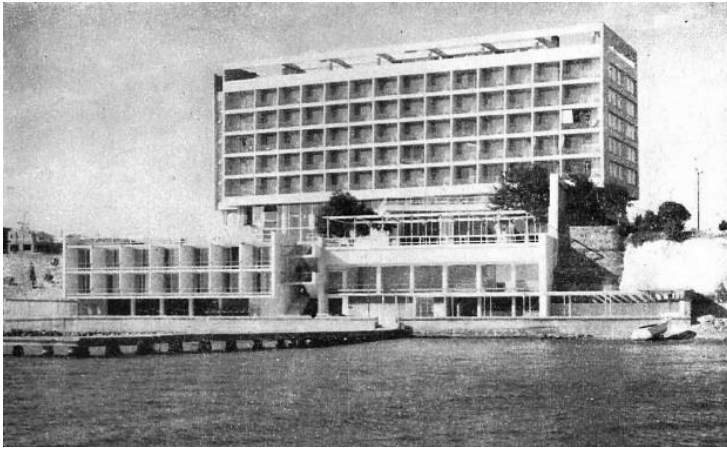


Figure 164. Çınar Hotel, İstanbul
Source: Arkitekt no 297, 1959

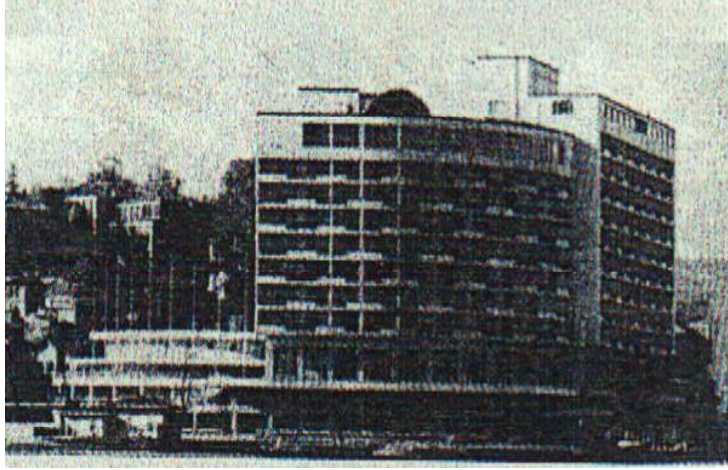


Figure 165. Grand Tarabya Hotel, İstanbul
Source: Vanlı, Ş (2006)

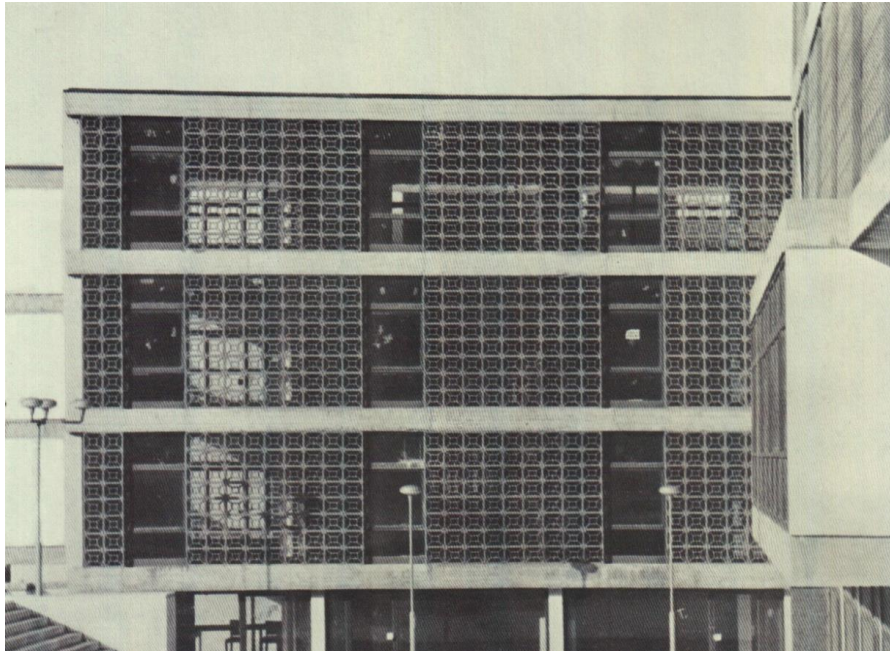


Figure 166. A view from IMÇ
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)

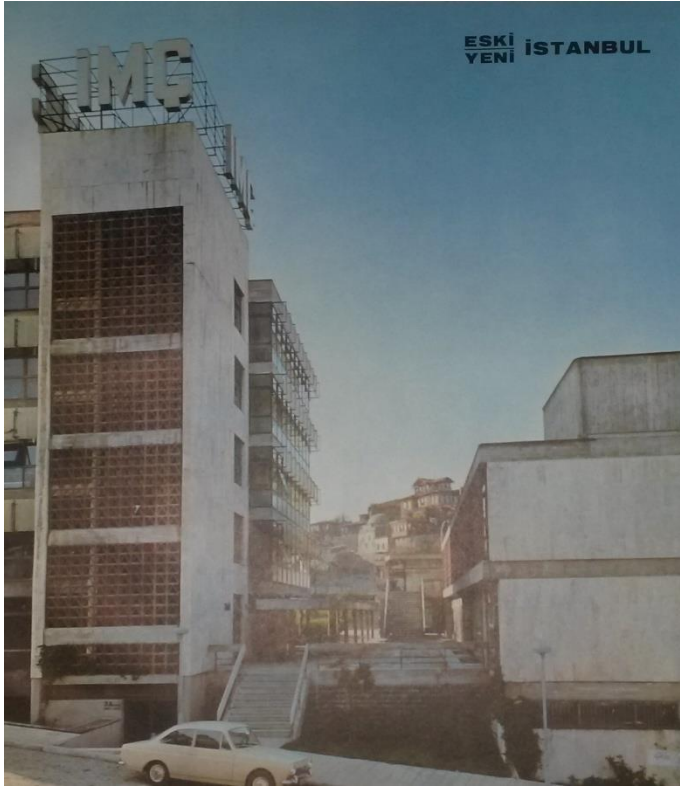


Figure 167. Title “eski/yeni İstanbul” from the IMÇ Book
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)

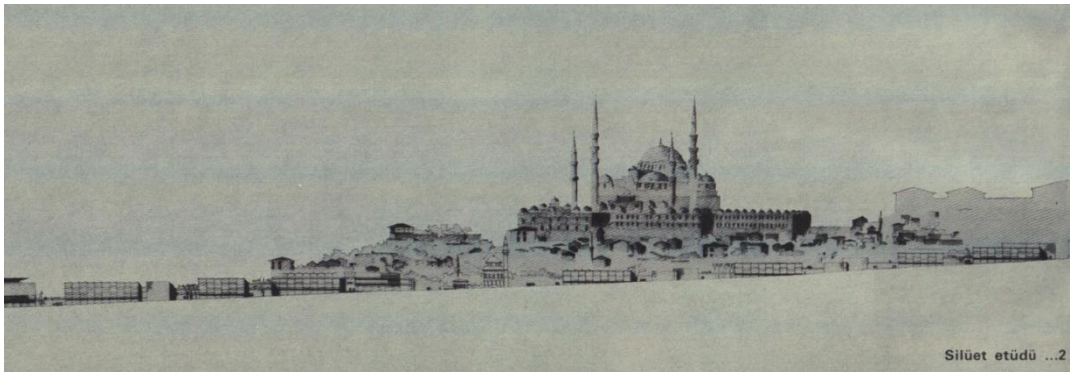


Figure 168. A drawing of IMÇ showing Süleymaniye Mosque at the background
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)



Figure 169. A view of IMÇ with its surrounding texture
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)



Figure 170. A view of IMÇ and the main street.
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969) *İstanbul Manifaturacılar ve Kumaşçılar Çarşısı*. İstanbul :Güzel Sanatlar Matbaası



Figure 171. A detail from Bedri Rahmi Eyüpoğlu's mosaic wall, IMÇ
Source: Author's archive



Figure 172. A detail from Bedri Rahmi Eyüpoğlu's mosaic wall, IMÇ
Source: Anonymous. *IMÇ Sanat*. Retrieved 16 May, 2013 from the site IMÇ:
<http://www.imc.org.tr/galeri.php?m=2>



Figure 173. A detail from Kuzgun Acar's metal relief, IMÇ
Source: Anonymous. *IMÇ Sanat*. Retrieved 16 May, 2013 from the site IMÇ:
<http://www.imc.org.tr/galeri.php?m=2>

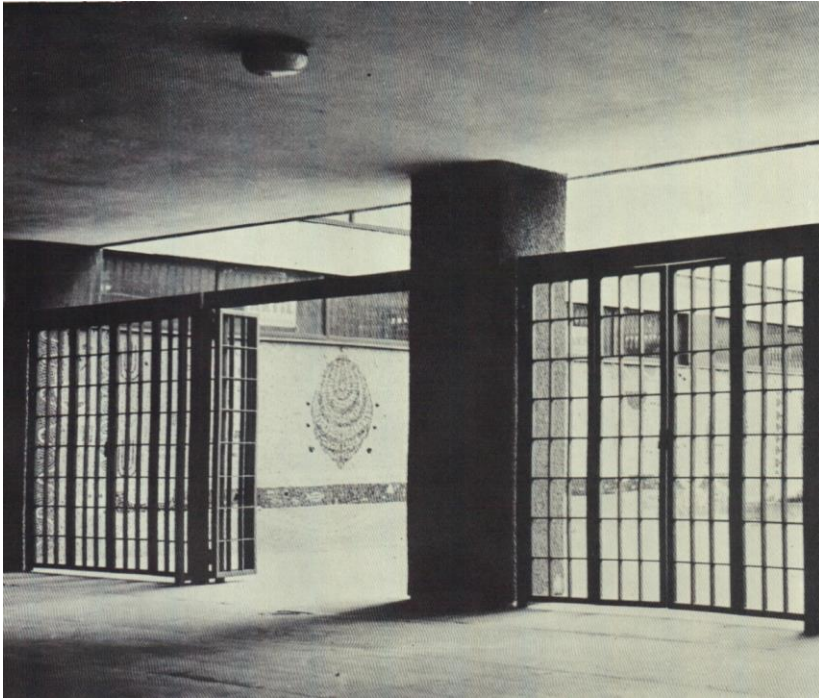


Figure 174. A view from Bedri Rahmi Eypolu's work situated at the entrance part.
Source: Özcan, N.; Boyacıoğlu, O; Bursa, S.; Yılmaz, Z.; Tekeli, D. (1969)

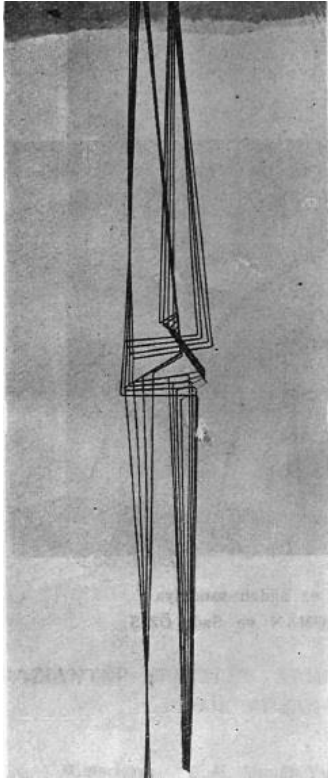


Figure 175. Pylon initial proposal
Source: Arkitekt no 286,1957

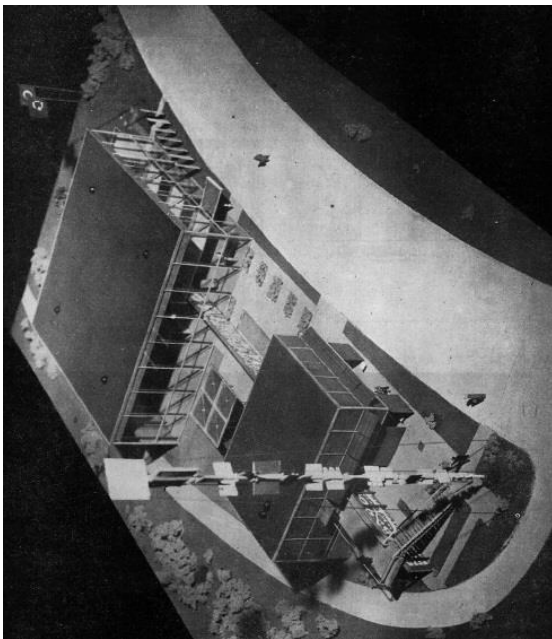


Figure 176. Pylon. Model from selected project.
Arkitekt no 287, 1957

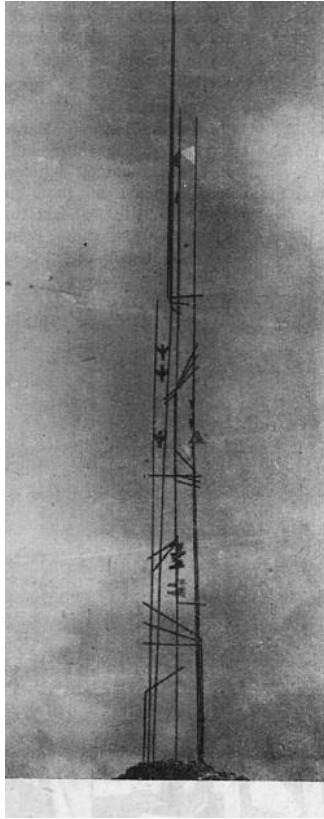


Figure 177. Pylon. A later model.
Source: Arkitekt no 288, 1957, p. 111



Figure 178. View of the two blocks, 1958 Brussels International Fair Turkish pavilion
Source: Pillai, J. (2010)

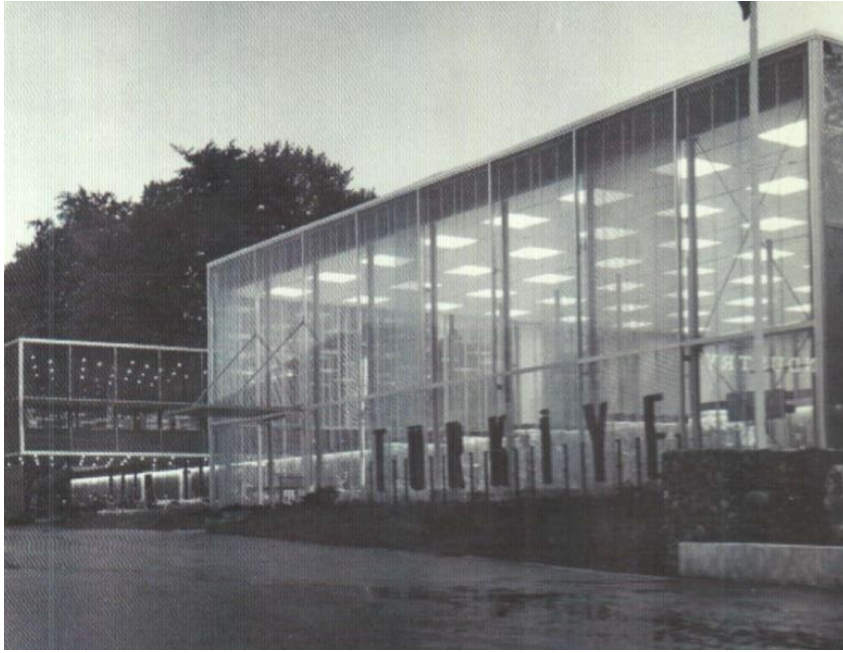


Figure 179. A view from 1958 Brussels International Fair Turkish pavilion
Source: Pillai, J. (2010)

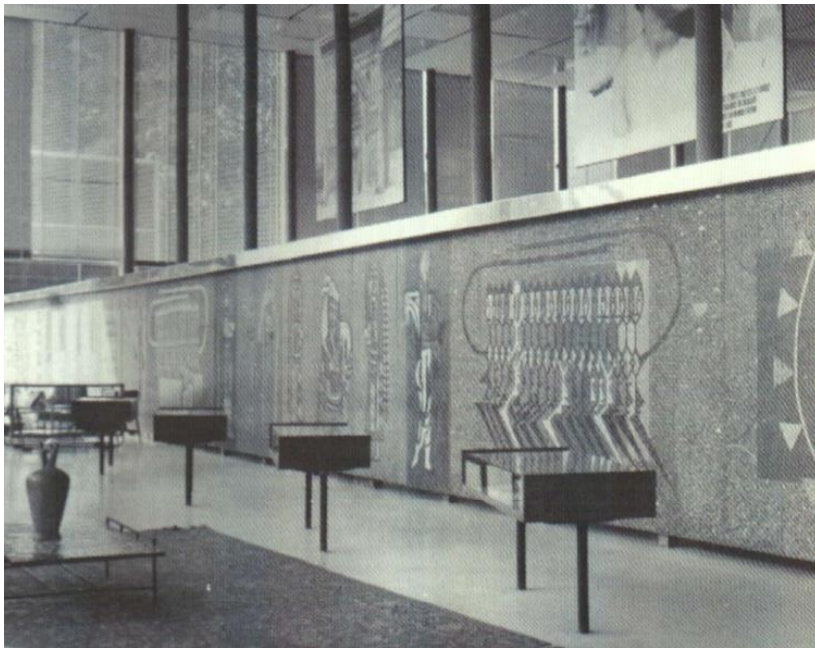


Figure 180. Inside view from Turkish Pavilion
Source: Pillai, J. (2010)



Figure 181. An interior view from 1958 Brussels International Fair Turkish pavilion
Source: Pillai, J. (2010)



Figure 182. A night view from 1958 Brussels International Fair Turkish pavilion
Source: Pillai, J. (2010)

Le Groupe Espace

La dissociation des arts plastiques : peinture, sculpture, architecture, est un fait déplorable, mais tellement admis par les artistes, les critiques et le public, que les essais les plus timides pour replacer les arts dans la vie courante apparaissent, à beaucoup, comme des audaces inutiles.

Cependant, un groupe s'est formé en France pour aborder cette tâche difficile de synthèse, sans laquelle aucune civilisation ne peut affirmer sa présence.

Des conditions favorables vont permettre les premières expériences. Les grandes réalisations de la reconstruction entrent dans une phase décisive. Les architectes, qui ont été chargés des travaux essentiels, ont compris qu'ils pouvaient utilement associer, à leurs études, d'autres plasticiens.

Ensemble, ils viennent de signer un manifeste où ils exposent leur programme. Les artistes, qui ont semblé s'intéresser spécialement aux nouveaux problèmes, ont été invités à se réunir. Les premières signatures, groupées sur le manifeste, ne constituent que le début d'un ralliement.

L'idée est lancée et elle fait son chemin. En France, au Brésil, au Danemark et en Italie, on note les premières réalisations. La Triennale de Milan montre de quelle façon intelligente peuvent collaborer les architectes et les plasticiens.

Le groupe « Espace », désormais constitué en Association, ne sera pas une chapelle. Ses membres ne rechercheront pas une publicité personnelle, mais aborderont, avec l'humilité qui convient aux véritables artistes, les risques qui s'attachent à des expériences fondamentales.

Manifeste

Pour se dégager définitivement de certaines survivances néfastes, qui imprègnent autant la masse du public qu'un grand nombre d'artistes, les Architectes, les Constructeurs et les Plasticiens soussignés créent

LE GROUPE ESPACE

ils préconisent

un Art non-figuratif procédant des techniques et méthodes actuelles pour des buts réservés à un Art qui s'inscrit dans l'espace réel, répondé aux nécessités fonctionnelles et à tous les besoins de l'homme, des plus simples aux plus élevés.

un Art soustrait des conditions de vie, privée et collective, un Art essentiel même à l'homme le moins avancé par ses valeurs esthétiques.

un Art conçu par des réalisations, participé à une action directe avec la communauté humaine.

un Art devenu spatial par la pénétration sensible et modulée de la lumière dans l'œuvre, un Art dont la conception et l'exécution s'appuient sur la simultanéité des aspects dans les trois dimensions non suggérées, mais tangibles.

un Art où le Couleur et la Forme valent enfin indissolublement liées par leurs qualités linéaires et architecturales dans une expression idéale de rapports et de proportions.

ils constatent

que d'immenses tâches de construction sont toujours confiées à des personnes que rien ne qualifie pour engager l'avenir d'un groupe d'habitants, d'une ville, voire même d'un pays.

que l'Urbanisme et la Construction des Cités saignent de ceux qui en sont responsables, non seulement des qualités techniques, mais aussi des connaissances sociales, psychologiques et une certaine culture artistique.

que les connaissances et cette culture sont généralement insuffisantes, qu'on assiste trop souvent à la Reconstruction de nos Cités sur des plans impopulaires et sans une plastique convenable.

que la plupart des Architectes n'ont pas été préparés aux tâches nouvelles que ceux qui ont la responsabilité de créer le milieu dans lequel vivront les générations futures doivent pouvoir s'acquiescer de Techniciens et d'Artistes plasticiens familiarisés avec les problèmes spatiaux et, de plus, soucieux et aidés par les lois et règlements.

ils proposent

la création de Bureaux communs pour ceux qui peuvent être appelés à concourir aux grandes tâches contemporaines et en particulier, aux :

Etudes d'Urbanisme, Etudes de Plans-Masses, Etudes de la Plastique architecturale y compris tous les problèmes dans la vie courante, techniques de la couleur dans l'architecture.

Ainsi, pour familiariser le public avec les nécessaires innovations plastiques, il est souhaitable que les Artistes du Groupe Espace soient appelés à prêter leur concours, notamment lors des Festivals, Expositions et lors des grandes Fêtes publiques. Des démonstrations plastiques, d'inspiration, seront admises plus facilement à l'occasion de ces Manifestations et auront ainsi la voie aux réalisations permanentes.

Les Commissions suivantes seront créées immédiatement pour l'étude des problèmes particuliers et devront comprendre chacune des Architectes, Peintres, Sculpteurs et Plasticiens :

URBANISME, PLANS-MASSES, COULEUR, EXPOSITIONS, FÊTES, PLASTIQUE APPLIQUÉE AUX OBJETS

ils réclament

POUR L'HARMONIEUX DEVELOPPEMENT DE TOUTES LES ACTIVITÉS HUMAINES LA PRÉSENCE FONDAMENTALE DE LA PLASTIQUE

ciation a eu lieu, le 17 octobre 1951, au Grand Palais, sous la présidence d'honneur de M. Eugène Claudius-Petit, Ministre de la Reconstruction et de l'Urbanisme, et la présidence effective de M. André Bloc, Directeur des revues « L'Architecture d'Aujourd'hui » et « Art d'Aujourd'hui ».

Étaient présents à cette Assemblée :
Mmes Sonia DELAUNAY, FAHR-EL-NISSA-ZEID, Jeanne COPPEL, Simone SERVANES, Nicolas WARBHELD.

MM Luc ARSENE-HENRY, Paul AYNES, André BRUYERE, Jean GEORGE, Paul HERBE, Lionel MIRABAUD, Walter MINZ, Marcel ROUX, Jean SEBAG, Bernard-Henri ZEHRFUSS, Architectes.

MM Aagard ANDERSEN, Etienne BEOTHY, André BLOC, Félix DEL MARLE, Roger DESSERPRIT, Ciccio DI AZ, A. R. FLEISCHMAN, Georges POLMER, Emile GILJOLI, Bernard LAPPAILLE, Pierre LACOMBE, Berto LARDERA, LE CHEVALIER, Fernand LEGER, Claude FARENT, Edgard PILLET, P. E. SARIBSON, Ionel SCHEIN, Nicolas SCHOFFER, Plasticiens.

S'étaient excusés :

Madame KANDINSKY.

MM Xavier ARSENE-HENRY, Wladimir BODIANSKY, Silvano BOZZOLINI, Henri CALSAT, G. DEPOYARD, Piero DORAZIO, Pierre FAUCHEUX, Jean FAYETON, G. LAGNEAU, Jean GINSBERG, Jean GORIN, Robert LE RICOLOIS, Marcel LODS, Alberto MACNELLI, MONNET, NATIVI, Richard NEUTRA, Michaël PATOUT, Serge POLIAKOFF, Jean PROUVE, Alfred ROTH, André SIVE, YONGERMANN.

Au cours de cette réunion, lecture a été donnée des statuts de l'Association et, notamment de l'article premier qui définit les buts : ceux-ci ont été énoncés par M. André Bloc qui a ouvert la séance et rappelé les diverses tentatives modernes, heureuses ou malheureuses, de synthèse des arts.

Article premier. — L'Association dite « Groupe Espace », fondée au cours de l'Assemblée générale du 17 octobre 1951, a pour but de préparer les conditions d'une collaboration effective des architectes, peintres, sculpteurs, plasticiens et d'organiser, par la plastique, l'harmonieux développement des activités humaines.

Sa durée est fixée à 99 ans.

Elle a son siège à Boulogne-sur-Seine, 5, rue Bartholdi.

L'Assemblée a, en outre, procédé à l'élection des membres du Bureau et des membres du Comité, qui se trouvent ainsi constitués :

BUREAU :

Président d'Honneur : M. Eugène CLAUDIUS-PETIT, Ministre de la Reconstruction et de l'Urbanisme.

Président actif : André BLOC.

Vice-Présidents : Paul HERBE, Fernand LEGER, Bernard ZEHRFUSS.

Secrétaire général : Félix DEL MARLE.

Trésorier : Bernard LAPPAILLE.

Délégués à la propagande : Luc ARSENE-HENRY, Edgard PILLET.

COMITE :

MM Sonia DELAUNAY, Etienne BEOTHY, Silvano BOZZOLINI, Ciccio DIAS, Jean FAYETON, Pierre FAUCHEUX, Jean GORIN, Berto LARDERA, Robert LE RICOLOIS, Paul NELSON, Marcel ROUX.

Enfin, elle aborda la mise au point des méthodes de travail : création de diverses Commissions constituées par des Groupes chargés d'études précises, qui s'étendront aux problèmes les plus divers, allant des plans d'urbanisme aux recherches plastiques, dans le domaine des objets les plus usuels.

COMMISSIONS :

— Urbanisme et Plans Masse.

— Expositions et Fêtes.

— Plastique appliquée aux objets (les industriels seront invités à cette Commission).

En outre, sera constituée une Commission « de la Dimension » chargée d'un des problèmes essentiels pour lequel la collaboration des ingénieurs est très importante.

Dès sa constitution, l'Association est saisie de plusieurs demandes de collaboration, notamment pour la mise en couleur de diverses constructions (extérieur et intérieur), pour les études de volumes, pour des concours de peintures murales et de sculpture en accord avec l'architecture.

V

Figure 183. Jean Prouve written as a member of *Grup Espace*
Source: L'Architecture d'Aujourd'hui no 37, 1951 p. 5

En raison du rôle important joué par « L'ARCHITECTURE D'AUJOURD'HUI » dans le mouvement moderne en Architecture, celle-ci prit, il y a quelques mois l'initiative de tenter de réaliser à Paris, au cours de cette année 1950 qui marque une date bien caractéristique, une exposition consacrée à la recherche d'une Synthèse des Arts Plastiques — Architecture-Sculpture-Peinture. Ce projet est actuellement en voie de réalisation. Cette exposition, placée sous le haut patronage de M. le Président de la République et des personnalités autorisées de l'Etat et de la Ville, sera réalisée avec le concours des artistes les plus qualifiés. Elle aura lieu, au printemps prochain, à la Porte Maillot, sur une partie des anciens terrains de Luna-Park, qui viennent d'être mis à notre disposition par la Ville de Paris.

Il s'agit de créer, par cette manifestation, des conditions architecturales aptes à provoquer l'œuvre créatrice des sculpteurs et des peintres en collaboration intime avec l'architecte.

On sait combien le monde a son attention fixée sur l'expression la plus haute et la plus complète de l'art français. Nous pensons que cette synthèse pourra apporter à notre époque son expression spirituelle au moment où, dans le monde entier apparaissent des réalisations qui font appel à toutes les énergies créatrices sous toutes leurs formes.

Du fait du développement de l'idée lancée par notre revue, celle-ci a cru devoir s'appuyer sur une large organisation comprenant des personnalités éminentes du Monde et des Arts. Elle continuera à prêter son concours, mais à partir de maintenant, c'est l'Association pour une Synthèse des Arts Plastiques, qui assumera la responsabilité d'une des tentatives artistiques les plus audacieuses de notre temps.

Comité de Patronage

M. le Ministre de l'Éducation Nationale ;
M. le Ministre de la Reconstruction et de l'Urbanisme ;
M. le Préfet de la Seine ;
M. le Directeur Général des Relations Culturelles au Ministère des Affaires Étrangères ;
M. le Directeur Général de l'Architecture au Ministère de l'Éducation Nationale ;
M. le Directeur des Beaux-Arts de la Ville de Paris ;
MM. FRANCIS BERNARD ; ANDRÉ BIGARD ; ROBERT BORDAZ ; JEAN BOSKI ; RENE COULON ;
Révérend Père COUTURIER ; PIERRE DALLOZ ; ROBERT DAVIN ; MAURICE DIRAND ; Mme DENISE
RENE ; CHARLES ESTIENNE ; ANDRÉ FLAMENT ; Mme GOLDSCHIEDER ; HENRI HUGONNET ; GEOR-
NAND JONATHAN ; FRANCIS JOURDAIN ; DANIEL HENRI KAHNWEILER ; BERNARD LAFAILLE ; GEOR-
GES LANFRY ; HENRI LAUGIER ; ANDRÉ MAEGHT ; PAUL NELSON ; PIERRE PEISSI ; FRANCIS PONGÉ ;
Révérend Père REGAMEY ; ROBERT LE RICOLAIS ; RAYMOND RODEL ; JEAN SAVEY ; JEAN THOMAS ;
JACQUES VIENOT.
La Section des Arts Majeurs du Groupement « L'ASCORAL » ;
Les Membres du Comité de Patronage et du Comité de Rédaction de « L'ARCHITECTURE D'AUJOURD'HUI ».

ASSOCIATION POUR UNE SYNTHÈSE DES ARTS PLASTIQUES

Comité de Direction

MM. HENRI MATISSE, Président ; LE CORBUSIER, Premier Vice-Président ; ANDRÉ BLOC, Second Vice-Président ;
PAUL BRETON, Trésorier Administrateur ; MARCEL LOUX, Secrétaire Général ; Mme RENÉE DIAMANT-BERGER,
Secrétaire Adjoint ; Mme MARIE CUTTOLI ; LEON DEGA ND ; ANDRÉ FARCY ; FRANÇOIS LE LIONNAIS, Membres.

Conseillers Français

MM. JEAN CASSOU ; MAURICE JARDOT ; LOUIS JOXE ; GEORGES HENRI RIVIERE.
MM. JEAN BADOVICI ; ANDRÉ BOUXIN ; ANDRÉ BRUYERE ; PIERRE JEANNERET ; LIONEL MIRABAUD ; JEAN
PROUVE ; ANDRÉ SIVE ; ANDRÉ WOGENSKY ; BERNARD H. ZEHRFUSS, Architectes.
MM. JEAN ARP ; EMILE GILLOLI ; HENRI LAURENS, Sculpteurs.
MM. GEORGES BRAQUE ; AUGUSTE HERBIN ; FERNAND LEGER ; ALBERTO MAGNELLI ; PABLO PICASSO ;
JOSEPH SIMA ; VICTOR VASARELY, Peintres.

Conseillers Etrangers

MM. PETER BELLEW ; FRANK MAC EVEN ; SIEGFRIED GIEDION ; HENRY MOORE ; OSCAR NIEMEYER ;
ERNESTO ROGERS ; JUNZO SAKAKURA ; W. J. H. SANDBERG ; SIGURD SCHULTZ ; JOSE LUIS SERT ;
Mme MINETTE DA SILVA ; JAMES JOHN SWEENEY.

Figure 184. Jean Prouve written as a member of Association pour une Sythèse des Arts Plastiques

Source: L'Architecture d'Aujourd'hui no 27, 1949 p. 19



Figure 185. Jean Prouve in his office with Tarık Carım, 1952.
Source: Vitra (2007).Jean Prouve collection.



Figure 186. Lisbon Turkish Embassy building
Source: Anonymous. *Ulusal Mimarlık Sergisi ve Ödülleri*. Retrieved 13 January, 2012,
from the site Mimarlar Odası: <http://www.mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-sensoy-yapit>

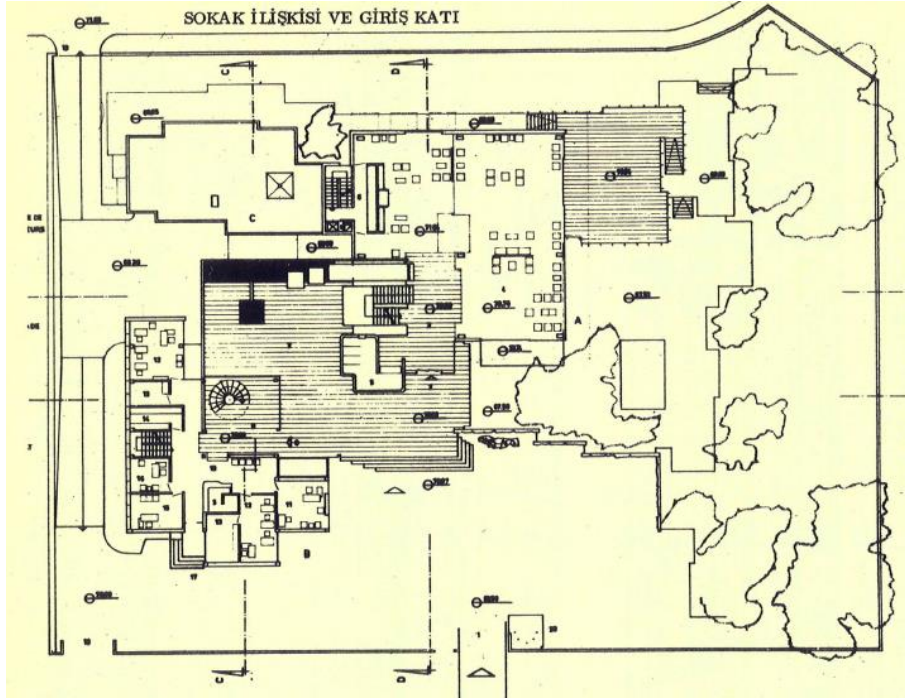


Figure 187. Lisbon Turkish Embassy, ground floor plan
Source: Mimarlık no 137, 1975

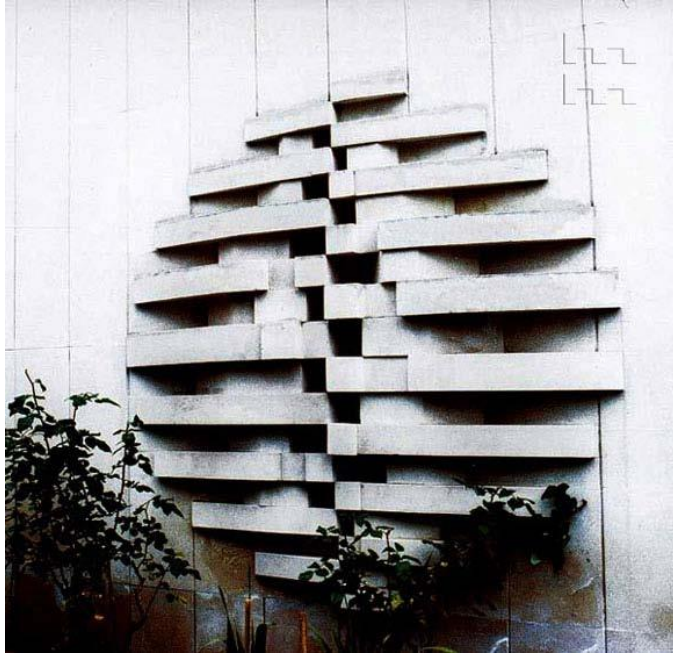


Figure 188. Relief by Şadi Çalık, Lisbon Turkish Embassy
Source: Çalık, S. Şadi Çalık "Heykel Olmayan Yerde Heykel Yapmak için Yaşamak"
Mimari ve Heykel. Retrieved 13 January, 2012, from the site Mimarlık Müzesi:
<http://www.mimarlikmuzesi.org/Gallery/DisplayPhoto.aspx?ID=14&DetailID=4&ExhibitionID=11>

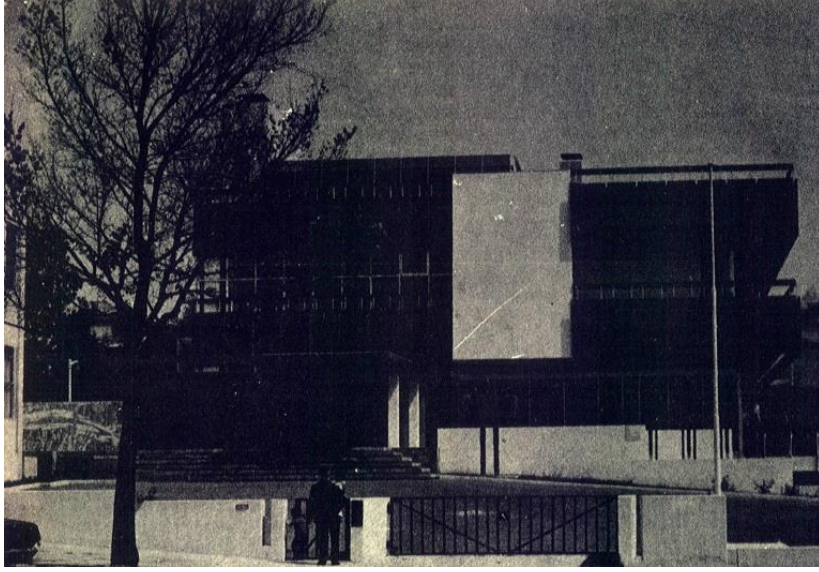


Figure 189. Lisbon Turkish Embassy, Devrim Erbil's ceramic wall on the left side.
Source: Mimarlık no 137, 1975



Figure 190. Devrim Erbil's ceramic wall panel, Lisbon Turkish Embassy
Source: Devrim Erbil's archive

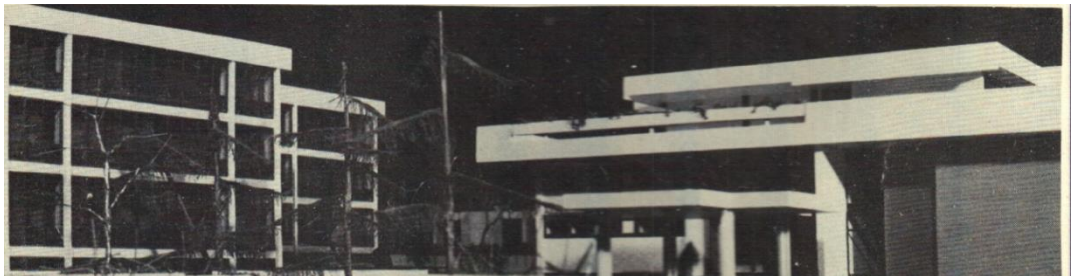


Figure 191. Bonn Turkish embassy
Source: Bektaş, C. (1979) *Mimarlık Çalışmaları*. Ankara: Yaprak Kitabevi

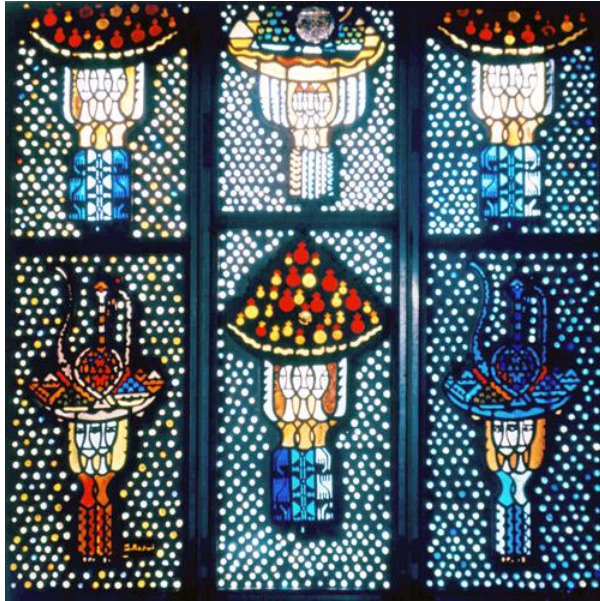


Figure 192. Stained-glass window by Bedri Rahmi Eyüpoğlu, Bonn Turkish Embassy
Source: Anonymous. *Vitrancı- Bedri Rahmi Eyüpoğlu*. Retrieved December 3, 2014 from the site Bedri Rahmi : <httpwww.bedrirahmi.com>



Figure 193. Stained-glass window by Bedri Rahmi Eyüpoğlu, Bonn Turkish Embassy
Source: Anonymous. *Vitrancı- Bedri Rahmi Eyüpoğlu*. Retrieved December 3, 2014 from the site Bedri Rahmi : <httpwww.bedrirahmi.com>

DRAFT CONTRACT

AGREEMENT made as of the _____ day of _____, 1954,
by and between the NORTH ATLANTIC TREATY ORGANIZATION, with
offices at the Palais de Chaillot, Paris 16e (hereinafter designated
as "NATO") and Mr. Jacques CARLU, residing at the Palais de Chaillot,
Paris 16e (hereinafter designated as the "Architect");

THE PARTIES HERETO AGREE AS FOLLOWS:

CHAPTER 1

THE ARCHITECT'S SERVICES

ARTICLE 1 - DESIGNATION OF THE ARCHITECT

In conformity with the resolution of the Council of NATO,
adopted on May 12th, 1954, Mr. J. CARLU is hereby designated as
the architect for the construction of the Headquarters Building of
NATO (hereinafter designated as the "Building") on a site in Paris
at the Porte Dauphine, such site being bounded to the East by the
Boulevard Lanne, to the South by _____, to the West
by _____, and to the North by _____

ARTICLE 2 - PRELIMINARY PROJECT

The Architect shall prepare and deliver to NATO, on or
before _____, 1954, within the scope of the programme
furnished by NATO, a preliminary project for said construction, on
a scale of 5 millimeters to the metre, this preliminary project
to include all plans, sections and façades, necessary to the
complete understanding of the project, and a model of the Building.
Said project shall also include draft specifications which shall
indicate the proposed materials and equipment to be used in the
construction, cost estimates broken down into the various cate-
gories of construction work as set forth in the draft specifications,
and an estimated time schedule for construction broken down accord-
ing to said various categories of work. Said preliminary project
shall be subject to the approval of NATO, and the Architect shall
make any such changes therein as may be requested by NATO. When
said preliminary project has received the written approval of
NATO, it shall serve as a basis for the preparation of the definiti-
ve project.

ARTICLE 3 - DEFINITIVE PROJECT

The definitive project shall consist of the documents
and services to be furnished by the Architect as in Articles 4, 5,
6 and 7 hereinafter provided. The Architect shall also advise
NATO concerning the decoration and furnishing of the Building.
However, since certain furnishings and decorative elements may
possibly be donated to NATO by various of its member nations, the
Architect's services with respect to furnishing and decoration
shall be limited to his rendering technical and artistic advice

DECLASSIFIED - PUBLIC DISCLOSURE/DECLASSIFIE - MISE EN LECTURE PUBLIQUE

Figure 194. The document that shows Jacques Carlu assigned as the Architect
Source: NATO Archives, no: Ac/075-D/04

THE UNITED STATES received no direct order for supplies but, as sub-contractors, supplied heating panels, air-conditioning machinery and other high quality special equipment in connexion with the ceiling heating system and also accoustic tiles.

LUXEMBOURG supplied the structure steel.

ITALY supplied marble for the floors in the main entrance and the patio of the restaurant and also ceramic hollow tiles for floors, together with some of the furniture for the delegates' lounges and reception rooms.

GERMANY. The complete telephone installation (supplied by the firm of Telefon-Bau und Normalzeit) includes more than 25 kilometres of cable; also supplied by Germany were the tip-up chairs for the three main conference rooms and the Press Room, many carpets, woven in nylon, Venetian blinds, some of the curtains in the principal rooms and certain wooden office furniture.

TURKEY has made a gift to the new headquarters of a mosaic for the restaurant.

DENMARK has provided chairs in laminated teak (by *Fritz Hansen*) revolving chairs for the interpreters' booths and small armchairs for the second restaurant.

Meanwhile, an equally impressive demonstration of cooperation on the personal and human level was manifest among the members of the labour force employed on the building. Among the many languages to be heard on the site there predominated French, German, Italian, Dutch and English.

Thus, this inter-meshing of supply and contract work symbolises the Atlantic Alliance itself.

Press Kit No. 2.
3.12.1959

Figure 195. A document about Turkish mosaic, dated: 3.12.1959
Source: NATO. (2012) *On the Move NATO's Homes*. Brussels: NATO

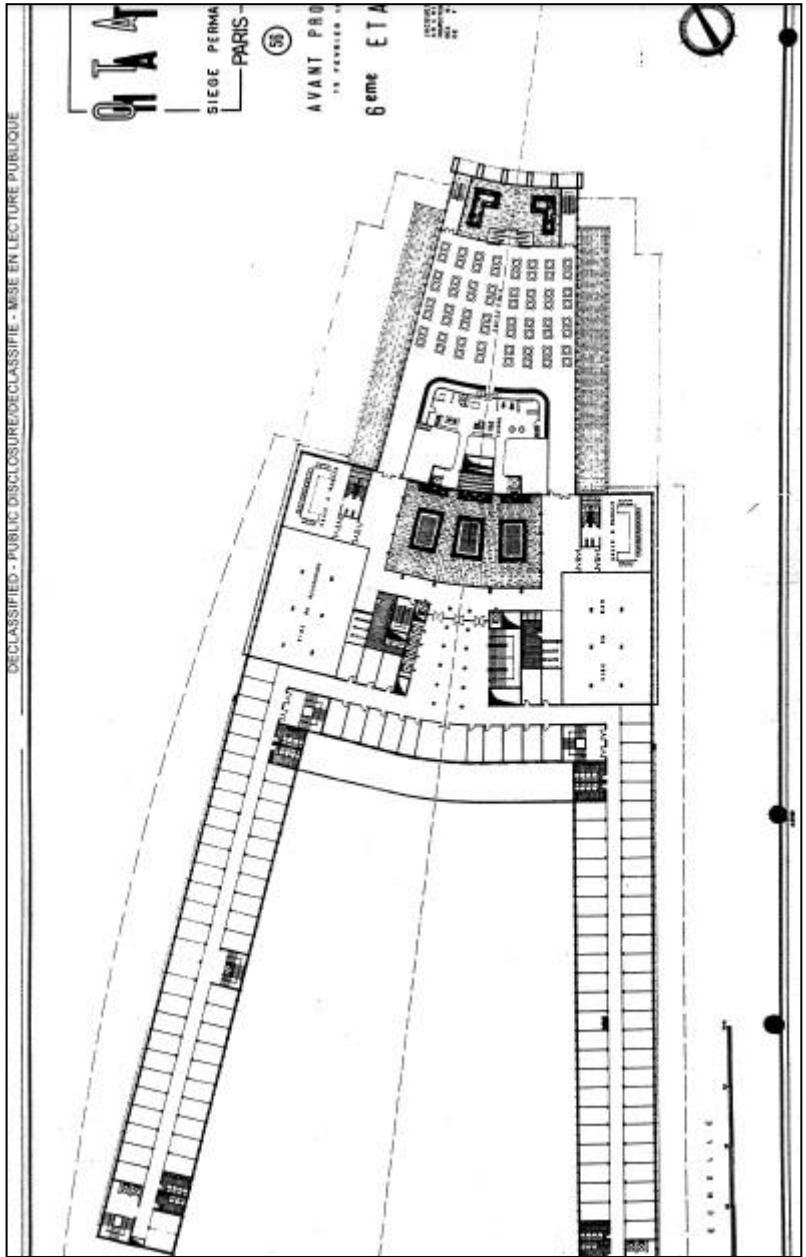


Figure 196. NATO Paris Building preliminary project
Source: NATO archives, no: ac/075-D/07

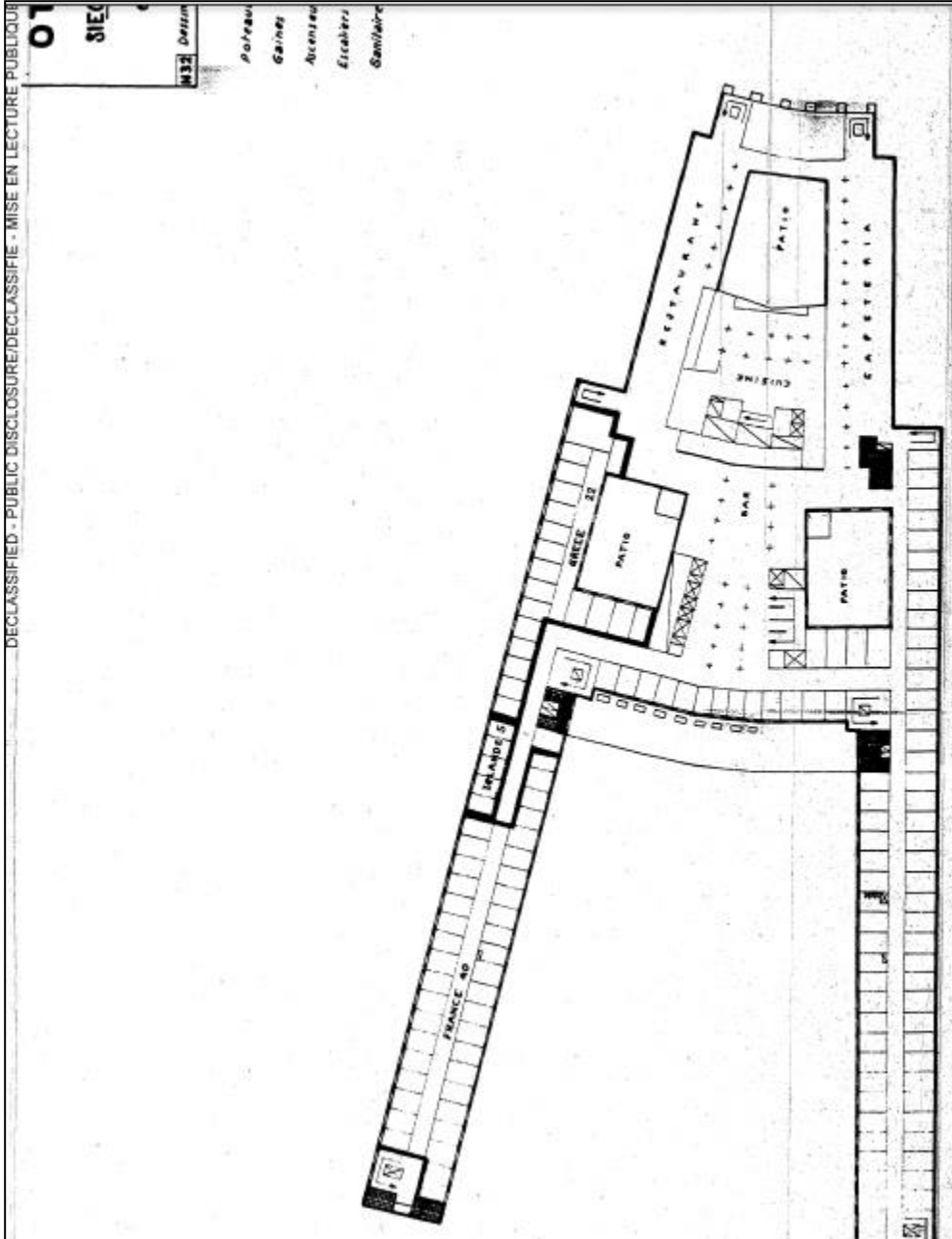


Figure 197. NATO Paris Building application project

Source: NATO archives, no: ac/075-D/35



Figure 198. The restaurant on the 6th floor.
Source: Arkitekt no 299, 1960

DECLASSIFIED - PUBLIC DISCLOSURE/DECLASSIFIE - MISE EN LI

ARTICLE 1 - DESIGNATION OF THE ARCHITECT

In conformity with the resolution of the Council of NATO, adopted on May 12th, 1954, Mr. J. CARLU is hereby designated as the architect for the construction of the Headquarters Building of NATO (hereinafter designated as the "Building") on a site in Paris at the Porte Dauphine, such site being bounded to the East by the Boulevard Lanne, to the South by _____, to the West by _____, and to the North by _____.

ARTICLE 2 - PRELIMINARY PROJECT

The Architect shall prepare and deliver to NATO, on or before _____, 1954, within the scope of the programme furnished by NATO, a preliminary project for said construction, on a scale of 5 millimeters to the metre, this preliminary project to include all plans, sections and façades, necessary to the complete understanding of the project, and a model of the Building. Said project shall also include draft specifications which shall indicate the proposed materials and equipment to be used in the construction, cost estimates broken down into the various categories of construction work as set forth in the draft specifications, and an estimated time schedule for construction broken down according to said various categories of work. Said preliminary project shall be subject to the approval of NATO, and the Architect shall make any such changes therein as may be requested by NATO. When said preliminary project has received the written approval of NATO, it shall serve as a basis for the preparation of the definitive project.

ARTICLE 3 - DEFINITIVE PROJECT

The definitive project shall consist of the documents and services to be furnished by the Architect as in Articles 4, 5, 6 and 7 hereinafter provided. The Architect shall also advise NATO concerning the decoration and furnishing of the Building. However, since certain furnishings and decorative elements may possibly be donated to NATO by various of its member nations, the Architect's services with respect to furnishing and decoration shall be limited to his rendering technical and artistic advice with respect thereto.

All drawings, technical studies, specifications, cost estimates, and other documents provided in Articles 4, 5, 6 and 7

Figure 199. The document that indicates the work definition of the architect, Jacques Carlu.
Source: NATO archives, no: Ac/075-D/04

ON THE
NATO'S



Beydri Eyuboglu supervising the assembly of his mosaic panel at the N.A.T.O. building.

of Beaux Arts at Istanbul. It is a gift to N.A.T.O. from the Turkish nation. The only work of its kind in Western Europe, it is a convincing demonstration of the suitability of mosaic as a medium for abstract art.

Prof. Eyuboglu gained his inspiration from the carpets made by peasants throughout Turkey. He told me that the most difficult part of the work was to assemble the mosaic. He did this in a corridor outside M. Spaak's office, where the heat was overpowering both for himself and for the mosaic which kept on coming unstuck.

The technique M. Eyuboglu used was to paste every stone face down on panels of paper. These panels are cut into smaller pieces which are then applied to the cement face. When the cement is set the paper is removed.

Turkish Mosaic

THE N.A.T.O. building at the edge of the Bois de Boulogne may soon compete in decorative pieces with the Unesco headquarters near the Ecole Militaire, of which I wrote recently.

M. Spaak, Secretary-General of N.A.T.O., has just inaugurated an upright mosaic panel 12ft high and 42ft long on the roof courtyard, which is surrounded by the restaurant and cafeteria.

The panel is the work of the Turkish artist, Beydri Eyuboglu, who is a professor of the Academy

Figure 200. The news in Daily telegraph about the mosaic.
Source: NATO archives



Figure 201. Inauguration of the mosaic, NATO Paris
Source: NATO archives



Figure 202. Inauguration of Turkish mosaic, NATO Paris
Source: NATO archives



Figure 203. Bedri Rahmi Eyüpoğlu and his assistants, preparing the mosaic for NATO
Source: NATO archives



Figure 204. Bedri Rahmi Eyüpoğlu , preparing the mosaic for NATO
Source: NATO archives



Figure 205. Preparation of the mosaic wall
Source: NATO archives



Figure 206. Preparation of the mosaic wall
Source: NATO archives

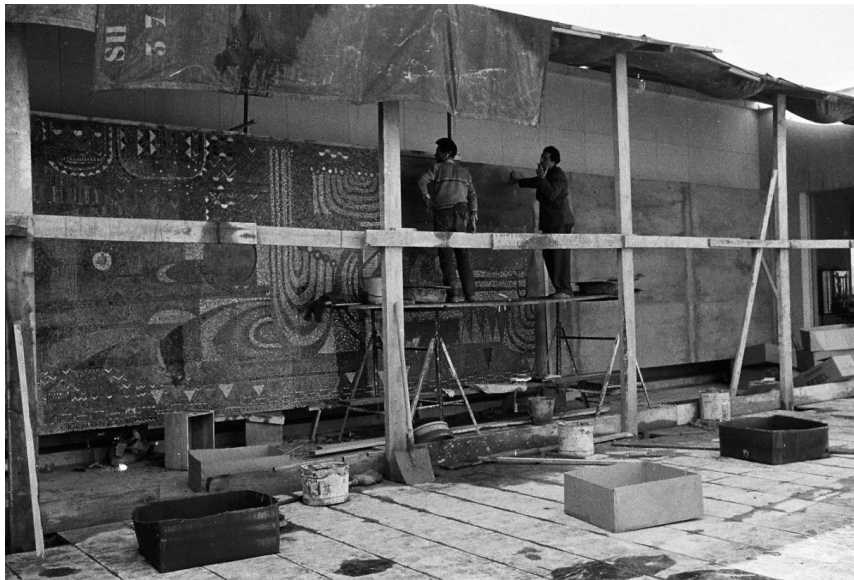


Figure 207. Mounting of the mosaic wall
Source: NATO archives

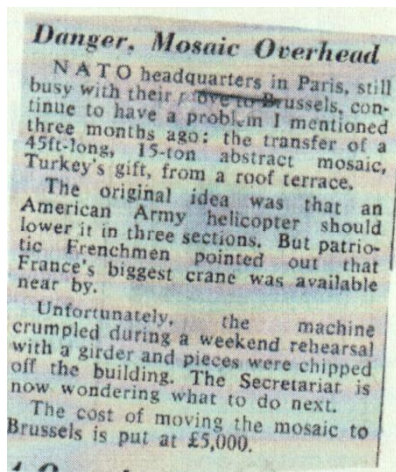


Figure 208. The news in Daily telegraph about the mosaic accident.
Source: NATO archives

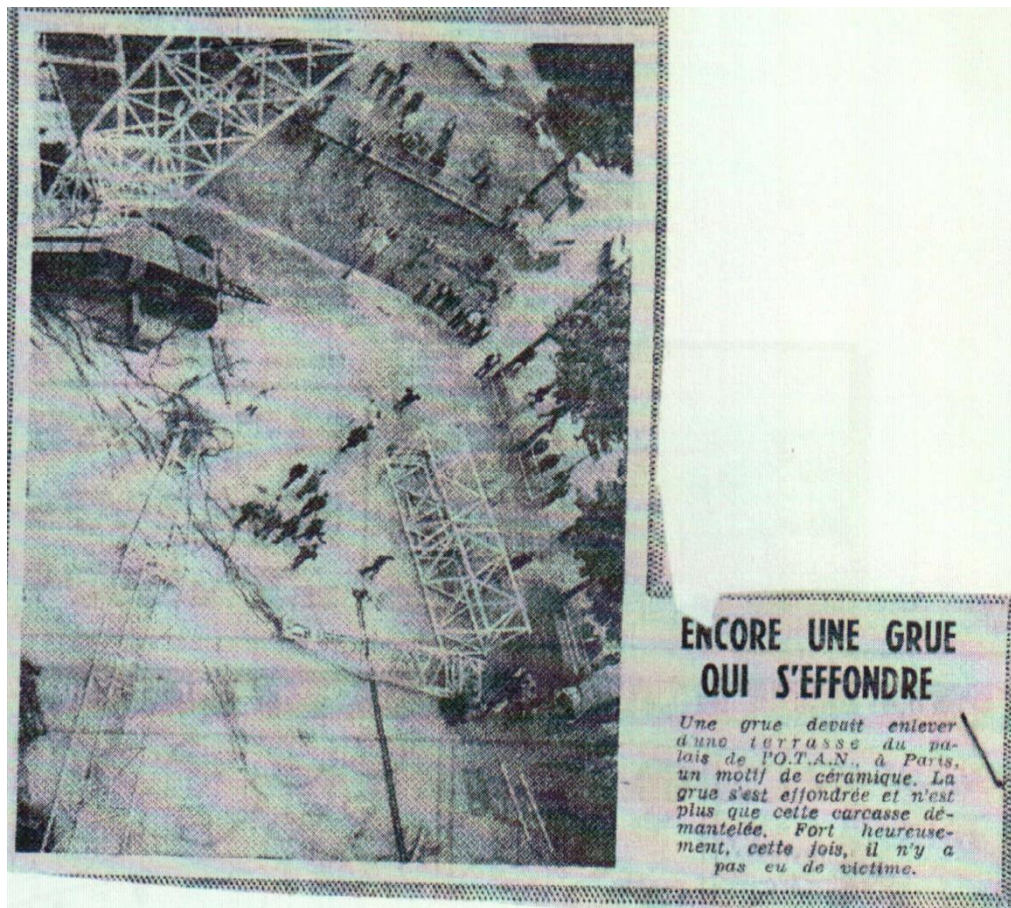


Figure 209. The news in L'Humanite about the mosaic accident.
Source: NATO archives



Figure 210. The crane accident while dismantling the mosaic.
Source: NATO archives



Figure 211. The crane for dismantling the mosaic.
Source: NATO archives



Figure 212. Dismantling the mosaic.
Source: NATO archives



Figure 213. The mosaic wall, NATO Brussels Headquarters
Source: NATO archives



Figure 214. Relief by Şadi Çalık for UN Building New York
Source: Çalık, S. (2004)

- 21 - CM (77) 20

XVI. LE GROUPE DE TRAVAIL CHARGE DES NOUVEAUX BATIMENTS

BELGIQUE	Monsieur BOGAERT, Inspecteur Général- Régie des Bâtiments - Ministère des Travaux Publics
REPUBLIQUE FEDERALE D'ALLEMAGNE	Monsieur ROHNER, Dipl. Ing. Bundesministerium für Raumordnung, Bauwesen und Städtebau
SUISSE	Monsieur François PEYROT, <u>Président</u> -Ancien Conseiller d'Etat - Membre du Conseil National
ROYAUME-UNI	Monsieur G.T. WILBY, Senior Estate Surveyor, Ministry of Public Buildings and Works
ITALIE	Monsieur I.R. ARTUCCI, Ingénieur Architecte
FRANCE	Monsieur Pierre VIVIEN, Architecte en Chef des Bâtiments civils et des Palais Nationaux

XVII. LES ARCHITECTES ET LES ARTISTES AYANT CREE OU DESSINE LES DONNS

ARCHITECTES	Monsieur Henry BERNARD, <u>Architecte en Chef</u> , Inspecteur Général des Bâtiments et des Palais Nationaux
	Monsieur Robert DECOISE
	Monsieur Patrick D'HAUTVILLE
	Monsieur Klaus-Dieter WILHELM
	Monsieur Igor OVTCHIMKOFF
	Monsieur C. ROBINOT
ARTISTES ET DONNEURS (1)	
Autriche	M. Leopold GRUBER, Maire de la Ville de Vienne, donateur d'une tapisserie de Fritz RIEDL
	M. Fritz RIEDL
	M. Karl Anton WOLF
ITALIE	Sculpture de M. Attilio PIERELLI
LUXEMBOURG	Sculpture de M. WERCOLLIEN
NORVEGE	M. Hålg JAS
SUEDE	M. GRATE

(1) à compléter selon indications à fournir par les Représentations permanentes

Figure 215. A Document that shows the group members for the construction of Council of Europe building, dated 12 January 1977
Source: Council of Europe Strasbourg archives, CM (77) 20

SUISSE

TURQUIE

Panneau céramique
Sadi DIREN

Parlement
d'ISRAËL

Don de la KNESSET (sérigraphie de H. AGAM)

R.F.A.

Figure 216. A Document that shows the group members for the construction of Council of Europe building, dated 12 January 1977
Source: Council of Europe Strasbourg archives, CM (77) 20



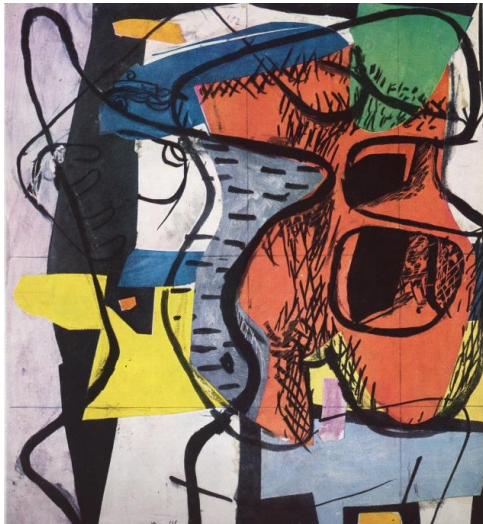
Figure 217. Ceramic wall panel by Sadi Diren, Council of Europe Strasbourg building
Source: Committee of Ministers. (1977)



Figure 218. A detail from Ceramic wall panel by Sadi Diren, Council of Europe Strasbourg building
Source: Committee of Ministers. (1977)

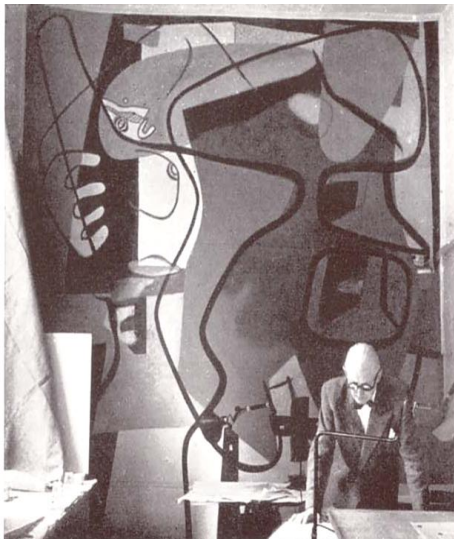
APPENDIX C

SELECTED WORKS ABROAD



Le Corbusier, mural, his studio, Paris.

Source: Boesiger, W. (1999). *Le Corbusier Oeuvre Complete Vol 5*. Basel, Boston: Birkhauser. P 233



Le Corbusier, mural, his studio, Paris.

Source: Boesiger, W. (1999). *Le Corbusier Oeuvre Complete Vol 5*. Basel, Boston: Birkhauser. P 232



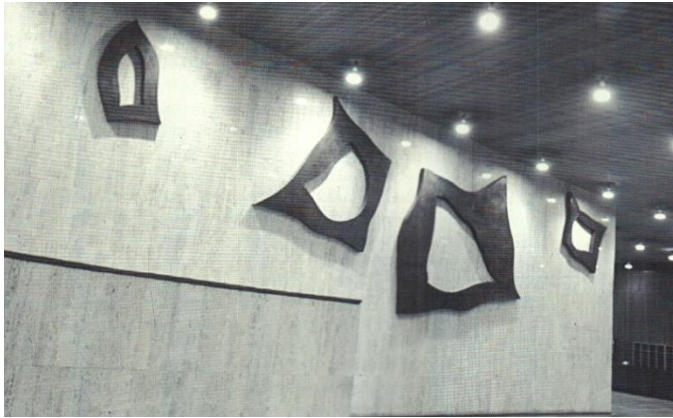
Le Corbusier, mural, Swiss Pavilion, Cite Universitaire, Paris. 1948.
Source: Boesiger, W. (1999). *Le Corbusier Oeuvre Complete Vol 5*. Basel, Boston:
Birkhauser. P 234



Henry Moore, Reclining Figure, UNESCO.
Source: Pearson, C. E. M. (2010). *Designing UNESCO: Art, Architecture and International
Policies at Mid-Century*. Farnham: Ashgate. P 256.



Joan Miro (with Artigas), Wall of the Sun, UNESCO, 1974.
Source: Pearson, C. E. M. (2010). *Designing UNESCO: Art, Architecture and International Policies at Mid-Century*. Farnham: Ashgate. P 266.

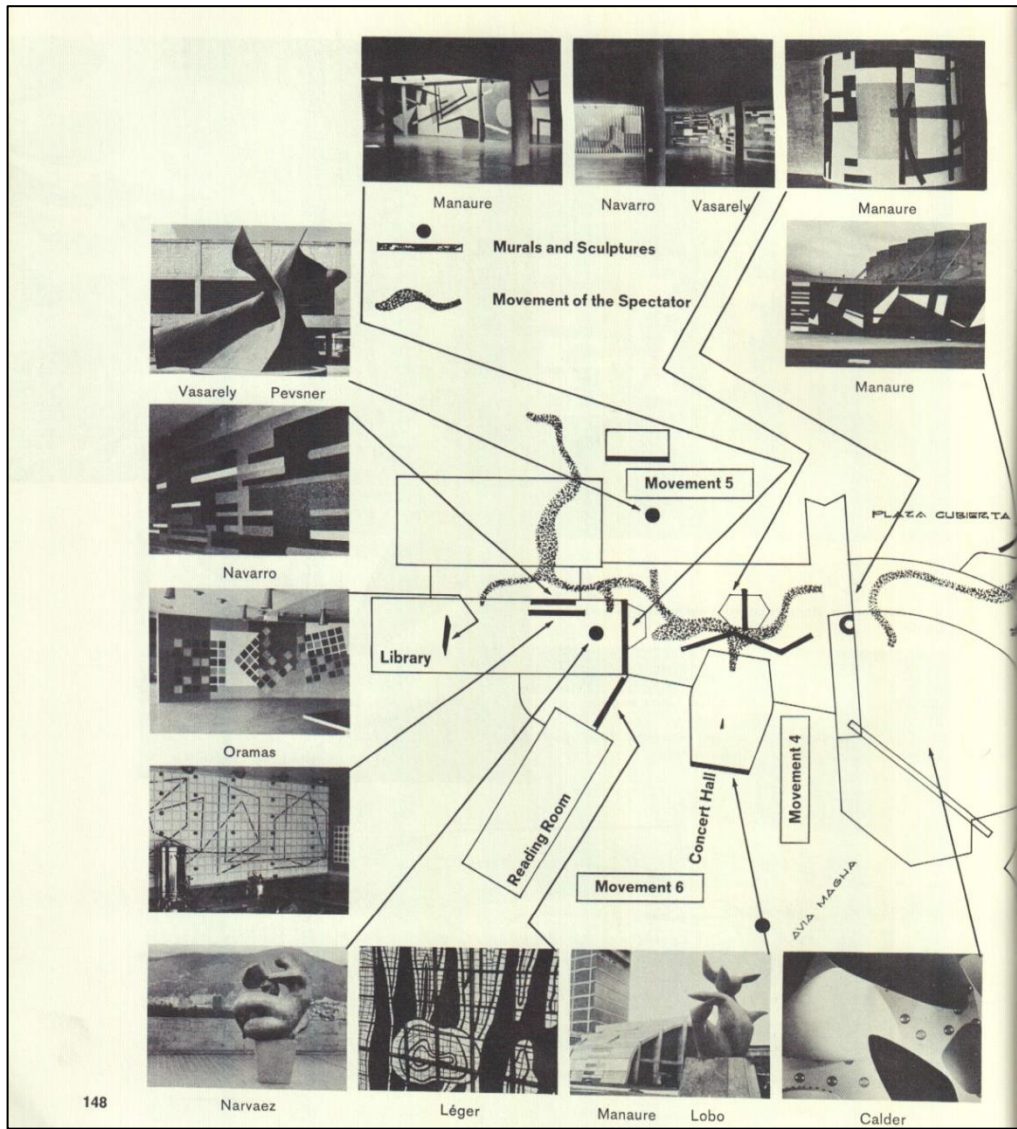


Jean Arp, Constellation, UNESCO.
Source: Pearson, C. E. M. (2010). *Designing UNESCO: Art, Architecture and International Policies at Mid-Century*. Farnham: Ashgate. P 273.

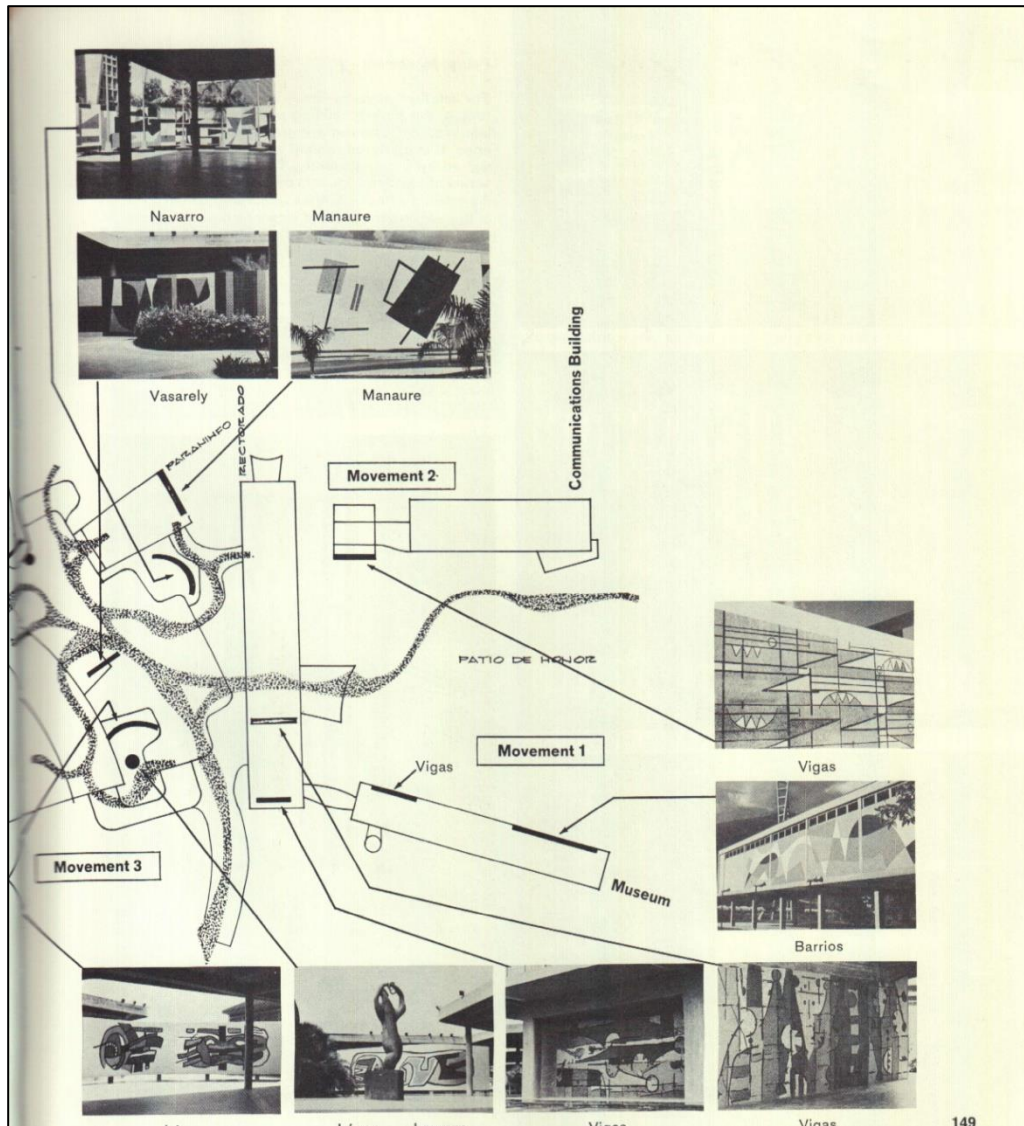


Alexander Calder, *The Spiral*, UNESCO.

Source: Pearson, C. E. M. (2010). *Designing UNESCO: Art, Architecture and International Policies at Mid-Century*. Farnham: Ashgate. P 276.



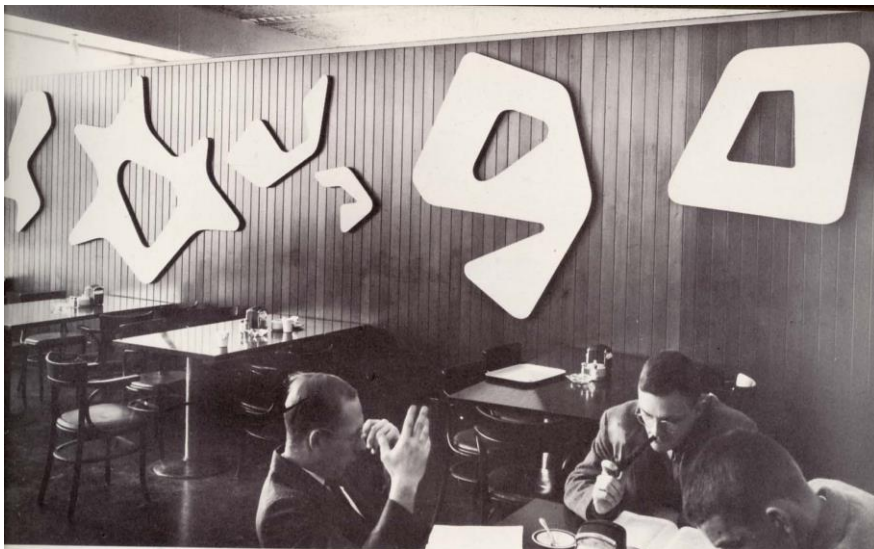
University City Caracas, Venezuela 1953. Scheme of Artworks.
 Source: Damaz, P. (1963). *Art in Latin America*. New York: Reinhold. P 148



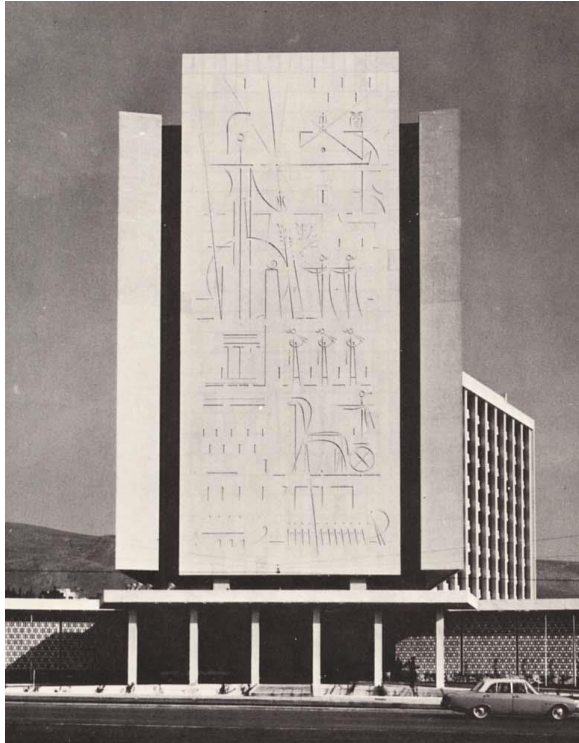
University City Caracas, Venezuela 1953. Scheme of Artworks. (continued)
 Source: Damaz, P. (1963). *Art in Latin America*. New York: Reinhold. P 149



Marc Chagall, Lobby, United Nations Headquarters, 1964.
Source: Redstone, L. (1968). *Art in Architecture*. McGraw-Hill:McGraw-Hill.



Jean Arp, Graduate Center, Harvard University, 1949.
Source: Redstone, L. (1968). *Art in Architecture*. McGraw-Hill:McGraw-Hill.



Yannis Moralis, The Athens Hilton Otel, 1962.

Source: Redstone, L. (1968). *Art in Architecture*. McGraw-Hill:McGraw-Hill.

APPENDIX D

SELECTED PROJECTS PUBLISHED IN L'ARCHITECTURE D'AUJOURD'HUI

legèrement plus bas que les autres, dont le plan curviligne évince toute monotonie de l'ensemble. Situé à l'Ouest de la plus grande cour, il constitue le Centre communautaire du groupe. Ses salles à manger et salons, ses facilités pour de larges réunions concourent à établir des relations entre les étudiants des différentes disciplines.

CONSTRUCTION. — L'ossature de chaque bâtiment de chambres est en B.A. (le béton a été spécialement préparé avec du sable blanc et du ciment blanc en vue d'obtenir une finition de ton clair).

L'ossature du bâtiment communautaire est en acier. Les murs extérieurs comportent de larges remplissages de brique couleur chamais contrastant avec les lignes sombres des fenêtres. Quelques parties de l'extérieur, spécialement l'escalier d'angle et les « shafts » de service sont revêtus de calcaire. Les plus petits salons, au Nord de la cour principale, sont revêtus de panneaux de verre et métalliques de couleurs vives.

Les différents bâtiments sont reliés par des passerelles, ce qui a permis de faire desservir plusieurs bâtiments par une même cage d'escalier. Les chambres sont de deux types : simples et doubles (respectivement 2,70 m. X 3,80 et 5,40 m. X 3,80, hauteur sous plafond : 2,45 m.). Elles comprennent un placard, prévu de construction, qui amortit les bruits côté couloir. Les étudiants disposent de 223 chambres simples et 178 doubles.

En accord avec l'esprit de la fondation, dans le but de favoriser les échanges culturels, les étudiants ne sont pas groupés par spécialités.

Le prix de revient s'établit à \$ 2 millions pour l'ensemble des chambres, soit : \$ 3.480 par chambre.






SCHEMA CONSTRUCTIF DE LA RAMPE.

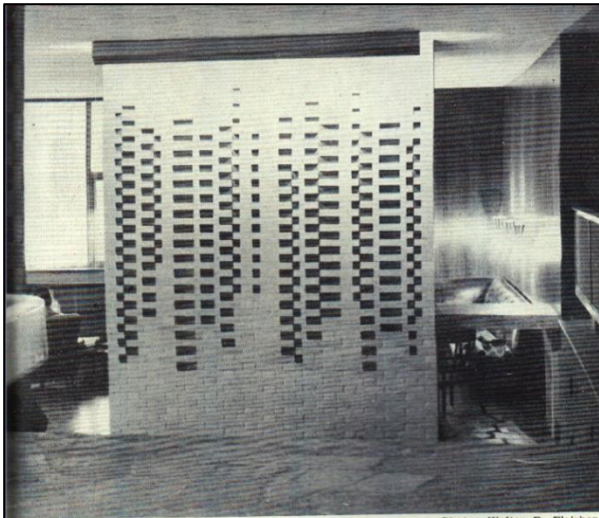
LE FOYER DU CENTRE, SALONS ET RESTAURANTS. SCULPTURE EN ACIER DE R. LIPPOLD.

LA GALERIE ET LA RAMPE CONDUISANT AUX SALLES A MANGER. MUR EN CERAMIQUE DE COULEUR DE H. BAYER.

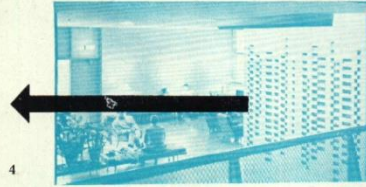
Photos Walter R. Fleish

45

The images of Artworks of Harvard University, Graduate Centre in L'architecture D'aujourd'hui no 38, 1951.



Photos Walter R. Fleisher.



4

LE GRAND SALON DU FOYER.
 LE FOYER DU CENTRE. VUE DE NUIT.
 SALON DU BATIMENT CENTRAL DE CHAMBRES.
 ARTES MURALES DE G. KEPEN.
 LES DU FOYER :
 MUR EN BRIQUES A L'ARRIERE DE LA CHE-
 SEE, PAR JOSEF ALBERS.
 LA GRANDE SALLE A MANGER. FRESQUE DE
 EN MIRO.



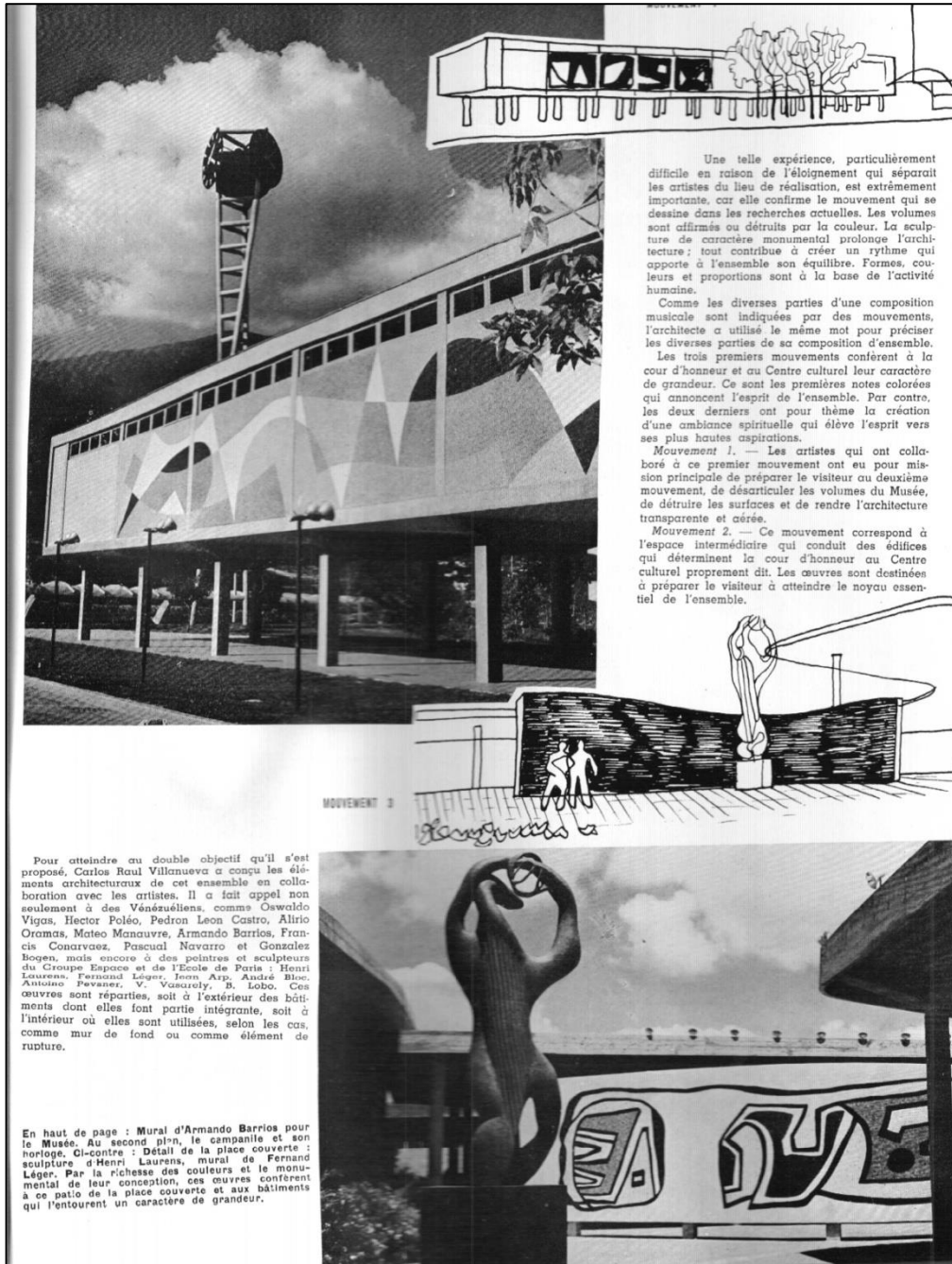
5

Galerie Maeght, Paris.



47

The images of Artworks of Harvard University, Graduate Centre in L'architecture D'aujourd'hui no 38, 1951.



Une telle expérience, particulièrement difficile en raison de l'éloignement qui sépare les artistes du lieu de réalisation, est extrêmement importante, car elle confirme le mouvement qui se dessine dans les recherches actuelles. Les volumes sont affirmés ou détruits par la couleur. La sculpture de caractère monumental prolonge l'architecture : tout contribue à créer un rythme qui apporte à l'ensemble son équilibre. Formes, couleurs et proportions sont à la base de l'activité humaine.

Comme les diverses parties d'une composition musicale sont indiquées par des mouvements, l'architecte a utilisé le même mot pour préciser les diverses parties de sa composition d'ensemble.

Les trois premiers mouvements confèrent à la cour d'honneur et au Centre culturel leur caractère de grandeur. Ce sont les premières notes colorées qui annoncent l'esprit de l'ensemble. Par contre, les deux derniers ont pour thème la création d'une ambiance spirituelle qui élève l'esprit vers ses plus hautes aspirations.

Mouvement 1. — Les artistes qui ont collaboré à ce premier mouvement ont eu pour mission principale de préparer le visiteur au deuxième mouvement, de désarticuler les volumes du Musée, de détruire les surfaces et de rendre l'architecture transparente et aérée.

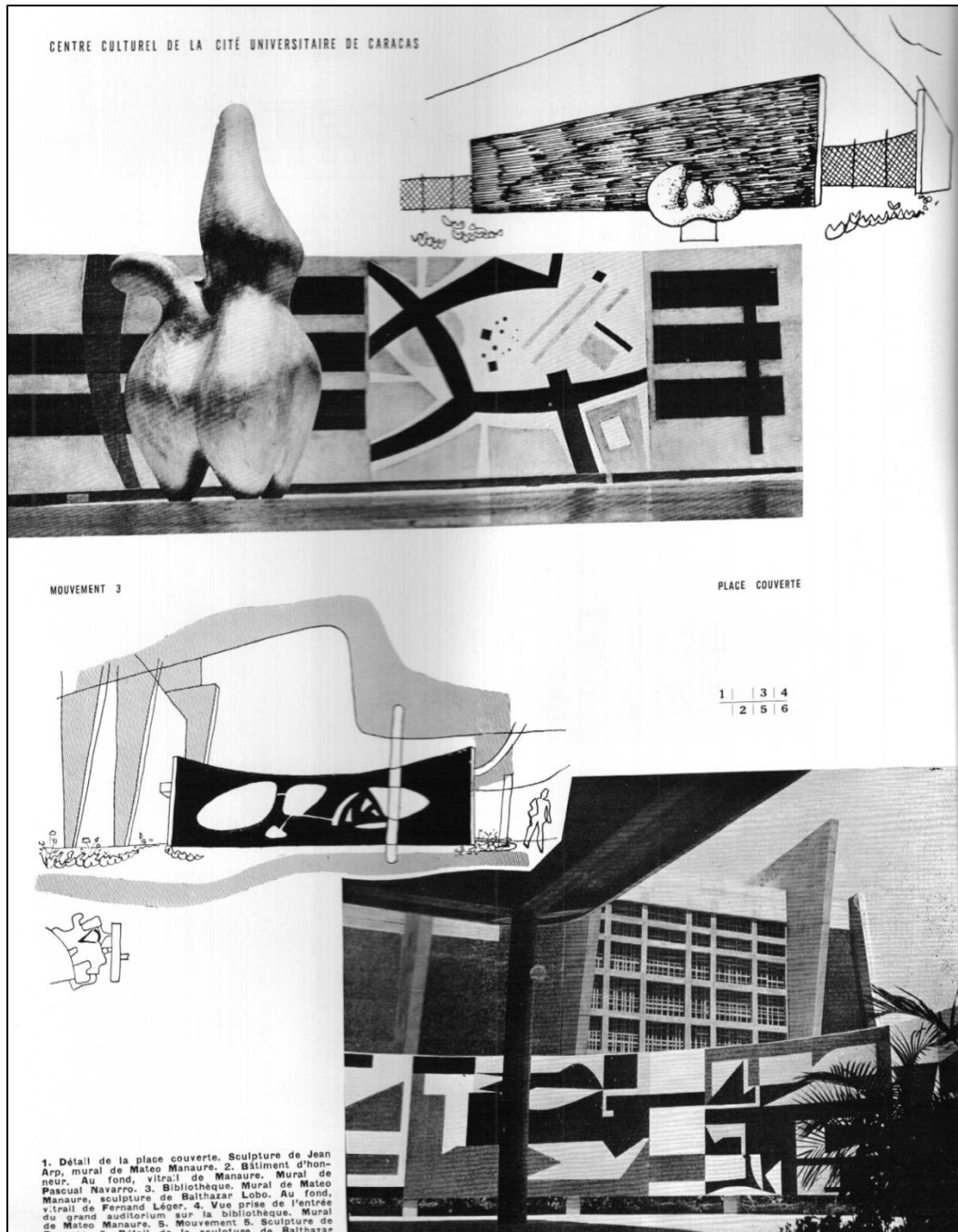
Mouvement 2. — Ce mouvement correspond à l'espace intermédiaire qui conduit des édifices qui déterminent la cour d'honneur au Centre culturel proprement dit. Les œuvres sont destinées à préparer le visiteur à atteindre le noyau essentiel de l'ensemble.

MOUVEMENT 3

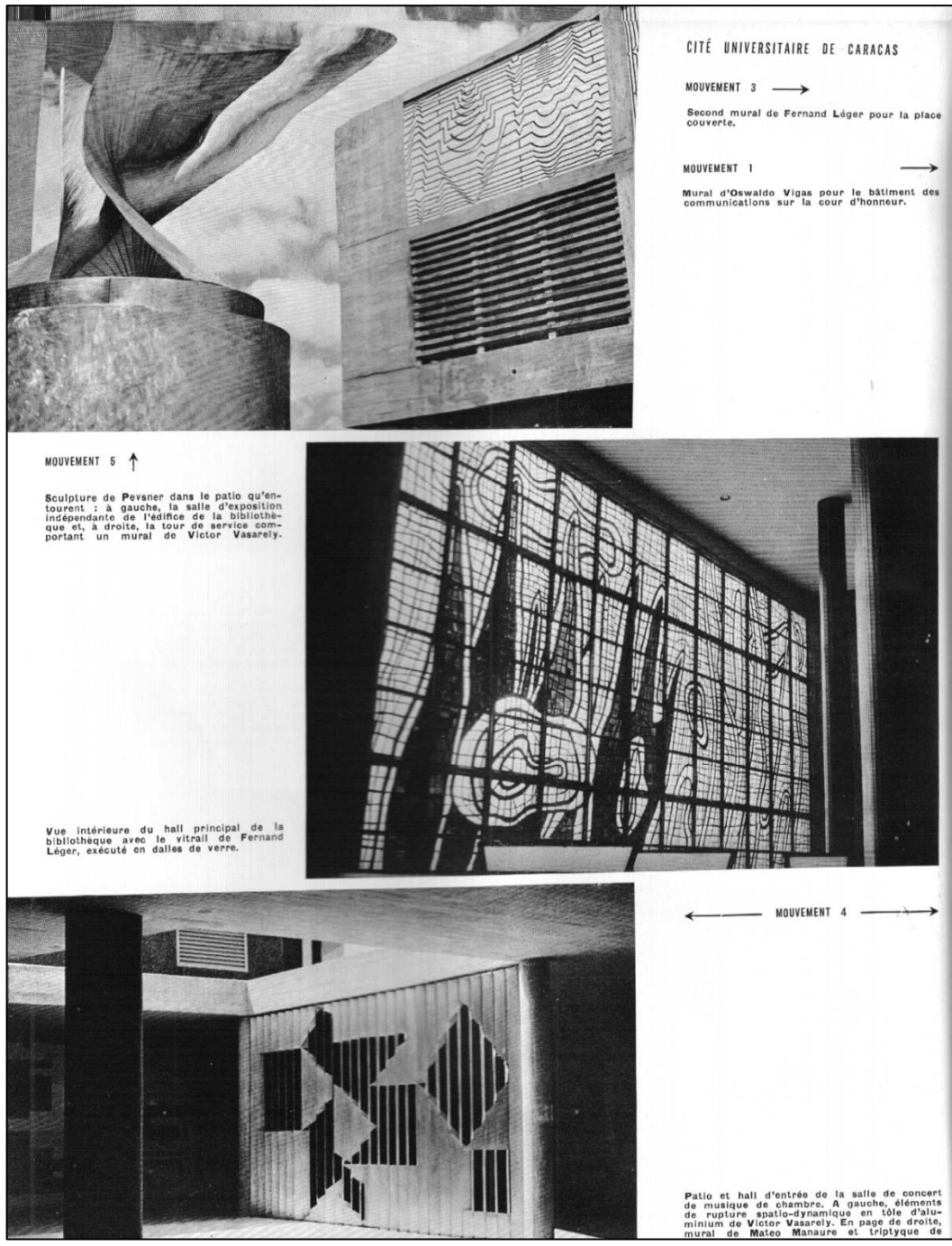
Pour atteindre au double objectif qu'il s'est proposé, Carlos Raúl Villanueva a conçu les éléments architecturaux de cet ensemble en collaboration avec les artistes. Il a fait appel non seulement à des Vénézuéliens, comme Oswaldo Vigas, Hector Poléo, Pedron Leon Castro, Alirio Oramas, Mateo Manauvra, Armando Barrios, Francis Conarváez, Pascual Navarro et Gonzalez Rago, mais encore à des peintres et sculpteurs du Groupe Espace et de l'Ecole de Paris : Henri Laurens, Fernand Léger, Jean Arp, André Bloc, Antonio Pezaver, V. Vasarely, B. Lobo. Ces œuvres sont réparties, soit à l'extérieur des bâtiments dont elles font partie intégrante, soit à l'intérieur où elles sont utilisées, selon les cas, comme mur de fond ou comme élément de rupture.

En haut de page : Mural d'Armando Barrios pour le Musée. Au second plan, le campanile et son horloge. Ci-contre : Détail de la place couverte : sculpture d'Henri Laurens, mural de Fernand Léger. Par la richesse des couleurs et le monumental de leur conception, ces œuvres confèrent à ce patio de la place couverte et aux bâtiments qui l'entourent un caractère de grandeur.

The images of Artworks of Caracas University, Venezuela, L'architecture D'aujourd'hui no 55, 1954.

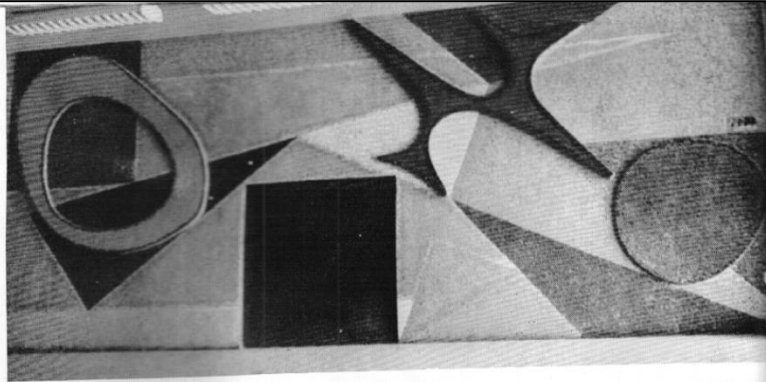


The images of Artworks of Caracas University, Venezuela, L'architecture D'aujourd'hui no 55, 1954.

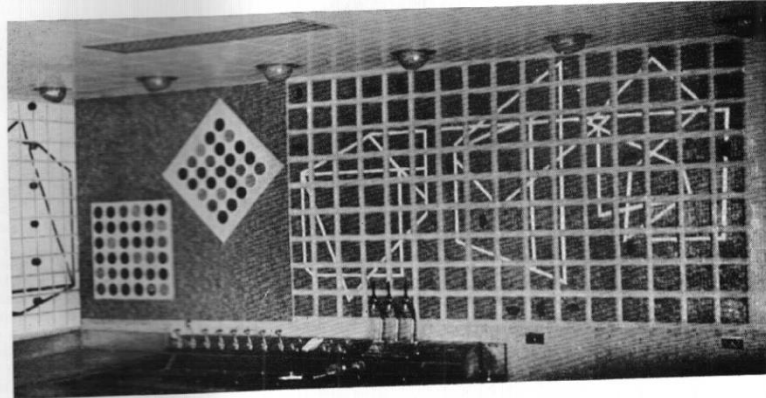


The images of Artworks of Caracas University, Venezuela, L'architecture D'aujourd'hui no 55, 1954.

Mosaïque d'André Bloc pour le hall du bâtiment ouvrant sur la cour d'honneur.



Mural d'Alirio Oramas.

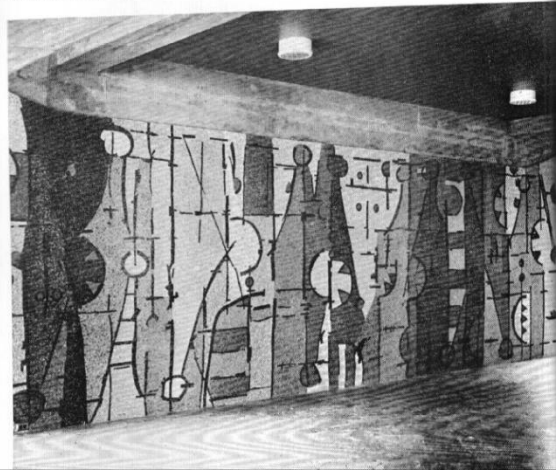


INTÉGRATION DES ARTS A LA CITÉ UNIVERSITAIRE DE CARACAS

Mural de Mateo Manaure.



Mural d'Oswaldo Vigas.



The images of Artworks of Caracas University, Venezuela, L'architecture D'aujourd'hui no 55, 1954.

LE PATRONAGE

Scrombie, Alvar Aalto, Arnould, Alfred Agache, Jean Baudouin, André, Aristide Aron, Eugène Beaudouin, Bony, Victor Bourgeois, Urbain Cassan, René Croizé, Jean Dément, Félix Dumali, B. Elkouochard, E. Freyssinet, J. Jean Ginsberg, Walbriël Guevrekian, Joseph Hummel, Pierre Jeannein, Albert Laprade, Léon Leger, Henri Leods, Berthold Lubetkin, Meline, Louis Madeline, Lux, Paul Nelson, Richard Niemeier, Pierre Patout, Petit, G. H. Pingusson, Prothin, R. P. Régamey, Bertson, Ernesto Rogers, Alice Rotival, Jean Royer, Luis Sert, Paul Sirvin, Al Wiener, Frank Lloyd

LE RÉDACTION

André Bloc, André Calsat, Georges Candilis, Jean Fayette, Jean Jeune, Paul Herbé, Guy Le Caisne, Robert Leods, Edouard Menkès, J. Charlotte Perriand, Jean Prouvé, Marcel Sava, André Sive, Henri Vago, B.-H. Zehruss.

LES PONDANTS

Goldfinger. — Argentine : — Belgique : Roger Toneff. — Colombie : Gomis Maria. — Danemark : Egypte : Paul Abela. — Geniloud-Martiney. — Damar à New York. — Staelos. — Hawaï : — Hollande : J. B. Baké. — Ioriano Viano. — Israël : Japon : Sakakura. — Mir Kaspé. — Norvège : — Nouvelle-Zélande : Prigal : Pardi Monteiro. — République Tchèque : — Turquie : Lim et Hanci. — Royaume-Uni : Union Sudafricaine : W. W. Wood. — R. Villanueva.

LES GÉNÉRAUX

Autonomie des Publications : Baden-Baden ; Birm. 25-29, Cologne. — Editorial Victor Leru, calle Buenos Aires. — Austral Publications, 90, Pitt street, New York. — Office International de l'Architecture, rue de l'Hôtel-des-Monnaies. — Brésil : Sociedade de Engenharia e Arquitetura, Caixa Postal 54, A. Avenida Rio de Janeiro. — Breria Mundo, Calle 35, No. 105, Aereo 739 Nacional. — Oficina 201, Bogotá. — Jais : A. de Mendelson, 22 N. Y. — Inde : Design Languages Davico's, New-Delhi. — Iran :

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André BLOC directeur général, Pierre VAGO président du comité de rédaction, Alexandre PERSITZ rédacteur en chef

architecture mexicaine

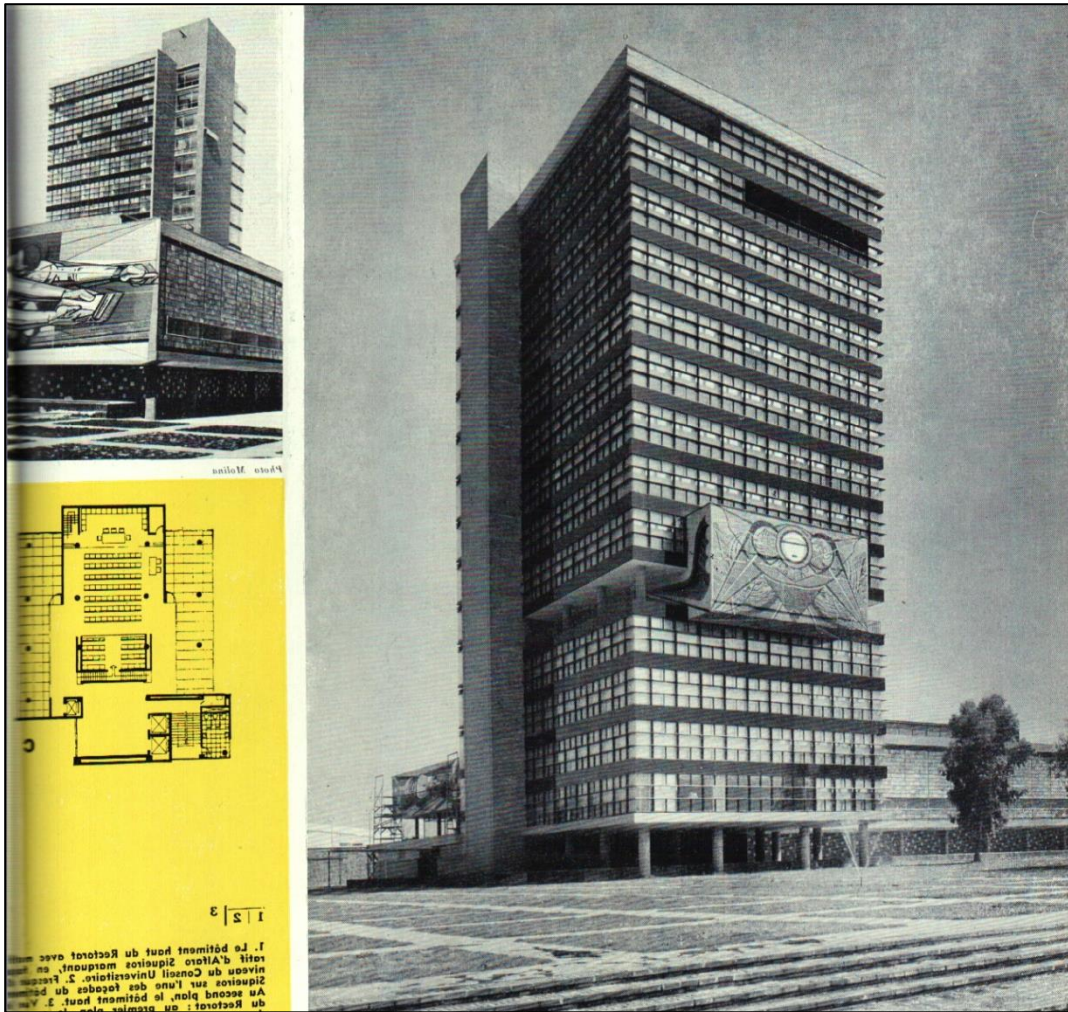
Numéro réalisé sous la direction d'Alexandre PERSITZ, Danielle VALEIX, Secrétaire de rédaction avec le concours de Vladimir KASPÉ, correspondant de l'Architecture d'aujourd'hui au Mexique

26^e Année — Numéro 59 — Avril 1955

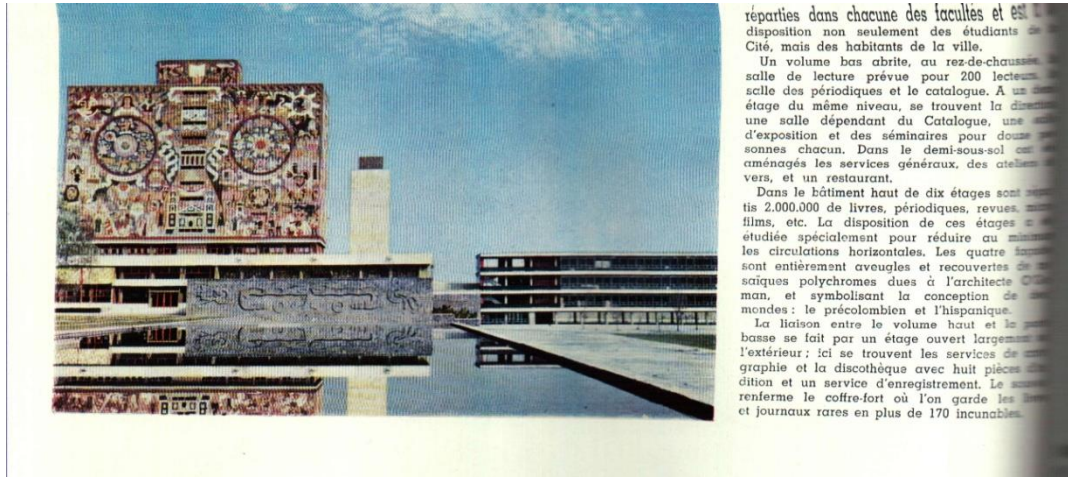
Ce numéro : France : 1.200 Fr. Étranger : 1.250 Fr.

5, Rue Bartholdi, Boulogne (Seine) - Tél. : Mofitor 61-80 - 81 - C.C.P. Paris 1519.97 - Abonnement un an : Six N^{os} :

The special issue of Mexican Architecture, L'architecture D'aujourd'hui no 59, 1955.



The images of Artworks of Mexico University, L'architecture D'aujourd'hui no 59, 1955.



The images of Artworks of Mexico University, L'architecture D'aujourd'hui no 59, 1955.

APPENDIX E

CONFERENCES AND EXHIBITIONS

22 March 1949, Istanbul Technical University, Faculty of Architecture, Bedir Rahmi Eyüpoğlu, “Embroidery and painting”.

12 and 15 April 1949, Istanbul Technical University, Faculty of Architecture, Cemal Tollu, “19th and 20th century French painting and Turkish painting”.

19 April 1949, Istanbul Technical University, Faculty of Architecture, Prof. Dr. İpşiroğlu, “In Front of the Artwork”.

3 May 1949, Istanbul Technical University, Faculty of Architecture, Zeki Faik İzer, “Art Concerns and Picasso in the Century”.

17 May 1949, Istanbul Technical University, Faculty of Architecture, Nurullah Berk, “Picasso and the Case of Modern Art”.

24 May 1949, Istanbul Technical University, Faculty of Architecture, Rudolf Belling, “Sculpture and Architecture”.

8 November 1955, Istanbul Technical University, Faculty of Architecture, N. Pevsner, “The Latest Inclinations in English Architecture”

12 November 1956, Istanbul Technical University, Faculty of Architecture, M. Harris, “Postwar Developments in American Architecture”.

1956, Beyoğlu Olgunlaşma Enstitüsü, Rebiî Gorbon ceramic exhibition.

11 November 1963, the Academy of Fine Arts, “Belgian Tapestry” exhibition.

1964, Istanbul Technical University, Jürgen Joedicke, conference series, “A General Overview of the Development of Modern architecture”.

18 March 1964, the Academy of Fine Arts, “Le Corbusier, Art and Architecture” exhibition.

20 April 1964, METU, “the Works of the Academy of Fine Arts” exhibition. Connected with this exhibition conference series were held at the Faculty of Architecture Lecture Hall:

21 April 1964, Adnan Çoker conference “Expressionism and its Surrounding”

4 May 1964 Bedri Rahmi Eyüpoğlu, “Color”

5 May 1964 Zühtü müritoğlu, “the Ideas Upon the Old and the New in Art”

13 May 1964, Devrim Erbil, “Turkish Painting”

13 May 1964, the Academy of Fine Arts, a panel discussion, “Art and the Public”

20 April 1965, Istanbul Technical University, Rudolf Belling exhibition.

24 May 1965, the Academy of Fine Arts, Alves de Souza, “Plastic Arts in Brazil” conference.

23 December 1965, the Academy of Fine Arts, Ismail Hakkı Oygur, “Picasso and Ceramic” conference.

April 1966, the Academy of Fine Arts, Karl Schlamming, “Architecture and Synthetic design in Art” conference.

1969, Ankara, Seven English Sculptors’ Exhibition. Including Henry Moore and Barbara Hepworth, who dealt with the issue of synthesis of arts.

12 March 1970, Harbiye Yapı Merkezi, Gorbon Işıl Ceramic Factory exhibition.

APPENDIX F

WORKS ABROAD

Lisbon Turkish Republic Foreign Affairs Embassy

The Lisbon embassy building was a competition project (1963) and the first prize was given to the team of Orhan Şahinler, Hamdi Şensoy and Muhlis Türkmen. (Figure 186-187) The building has employed five artworks, including: Devrim Erbil's ceramic panel (*Istanbul*) (1971) at the courtyard; Şadi Çalık's abstract relief (1971) at the chancery; Sabri Berkel's ceramic panel⁸⁵⁷ (1971) at the ambassador residence part; and Hüseyin Gezer's sculpture at the entrance garden. (Figure 188) According to Devrim Erbil, the selection of artworks was made through an invitation-only competition, which the architects had been pre-determined specifically for the type of the work and the location.⁸⁵⁸ (Figure 189-190)

The architects requested sketches from the artists as a preliminary work to choose the suitable ones. For instance, Devrim Erbil was selected to make a panel that was 2 meters high and 25 meters long, which was to be situated at a pre-determined point. The architects declared that the only thing that would satisfy them would be the integration of artworks to the building.⁸⁵⁹ Similarly, Şahinler confirmed this method as the selection process and that they intentionally allocated particular places for these artworks.⁸⁶⁰ He declared that their main consideration in integrating artworks was to define the space and provide a

⁸⁵⁷ In fact, Sabri Berkel is a painter but for this project he designed a ceramic panel.

⁸⁵⁸ See the interview with Devrim Erbil.

⁸⁵⁹ Şahinler, O. ; Şensoy, H. ; Türkmen, M. (1975) Lizbon Büyük Elçilik Binası. *Mimarlık* no 137 (pp 21-23). p.21

⁸⁶⁰ See the interview with Orhan Şahinler.

constructive role by applying a new sense of taste to the space,⁸⁶¹ which is essentially to turn the space into a humanistic one. In fact, the architects designed a blank wall specifically for Kuzgun Acar's work, where they thought that it would create a powerful impression.⁸⁶² But unfortunately, due to the reasons mentioned earlier, this target could not be reached.

Şahinler stated that for the case of including art into the design, his personal influence point was Italian Renaissance architecture and 1950s Western architecture.⁸⁶³ Furthermore, what he specifically emphasized that they did not interfere with the artists in their creations and gave them free reign to create their own interpretations.⁸⁶⁴ Devrim Erbil's map of Istanbul at first glance does not appear to be enforcement to comprise something related with the traditional scene, as it is known to be his peculiar composition style. But it is known that the map of Istanbul was chosen during the selection stage that was managed by the architects, which showed their preference for this kind of a work. Devrim Erbil's works, specifically his landscapes, are generally defined as abstract interpretations of traditional concepts with "lineated texture," which displays traces of traditional arts.⁸⁶⁵ Ismail Tunalı described his abstract expression as an instrument to depict something tangible.⁸⁶⁶ This attempt seems to be in line with previously mentioned statements on the main leanings of the artistic realm of the time, which aimed to unite the local with the universal.

⁸⁶¹ See the interview with Orhan Şahinler.

⁸⁶² See the interview with Orhan Şahinler.

⁸⁶³ See the interview with Orhan Şahinler.

⁸⁶⁴ See the interview with Orhan Şahinler.

⁸⁶⁵ Giray, K. (1998) p 117

⁸⁶⁶ Tunalı, İ. (1984) Devrim Erbil Sanatı. *Sanat Çevresi* no 64. p 6

In fact, the building is said to encompass both the local and the universal approaches in its design.⁸⁶⁷ For instance, the wooden grills used on the façade are said to serve both climatic and privacy concerns.⁸⁶⁸ At this point, one can argue that by including artworks in the design is not an unexpected act or unconscious effort. It was most like the result of wanting to reconcile the local and the universal.

Bonn Turkish Republic Foreign Affairs Embassy

The other example, the Bonn Embassy building designed by Oral Vural, Cengiz Bektaş and Vedat Özsan and started construction in 1965. Like Lisbon Embassy building, this project was selected via an architectural competition. (Figure 191)

According an article in the *Milliyet* newspaper, the artworks that would be placed in the building was an invitation-only competition that included 15 artists and at the end, Bedri Rahmi Eyüpoğlu, Kuzgun Acar, Şadi Çalık, Adnan Turani, Sadi Diren and Lerzan Öke's works were selected.⁸⁶⁹ According to Cengiz Bektaş, the building had hosted one significant artwork by Bedri Rahmi Eyüpoğlu until the embassy moved to a new building.

Cengiz Bektaş was the authorized person for the selection of the artworks. He stated that he requested a work from Bedri Rahmi Eyüpoğlu, which was to be something white on white and transparent enough to be placed between the dining room and the foyer.⁸⁷⁰ They worked on this project for two years, which seemed like a sufficient amount of time for collaboration at the beginning of the project.⁸⁷¹ Contrary expectations, the design changed into another form during its

⁸⁶⁷ Zelef, H. (2003) p 145

⁸⁶⁸ Zelef, H. (2003) p 145

⁸⁶⁹ Anonymous (1968, July 3) Büyükelçiliği Süslemek için Almanya'ya Gidiyor. *Milliyet*. p 8

⁸⁷⁰ See the interview with Cengiz Bektaş.

⁸⁷¹ See the interview with Cengiz Bektaş.

production process *in situ* without any negotiation with the architect.⁸⁷² (Figure 192-193)

Bedri Rahmi Eyüpoğlu Mosaic at the NATO Paris Headquarters

This example puts forward a different connotation to the issue of unity in the case of Turkey for a building not designed by Turkish architects. It is stated that one of the chief persons at NATO, who was impressed by the mosaic wall in Brussels pavilion, suggested bringing this particular artwork to the NATO Paris headquarters.⁸⁷³ Instead of transporting this piece to NATO, the Turkish government decided to donate another mosaic wall once again created by Bedri Rahmi Eyüpoğlu, which would be designed especially for the Paris building (1954-60)⁸⁷⁴ designed by Jacques Carlu.⁸⁷⁵ (Figure 194)

The NATO member countries, France, Belgium, Holland, the United Kingdom, the United States, Luxembourg, Germany and Denmark participated in the construction process by contributing to the construction of the building, including: the supply of the materials, paint, furniture, floorings, other equipment, etc. Meanwhile, Turkey prepared a mosaic panel gift for the restaurant courtyard. (Figure 195) Also Turkish architect, Abdurrahman Hancı, participated in the decoration of the building. During the 5 to 6 years he was there, he worked in the interior arrangements of the project, especially the furniture design.⁸⁷⁶

Based on a research of the NATO archives, the mosaic wall or even the integration of any other artwork to this specific point does not seem to be a

⁸⁷² See the interview with Cengiz Bektaş.

⁸⁷³ Arkitekt. (1960b) p 74

⁸⁷⁴ Arkitekt. (1960b) p 74

⁸⁷⁵ NATO (1954, August 9). *Committee on NATO Permanent Headquarters, Draft Contract with the Architect*. Document no: Ac-075-D_04.

⁸⁷⁶ Hancı, A. (2008) p 55

planned for this project. An overview of the preliminary project revealed that even the courtyard, which housed the mosaic panel, was not planned. (Figure 196) However, it is known that the offer was made in 1958 with a reference to the Brussels pavilion. A later version of the project, it can be seen that a courtyard for the sixth floor was designed, surrounded by a roof restaurant. (Figure 197-198) During this process, the architect Jacques Carlu served as an advisor for furnishings and decoration.⁸⁷⁷ (Figure 199) It can be assumed that the mosaic panel seems to be an arbitrary insertion to the building at a later stage, but based on this information, it is obvious that any changes should have been approved by the architect and could only happen with his approval and based on the decision made by the construction committee.

This mosaic panel included traditional carpet motifs and was 14.50 meters long and 3.60 meters high. Although the initial color choice was blue, the artwork was primarily red, which was expected to be in a harmony with the floor made of aquamarine marble.⁸⁷⁸ An article in the *Daily Telegraph* mentioned this artwork as “the only work of its kind in Western Europe, it is a convincing demonstration of the suitability of mosaic as a medium for abstract art.”⁸⁷⁹ (Figure 200-206) This declaration seems like not only a confirmation of the achievement of Turkish artistic realm in terms of creating a synthesis of the local and the universal in their works but also a testimony of the contribution they made to contemporary architecture.

An additional note about this mosaic panel is about its transfer to the next NATO headquarters in Brussels. During the move⁸⁸⁰ to Brussels, the removal of the

⁸⁷⁷ NATO (1954, August 9). *Committee on NATO Permanent Headquarters, Draft Contract with the Architect*. Document no: Ac-075-D_04.

⁸⁷⁸ Arkitekt. (1960b) p 74

⁸⁷⁹ Anonymous (1960, 23 April) Turkish Mosaic. *Daily Telegraph*. Accessed from NATO Archives, Brussels.

⁸⁸⁰ The French government requested the removal from French territory of NATO's headquarters in 1966. The Belgian government offered two-stage solution. Firstly, a temporary settlement would be arranged rapidly, and a permanent headquarters would be

panel became a challenge due to some technical problems involving a crane. (Figure 207-212) In fact, at first they thought to transfer the panel by helicopter but then France's biggest crane was thought to be suitable for this work.⁸⁸¹ Unfortunately, during the process, the crane collapsed. In the end, the move of the mosaic panel became a problematic and costly issue. It is currently situated at the entrance courtyard of the Brussels headquarters near the exit gateway of the campus, passed by every staff members and the visitors to the NATO headquarters. (Figure 213)

Şadi Çalık's Relief for the UN Nations Building in New York

Similar to the mosaic for NATO, the UN Nations building in New York included a relief made by Şadi Çalık (1970). The artwork was again a gift from Turkey and it is hung on one of the walls of the foyer opening to the assembly hall. This artwork was actually a replica of the treaty of Kadesh, which has been the first written peace treaty in the history, made between the Egyptians and the Hittites.⁸⁸² The original treaty was extended to the dimensions of 2.00x2.50 meters and applied using a wrought copper technique.⁸⁸³ (Figure 214) Parallel to the execution of other international institutions' buildings, this building also had several member countries contribute in its construction. For instance, a stained-glass window made by Marc Chagall was located at the public lobby; two murals by Fernand Leger is situated at the general assembly; a mosaic wall by Norman Rockwell; and although the project of the building was designed by Le Corbusier, the team

constructed at the Heysel within five years. The temporary headquarters at Haren, named "SHAPE", was constructed which has a modest design, free from any architectural extravagance, and the official inauguration was made on the 16th October 1967. But in the end, this settlement remained as the permanent one. During the move from Paris to Brussels, one problem was occurred about the crane, which had been brought specially from Germany to lift the Turkish mosaic panel. Le Blévenec, F. (2007, Summer)History, the Big Move. *Nato Review*. Retrieved September 15, 2013, from the site NATO: <http://www.nato.int/docu/review/2007/issue2/english/history.html>

⁸⁸¹ Anonymous (1967, 21 August) Danger, Mosaic Overhead. *Daily Telegraph*. Accessed from NATO Archives, Brussels.

⁸⁸² Çalık, S. (2004) p 51

⁸⁸³ Çalık, S. (2004) p 51

of 11 architects was established to design the general assembly room to express the collaborative sense of the institution.⁸⁸⁴

Sadi Diren's Ceramic Panel in Council of Europe in Strasbourg

The Council of Europe included several artworks from different countries, which is stated as “home to extensive collection of artworks.”⁸⁸⁵ This collection is said to be the expression of what formed the very basis of this international community: “unity that stems from diversity.”⁸⁸⁶ The document dated 12 January 1977 titled “Inauguration du Nouveau Batiment du Conseil de l'Europe” (Inauguration of the New Council of Europe Building) provided the invitation list for the opening and the list of the architects that were in charge of the construction of the building and the artists that had contributed works for the building.⁸⁸⁷ (Figure 215-216) This building became home to a gift from Turkey as well. This ceramic panel titled “Peace in the World” was made by Sadi Diren (1977) and placed in the Parliamentarians' gallery. The artwork is described in the council's published book as follows: “Two solar wheels in dialogue: a dove in the center of one is repeated round the circumference of the other, two sundials radiating forever each hour of peace.”⁸⁸⁸ (Figure 217-218) In fact, this art piece stands as an important contribution to a space where the theme of “the unity of cultures” is dominant.

⁸⁸⁴ Anonymous. *UN Tour, Photographs, General Assembly*. Retrieved October 8, 2014, from the site UN: <http://www.un.org/cyberschoolbus/untour/subgen.htm>

⁸⁸⁵ Public Relations Division; the Directorate of Logistics, Council of Europe (2009) *Art Collection*. Paris: Directorate of Communication. p 6

⁸⁸⁶ Public Relations Division; the Directorate of Logistics, Council of Europe (2009) *Art Collection*. Paris: Directorate of Communication. p 6

⁸⁸⁷ Council of Europe Committee of Ministers (1977, January 12) *Inauguration du Nouveau Batiment du Conseil de l'Europe*. CM (77) 20. Strasbourg: The Archives of Council of Europe. p 27

⁸⁸⁸ Public Relations Division; the Directorate of Logistics, Council of Europe (2009) *Art Collection*. Paris: Directorate of Communication. p 86

APPENDIX G

INTERVIEWS

Interview with Aydın Boysan, date: 25.04.2014

E.Y.: Sanırım sizin bir yapınızda Bedri Rahmi ile böyle bir çalışmanız olmuş.

A.B.: Bedri Rahmi ile ilişkim oldu. Dostluğumuz vardı kişisel ilişkimiz vardı.

E.Y.: Bir banka şubesinde sanırım bir eser yapmış.

A.B.: Evet banka şubeleri yapıyorduk ve orada resimler yaptırıyorduk. Akbank'tı galiba.

E.Y.: Peki neden öyle bir yaklaşımı tercih ettiniz?

A.B.: İnsanlar biraz sanata alışsın yaklaşsın diye.

E.Y.: O dönem modern mimarlık örneklerine aslında sanat eserleri entegre ediliyor. Acaba o dönem bu şekilde yoğun olmasının nedeni bir yerellik arayışı da olabilir mi?

A.B.: Hayır...Banka şubeleri de yapıyorduk da o şubelerde resim de olsun istedik...Bedri Rahmi'ye de bir iki başka arkadaşına daha yaptırdık. Banka kırmıyordu, isteklerimizi yerine getiriyordu. Ne olursa olsun yapıyorduk istediğimiz şeyi iyi de oluyordu.

E.Y.: AKM'de Sadi Diren'in bir duvarı var.

A.B.: Her türlü sanatla işlemekte olan yapıları birleştirmekte bir hoşluk var. Bunu yapmaya bir araya getirmeye çalıştık hep. Ve memnun da olduk. Dünyada da resime heykele yer açıyorlar binalarda.avrupada da amerikada da. Ben 5 kıtayı gezdim ve oralarda hep gördük ve gördüklerimizi bize destek olacak kadar önemsedik ve anlatmaya da çalıştık...

E.Y.: Örneğin 58 Brüksel pavyon binasında da var Türkiye pavyonunda.

A.B.: Evet, evet o sergiye ben de gittim biliyorum.

E.Y.: O binada artık eser mimarının çok içine girmiş gibi o yapının bir elemanı gibi.

A.B.: Evet. doğru.

E.Y.: O dönem sanatların sentezi konusu çok gündemde ve Grup Espas kuruluyor. Aynı dönem Türkiye’de de kuruluyor. Sizin bu konuyla ilgili hatırladığınız bir şey var mı?

A.B.: Bu gibi kuruluşlar bizde hiç tutumadı, yürümedi.

E.Y.: Bir de kamu yapılarında da böyle bir şey var aslında. Acaba devlet bu işi desteklemek için bir şey yapıyor muydu? Yönetmeliklerde bir kural var mıydı?

A.B.: Hiç yok. Bu bir medeniyet işidir. Bu medeniyette biz maalesef geri kalmış bir milletiz.

E.Y.: Vakko binasında da çok fazla sanat eseri kullanılmış oradada. O konuda bir şey biliyor musunuz? Vitali Hakko patron orada. Acaba onu nasıl ikna ettiler?

A.B.: Vitali Hakko’yu tanıdım. Uygur bir adamdı. Onu mal sahibi olarak ikna edip de sanat eserini mimariyle birleştirmenin yolu bulunabiliyordu.

E.Y.: Daha çok modern binalarda yapıldığı mimarlarda şöyle bir düşünce de var mıdır: sanat eserleri mekanı daha insancıl bir hale getiriyor.

A.B.: çok iyi anlaşılmiş bir şey değildi bu. Yani sanat eseri ile mimarlığı bağdaştırma konusunda bir takım insanlar gayret gösterdiler, öneriler yaptılar ama genelde bu iş hazmedilmedi. Yani meslekler de hazmetmedi. Meslekler derken ressamlar da heykeltıraşlar da mimarlar da hazmetmediler bu işi ve tesadüflere kaldı bu işleri yapmak. Biz Akbank şubeleri yapıyorduk oraya mutlaka bir şeyler sokuştururduk. Mimar olarak şubeleri yaparken mutlaka sokuştururduk. Bir heykel bir resim. Ve o zaman Akbank’ta inşaat müdürü olan bir arkadaşımı vardı mimardı o da. O da kapıyı açıyordu. Şube binaları yapılırken parayı da veriyordu. Ama maalesef genelde sanat yatkınlığı yok bizim işadamlarımızın ve mimarlarımızın.

E.Y.: Akademideki sanatçı mimarın kişisel ilişkisi de etkili olmuştur o zaman.

A.B.: Biz akademide mimarlar olarak hem eserlere hem de insanlarına yakındık.

E.Y.: 50li 60lı yıllarda yurtdışındaki yayınları takip edebiliyor muydunuz?

A.B.:Ediyorduk...mimarın resimi heykeli yani görsel sanatlarında kullanabilmesinin başlangıcı bunlara yakın bir eğitim alması. Mesela Nuri İyem’le akademide arkadaş olarak yakındık...Şimdi banka şubelerinde mesela bütçeye bir para konuyordu. Onun kullanımı sonra bankanın görevli mimarları ile o binaların veya banka şubelerinin projesini yapacak olan insanlar birlikte seçimler yapıyorlardı. Nereye

ne koyalım diye. Banka yöneticileri de ses çıkarmıyorlardı kabul ediyorlardı. Karşı koyma yoktu hiçbir zaman.

E.Y.: O zaman maddi olarak imkan sağlayabildikleri için karşı koymuyorlar herhalde değil mi?

A.B.: Tabi tabi. Bankalarda daha kolay oluyordu. Devlet yapılarında zor bu iş.

E.Y.: O zaman özel sektör de bunu önemsiyor aslında.

A.B.: Evet.... resimin heykelin binalar nasıl sokulması gerektiği konusunda bir çaba gösterdim.

E.Y.: Tasarladığınız banka şubelerinde tasarım sırasında sanat eserinin yerini belirliyor muydunuz?

A.B.: Evet o sırada. Proje yapılırken.

E.Y.: Peki sanatçıyı nasıl belirliyordunuz?

A.B.: O artık şansa kalıyordu. O işi yapacak olacak mimarların yöneticilerin kişisel tercihlerine bağlı oluyor.

E.Y.: Peki Vakko binasında süreç nasıl olmuştur Vital Hakko ya da mimarlar mı sanatçıları belirlemiştir?

A.B.: Vitali Hakko musevi ailedendi ve sanat meraklı oluyorlardı genelde. Ve Haluk ve Melih de akademide yetişmiş mimarlardı sanata yakın insanlardı. O nedenle olabiliyordu. Yoksa sanata uzak olan insanlar bunu yapamıyorlardı.

E.Y.: Zaten araştırmamda belirli mimarların belirli sanatçılarla bu işbirliğini yaptığını görüyorum. Örneğin arkadaşlarıyla.

A.B.: Evet. öyle. Kişisel ilişkilerden doğan sonuçlar oluyor.

Interview with Beril Anılanmert, date: 22.05.2013

E.Y.: Eğitiminizle başlamak istiyorum. Akademi'deki eğitiminizin farklı sanat dallarıyla aranızdaki diyalogu ve etkileşimi destekler nitelikte olduğu söylenebilir mi?

B.A.: 63te girdim akademiye 68de mezun oldum. İlk sene beraber okunurdu üniversitede. Akademiye giriş sınavı mimarlık resim heykel ve dekoratif sanatlar diye ayrılırdı. Dekoratif sanatların içinde grafik, seramik, tiyatro dekoru gibi bölümler vardı. ben dekoratif sanatlar sınavını kazanarak akademiye girdim.

E.Y.: O dönem akademide ilişkiler bugüne göre daha mı yakındı?

B.A.: Kesinlikle. Şöyle bir şey var. Akademide bölümler arası çok kesin sınırlar yoktu. Mesela bir mimari projede ressam gidip makete yardım edebilirdi. işte iç

mimarlıktaki arkadaş perspektiflere yardım ederdi. Yani herkes proje okumayı öğreniyor. Bir mimar da resimden anlar duruma geliyor. Yani bir içiçelik var. Şimdi maalesef, yani ben toplum için genel olarak söyleyeyim bir mühendis çıkıyorlar bir tek sanatın s sini bilmeden. Sanat olmadan bir mimar nasıl olunabilir. Sanat kavramlarını bilmeden, sanatsal verileri mimariyle bütünleştirmeden nasıl olabilir. Son derece mekanik ve soğuk işler oluyor... o nedenle büyük bir içiçelik vardı. diğer kurumlarda olmayan bir içiçelik. Teknik üniversitede göremezsiniz. O zaman zaten akademi bir taneydi. En üst eğitim veren sanat konusunda oydu. Ben bilmiyorum ama hocalarımın duyduğum, İsmet İnönü çok sık akademiye gelmiş. Devlet büyükleri ziyaret ederler sanatla bir içiçelik vardı mesela. Öğrenciliğimde bu kadar çok sergi salonu falan da yok. en önemli konserler bizim oditoryumda yapılırdı. Bizim salonlarımızda yapılırdı. mesela konsolosluk etkinlikleri bizim üniversitemizde yer alırdı. Tabi bu kadar çok galeri yok bu kadar çok etkileşim yok, küratörler türememiş. Herşey akademi'de odaklanan, sanatın gerçekten akademi'de odaklandığını görürdünüz. Büyük sergiler gelebilir mesela belçika duvar halıları sergisi gelmişti.

E.Y.: Peki siz Sadi Diren'in atölyesinde mi eğitim gördünüz?

B.A.: Sadi hocanın öğrencisi oldum. Bizim zaten seramikte onun atölyesi bunun atölyesi diye ayrılmaz bir bütün olarak görülür. 3 hoca vardı ben öğrenciyken. Vedat Ar, İsmail Hakkı Oygur ve Sadi Diren. Sadi Diren Almanya'dan yeni dönmüştü. Biz 2 sene galeri okuduk. Galeri dediğimiz temel eğitim. 1. sene hep beraber tüm arkadaşlarla okuruz. 2. Sene ise daha çok yakın branşlar bir arada okurdu ama o etkileşim çok güzel bir etkileşim çünkü herkes hem birbirini tanıyor kişi olarak hem de bir çok işi mesela grafiği görüyorsunuz tekstildeki arkadaşınızın çalışmasını görüyorsunuz. Böyle bir yakınlık söz konusuydu.

E.Y.: Daha büyük çaplı işlere yönelmenizde ya da mimarlıkla işbirliğine gitmenizde orada aldığınız eğitimin katkısı var mı?

B.A.: Tabi muhakkak... mesela Bedri Rahmi Eyyüpoğlu, ressam, mimarlarla işbirliği içinde oluyordu. Levent'teki mozaikleri onlar bizim okuldaki mimarlarla birlikte yapılmış, projenin içinde yer aldı. Sonra Devrim Erbil çalıştı mimarlarla, Füreyya Koral çalıştı. O zaman zaten mimarlarla çalışılırdı... bayındırlık bakanlığı bu konuda ilgiliydi. Bazı yaptırdığı işlerde mesela konsolosluklar , bayındırlık bakanlığı sorumluluğunda olan yapılarda, sanatçılardan çalışmalar talep ederdi. Bu da birçoğu akademiye gelen ve oradan talep edilen işlerdi. Ben duvar çalışmalarına pano çalışmalarına 73 senesinde başladım. Yarışmalarla

başladım. Çok yarışma olurdu o zamanlar. Büyük bir mimari projede hemen bir sanat projesi açılırdı. Mesela buradaki radyo evine yine bir yarışma açılmıştı. Sanatçıların eseri vardır orada. Yani devletin bir işbirliği vardı o zamanlar. Ve serbest olarak çalışan mimarlar da büyük projelerde yarışma açarlardı. Mesela Intercontinental bugün Marmara olan otelde yarışma açmıştı. Benim orada iki birinciliğim var. Sheraton Otel yine yapılıırken yarışma açıldı. orada da ödülüm var. İzmir'de Efes Otel'inde birçok sanatçının eseri var. ya davet ediyorlar veyahut güven oluşmuşsa hem yarışma açıyor hem de davetli olabiliyor. Yani sanatçılarla işbirliği vardı. bugün, hiçbirşey yok.

E.Y.: Peki o dönem sizce neden bu işbirliği daha yoğun olabilir?

B.A.: Kültür meselesi. Devletin politikasının dışında bir eğitim söz konusu. Toplumsal eğitim. Bugün ilk okullarda resim eğitimi yok orta eğitimde kalkmış durumda... gençlerin gözleri kulakları eğitilmedi. Tersine dönen bir kültür politikası var. Bir kere kötü birşeyi gördüğünüz zaman devamlı olarak gözünüz o kötülüğe alışır... sanat eserine gösterilen saygı var mı tam aksine...

E.Y.: O dönemler avrupada bu işbirliğiyle ilgili tartışmalar var... orada farklı bi durum var savaştan çıkmışlar ve tekrar yapılanma gibi.

B.A.: bakın aynı şey 1950lerde Amerika'da yapılıyor. Bambaşka bir politika güdüldü. Savaş sonrası bir yapılanma. Burada en büyük rolü hollywood endüstrisi üstlendi. Amerika'yı farklı tanıtmak... bunlar ideolojik şeyler. Mesela plastik sanatlar konusunda Rusyanın, soğuk savaş dönemi, figüratif sanatına karşı Amerika kendi soyut sanatını destekledi. Bu bir devlet politikasıydı ve Amerikan sanatçılarına çok büyük destekler verdi... mimariye eserlerinin girmesi belirli bir yasa ile de belirleniyor. Belirli bir yüzde için sanat eserinin o yapılan binaya girmesi lazım... plastik sanatlar derneğinin yönetim kurulundaydım böyle bir çalışma yapmıştım ama şuan da hatırlamıyorum...

E.Y.: Avrupa ve Amerika'da olan gelişmeler Türkiye'de sık takip edilebiliyor muydu? Yayınlar veya oraya gitme şeklinde.

B.A.: Burada cumhuriyetin getirdiği bir aydınlanma vardı. bizim çocukluğumuz o aydınlanmayı dolu dolu yaşayan bir döneme rast geliyor... bir saygı vardı sanatçıya... dışarıyla temas ancak gidebilen sanatçılarda oluyordu. Ama cumhuriyet döneminde o fakir dönemde sanatçılar dışarıya yollandı. Şimdi ekonomimiz düzelsin sonra sanat yaparız denmedi. Hepsi birlikte. çünkü bunlar birleşik kaplar misalidir. Yani bir ülkenin ekonomisi neyse sanatı da odur. Ve bu bilinçte olan yani toplumu bir aydınlanma dönemine sokacak olan zihniyet sanatın

da geri kalmaması gerektiğini çünkü bir alanda ilerleme söz konusu olamaz. Bir bütün olarak aydınlanma söz konusudur. O nedenle onu ihmal etmediler. Operasını, tiyatrosunu kurudular. Ama bugün bir kısır döngü içindeyiz.

E.Y.: Sizin okuduğunuz dönemde dışarda yapılan örnekler üzerinden derslerde birşeyler anlatılıyor muydu? Ünlü figürlerden söz edilir miydi?

B.A.: Tabii edilirdi. Mimari olarak, sanat tarihi, türk sanat tarihi okuduk...

E.Y.: Yurtdışındaki tartışmalarda şu göze çarpıyor. Modern mimarlığın soğuk yönünü insanlaştırma adına sanatı binaların içine almak istediklerini söylüyorlar. Hem de sanatın kamusal alana açılması söz konusu. Bu konudaki düşünceleriniz nedir?

B.A.: Çok doğru. İki taraf da yararlanıyor. Çünkü 70lerde falan Corbusier'in getirdiği minimalist tavrın soğukluğu söz konusu. Onu daha farklı bir boyuta taşımak için pek çok sanatçının eserleri sergilendi. Bunlar tapiseri dediğimiz halı oldu kimi zaman duvar resmi, rölyef vs. sekillerde yer aldı. Bizim binalarımıza bakarsanız kamu binalarına 70li yıllarda daha çok sanat eseri görürsünüz. 70li yıllarda heykel olsun resim olsun. Devlet heykele çok para verdi... Kuzgun Acar'ın işleri harika işlerdi. Hadi Bara'nın heykeli. Füreya Koral Utarit İzgi'yle çalıştı. Benim de ilk yaptığım işlerden birini yarışmayla aldık Ankara'daki İşbankası genel müdürlük binası... sonra Töbank'ı yaptık. Pek çok şey yapıldı Ankara'da. Devlet bunlara para ayırdı... 2000 yılında Ankara Rehabilitasyon merkezinde yapmıştım. 2002 de Mimar Sinan Ün. oditoryumda kaplama yaptım.

E.Y.: Bu çalışmalarda, yarışma olanlarda, sonradan eser eklenmiş oluyor değil mi? Önceden birlikte çalışma söz konusu değil.

B.A.: Yarışmaya eskiz olarak giriyorsunuz. Kimi zaman da malzemeyi görmek istiyorlar, belirli bir boyutta işin küçültülmüş şeklini veya 1/1 i isterler. Eğer kazanırsanız uygulamaya çağırırlar sizi. O zaman zaten teklifinizi vermiş oluyorsunuz. Yarışma çok önemliydi gençler arasında. Topluma isimleriniz duyurmamış kişiler isimlerini duyurma şansı olabilir. Herşeyden evvel demokratik ortamdır. Büyük isimler olabilir onlara bir yer gösterebilirsiniz ama gençler için heyecan oluyor.

E.Y.: Yapılan kompozisyonda mimarın sonrasında bir müdahalesi oluyor muydu?

B.A.: Bu tür çalışmalarda yüzde yüz özgür değilsiniz. Mimarla birlikte çalışılır. Projeyi göz ardı etmeden birşey yapamazsınız. Sizi orada belirli verilerle bağlar proje. Diyelim ki yerin rengi ışığın kaynağı, sirkülasyon alanı. Dipte bir mekan mı,

göz önünde mi, dar bir yerde mi sürtünme olabilir, algılama mesafesini, bunların hepsini düşünmek durumundasınız. Ve projenin konseptiyle bir bütünlük yaratacak durumundasınız. Çok geleneksel mimarinin içinde, yapılan iş geriye dönük bir takım referanslar taşıyordur onu göz ardı edemezsiniz. Yani orada bir bütünlük oluşturmak, orada yama gibi durmamalı. Bu birlikte çalışılmayınca oluyor. O sanat eseri ve mimari bir bütün olarak düşünülmesi lazım. O da işin ilk başında yer alması gerekiyor. Başında birlikte düşünülmesi o binayı gerçekten çok değerli kılar ama sonradan takılma veya eklemelerle çok iyi olmuyor... Efes Oteli'nde yüzme havuzuna bir pano istendi. En önemlisi su sesininin fazla duyulmaması. O ses izolasyonun düşünülmesiydi. Orada yaptığım işte parlak yüzey yerine daha emici yüzey, rölyeflerin daha yüksek olduğu emiciliği artırmak için düşündük. Ölçüler aldık projeyi yaptık, onay, herşey bitti. İkinci defa montaj için final ölçüye gittiğimizde baktık ki kapı açmışlar... pano bitti uydurmak zorundasınız. Bütün konsept bozuluyor... bunun gibi mimarla ilk başından çalışmak lazım. Sanat eserinin bir bütün olarak düşünülmesi lazım mimaride de. Bizim şeylerimiz de şöyle olur çoğu zaman. Bir takım verileri de söylerler. Mesela bu rehabilitasyon merkezini yaparken şunlara dikkat edin dediler... o dönem eğitim yaşantsını anlamak adına, ben sordum. Mesela sanat tarihi bölümü o zamanki akademide İstanbul Üniversitesi'nin sanat tarihi bölümüyle geziler düzenlerlermiş. Yani varmış aralarında ilişki.

E.Y.: O dönemki dergiler buraya rahat gelebiliyor muydu?

B.A.: Hayır gelmiyordu. En büyük sorunumuz oydu. Dövizimiz yoktu. Türkiye fakirdi. Seyahata gittiğimiz zaman aldığımız broşürler kitaplar bizim en büyük servetimizdi. Devamlı olarak yurtdışına gidene kitap ısmarlarsın. Bir de türk parasını koruma kanunundan dolayı cebimizle dövizle falan dolaşamazdık. Döviz çok sınırlıydı.

E.Y.: Kısıtlı bir dönem ama yine de bir çaba var.

B.A.: Çünkü o çaba şeyden kaynaklanıyor. Yeni bir dünya yaratma. O aydınlanmanın getirdiği enerji. Yeni bir şey yapma. Ben kendi gençliğimi düşünüyorum. Bir insanın bir dünyayı değiştirecek enerjisi olduğunu düşünürdük biz.

Interview with Cemil Eren, date: 09.11.2012

C.E.: Benim gençliğimde mimarlarla sanatçılar arasında daha yakın bir ilişki vardı. ben uzun zamandır o konuları bıraktım. Seramik yapıyordum, vitray yapıyordum, onlarla mimaride işte bazı şeyler bıraktım. Duruyor yerlerinde. Şimdi ne oluyor pek bilemiyorum. Ben kendi kabuğuma çekildim. O zaman ulusa gazetesi vardı orada devamlı haftada bir yazılarım çıkardı. Bir konferansçı gelmişti Ankara'ya. Sinemalardan birisinde konferansı düzenlendi. Kalabalık. İşte gittik dinledik. Sorusu olan var mı dedi. ben de kalktım birşeyler sordum. İşte adam açıkladı. Söyledi. Onun üzerine bir yazı yazmıştım. O yazılar maalesef yayınlanmadı. Olduğu gibi duruyor. gazete kupürleri halinde. Onlara ulaşamazsınız ancak bende var orijinali. Onlar kitap haline gelseydi hakkatten iyi olacaktı ama yaptıramadım işte... Akün sinemasında büyük bir vitrayım var.

E.Y.: Anladığım kadarıyla süreç şöyle ilerliyordu. Binanın inşaatı bitmiş oluyordu sonra bir şekilde mimar size başvuruyordu.

C.E.: Evet

E.Y.: Mimarın istediği yere mi uygulanıyordu?

C.E.: Öyle oluyordu. Yani mimarla bir istişare süresi pek olmuyordu. Bazıları beni seçiyordu. Seninle çalışmak istiyorum binaya şunları koymak istiyorum falan diyor ama iş dağıtıma gelince şey oluyor bir takım kanuni süreçler işin içine giriyor. Bir ihale yapıyorlar ya da yarışma açıyorlar. O yarışmayı kim kazanırsa ona yaptırılıyor. İş öyle yapılıyordu. Yani bu şekilde benim olacak, yüzde yüz benim yapabileceğim bir işi hiç alakasız birine verdiler. Büyük bir vitray işiydi yani mutlaka benim yaptığım vitraylarla yapacaklardı. Mimar da öyle istiyordu. Ama şeyde, jüri üyesi hemen akademiye başvurdu. Güzel sanatlar akademisine. Jüri deyince. Oradan gelen hocalar da, jüriye gelenler de, bir vitray çalışması için düşünün bakın, vitray yaptıracakları yerde iki cam arasına resim konmuş, beze yapılmış resim, onu vitray diye oraya koydular. O da kısa bir süre sonra soldu. Renkleri değişti.

E.Y.: Hangi binaydı bu?

C.E.: İş bankası binasındaydı. Buradaki eski iş bankası binasında. Orada yani hiç ismi duyulmamış, kendi öğrencisine vermiş jürideki kişi. Her kimse unuttum adını şimdi.

E.Y.: Ama biraz da kamu binası olduğu için öyle bir süreç işin içine giriyor olabilir mi? Özel bir iş olsa belki direkt sizinki kullanılabilir miydi?

C.E.: Özel şeyler de oldu. Oldu tabi. Yani başından bu işi sana vereceğiz dediler, verdiler. Arı sinemasındaki iş öyle oldu. Orada 14 m genişliğinde bir seramiğim var benim. 6m yükseklik. Kabarık şeyler, rölyefler yapılmış. Onlar doğrudan doğruya bana verildi.

E.Y.: O örnekte peki sizin yapacağınız çalışmayı, eskizleri mimar önceden inceledi mi?

C.E.: Eskiz verdim. Gösterdim mimara. O kabul etti. Ondan sonra eskiz benim de tasavvurlarımın dışına çıktı. Çünkü fırınım çok küçüktü burada yapamazdım onları. Çanakkale seramik fabrikası var Çan'da. Çan'da 3 ay kaldım . o fabrikada onları yaptım. Bir defa şeylerden atılmış, fırınlardan sökülüp atılmış künkler buldum. Borular, içerisi seramik gibi olmuş boyalardan. Onları kullandım ve gayet çıkıntılı duvar ... yaptım. O çok beğenildi tabi. Ama şeydi. Çok külfetli bir işti.

E.Y.: Peki o dönemde sizce niye o kadar fazla, büyük boyutlu çalışmalar mekan içinde ya da binaların dış cephelerinde yapılıyordu? Öyle bir şey neden tercih edilmeye başlandı ?

C.E.: İşte yine Avrupanın etkisiyle. Orada bir kanun vardı. inşaat bedelinin yüzde 1 veya 2si, bütçelere göre değişiyor. Sanata ayrılacak diye kanun koymuşlardı. Onu bizimkiler de, bizim, yani dünya literatürünü takip eden mimarlarımız örnek aldılar. Onlar da işverene kabul ettirmeye çalıştılar. Kabul ettirebildikleri kadar yaptırdılar. Bizde kanun yoktu, vardı bilemiyorum. Belki de vardı. .. ama ben o zamanlar işte büyük binalarda bir şey yapılacağı zaman ilk akla gelen kişilerden biriydim. Çok fazla yoktu İstanbul'da vardı bir iki kişi. Burda bir tek ben vardım doğrusu, bir de Hamiye hanım vardı. öyle bir dönemdi yani. Heyecanlı bir dönemdi.

E.Y.: 50-60-70li yıllarda örneklerini çok görüyoruz sonrasında sanki azalıyor.

C.E.: Azalıyor.

E.Y.: O yoğunluk yok gibi. En azından kamu binalarında yok gibi.

C.E.: Maalesef.

E.Y.: Acaba o dönem için bu örneklerle sanatın kamusal alana açılması mı söz konusuydu?

C.E.: Şimdi bunu şöyle incelemek lazım. Türkiye'deki hükümetlerin politikalarıyla. Sanat politikası diye bir, devletin böyle bir politikası yok. Gelen başbakan ben herşeyi bilirim diyor. O yaptırırsa yapılıyor... yönetimde kültürel düşme başladı ve ister istemez sanata da yansıdı.ondan dolayı azaldı.

E.Y.: mimar ve sanatçının birlikte çalışması nasıl gerçekleşiyordu?

C.E.: İleri görüşlü mimarlar, Avrupa, Amerika mimarisine yaklaşabilenler onlar biliyorlardı işin yürüyüşünü...

E.Y.: Mimar ve sanatçı ilişkilerinde yakın arkadaşlık ilişkileri var.onun da etkisi olabilir mi?

C.E.: Öyle, arkadaşlar. Onun da etkisi oluyor... İstanbul'da Hilton oteli yapılıyor. Bir yarışma açılıyor. Yani o yarışmaya beni de davet ediyorlar. Katılıyorum. Jüride de Bedri Rahmi Eyüpoğlu var. Daha başkaları da var. Sonunda belli oluyor, ben birşey kazanamıyorum. İlk etapta kazanıyorum 2. şeye girmeyi. Ama 2. den sonra tam karar aşamasında siliyorlar. Sonra Bedri Rahmi ile bir görüşmemiz oluyor. Yani safça itiraf ediyor ne yaptığını. Bu benim öğrencim diyor. İşin başından sonuna kadar onunla beraberdim diyor. Bana danıştı diyor. Beraber çalıştık diyor. Ben de ona verdim diyor. Yani jüri bitaraf olmadı çoğunda. Bazılarında da oldu...

C.E.: Benim yaptığım camların bir özelliği vardı. Ben onların deneysel olarak nasıl yapıldığını buldum.

E.Y.: Camla ilgili çok fazla çalışan yok muydu o dönemde?

C.E. : Hiç kimse yoktu, İstanbul'da bir hoca vardı. onun da yaptığı renkli camları alıp kesip kurşunla klasik tarzda vitraylar yapmaktı. Ben 1961'de Paris'e gitmiştim. Louvre müzesinde İsraili, bir sinagog için yapılmış, Chagal'ın vitraylarını sergilediler. Belli bir süre. 12 tane büyük vitray pencere. Onları gördüm. Onları görünce de içinden gelen ışık beni büyüledi. Türkiye'ye döndüğümde ben bunu nasıl yaparım. Denemediğim yer kalmadı. Bütün Ankara'daki fırınlara gittim. Denemeler yaptım. Potalarda camları erittim döktüm. Hiç, başarısız, hepsi çatır çatır çatladı. En sonunda kendi fırınımda işe yarar bazı şeyler çıkardım. Bir sergi açtım. Ankara'da yer yeriden oynadı. Öğrencileri getirdiler hocalar. Onları göstermek için. Yoktu öyle birşey, hiç yoktu. Camda izlenimler diye açmıştık onu.

E.Y.: O zaman o sergi mimarları da etkilemiştir.

C.E.: Mimarlar da tabi gördü. Onlar da binalarda koymak istediler.

E.Y.: Bu anlamda sizin de mimarlar üzerinde onları bu işbirliğine itme konusunda bir etkiniz olmuş denebilir mi?

C.E.: Oldu. Ben bütün hayatım boyunca sanat hayatım boyunca bir noktada takılıp kalmadım çok geniş bir alana yayıldım hep... bir araştırmacı tarafım var benim. Onu dışlamadım. Çalışmalarımın içine aldım... İşte o sergiyi görüp de bana, mimar arkadaşlarım vardı. Ankara'daki mimarlarla çok yakın ilişkilerim vardı. arkadaşlarım hep onlardı. Bürolarına uğradım. Onlar bana gelirlerdi. Onlar tabi

benim ne yaptığımı görüyorlardı takip ediyorlardı. Onların bana katkıları oluyordu. Yani ben çok gençtim, onlar benden biraz daha yaşlıydı. Daha deneyimli insanlardı. Ben de onlardan çok yararlandım. Yani bu çok güzel bir dönemdi aslında.

E.Y.: O dönemlerde sanat dünyası yurtdışını takip ediliyor muydu? Yayınlar Türkiye'ye gelebiliyor muydu? Sanatçılar yurtdışındaki etkinliklere gidebiliyor muydu?

C.E.: Geliyordu. Onlar da gidebiliyorlardı. Cimaise diye bir derdi vardı. onun yazarlarından birisi Michel Ragon o Türkiye'ye geldi konferans verdi. Konferansında görüştük. Benim atölyeme gelmek istedi, geldi. Ankara'daki resamlara haber verdim gelin resimlerimizi gösterelim bu adama diye. Cimaise'de bir yazı yazdı. İran'la Türkiye üzerine. O zaman İran da çok iyiydi, sanatçıları. benim bir resmimi de bastılar. Cimaise'de bastılar. O dergiye de ben abone oldum. Her sayısı geliyordu. Bazı kitapçılar vardı. onlar yabancı yayınlara önem veriyorlardı ve getiriyorlardı. Yoksa ısmarlıyorsun, getirirlerdi.

Interview with Cengiz Bektaş, date: 22.05.2013

E.Y.: Öncelikle, akademide bulunduğunuz sürede orada mimarlık ve diğer sanatların ilişkisi üzerine gözlemlerinizi nelerdir? ilişkileri yoğun muydu?

C.B.: Ama o amaçla orada kaldım. Yani mimarın güzel sanatların öteki dallarıyla iç içe olması birlikte yetişmelerine önem verdiğim için. Ve teknik üniversiteyi de kazandığım halde akademiye yeğlememin nedeni buydu. Almanya'da bulunduğum süre içinde de bunun önemi daha vurgulanmıştı benim için. Çünkü plastik diye bir dersimiz vardı. Plastikte Brenninger diye çok önemli bir mimar kökenli ama güney Almanya'nın en önemli heykeltıraşı kabul edilen bir hocamız vardı. Ve orada mimarlık öğrencileri yaptıkları her proje için bir plastik öge tasarlarlardı.

Plastik bizde yanlış anlaşılıyor. Örneğin toprak mahsulleri ofisinde 64te yarışmayı kazanmıştık onun sanat işleri için bir yarışma açtık. O yarışmada ben de jürideydim. Genel müdür yardımcısı da jürideydi... Orada her projemizde onun herhangi bir yerinde bir plastik eser düşünme alışkanlığı verilmeye başlandı bize. Ve ben zaten o konuya biraz yatkın olduğum için. Hocam yaptığım işlerin bir bölümünü aldı... bize sadece doğru dürüst bir sanatçıyla işbirliğini öğretmek üzere ve bir beğeni kazandırmak üzere bu ders verildi.

E.Y.: Peki o dersin işleyişi nasıl oluyordu?

C.B.: Atölyede. Örneğin ben bunu çamurla yaptığım zaman hoca aldı bunu. Ben dedi bunu bir kiliseye koyarım... yani bu önemli bir konu çünkü gerçekten yaygın eğitimle çok ilişkisi olan. Hele bizim gibi bir ülkede. Bunun dışarıda moda olup olmadığı yani bizim oradan etkilendiğimiz biraz yakıştırma olabilir. Ama 1930larda Ankara'da şöyle bir alışkanlık vardı. aşağı yukarı binanın maliyetinin belli bir yüzdesi yüzde 2 yüzde 2.5 güzel sanatlara ayrılırdı. O duvardaki resimler. Biz bir zamanlar güzel sanatlar genel müdürlüğü de yapmış Turan Erol'la bu iş için çok uğraştık. Yani ben yazılar yazdım o yazılar yazdı. Türkiyede bunun yasalaşması için.

E.Y.: Ama yasalaşmadı mı?

C.B.: Hayır bu alışkanlık olarak sürdü. 1964te ben askere gittiğimde ben onlara Çankaya'daki köşkleri tasarladım ve de inşaatın başında bulundum. Ve orada bir takım sanat eserleri gerçekleştirilmek istedi ve o aman benim tanıdığım Türkiye'de önemli sanatçılarıyla mesela seramikçi Erdoğan Ersan vardı, yahut da Nedim soyadı gelmiyor aklıma , Turan Erol, onlara şey yaptırdım, bir takım sanat eserleri her köşke 5 tane. Ama bunun şeylerini çok ustalıklı keşfin içine soktuk. Milleti çok fazla ürkütmeden. Ve oraya sanat eserlerini yerleştirdik. Dediğim gibi vitraydı, seramikti, ayrıca seramikle heykel arası işler idi. Şöminelerin üzerine eski gelenekten gelme bir anlayışla çini. Gelenekle çağdaş sanatı birleştiren. Ve ondan sonra toprak mahsüllerini yaparken yarışma açıldı ve orada bir takım şeyler elde edildi. Sanat eserleri. Gerçekten değerli şeylerdi. Bunu birbirlerinden etkilenerek başkaları da yapmaya kalktı. Bonn büyük elçiliğini biz 3 kişi kazandık. Onlar da benim bu konuda olan deneyimimi bildikleri için arkadaşlarım da, bakanlık da, dışişleri bakanlığı da bu sanatçıların seçimini bana bıraktı. Ben de Bedri Rahmi'den beyaz üzerine beyaz birşey istedim. Kapıda ünlü kadeş anlaşmasının dövme işini yaptık. Daha başka tablolar şunlar bunlar. Bedri Rahmi ile burda 2 yıl uğraştık. Onun üzerine 2 yıl uğraştık. Paşabahçe'de birlikte. Yani o uğraştı ben elimden geldiği kadar yardımcı olmaya çalıştım. Aynı zamanda mimar olarak isteklerimi söyledim. yani isteğim derken onu belli bir yöne yönlendirmek anlamında değil de yalnız büyük mekandan yemek salonuna geçişte çok hafif bir ışık boğulması istedim. O ışık boğulmasını da orada kocaman bir açıklık vardı yani onun için bırakmıştım. Orada işte bu şeylerden kareler yaptırıp onu detayını da ben çözmüştüm. O oraya yapılacaktı. Fakat Bedri Bey şeye gitti Almanya'ya. Bu işi orda gerçekleştirmek üzere. Orda renkli camları betonun içine gömerek yeni bir teknoloji öğrenmiş. Ve benimle şey yapmadan onu koydu oraya ve ben

birazcık tabi üzüldüm. Ve o yani benim bu konuda ne düşündüğümü merak ettiği halde, ben de Bonn'a gittim gördüm orayı, ben onu hiç aramadım. Ondan sonra dedi ki, Ankara'ya kadar çıktı geldi, "ya ne düşünüyorsun hiç birşey söylemedin". O hep şundan yakınırdı: "Sedat Hakkı Eldem eğer resmi birazcık sevseydi bugün türk resmi başka bir yerde olurdu" derdi. Bu gerçekten ilginç bir saptamadır ama Sedat Bey'le ilişkisinde benimkine benzer birşey olduğunu ben o zaman anladım. Ve Bonn'dan döndükten sonra Ankara'ya gelince dedim ki, bak şimdi anladım reis niye Sedat Bey yapıtlarında bazı şeylere yer vermedi. Buna üzüldü ama birşey de söyleyemedi. Ona dedim ki, "Bonn büyük elçiliği bir gün yıkılır ama senin resmini alırlar başka yere koyarlar. Yani sen bir sanatçı olarak bir anlamda mimardan rol çalmış oluyorsun." Ondan sonra hatta birbirimiz çok seven insanlarız, bu zamanla tamir oldu. 2012de Bonn'a gittim. Orada büroda çalışmış bir arkadaşım vardı oraya götürdü. Bir baktım bina yıkılmış...Bedri Rahmi'nin şeyini alıp Berlin'e götürdüler. Ama Berlin'deki yapıda eski bir yapı. Yani mimarıyla sanatçısının uyuşmadığı bir şey oldu. Ben çok önem veriyordum çünkü kuzey İtalya'da gezerken o binanın içinde kimin resmi olabilir diye önceden tahmin edip girdiğim zaman çoğu zaman tutardı o. Yani mimarla sanatçı arasında bir duygu birliği demeyeyim ama en azından minimum bir anlayış birliği ve çağdaşlık açısından bir koşutluk vardı. bu çok önemli şimdi böyle bir olay yok. Herkes yalnızca parayla ilgili. Para sahibi olan insan da bunu yeteri kadar değerlendire mi değerlendirmez mi bilemeyiz. Çok anlatılan bir öyküdür. Divan otelinde Bedri Rahmi'nin bir panosu var. Rastlantı arkasında elektrik düğmesi kalmış. Ne yapacaklarını bilemez haldeyken Vehbi Bey'e danışmışlar.

Vehbi Bey de:

- "kesin orayı düğme ortaya çıksın".

-“Aman efendim nasıl keseriz sanat eseri sanatçısına hakaret olur bir anlamda”

-Demiş "parasını ödemedik mi?"

Yani bir tarafta belli bir duygu var, güzel sanatlar duygusu veya estetik duygu. ama mimarla ressam arasında birşey olmayınca, mesela daha önceden şey olsa o düğme oraya yapılmaz. Ve yani bu gerçekten o uyuşmayı şey yapacak bir başka olaydır. Yani bir süre devam etti. Ben 60larda özellikle Almanya'dan döndükten sonra gerçekten buna çok eğildim. Ama Ankara'dan ayrıldıktan sonra da ne oldu ne bitti bilmiyorum. Burada söylediğim gibi sadece şey açısından yani bir gösteriş açısından daha çok artisan işlere önem verildi. Ama ben hemen hemen bütün yapılarımda böyle bir sanat eserine yer verdim. Bir tane değil birkaç

tane. Mersin gökdeleninde de vardır. Orada Mustafa Pilevneli var resam. Mustafa mesela kimi seramik parçalarıyla veyahut beton essalı malzemelerle, yani böyle bir eğitim de almıştır öyle şeyler yaptı birçok yerde. Tural Erol yağlı boyadan taş mozaik kadar. ... (babamın okuluna) galeri yapmışım ilkokulun içinde hem çocuklar kullanacak hem mahalle. Onun cephesine çok güzel bir taş mozaik yaptı. Onun eskizi de bende buradadır. Bu Bedri Rahmi'nin Atatürk Orman Çifliği'ndeki otelin saçağın üzerine yaptığı şeyin eskizi. Çakıl taşlarıyla yaptı. Marmara oteli.

E.Y.: O zaman siz tasarımın başında düşünüyorsunuz.

C.B.: Evet tabi. Birlikte.

E.Y.: Ve sanatçıları ve onların yaptıkları işi bildiğiniz için birlikte çalışıyorsunuz.

C.B.: Elbette. Yani kimi zaman yarışmalarla kimi zaman doğrudan vererek. Toprak mahsülleri ofisinde vardı çok yapıt. Erdoğan Ersener'in seramiği. O birinciliği kazanmıştı. Çatı katında bir kafeteryada. Ondan sonra aşağıda konferans salonuna girşte fuaye gibi kullanılan binaların ortasında bir çukur var... orada da bunun gibi taş parçalarıyla yapılmış pano vardır.

E.Y.: O devlet yapısı. Devlet zaman destekliyor muydu?

C.B.: Evet. tabi başındaki genel müdürün kültürüne bağlı bir olay. ama ilk şeyi yapan bizim yapılarımız. Biz ona yol açtık. Çünkü ben o eğitimi almıştım.

E.Y.: O gelenek nasıl oluşmuş olabilir? O zamanki ortamın getirdiği bir şey mi?

C.B.: Tabi. Yurtdışından bir takım etkilenmeler de olur. Mesela Cihat Burak vardır mimar. Fransızlar onu kendi ressamaları arasında sayarlar Borak adıyla. O ilginç bir insandı. Ankaradaki maliye bakanlığının cephesinde böyle bir rölyef vardır. Onu kalıbın üzerinde kendi uğraşp müteahhitle anlaşp, kalıp alındığı zaman orada birşey çıktı. Yani hiç ne parası var pulu var. Böyle birşeyi Atatürk Kültür Merkezi'nde ve onu mesela Hayati Tabanlıoğlu mimarı, o da orada çalışıyordu, Cihat Burak da. Bayındırlık Bakanlığı'nın bir bürosu vardı orada. Bu şey olduğu için. Mimardan habersiz olduğu için söktürmüştü. Cihat Burak da ona çok üzölmüştü hatta onunla ilgili bir de onu hicveden bir resim yapmıştı. Yani dediğim gibi mimarın baştan bu ihtiyaçları duyarak öyle belirlemesi çok önemli.

E.Y.: Bir de genelde projelerde bu eserler kamusal olan yerlere konuyor.

C.B.: Gayet tabi. Şöyle, İhsan Cemal Karaburçak vardı. ben satın almak isteğim zaman fiyat düşerdi... bunu dedi ben bir zengine satsam, 1000 lira verir ve gider yatak odasına asar. Kendisinden başka kimse görmez o resmi. Halbuki ben bu

resmim görülsün başkaları tarafından yaşansın isteyerek yapıyorum. Senin bürona bu asıldığı zaman orayı ben biliyorum ki bir kültür merkezi gibi çalışıyor senin büron, Ankara'daki büro, haftada en azından 500 kişi görecektir bunu. Benim de istediğim bu. O yüzden sana böyle yapıyorum diye bu söylediğinizi gerçekler anlamda anlatmıştı. Niye öyle yaptığını. Bu tabiki önemli. Bu yani binalara bu tür şeylerin hem fiziksel katkısı var yapıya örneğin Turan Erol'un. Bir salona geliyorsunuz ne tarafa gideceğinizi şaşırtıyorsunuz diyelim. Ama orada birden bire çok önemli bir duvar panosu var. İster istemez yüzünüzü oraya döndürürsünüz. O renkler çağırır sizi. Onu izlediğiniz zaman salonu bulursunuz. Yani bu önemli benim için... bir de doğrudan doğruya orada duvarların arasında bir çiçek bahçesi gibi bir pano duruyor orada. Bu çok önemli bir şey. İnsanlara ferahlık da veren. Mesela toprak mahsullerinde Turan Erol'un yapıtını pek çok insanı okşarken gördüm. Yahut Denizli'de babamın ilkokuluna yaptığı bütün bir cephe panosunu, onun önünde bir park vardı. parkta bütün sandalyeler bu pano yapıldı bu tarafa döndü. Yani bunlar gerçekten, elbetteki bir mimar için de bir sanatçı için de önemli...

E.Y.: Peki siz sanatçıyla birlikte çalışırken onun yapacağı kompozisyona birşey söylüyor muydunuz?

C.B.: Hayır... ama yönlendirme dersiniz sadece ben buraya şu boşluğu öyle bıraktım ve oraya senden bir iş istiyorum ama karışmam derim. Kendisi tabiki yapıyla bir ilişki kurarsa. Mesela Ankara'daki Türk Dil Kurumu yapısında merdivenlerden inip aşağıdaki salonun fuayesine geldiğiniz zaman tam karşınıza çıkan duvara, Kuzgun Acar'ın bir eserini kaldırmışlardı gökdelenin cephesinde vardı onun işi, onu emekli sandığı depolara atmıştı, ondan sonra onun ölçülerine göre o duvarı ebatlandırdım, oraya yapılınsın diye. Sonra da gittim emekli sandığına, siz bunu depoya attınız yarın yok olacak. Halbuki Kuzgun benim bildiğim iki heykeltraştan bir tanesi, biri İlhan Koman birisi o. Ondan sonra bunu kurtaralım oraya koyalım. Dediler bedava veremeyiz. E sembolik bir fiyatla verin dedim. peki dediler. 5000lira dediler. Hemen koştum. Türk Dil Kurumu yönetim kurulu toplantısı vardı. dedim ki bunu alalım oraya koyalım. Tekrar monte edelim. Cahit Külebi, hepimizin çok sayıp sevdiği şair dedi ki, ya tamiratı çok para tutarsa. Ben tabi çok üzüldüm... maalesef onu alamadık oradan. Baştan beri mimarlık sanatların evidir... mesela türk dil kurumunda ben baştan beri hep Kuzgun'un şeyi oraya gelir umuduyla yaptım. Ve ama dediğim gibi ne yazık ki kültürel düzey bakımdan bir takım insanlarla aynı düzeyde değildik.

E.Y.: 50-60-70li yıllarda bu işbirliği yoğun ama sonra günümüze azalarak geliyor. O durumun nedeni o ne olabilir?

C.B.: Doğrudan doğruya kapitalizmin başatlığı. Kapitalizm para kazanmaktan başka birşey düşünmüyor. Neo-liberalistler ancak bunun ardından birşey kazanılır mı diye düşünerek davanıyor. Bir de burjuva bir kültür şeyi yani eskiden bir takım varlıklı aileler şeyi yapıyor bir takım sanat eserlerine değer veriyor onlara para veriyor. Ama o kültüre sahip olmayan sadece parası olan şeyler de ancak birisinin yol göstermesiyle...

E.Y.: Odtü’de inşaat işlerinde mi bulunmuşsunuz?

C.B.: Ben şehircilik bölümüne hoca olarak gelmişim... mimarlıkta vitraylar vardır. O da karşılıksız neredeyse yapılmıştır. O zaman inşaat işleri reisi Muhittin Kulin’di. Onun yardımcısı Fuat Zadi’di. Onun eşi Nazan Zadi akademiden benim okul arkadaşım o cam işlerini yaptı... İngiliz Büyükelçiliği’nde Turan’ın yine çok güzel bir panosu vardır.

Interview with Devrim Erbil, date: 23.05.2013

E.Y.: Akademide eğitimle ilgili soru sormak istiyorum. Bedri Rahmi Eyüpoğlu’nun atölyesinde öğrenci olmuşsunuz. Orada adığınız eğitim bu tip çalışmalar yapmanızda etkili oldu mu? oradaki eğitim nasıl bir eğitimdi?

D.E.: Kesinlikle etkili oldu. Çünkü benim hocam sadece bir tuval resminin sınırları içinde kalan bir sanatçı değildi. Ve her zaman şunu söylemişti. 100 metrekarelik bir resim yapılma şansı verilseydi herhalde neler yapardım. İnsanları daha büyük kitleleri biraraya getiren onları heyecana getiren. bir anda 1000 kişinin 10.000 kişinin seyredeceği bir resim düşünmek herkesi heyecanlandırır sıradan insanları da sanatçıları da. doğal olarak benim hocamı da ilgilendiriyordu. Ben de aynı şekilde düşünüyorum. Meksika sanatında o dönemlerde büyük binaların dış yüzeyleri mozaiklerle kaplanıyordu. Diegolar, vs. orada birçok işler yapıyorlardı. Onların farkındaydık biz de öğrenci olarak ve Türkiye’de o yıllarda btb mozaik dene bir mozaik vardı. bu italyan patentli Türkiye’de üretilen bir cam kökenli yapay bir mozaikti. Hatta o mimarlar tarafından o kadar kötü kullanıldı ki binalarda btb deyince insanlar ondan uzaklaşırlardı. Fakat biz btblerle hocanın birçok işlerini uyguladık. Realizasyonuna iştirak ettik. Ve ben akademide öğrencilik yıllarım içerisinde uzun süre hocamın yanında onun işlerini uygulayan kişi olarak uzun süre kaldım. belki en çok kalan öğrencilerinden biriydim. Hocanın şöyle bir sistemi

vardı bu başka atölyelerde olmayan bir sistemdi. Yalnız bunu söylerken şunu da belirtmem gerekir. Akademide eğitim sisteminde bugün hale yürülülükte olan bir özellik vardır. Öğrenci hocasını seçer... akademide beni büyük resme götüren mimariyle sanatı bütünleştiren çalışmalar yapmaya yönelten gayet tabi ki hocam Bedri Rahmidir. Onun büyük etkisi olmuştur. Çünkü o resim de yapıyordu diğer tekniklerle de ilgileniyordu ve en iyi taraflarından biri de anadolu uygarlıklarına dünyada kökleşmiş kültürlerle açık olmaya yakındı... diğer atölyelerin gözünde zaten Türkiye’de birşey yoktur. Onların öğrencileri de aynı davrandılar işte Türkiye’de sanat yapılmaz. Avrupadır. Paris’tir... Türkiye’den de hepsi oraya gitti... geldikleri zaman da onu uyguladılar... varsa yoksa batı... Bedri Rahmi böyle değildir... ve büyük resim de o zaman farklıydı. Ben öğrenciliğim sırasında başladım. Mesela btb o küçük taşlar 2x2 idi onlar. Onları kırardık özel bir aletle... onları ritmik daireler şeklinde hoca bir eskiz verirdi bize. O kadar ustalaşmıştık ki... 22.12. brüksel dünya sergisinin 58de şeylerini yaptık. 2metreye 100 mlik bir pano... ben ekip başkanıydım... bir çok yerde çalışmalar yaptık bedri rahmiyle. Nato binası, marmara oteli.

E.Y.: Nato binası Abdurrahman Hancı’yla birlikte olan değil mi?

D.E.: Evet . Abdurrahman Hancı yeni gelmişti içmimardı... mimari yapıya bir eserin girmesi büyük resim heyecanı oradan aldım. Ben öğrenciyken bile Balıkesir’de Koray Lisesi vardır. Oraya yan duvara mozaik yaptım ve onu orada kendim iskelede monte ettim. Sonra bir başka, Eskişehir’de bir liseye Firüz Kanatlı Lisesi’ne, 72 ya da 73 büyük bir mozaik pano yaptım. Bu arada mozaik pano şöyle yapılır.30 cmlik kağıtlara desen çizilir. 30 cm parçalara bölünür. Ek yerleri ezmesin diye orada şey bırakılır orası kesilecek gibi. Sonra kesilir. Üzerine çimento sıva olarak konur. Duvar ıslak sıva halindeyken üzerine konur. Mala ile düzeltilir. Kağıt alınır ve düzeltilir... biz mozaik dizdik burada götürdük Eskişehir’e montajı yapacak kimse yok. İskeleler kuruldu. Biz iskeleye çıktık... o mozaikleri monte ettik. O nedenle büyük resmin bütün sorunlarını bilirim.

E.Y.: Brüksel pavyonu için de burada yapılıp oraya mı gönderildi?

D.E.: Tabi. Orada monte edildi. Betonla yapılmadı. Burada kağıtlarla gitti. Orada monte edildi. Orada ustalar vardı ama biz de öğrenmiştik... mozaik nedir? Mimarinin bir parçasıdır. Yerdedir, duvardadır duvar resmidir, tapınaktadır, mozaik yaşadığı her yerdedir...

E.Y.: Akademide eğitim sırasında resim, heykel ve mimarlık bölümü arasında sınırlar var mıydı? Yoksa onlar da birbirleriyle iletişim içinde miydi?

D.E.: Tabi. Oluyorduk. Arkadaşlıklarımız vardı. böyle sanatla mimarlığın birleşimi falan diye birşey yoktu ama temelde birleştirici unsurlar vardı. cours du soir atölyesi vardı bir tane akşam atölyesi. Orada resim bölümü öğrencisi de giderdi dekoratif sanatlar da, dört bölüm vardı resim heykel mimarlık dekoratif sanatlar, hepsi gider model durur ve desen çizerlerdi. E arkadaşlıklar doğardı.... etkinlikler , balolar yapılırdı, akademinin baloları vardı. hem grafikçi hem ressam hem mimar birlikte çalışırdı. Hocalar o kadar yakın değildi birbirine... D grubu ve daha sonraki akımlar batı sanatının buradaki yansıması olunca bir çok mimar takılıyorlar... ve bu takılma sırasında Cemal Tollu bölüm başkanı ... dayanamadı bir gün bir mimara döndü. Dedi ki biz edersek bu kadar tuvalin içine ediyoruz. Siz bütün şehrin içine ettiniz dedi. o nedenle bir ilişki doğal olarak, aynı bahçeyi aynı kantini, aynı orada olmanın heyecanını taşımaktan gelen bir şey vardı. ve benim öğrencilik ya da asistanlık dönemimde çok değerli mimar arkadaşlarım oldu sonra onlarla hayat boyu devam etti... bağlantılar vardı ama ben hiçbir zaman mimarlarla ressamların bir araya gelip gelin şu konuyu konuşalım sanat yapalım diye bir şeyi olmazdı. Mimarlar da ressamları o kadar ciddiye almazlardı. Sedat Hakkı'nın sözünü Bedri Rahmi bir çok konferansta söylemiştir. Eğer Sedat Hakkı resmi biraz sevseydi, ..., türk resmi daha ileri giderdi. Mimarlarla ilgili benim düşüncem Bedri Rahmi gibi değil. Benim benden daha 10-15 yaş büyük mimarlar kuşağıyla çok iyi ilişkilerim oldu. Muhlis Türkmen'le, Orhan Şahinler'le, Hamdi Şensoy'la. Onlar hem benim işlerimi sevdiler hem de bana, Utarit İzgi'yle, Ali Musluba, Mustafa Demirkan, ya da mimarlık tarihçisi Bülent Özer onlar hep benim yakın arkadaşlarım oldu. Daha sonra Cengiz Bektaş bizim kuşaktan, yakın arkadaşım. Daha sonra Behruz Çinici, Afife Batur. Teknik üniversiteden pek çok şeylerle dostluklar kurdum... o nedenle ben o mimar kuşağıyla işler yaptım. Lizbon büyükelçiliği seramik panosunu, yarışmada kazandım... yoktan varedilen bir eserdir. Malzeme yok sır yok... Türkiye'nin 5 sente muhtaç olduğu hiçbir aranan şeyin bulunmadığı 70li yılların başında ben onu yaptım... büyük resmin kavrayıcılığını hissettim. Bir anda yüzlerce binlerce kişinin seyrettiği resmin vereceği heyecanı düşündüm. O zaman hep böyle büyük herkes tarafından görülen kucaklanan etkili olan bir teknik her zaman benim ilgimi çekt. Tabi sadece

duvar resmi deęil. Bakarsanız sanat tarihine duvar bir alandır. İster fresk yapın ister mozaik ister seramik ister ahşapla yapın.

E.Y.: Lizbondaki bina yarışmayla mı açıldı?

D.E.: Evet mimarlar kendilerine göre bazı sanatçılardan işler istediler biz götürdük kendileri seçtiler. Ve bana verdiler.

E.Y.: Orada o zaman size verilen bilgi boyutu ve yerimiydi?

D.E.: Tabi. Oraya bir seramik yapacağız dediler. 2m yükseklik 25m. Mimarinin içinde böyle bir yer alıyor siz de buraya bir eskiz getirin. Benim götürdüğüm eskizleri uygun gördüler. Bir harita resim, bir İstanbul'du. Yukarıdan gözüken. iki defa yapılmıştır. İlki çok daha güzeldi...

E.Y.: İstanbul ticaret odasındaki çalışma. O da mı yarışmayla olmuştu?

D.E.: O mimarın isteęi olarak düşünmek lazım. Mimar kendi içinde bir seçim yaptığı zaman bu bir yarışmadır. Yani gelip de gazetede ilan edilip burada yapılacak eser denmedi. Orhan Şahinler baktı Türkiye'de kimler ne yapıyor çok duyarlı kişilięi olan hem sanat görüşü olan bir mimar diyor ki benim binama uygun olan iş nedir? ... bana da burada bir duvar var dedi 36m. Buraya bir İstanbul resmi yap... ben gorbon seramik fabrikasında yaptım onu Erdoğan Ersen'le birlikte...

E.Y.: Genelde panolar kamusal kısımlarında binaların. Sizin işlerinizde de mi öyleydi?

D.E.: Öyle. Bunda lobisindeydi. Çünkü bakın bu önemli bir nokta. Birçok mimar ancak binasında uygun olmayan kötü bir mekan oluştuğunda kötü bir alan oluştuğunda orasını yok etmek için ressam çağırıyordu eskiden... şimdi başlangıçta yapılıyor. Mesela benim Emre Arolat'la bir projem var bir büyük elçilik yapıyoruz. Onda başında başladık. Prag Türk Elçilięi binasını bana projeyi gösterdi. Hocam dedi öğrenciliğim'den beri sizin hayranınızız. Ben önemli bir yerinde size iş vermek istiyorum... dedi bakın iznizi amadan bunları koyduk ama dedi hoşgörünüze sığıyoruz. Baktım girişte 4m'ye 8m sanal bir ortamda benim resmimi koymuş. Bu bana heyecan verdi... mimar projeyi önerdiği zaman projenin içinde sanatçıda bulunmalı beraber yönetmeli. Bunun tartışmaları oldu. 60lı yıllarda çağdaş ressamlar cemiyetindeyken. Mimarlar odasıyla bunları görüştük. O zaman ressam danışman olarak mı girer? Mimari iyi resim kötüyse ne olacak o iyi bu kötüyse ne olacak gibi birçok şeyler çıktı daha henüz bu Türkiye'de yerine oturmadı. Ama dediğiniz gibi 70li yıllarda seramik çok kullanılıyordu, mozaik kullanılıyordu şimdi hemen hemen kalmadı. Bunların tekrar canlanması gerektiğine inanıyorum. Bu da farklı kültürleri öğrenim süresi içinde tanıyan

kişilerin eğitim süresince o mozağin tadını çıkaran ... kişiler bunun tadını çıkaracak. Ama eğer sanatı sadece batı aktarmacılığı gibi oraya bakarsa ya da körü körüne geleneksel sanatların içine girip batıya yüz çevirirsen olmaz...

E.Y.: Sizin öğrencilik yıllarınız veya biraz daha sonrasında yurtdışındaki örnekleri gidip görme fırsatınızı oluyor muydu? Yayınlar Türkiye'ye gelebiliyor muydu?

D.E.: Çok fazla değil. Çok sınırlı bir Fransız dergisi geliyordu. Onda bazı şeyler bulurduk. Avrupaya öğrenciyken gitme şansımız olmadı ben ilk defa asistanken İspanyol hükümetinin bursuyla batıya gittim ilk defa hayatımda... ve Barcelona'yı, Sagrada Familia'yı, Madrid'i o zaman gördüm. Ve onları örnekleri gördüm Gaudi'nin diğer binalarını gördüm.

E.Y.: O dönemler yurtdışında çok fazla tartışmalar var. Le Corbusier vs. nasıl bir birliktelik olmalı üzerine tartışmalar var. Ondan kısa bir süre sonra Türkiye'de de ortaya çıkınca acaba o tartışmalardan buradaki sanatçılar mimarlar haberdar olmuşlardır mi? o tartışmaların etkisi olmuş mudur?

D.E.: Bence değil. O tartışmaların buraya yansıma değil. Çünkü o tartışmaların yayın yoluyla buraya ulaşması zaten söz konusu değildi. Mimarlar belki sezgileriyle sanatçılarla işbirliği yapmanın gerektiği inancıyla bu beraberlikler doğru yani böyle bir kültürel yoğunluk, oradakinin buraya yansıması değil. Aslında bu sanatlar sentezi yankılandı. Akademik bir mimarlık hocasının ya da sanatçının duymaması mümkün değildi. mesela bu ilk yazıları Esi diye dergi çıkardı 70li yıllarda orada bu tartışmaları gördüm. Çok ufak bir çevrede yani birkaç yüz kişi içinde olurdu ve imkanlar bunları yaptırma şeyleri, uygulamalar Türkiye'nin ekonomisi zaten bunları kaldıracak durumda değildi ve asıl önemli bu mimarlık ve sanat konusundaki asıl değişilmesi gereken nokta Bauhaus okuludur. Bauhaus okulu yaşamın her alanına sanatı sokmak istediği için bir bakıma onun etkisiyle bir takım girişimler olmuş olabilir çünkü bu dünyaya yayılan bir şeydi... ama hızlansın diye bu olmadı (Türkiye için söylüyor). Seramik canlanıyordu popüler isimler vardı. atölyeler oluştu. Sonra Türkiye'de Tatbiki Güzel Sanatlar Okulu kuruldu 1957de. O okulun amacı doğrudan doğruya bir usta sanatçıyla bu işi çok iyi bilen bir ustanın beraber bu işi yapması amacına dayanıyordu. Tıpkı Miro ile Joan Gardy Artigas gibi. Miro ünlü bir sanatçı bir yere pano yapılacak. Artigas'a veriyor eskizini Artigas denemeler yapıyor geliyor karar veriyorlar yapıyorlar. Bir köşeye Artigas bir köşeye Miro imza atıyor. Bunun gibi Tatbiki o amaçla kuruldu...

Türkiyede 60dan sonra 50de Türkiye hem 2. Dünya savaşından çıkmış hem demokratik bir sürece girme sıkıntıları yaşıyor. 50lerde pek birşey yok ama 60dan sonra daha doğru bir tanım olacak.

E.Y.: Sizce devletin desteklediği bir durum muydu?

D.E.: Yok zannetmiyorum. Devletin hiç sanatla ilgisi yoktu... İlhan Arabacıoğlu diye fen işleri müdürü var Balıkesir'de beni de tanıyor. Bedir Rahmi ile çalıştığımızı biliyor... gittiğimde birgün dedi ki hükümet konağı üç katlı bir bina restore ediliyor mimarı benim, 3 tane duvar çıktı, 3.5 mye 12 m., sen buraya mozaik yap paramız da var elimizde dedi. ben yaparım ama neden 3 duvarda benim resmim olsun. Bedir Rahmi benim hocam bir duvarda onun resmi olsun bir duvarda da Neşet Günal'ın olsun. bu çok daha ilginç dedi. ben gittim hocam böyle bir durum var ellerinde paraları var mozaik yaptırmak istiyorlar... eskizler hazırlandı. Hayati Tabanlıoğlu o zaman Bayındırlık Bakanlığı'nın sanat kısmınlarına bakan mimardı. Ona gösterildi adama bir baktı ki Bedri Rahmi var orda Neşet Günal, Devrim Erbil var parası var yapılacak. Tamam dedi hemen onayladı ondan sonra Ankara'ya Bayındırlık Bakanlığı'na gitti olay ve cevap bir türlü gelmiyor... Bedri Rahmi Bayındırlığa gitmiş Şerafettin Elçi'ydi sanırım müsteşar.... Şerafettin Elçi oraya verilen o parayla iki tane okul yapılır, bu ne demek. Diyor ve o iş kalıyor... oysa o eserler orada olsa Balıkesir'e giden herkes onu görmeye gider Balıkesir neler kazanırdı.

Interview with Doğan Tekeli, date: 14.05.2013

E.Y.: İTÜ'den mezunsunuz. Orada aldığınız eğitim bu tip bir işbirliğini destekler nitelikte miydi?

D.T.: Bir defa biz teknik üniversitede 3. yıldan itibaren heykel demeyeyim de modlaj filan gibi bir nevi çamurla plastik yapma dersi aldık. öyle bir ders aldık. Çok ünlü bir heykeltraş Prof. Rudolf Belling bizim o dersimizin hocasıydı ve bize o dersi klasik bir şekilde öğretmeye başladı. Önce tabletler hazılayıp çamurdan tabletler üzerine kalsik biçimler mesela yaprak formu, klasik mimarlık eğitiminde bu çok vardır. Suluboya tekniği ile akantus yaprağı yaptırılar mesela. mimaride çok kullanılan figürleri. Bizde de bu çamur tablet üzerine heykeltraş aletlerini kullanarak bir takım çubuklar var biliyorsunuz, o cihazlarla masalarımızda çamurdan yapardık. Belling de gelir eleştirirdi veya düzeltirdi veya öğretirdi. Böyle bir eğitime yani doğrudan sanatla ilişkili bir eğitime başladık ama aynı zamanda

bizim eğitim yıllarımızda, ben 1947de İTÜ'ye girdim ve 52de mezun oldum, o sıralarda mesela Anıtkabir'in inşaatı devam ediyordu. Ve bizim hocamız Emin Onat Anıtkabir'in mimarıydı. Anıtkabir'de kullanılacak figürler ve heykeller için heykeltıraşlar arasında yarışma açıldı. Ve o yarışma bizim okuduğumuz yerde Taşkıışla'da gerçekleşti. Yani sergisi jürisi filan. Mesela Anıtkabir'in nasıl plastik sanatlarla birlikte ele alındığını tavan bezemelerini, tavanda kilim motifleri var mozaiklerle yapılmış onların çizimini, asistanımız Nezih Bey vardı sonradan Prof oldu, Nezih Eldem, o bir takım şeyleri çizirdi. Çünkü çok resme yetenekli bir hocaydı. Belling'in ve Bonatz'ın bulunduğu jüriler heykelleri seçtikleri için, Emin Onat'ın, Belling'in ve Bonatz'ın bulunduğu jüriler seçti bu heykelleri. Bunların modelleri filan da üniversitede sergilendi. Dolayısıyla o atmosferi gördük eğitimimiz sırasında.

E.Y.: Akademi ortamı ve İTÜ bağlantısı nasıldı? Akademiden insanlarla ilişki içinde miydiniz?

D.T.: Biz de öyle birşey yoktu, resim, heykel bölüm olarak yok ama ders olarak heykel dersi vardı. ordaki kadar yoğun bir sanat ortamı olduğunu söylemek mümkün değil ama biz de mimarlık eğitimin gerektirdiği kadar sanat tarihi dersi görüyorduk. Hilmi Ziya Ülken gibi sosyoloji Prof. Ama çok sanat tarihi bilgili bize sanat tarihi dersi verdi. Holzmeister mimarlık tarihi verdi. Sabattine Eyüpoğlu sanat tarihi dersi verdi. Onların verdikleri sanat tarihi dersi zaten kendi düşünür nitelikleri dolayısıyla öyle herhangi bir şeyi objeyi teker teker anlatmak değil çevresiyle birlikte çok geniş bir eleştirel çerçevede anlatılması dolayısıyla oldukça geniş bir sanatsal bilgimiz oluştu. Ama bu sanatsal birliktelikle mimarlığın bir arada kullanılması konusuna gelince bizim için en iyi örnek Anıtkabir olmuştur.

E.Y.: Yurt dışına gitmenin vb. siz yurtdışına gitmiş miydiniz? Gezi veya eğitim amaçlı?

D.T.: Okuldayken olmadı. O dönem zaten Türkiye'nin ekonomik bakımından çok güç bir dönemi olduğu gibi hemen okulu bitirdikten sonra Türkiye ekonomik sıkıntılara girdi ve yurtdışına gitmek özel izin dışında mümkün değildi. Döviz almak lazımdı. Dövizde ya çok büyük tüccarlara tandıklara veriliyordu. Ama ben çok genç yaşında mimarlar odası başkanı oldum. Genel başkan oldum. 27 yaşındaydım olduğumda. O nedenle Maliye Bakanlığına mimarlar odası başkanımı ben bir takım işler de yapıyorum diye dilekçe yazdım. Ve o dilekçe etkili olmuş olmalı ki bana döviz verdiler İngiltere'ye gittim. 1956'da ilk defa.

E.Y.: Yurtdışı örnekleri görme fırsatınız oldu mu?

D.T.: Gördüm. Neleri gördüğümü hatırlamıyorum o ilk seyahat ama. Londra'da teknik üniversite asistanı olup da yurtdışına gönderilen hocalar vardı. mesela Tuluğ Baytın gibi bizim yapı dersi asistanıydı ve Londra'da ayrıca eğitim görüyordu. Yurtdışına gönderilen hocalar programında. Bizim asistanımız tabi onu ziyaret ettim. O beni Londra'da gezdirdi arkadaşım gibi. Zaten bildiğim şeyler vardı Londra'da görmek istediğim. Gördüm ama mimarlığın plastik sanatlarla ilgisi zaten çok daha evvelden klasik sanatlarda var. Biliyoruz derslerde de gördük. Yapı örneklerinde de var... bu ilişkilerin doğrusu farkındaydık.

E.Y: Yurtdışından gelen yayınları takip etme olanağınız oluyor muydu?

D.T.: Bizim eğitim zamanımızda 47 ile 52 arasında bunların Türkiye'ye gelişi çok kısıtlıydı. Teknik üniversitenin kitaplığında mimarlık fakültesi kitaplığında Das Ideale Heim diye bir İsviçre dergisi vardı. belki bir iki dergi daha onları görmeye çalışırdık ama 50li yıllardan sonra bu yayınların gelişi daha kolaylaşmış olmalı ki mesela Le Corbusier'in Oeuvre Complete'ni gördük ve onları içercesine okuduk doğrusu. Orada kendisinin ressamlığına dair azıcık heykeltraşılığına dair de çok yakından bilgiler edindik. Ayrıca biz yeni mezun olduğumuz yıllarda 54, 55, 56, o yıllarda kamu yapılarında plastik sanatlar kullanılmasına dair bir kanun çıktı. Bu kanuna göre yapı bütçesinin yüzde 2si oranında plastik eser kullanmak. Resim veya heykel. Bunlarının kullanılması kamu yapıları için zorunlu hale geldi getirildi. Sonra o yıllarda yapılan Dolmabahçe Stadı İnönü Stadı. Onun deniz tarafındaki cephesinde hala vardır. Taş kaplamaların arasında boşluk vardır sıvalı deniz tarafında bir alçak kısmı var. O cephede büyük ana kapı var bronz, onun yanlarında taş kaplamaların arasında sıvalı boşluklar var ona bronz bas-rölyefler konacaktı. Onu da biliyordum. Ama bir türlü yapmak kısmet olmadı. bizim hocamız Belling Taksim'e konacak olan atlı inönü helkelinin de heykeltraşıydı oradan da heykelin kente ilişkisini, kenti süsleyişinin niteliğini, kent belleğini teşhir ettiği gibi, bu gibi bilgilerimiz vardı.

E.Y.: Turgut cansever size Le Corbusier hakkında bilgiler vermiş.

D.T.: Biz yedek subayken, yedek subaylığımız birlikte yaptık, onun yaşı bizden 6-7 yaş büyük ama o Paris'te okumuş. Ve doktora yapmış. Biz ise teknik üniversitede de klasik bir eğitim görüyorduk. Akademi'de de öyleydi. Corbusier'in varlığı biliyorduk. Tabi bir Corbusier var ama hocalar mesela Bonatz Corbusier'e ciddi gözüyle bakmazdı. Başka bir hikaye var. Bunu da anlatırdı Bonatz. Biliyorsunuz 1932de Stuttgart'da bir takım modern mimarlar bir araya gelmişler. Mies van der Rohe Corbusier Walter Gropius ve diğerleri bir mahalle yapmak

istemmişler. Weissenhof settlement meşhur. Bu Weissenhof settlement yapıldığı zaman Bonatz da Stuttgart'da Technische Hoch Schule'de profesör. Belediye başkanı bunlara da sormuş hocalara. Yani böyle birşey gelsinler mi yapsınlar mı diye. Hocalar da yapsınlar canım ne olacak diye. 1932de başlamış demek ki 37-38de harpten hemen önce bu binalar yapılmış. Bonatz bize anlatırdı öğrencilerini götürürdüm ben onlara o binalara oradaki detay yanlışlarını gösterirdim diyor...

E.Y.: Mimarların dışında sanatçılardan adını veya işlerini duyup ilgilendiğiniz varmıydı?

D.T.: Gayet tabii. Türkiye'de gerek resim gerek heykel sanatı çok yaygın olmasa da Türkiye'de resim ve heykel vardı. müziği doğal olarak bilirdik. Bir filarmoni derneği vardı Cemal Reşit Rey bizzat yaşıyordu. Türkiye'de pek çok batılı sanatçı o yıllarda 55, 56 ve 57, Wilhelm Kempff gibi Corbo gibi dönemin ünlü sanatçıları hep gelip saray sinemasında konser verirdi. Müziği öyle bilirdik. Türkiye'de resimde D grubu ressamları, heykeltıraşların Zühtü Müridoğlu, Yavuz Görey, Hüseyin Gezer filan tanıyoruz. Ressamların bir kısmı modern ressamlar onları tanıyoruz. Akademi de ürünlerini açılan sergilerini izliyoruz. Yani sanat ortamından kopuk değildik.

E.Y.: Yurtdışında grup espas var. Türkiye'de de var. O grubu duydunuz mu? Hadi Bara İlhan Koman mimarlardan Tarık Carım var.

D.T.: Yani hayal meyal hatırlıyorum ama derinlemesine hatırlamıyorum yılını da bilmiyorum. ... Carım ailesi Fuat Carım diye bir büyükelçi vardır. Tarık Carım zannederim onun kardeşidir. Daha ziyade şehirçilik tarafı var İstanbul Belediyesinde çalıştı bir ara. İmar müdürü olarak. Galiba bölge planlamayla da ilgiliydi. İlhan Tekeli bilmesi lazım.

E.Y.: Yurtdışında yapılan konferansları buradan takip etme ya da gidilebilmesi gibi birşey söz konusu mu?

D.T.: Yoktu pek. Mimarlar odası 1954te kuruldu CIAM çok daha eski 1928. O dönemi bilemiyorum ama o dönemde türk mimarlarının belki lisan bilen yurtdışıyla ilgilenen dışarıda okumuş mesela Sedat Hakkı Bey, Seyfi Arkan dışarıda okumuş hocalar. Bunlar haberleri olmuştur CIAM ın kuruluşundan filan. CIAM tabii kurulduğu zaman değil de sonradan önem kazanmış bir örgüt. Atina şartı var filan. Şimdi biz onların farkında değildik yeni mezunken ama Corbuiser'in Oeuvre Complete'inde okuduk onları 5 cilt. Tüm eserleri vardı Corbusier'in. Ondan tüm onlardan haberdar olduk. Sanat tarihi derslerinde 1947de henüz tarih olacak şeye girmemiş CIAM anlaşılana ki anlatmıyorlardı. Ama UIA daha başka niteliği var.

CIAM zaten resmi kuruluş değil bir grup fikir etrafında toplanan modernist mimarların grubu CIAM. UIA ise bizim mimarlar odasının uluslararası çaptaki. Bütün dünya mimarlar odalarının derneklerin bağlı olduğu bir uluslararası örgüt. Oraya mimarlar odası zannediyorum 1956-57den sonra UIA'ya üye olmuştu.

E.Y.: Ve sanırım üye olunca toplantılara düzenli katılım sağlanmıştır.

D.T. :Gayet tabii o toplantıların bir bölümü örgütsel işler yani mimarların hakları devletlerin mimarlara daha adil davranması filan gibi şeyler. Bir kısmı da düşünsel yani yıllık kongrelerde bir tema seçiliyor ama bunlar böyle bir çığır açacak yani mimaride yeni bir yol yeni bir üslup yaratacak düşüncelerden ziyade mesela methodology of creation eğitime dair filan temalar. Yahut dünyadaki konut sorunu. Farkı var yani. CIAM ise şey gibi D grubu ressamı filan gibi. Bir düşünce etrafında birleşmiş bir üslup yaratmaya çalışan insanların başka bir tarzda söylersek Bauhaus gibi bir grup.

E.Y.: Yurtdışındaki sentez olayının arka planında modern mimarlığın soğuk yönünü daha insanlaştırma gibi ifadeler var. Daha sanatı kamusal alana sokabilme, sanatçıların buna ihtiyacı var gibi bir takım şeyler. peki Türkiye için de bu durum böyle miydi?

D.T.: Aynen böyle. Demin bahsettiğim kamu yapılarında bütçesinin yüzde 2 oranında sanat eseri bulundurma düşüncesi sanatçıların kendilerini ifade edebilmeleri bunların eğitimi veriliyor topluma sanat lazım. Tek parti döneminde özellikle halk partisi zamanında halk partisinin sanat kolu var resamlara ödenek ayırıyor yurtçine gönderiyor. Bir çok ünlü ressam öyle yetişmiş devlet desteklemiş parti kanalıyla. Türkiye'de de sanatın yapıya girmesi bu şekilde oldu. Ama modern mimarlığın yapıları süsten arındırması yerine sanatın konması değil farklı birşey bu. Modern mimarlık dekoratif öğelerden arındırıyor. Yapıyı onun da kendine göre gerekçeleri var. ekonomik gerekçeleri var. Özellikle 2.D.Ş.'ndan sonra çok hızlı yapı üretimi gerekiyor... orada modern mimarlık iyice parlıyor diyelim. Bu aynı zamanda ekonomik ve sosyal bir temeli var. Artık harpten sonraki yapı ihtiyacı karşısında bir rönesans yapısı gibi bir barok yapı gibi ne sanatçı var nesiller kaybolmuş ne de ekonomik olanak ne de zaman var bir yapıyı süslemeye. Onun için Adolf Loos'un düşünceleri, CIAM'ın düşünceleri gerçekleşiyor fakat sonradan bakıyorlar ki Venturi'yle falan insan yapıda süsten vazgeçemiyor. Dekoratif öğelerden... ama mimarlıkla sanatın entegrasyonu biraz daha farklı birşey. Yani mimarlık bir sanat eseri olduğuna göre ve bir plastik sanat eseri ve bilim aynı zamanda. Hatta felsefe. Düşünce de var. üç ayağı var. Mimarlıkla birlikte çağın

sanatı mimarlıkta ifade ederken çağın plastik sanatlarını da mimarlık içinde gösterebilmek. bu dekoratif öge gibi değil sanatı entegre etmek. Bizim mesela İMÇ'de yaptığımız sanat eserleri bu düşünceden kaynaklanmıştır. Yani şöyle düşünüyorduk. 1959da proje yarışmasını kazandık ve 60ın başında da projeleri yapmaya başladık. Düşünüyorduk ki bu o zaman İstanbul'da yapılan en büyük yapı. Yani yüzölçümü yatırım bakımından. 170 bin metrekareye yaklaşan ve o büyüklükte yanına yaklaşan başka yapı yok. Devasal, bir bulvarı baştan başa kaplayan yapı. düşünüyorduk ki bu yapı kalıcı olur. Zamana kalır eski yapılar gibi. E kalıyorsa bunlarda çağın türk sanatçıları bulunmalı ve bunu işveren kooperatife manifaturacılar kooperatifine ki bunlar tüccarlar, sanatla mimarlıkla alakaları yok ama uzun zaman konuşmalarımızda yapı sürdürükçe, yapı 7 sene sürdü, ilk blokların açılması 4 sene sürdü. Bu 4 sene hemen hemen her hafta biz işverenlerle toplandık. Ve onlara bu meseleleri anlattık. Onlar da doğrusu çok paralarını tutumlu kullanan insanlar gayet böyle meslek yapıları gereği pazarlıkçı tutumlu kullanan insanlar ama birşey anlatıldığı zaman çok da uzun tartışıldığı halde eğer akıllarına yatarsa kabul ediyorlar. Biz bunlara anlattık ve dedik ki özellikle yapıya çeşitli giriş noktaları var. Yaya girişleri. Onların yanlarında birer sağır duvar var. O duvarları panolarla süslesek sanat eserleri ama onlar da böyle duvara tablo asmış gibi değil. Duvarın kendi sanat eseri olsa. Gibi bunları anlata anlata kabul ettiler. Ondan sonra da bu eserlerin seçilmesine sanatçıların seçilmesine uygulamasına geçtik.

E.Y.: Yarışma ile mi seçildi eserler?

D.T.: Şöyledi. şöyle bir yarışmaydı. Biz yapıda sekiz nokta seçtik. Sekiz noktada eserler entegre olacak yapıya kaynaşarak sanat eseri koyalım. Bu sekiz noktada her biri için 3 tane yarışmacı seçtik. 3 tane sanatçı. Mesela Kuzgun'un en başta bir amblemi var. Oraya şu anda isimlerini hatırlamıyorum ama kaç tane heykeltraş varsa onlardan 3 kişi davet ettik. Davet edilenlere bir cüzi para veriliyordu. 1/10 ölçekte bir eskiz veriyorlardı. Jüride ben vardım, manifaturacılar vardı, manifaturacıların danışmanları vardı birtakım üniversite hocaları.

E.Y.: O zaman siz bu kişileri davet derken onların sanatını bilerek çağırdınız.

D.T.: Tabi.

E.Y.: O vizyonunuz var. Buraya nasıl bir eser olur gibi.

D.T.: Tabi. Mesela duvar bütün duvar sanat eseri olsun dediğimiz zaman o duvar parçasını mozaikle kapanmasını istiyoruz o zaman. Daha evvel 1958deki Brüksel Pavyonunda böyle panolar kullanıldı. O da örnek gözümüzün önünde. Bedri

Rahmi yapmış mesela. Biz oraya da Bedri Rahmiyle beraber diğer o dönemde cam mozaikle satılı süsleyen kişileri davet etmiştik. Bedri Rahmi kazandı ve orada da duvarın tek yüzüne değil de duvarın kalınlığı dönen kalınlığını da kaplayarak doğramaya kadar arkadaki sanki duvar bütünüyle mozaikmiş gibi izlenim verecek şekilde şartnameler hazırladık. Enini boyunu duvarın eksiti mimari malzemesini vererek fotoğrafını koyarak duvarın. Ve aşağı yukarı ne istediğimizden bahsederek nasıl bir sanat eseri ama konu serbest sanatçı kendi yaratacak onu. Ondandır sonra jüri de onların arasından seçecek bu şekilde sekiz sanatçı seçildi.

E.Y.: Peki o zaman Kuzgun Acar'ın çalışması özelinde o duvara öyle bir rölyef tarzı birşey istiyordunuz siz projeyi yaparken.

D.T.: Yani mimari projede o duvarın özellikle sağır bırakılması çarşının başlangıcında hem üzerine yazı yazılacak hem de çarşığı sembolize edecek çarşı ile birlikte hatırlanacak bir öge bir plastik öge bulunsun.

E.Y.: bu durumda siz aslında tasarlarken daha düşünmüş oluyorsunuz henüz sanatçılar o an işine girmese de.

D.T.: Gayet tabii. yani entegrasyon dediğim bu zaten.

E.Y.: Bir de eserler hep kamusal olan alanlara uygulanmış.

D.T.: Evet.

E.Y.: Yani halkın daha rahat görebileceği.

D.T.: Evet . öyle olsun istedik. Sonradan da Antalya havalimanında böyle şeyler yaptık. Antalya havalimanında da bir büyük havuz var. Giden yolcu ve gelen yolcu holünde bir koni kubbe vardır onun altında bir havuz var. 30m çapında yani Ayasofyanın kubbesi çapında bir havuz. O havuza Mustafa Pilevneli bize bir seramik mozaik pano hazırladı. Havuzun dibine. Onu doğrudan kendisine sipariş ettik. Yarışma ile değil de biz böyle birşey tasarlıyoruz. Çünkü Mustafa Pilevneli Abdurahman Hancı'nın interiyörlerinde bu nevi öğeler yaptı birlikte çalışarak. Hancı da benim arkadaşım tabii. Tanıyoruz. Erol Akyavaş ressam benim arkadaşım.

E.Y.: O zaman sizin o dönemin sanatçılarıyla da arkadaşlık ilişkileriniz mevcut. O durum da yardımcı olmuş olabilir mi?

D.T.: Sonradan oldu. Başlangıçta genç mimarken bize arkadaşlık edecek sanatçı filan yok. Akademide beraber okumadık ama sonradan yapıları olan iyi kötü yayınları olan bir mimar olarak ismimiz tanınınca tabiiyle başka sanatçılarla da tanışıklığımız oluyor.

E.Y.: Günümüze kadar örnekler mevcut ama 50ler ve 70ler arasında daha bir yoğunluk var.

D.T.: Aynen. çünkü devlet de destekliyor. Ondan sonra, bugünlerde yapı üretimi çoğaldığı halde artık sanki sanata ciddi anlamda kaynak ayrılmıyor. Bugün bir kaynak ayrılıyorsa dekoratif anlamda sanki osmanlı sanatı olsun diyor kamu kilim desenleriyle kaplıyorlar binayı Ankara'da örnekleri var. Yani onlar. Bizim biraz kitsch dediğimiz yoz sanat örnekleri olarak kalıyor. Biz mesela Antalya havaalanında Mustafa Pilevneli'ye bir eser yaptırabildik ama Sabiha Gökçen havaalanında böyle bir ünlü sanatçımızı çalıştıramadık. Çünkü işveren yap-işlet-devret istemiyle aldığı için, bizim ayırdığımız yerler vardı orada da . diyorduk ki burası tam türk sanatının gösterileceği yerlerdir. Yurtdışından gelen insanların kapısı... ama onu yapan ünlü bir firma son dakikaya kadar yapmadı onları... işte 70den sonraki uygulama bu.

E.Y.: Belki kültür politikasıyla da ilgili olabilir.

D.T.: Tamamen. Tabi.

E.Y.: İşveren ilişkileriyle.

D.T.: Tabi. Çok önemli bu. Yapıyı devlet yaptırıyor ve kendi politikası gereği sanatı destekliyor. Çağdaş sanatı destekliyor. Müzeler açıyor, çağdaş sanat müzeleri filan. Ama sonradan çağdaş sanata destek başka türlü bir hale dönüştü. Tezhip ustaları minyatür ustaları.

Interview with Enis Kortan, date: 12.01.2012

E.K.: İstanbul teknik üniversitesinde eğitim gördüm ve tabi o dönemi çok iyi biliyorum içinde yaşadım. İlginç bir dönem.

E.Y.: Bu işbirliğinde yabancı yayınları takip etmenin getirdiği etkiler olabilir. Siz kitabınızda L'architecture d'aujourd'hui , domus gibi dergilerin takip edildiğinden söz etmişsiniz.

E.K.: mesela en önemlisi ki ben de o dergilerden bir miktar var. L'architecture d'aujourd'hui'nin bir uzantısı olarak L'art d'aujourd'hui çıktı. Çok güzel dergiydi. Benim çok sevdiğim dergilerden biri ama ömrü kısa oldu... mesela anıtkabir başlı başına bu mimarlıkla rölyeflerin bir sentezi. Baştan başa onu etüt etmek bile bir olay bir hadise. Bunun ötesinde pek çok binalarımızda, tabi esas bu iş avrupada başlıyor, bizim binalarımızda uygulanmış. Mimarlıkla sanatın, tabi bunun kökleri ta Bauhaus'a gidiyor. Bauhaus'ta biliyorsunuz bütün sanatların beraberce ele

alındığı bir ekol. Bauhaus ekolü. Onun devamı olarak da çok güzel gelişmeler var....Kısmen etkisinde kalarak kısmen de intrinsic olarak yani içten gelerek bizim Türk mimarlığında ve Türk plastik sanatlarında bu olabilir...Diyelim ki, İlhan Koman. Bu ismi biliyorsunuz değil mi? Uzun yıllar İsveç'te yaşadı. Bizim en iyi heykeltıraşlarımızdan. Mesela aklıma gelen, Mecidiyeköy'deki banka var. O bankanın önünde çok hoş bir heykeli vardır... Bizim mimarlık fakültesinde girişte sol tarafta büyük bir pano var. O seramik pano asıldığı zaman, çok oluyor tabi, 40 sene oluyor, öğrencilerimiz onunla dalga geçtiler. O serami pano önünde baklava ikram ettiler. Çünkü o baklava gibidir. Böyle yuvarlak yuvarlak bir takım formlardan oluşan pano... Tabi şaka olarak.

E.K.: Benim arkadaşlarımla birlikte yaptığımız Sakarya Hükümet Konağı. Bugün bu binalar sanıyorum yok... Bakın burada Atatürk'ün heykeli var. Burada bir takım doğal kayalardan esinlenerek yapılmış, bence güzel, bir takım heykeller daha var...Bu heykeller heykel yarışması olarak ortaya çıktı ve birinciliği kazananlara bunu yaptırdılar fakat biz mimarlara hiç sormadılar haber bile vermediler. Bayındırlık bakanlığı böyle bir yarışma yapmış. Muhlis Türkmen yönetiminde galiba bir iki heykeltıraş da var orada... Mesela yine bunun zemin katında kolonlar altında. Bu benim tasarladığım heykel çeşme. Bakın burdan su akıyor. Bu bir mermer kütesinden oyularak yapılmış bir heykel çeşme. Bu benim tasarımı ama yapan bir heykeltıraş. Benim nezaretimde bunu yaptı ve çok da güzel oldu...Marcel Breuer ismini biliyor musunuz? Ben onun bürosunda çalışmışım. 50 sene evvel. Ondan sonra S.O.M. bürosunda New York bürosunda çalıştım. Breuer kendisi heykeli çok sever. Mimari eserlerinde, şöminelerinde heykelsi estetik arar. Şimdi onun yaptığı Paris'teki UNESCO binasından bir örnek göstereceğim... Heykelsi bir kabuk altından girilir. Onu da Hans Arp yapmıştır. Ünlü heykeltıraş. Yani Breuer'in gerek binasının içinde gerek bahçesinde böyle heykeltıraşlarla yaptığı, benim de yaptığım gibi, işbirliği mevcut.

E.K.: Aslında iyi bir şey bu ama çok kolay bir şey değil. Mimarın ancak anlaştığı değer verdiği, bir heykeltıraş bir seramik sanatçısı falan olacak ki beraber çalışsınlar. Zaten mimarlık biliyorsunuz tek başına yapılan bir iş değil. En yakın strüktür mühendisi onunla çalışması lazım. Bu da onun gibi birşey, resim, rölyefler, kabartmalar ve diğer seramik şeylerle binasına ek yapacaksa bunu mutlaka anlaşabileceği bir sanatçıyla yapması lazım değil mi? Sağlıklı ortak bir çalışma olması lazım.

E.K.: Mesela Hilton Oteli'nde İstanbul'da, onun içinde bir takım girişimler vardır. Orayı inceleyebilirsiniz. O dönemde zaten çok fazla bina yapılmadı. Türkiye yoksuldu o zamanlar.

E.Y.: Türkiye'deki mimarlar yurtdışındaki konferansları takip eder miydi ve katılım sağlanır mıydı?

E.K.: Yurtdışına nasıl çıkılacak ki para yok, döviz yok. Yani son derece yoksul bir durumdaydı ülke.

E.Y.: :Kitabınızda bu işbirliğini o dönemin modası olarak belirtmişsiniz. Sanırım Brüksel Pavyonunu incelediğiniz bölümdeydi.

E.K.: Evet. Brüksel Pavyonunda olması önemli tabi. Türkiye'yi tanıtıyor...Mekan, duvar, tavan değil. Buna ilave düşünülen pek çok öğeler var. Mesela bütün bu mobilya tasarımları filan benim. Hatta bu öyle enteresan bir mal sahibiydi ki, çok iyi anlaştık bununla. Mesela içindeki resimleri bile ben seçtim. Mesela bu Dufy'nin bir resmidir. Onları bile gidip ben satın aldım ve benim istediğim yerlere benim seçtiğim resimler konuldu. Yani bu enteresan bir şeydir... Mesela Wright'ın çok önemli bir cümlesi var: "Mimar bina bittikten sonra işleri dekoratöre teslim edecek bir insan değildir".

E.Y.: O dönemler genel anlamda yabancı yayınların takip edilme olanağı oluyor muydu?

E.K.: Çok az. Hemen hemen yok... Biz mimarlık tahsili yaparken mecmua filan yoktu Türkiye'de. Baumeister diye Alman dergisi vardı. Onu da satın alacak paramız yoktu. Çok yoksulduk, zordu durumumuz. Fakat ben meraklı bir genç olarak, Amerikan Kültür Merkezi vardı Çağaloğlu'nda, oraya gidip bir şeyler bulmaya çalışıyorduk. Okulun kütüphanesi yoktu. Çünkü bizim girdiğimiz yer Yüksek Mühendislik Okulu. Mimarlık sonradan eklenmiş uydurma birşeydi... Hiçbir katkısı olmadı, ne hocalarıma bize katkısı oldu, açıkçası, ne de kütüphanenin filan. Çok zor şartlarda yetiştik. Zaten ben Teknik Üniversite'de o zaman yapmış olduğum eğitimi mimarlık eğitimi değil de, mimarlığa giriş eğitimi olarak düşündüm. Ondan sonra ben ve arkadaşlarım kendimizi geliştirmeye çalıştık... Benim hocam Paul Bonatz'dı. Ben o adamı hiç beğenmedim hiç sevmedim. O bize zarar verdi. mimarlıkta ufkumuzu açacağı yerde tam böyle Hitler'in faşist mimarlığını bir örneği oldu. Modern mimarlıkta en ufak bir bilgisi olmayan ona hatta dost olmayan.

E.Y.: Siz bu modern yaklaşımınızı nasıl edindiniz?

E.K.: ... Bir takım dergilerden, abim Avrupa'daydı oradan bir iki dergi gönderirdi. İngiltere'de The Architect diye dergi vardı.

E.K.: Mesela Caracas Üniversitesi'nde. Onun duvarlarında çok güzel çalışmalar var... Bu da başka, bakın bu UNESCO binası ve şurada bir heykel var. Bu ünlü İngiliz heykeltıraş Henry Moore. Şu pano üzerinde Juan Miro'nun seramik varye şeyi uygulandı. Çünkü Breuer de sanatçı olduğu için bunlarla çalışmayı severdi.

E.Y.: Eğitim anlamında Akademi o dönem için daha farklı olabilir.

E.K.: Akademi çok iyiydi... Akademikler bizden çok ilerideydi. Akademi'de asistan olan arkadaşlarımız vardı. [...] Onlar bize bir takım akademiden bilgiler getiriyorlardı. Biz onları can kulağıyla dinliyorduk. Onlar bizim hocalarımızdı. Yani Akademi'den sızan bir takım bilgiler bizi aydınlatıyordu. Biz böyle yetiştik. Sonradan tabi ki kendimizi yetiştirdik.

Interview with Gencay Kasapçı, date: 26.02. 2014

E.Y.: Odtüdeki eserin yapımı süreci nasıl gerçekleşmişti? Binanın yapımından sonra yapıldığını biliyorum. siz sonrasında eserinizi yapmışsınız.

G.K.: şöyle oldu. Bütün binalar bitmemişti ama mimarlık fakültesi bitmişti. Ben üniversiden rektörden bir davet aldım. Sizinle görüşmek istiyorum diye. Kemal kurdaş rahmetli. Beni çağırdı. Behruz bey de oradaydı. Dediler senin bu üniversitemize 5 tane eser yapmanı istiyoruz. Bu eserler seramik olabilir başka malzemeler olabilir. Üniversitemiz artık o aşamaya geldi. Daha sanatsal eserlerle bu üniversiteyi değerlendirmek istiyoruz dediler. Yapar mısınız dediler. Ben de memnun olurum dedim. Ve bana planı gösterdiler. Üniversiteye girdim biten kısımları. Ve bunlardan bir tanesi şuanda sarı sermaye'nin bulunduğu duvardı. İkincisi yine mimarlık fakültesinde merdivenleri inerken, merdivenlerin alt kısmında büyük bir duvar vardı. yani iki tavan boyutunda büyük bir duvar vardı. o duvar. Bir tanesi de bir başka binada yukardan aşağıya bakıldığı zaman olan bir yerdi. Oraya da yukardan kuşbakışı görünecekti eser. Ben bunların eskizlerini yaptım. Üç tanesinin eskizi var. Öbür ikisinin eskizini daha yapmamıştım. O yaptığım eskizlerden üçünü yapmam istedi. Benim önceliğim başka bir bölümdü. Fakat behruz bey ısrarla o duvarı yapmamı istedi. Tabi ben o zaman çok gencim... peki dedim. Ve eskizleri yaptım çok beğenildi ve de ben seramikçi değilim ressamım. Fakat her zaman şuna inandım hala daha ona inanıyorum bir sanatçı ve zanaatkar

işbirliği ile sanat eseri üretilir. Her zaman mümkün olabilir diye düşünüyorum. Nitekim uzun araştırmalar sonunda ankarada iyi bir seramik atölyesi buldum. Selim hoca ve asistanı...Sitelere var biliyorsunuz orada bir atölyeleri vardı çift katlı... ben onlarla işbirliği yaparken konuştuk. Önce mavi falan diye düşünüyordum. Birçok renk eskizinden sonra sarı rengi güneşi çağrıştıracak varsayılarak seçildi.Mimarlık fakültesinin bence güneşi oldu. Ayrıca soğuk betonarme binaya aydınlık verdi... bu seramiği ortada bir güneş, yani siz miamrlık fakültesindeki genç mimarların ülkeyi bir güneş gibi aydınlatmasını düşünerek bir güneş yaptım. Ve orada sarının değişik tonlarını kullanmak suretiyle... ben çok zor birşey istedim hem seramik hem rölyef. O hem seramik hem rölyef. Öyleki her birim birer noktayı temsil edecek ve her birinin kendi formu olacak... bu seramiği ben tam 9 ayda yaptım... Ortalama 18 m.kare olan panonun ön hazırlık çalışmaları.

Sitelere selim usta seramik porselen atl. de Yüksek pişirim(1200C) uygulaması ile yapıldı.Örnekte dikkat edilecek olursa karolar(renksiz olanlar) diğerleri 2. pişirim ve renk eskizi. Bunlar 1. pişirim. Ve renk eskizleri. Dikkat ederseniz karolar örneklerdeki gibi birbirine geçecek şekilde yapıldı. Bu tekniğin böylesine bir rölyef te kullanılıp kullanılmadığını bende bilmiyorum her birim her istikamete doğru özel formların birleşmesinden oluşuyor. her biri tek tek elle yapıldı.. montaj yapacak kişinin paniklediğini gördüm. Gencay hanım dedi bu duvar eğri. Bunda kalıp kayması olmuş dedi. bu duvara monte edemeyiz. Meğer mimarımız oradaki hatasını örtmek için bana önce bu işi verdi... biz yaptık onu astık ve bunu astığımız ertesi günü Komer geldi... ondan sonra biz okula sanat istemiyoruz. Geçmiş gün tam hatırlayamıyorum. İşte, biz eğitim istiyoruz, biz okulda sözümüzün geçmesini istiyoruz dediler... ellerinde iki tane kırmızı boyası benim seramiğin üzerine boca ettiler... ondan sonra diğer işleri yaptırmaktan dekan vazgeçti. London times da nick nodilton? Türkiye muhabiriydi. O bir yazı yazdı türkiye hakkında. Ve şunu kullandı. Şu cümle var orda. "Mr. Komer'in arabası yakıldı ve öğrenci olayları ressam gencay kasapçının seramiği önünde başladı."...

E.Y.: peki mimar sonuçta yerleri göstermiş. Siz o yerleri görünce kompozisyonunuz oluştururken mekansal durumu hesaba katıyor musunuz?

G.K.: tabi olmaz olur mu. tamamen hesapladım. Orda bir olay daha var. Dikkat ederseniz altta bir boşluk var. Şimdi o boşluk şöyle oluştu... orada ısıtıcı vardı. dedim ki bunun kalkması lazım. Bu seramiğin bütün zerafetini estetiğini bozuyor. Onu kaldıramayız ordan soğuk hava geliyor dedi... ve onu kaldırtmadı. Ben bunun

üzerine yaparken seramiğin devamını yaptım. Sonra günün birinde kaldırılar diye onu üniversiteye teslim ettim.

Interview with Muhlis Türkmen, date: 21.02.2014

E.Y.: Brüksel pavyonu bu konuda çok öne çıkan bir yapı... o dönem mimarlar neden sanatı modern mimarlığın içine dahil etmek istedi? ... o dönemler modern mimarlıkla ilgili bazı eleştiriler de söz konusu yurt içinde ya da yurtdışında, Modernin evrensel karakterinin bölgesel ihtiyaçlara yanıt vermediği, ondan referanslar içermediği üzerine. Acaba bu pavyonda, özellikle b.r.e. moziğini ele alırsak, bizden de yani Türkiye'den de bir takım şeyler içermiş olması, niyetiniz arkasında böyle düşünceler var mıydı acaba?

M.T.: Efendim biz bir kere mimarlar olarak ve o pavyonda eserleri bulunan arkadaşlarımız olarak hepimiz akademilydik. Hepimiz akademide birer hocaydık. Gayemiz mimaride elden geldiği kadar bu sanatlara bir yer vermek köşelere oturtmak ve türk sanatını dünyaya bir takım beynelmilel sergilerle, enternasyonal sergi olduğu için, bizim için bir fırsattı. Zaten o günün şeyini hatırlarsanız, akademide bir milli mimari şeyleri vardı. 58de. Biz genç asistan arkadaşlar olarak sonradan tabi, 58de hocaydık, dış mimariye biraz açılalım dedik ve akademide bir kaç arkadaş onların içinde affan kırımlı, bir kaç daha arkadaş dahil oldular. Biz o yolda çalıştık. Hala da çalışıyoruz. Hayatımız daima bir evvelki yaptığımızı göre sonrakinin daha iyi olması idi. Gayemiz o idi.

E.Y.: Sonuçta o temsiliyetle ilgili bir yapı olduğu için pavyon özelinde, türkiyeden de o yüzden bir şeylerin orada bulunuyor olması refansların önemliydi sanırım.

M.T. : Evet. tabi. Mesela o sergide yer alan arkadaşlar, gevher bozkurt, namık bayık.. tabi bedri rahmi eyüpoğlu'nu hatırlamamk imkansız. Eşinin ismi geçmez ama emeği de çoktur. Sonra, İlhan koman.. namık bayık filan kahvenin o mobilya kısımlarını falan da yaptı... kahvede bir pano yapan, adını hatırlayamıyorum.

E.Y.: sizin sanatçılarla nasıl çalıştınızı da sormak isterim. En başından o şekilde tasarladınız sanırım.

M.T.: Tabi ki efendim.

E.Y.: O sanatçıların olmasını siz mi belirlediniz? Örneğin burada bedri rahmi eyüpoğlu bir şey yapsın gibi. O süreç nasıl gelişti?

M.T.: Biz doğrudan doğruya projemizde bu eserleri başından düşünmüştük. Mesela o, iki bloğu birbirine birleştiren uzunca duvarı bir ressam arkadaş tarafından tezyin edilmesi düşüncemizdi. Tabi o arada bedri rahmi eyüpoğlu yanımızda başımızda bulunuyordu. Onun için hemen bedri rahmi arkadaşımızı çağırdık kabul ettiler. Harici vekaleti de dışişleri bakanlığı da kabul etti. Onları adamakıllı bu hususta kabul ettirdik. Zaten başından da söyledim biz öyle bir okulda yetiştik ki efendim. Hem eski mimarlık okulu hem bütün o sanatçıların toplandığı bir merkez olarak sanayi nefise aliyesi diye kurulduğundan itibaren gerek mimarlık gerek diğer sanat dalları bir kardeş gibiydiler. Ve o şekilde yetiştik ben mesela talebeleğimden itibaren coir de suare'da desen çizdim. Ondan sonra bunu devam ettirdim. Bütün arkadaşlarım ekseriyetle akademi mezunlarıdır. Tabi bu arada teknik üniversitedeki arkadaşlarımız şey etmek istemiyorum. Onlar da en iyi arkadaşlarımın arasında çok kişiler vardır. O devir biz de bambaşka bir devirdir.

E.Y.: 50-70 arasında çok yoğun görülüyor bu çalışmalar sonrasında giderek azalmaya başlıyor.

M.T.: O ressam arkadaş kahvede çok hoş bir pano yapmıştı... eyüp beyle zaten onların odaları yan yanaydı. Çok arkadaş gibiydik.

E.Y.: peki şöyle bir şeyden söz edilebilir mi, sanatın modern mimarlığın içine dahil etme konusu ile ilgili. Modern mimarlığın soğuk olduğu yönünde bazı eleştiriler de var. Bir anlamda daha insancıl mekanlar oluşmasını sağlamış olabilir mi mekansal açıdan?

M.T.: Tabi. Tabi. Bir sıcaklık getiriyor. Başka bir hava şey ediyor. Eksik olmasınlar. Hakikaten pavyonu diğer teşhir edilen eşyaların arasında onlar tevayüz ediyordu ve bayağı çekicilik meydana getiriyordu. Alakadar oldular. O bütün dünya mimarlarının o pavyonların içinde zaten böyle bir hayat sürüyordu. Bizim pavyona da gelince, dikkat ettim, alakaları büyüktü.

Interview with Mustafa Pilevneli, date: 28.11.2012

M. P: Benim bütün arzum akademiye girmektir. O zamanki adıyla şimdiki Mimar Sinan Üniversitesi'ne. Ve resim, resimden başka birşey düşünmüyorduk ama ne zaman ki Tatbiki'ye girdim resmin sadece salt kağıdı boyamak ve tuvali boyamaktan öte her türlü malzemeyle sanat yapılabileceğini öğrendik. Yani betonla camla tahtayla sentetik birtakım malzemelerle organik inorganik

malzemelerle herşeyle. Ve tabiki bununla birlikte batıya da gidip gelmeler başladı. Düşünebiliyor musunuz, 1957'lerde bir çocuğun batıya gitmesini. Mesela stuttgart'a gidip orada bir 4-5 ay staj ki, o yıllarda bizim muhakkak öğrencilik yıllarında en azından 45 gün bir mimarın yanında birinin yanında çalışması diye bir şey vardı. yaz tatilinde çalışacaksınız. Bu çok güzel birşeydi.

E.Y.: Mimarın yanında olması çok ilginç.

M. P.: Tabi. Mesela bir mimarla veyahut bir fabrikada. mesela bazı arkadaşlarım boya fabrikalarına gidip çalıştılar. Mesela o zaman dyo fabrikalarında plastik yoktu plastik boya diye bişey yoktu. Mesela ilk önce onlar tutkallı boya ile başladılar ve bugünkü şeyler geldi... yani diyeceğim şu, sanatı her türlü şekliyle ben, bizler mimariye sokmanın yollarını bulduk. Yani bir asılan tuval resminin veyahut müze resminin, tek minik parçanın yerine, halkla bütünleşen, halkın insanların yaşam alanlarında estetik değerler katmanın bilincini aldık. Ve bu tabiki benim gidip gelmelerimle, o yıllarda düşünebiliyor musunuz ilk 58 yılı Almanya'ya gidişim ve ondan sonraki yıllarda da hep gördüklerimizi arkadaşlarıma ve ben ilk defa girdim 57'de 61'de mezun oldum. Ve asistan oldum... gerçek Bauhaus'la kurucuları, ben Stuttgart Akademisi'nde 1961-62 yılında DAD bursunu aldım o zaman gerçek Bauhaus sanatçıları tanıma fırsatını buldum. O zaman yaşlıydılar, 80 küsur yaşında.

E.Y.: Orada tez yazmışsınız. Konusunu siz mi seçtiniz?

M. P.: Hayır bana o zamanki hocam bana verdi. Onu hazırlarken hep ben kendi araştırmalarım sonucunda uğraşlarımın getirdiklerinden yola çıkarak tatbik ettiğim konuları batıdaki kaynaklarla zenginleştirerek ortaya koydum. Mesela o mağradan günümüze resim teknikleri derken mağrada ne yaptı? Hayvan kanıyla belki duvara sıçramış şekil onu düşündürdü. Sonra oraya elinin izini koydu belki ilk gördü, korktu. bir hayvanı geyiği bir domuzu çizmeye çalıştı ve ilk ben burdaydım dedi insan. Yani yaşadığı o kavuğun içerisinde. Sonra yavaş yavaş taş devri maden filan derken insan evrimleşti. Öylesine evreleden geçti ki o artık günümüze kadar o süreç içerisinde yapılanlar teknik boyutara ulaştı mesela kumla kirecin birlikteliğinde fresco yaptılar. Teknoloji çimentoyu sağlamlaştırıcı malzemeyi bulunduğu zaman onu daha geniş alanlarda kullandılar... bu uğraşlar bu çabalar bana zaman içerisinde bir takım teknolojiyle birlikte farklı alanlara mimaride eserler koymama sebep oldu. Yani sadece bir resim dilinin zengin bir skalada öyle diyeyim farklı malzemelerle yaşama geçilen alanlar haline geldi. Ki bunlar başlangıçta kişisel çabalarla olan işler. sonradan 60lı yıllarda 70lerde 80ler kadar

hep yarışmalar oluyordu. Mesela iyi bir mimar için mimar yada o kuruluş yarışma yapıyordu. Ankara'daki o gökdelen binalarda, Kızılay'daki o büyük binada, hep onlarda yarışmalar vardı. Kızılay'daki binanın cephesinde büyük boşlukta hala Kuzgun Acar'ın bir plaketi durur. Orada olağanüstü bir metal rölyef vardı... biz sanata hiç değer vermedik. Hele mimaride son yıllarda hiç ama hiç. Sadece renklendiriyorlar. Binalar pasta gibi renklendiriliyor. Yani bir sanatçıya hiçbir iş kalmıyor. Halbuki batıda ve bugün Amerika'da filan yüzde 5, 1 bile olsa bir binanın girişine cephesine, tabanına, tavanına bir şey yapılabilir. Bütçe ayırıyorlar.

E.Y.: Türkiyede öyle bir yasa var mı?

M. P.: Hiç yok. Kimse kale almıyor.

E.Y.: Bedri Rahmi Eyüpoğlu'nun böyle yazılar vardı. bu konuyla ilgili. Yasa çıksın diye.

M. P.: Çok güzel bir isimden bahsettiniz sevgili Bedri Rahmi Eyüpoğlu. 1975te biz Bedri Bey'i kaybettiğimiz zaman ben en azından bir 20 yıldan fazla baba oğul el ele dolaşırdık. Ben o kişinin çoğu işini hem üçüncü boyutta, hem mekansal alanda tavanda, duvarda ve yerde çeşitli alanlarda ona önerilerde bulundum ve birlikte iş yaptık mesela Bonn Büyükeçiliği vitrayları. Veyahut şimdi Vakko'nun merkez binası, girişinde geyikli çit vardır. Hocaya o konuda ben bütün teknik konuyu çözmüştüm.

E.Y.: Okuduğunuz bölüm dekoratif resim diye geçiyor.

M. P.: Dekoratif resim sözcüğü aslında biraz şey yani tabiri caizse işi ucuzlatıyor. Bir fuarda da işler yapılır, Bişey yapılır sonra sökülür atılır. Halbuki, bu biraz önce bahsettiğim gibi resim bölümü olarak değiştirildi... bizimki mural, duvar, mekanla ilişkisi çıkıyor. Yani düşünce boyutunda bir mimarla olan ilişki var. Salt ressamın fikri değil. Ressam burada uygulayıcı, realize edici ve teknikte kalıcılığı sağlayıcı bir bilgiye sahip. Mimar fonksiyonla estetiği, uyumluluğu, uyumulukta bir orkestra şefi. Yani mimarinin içerisinde sadece ressam yok... oradaki dekoratif sözcüğünün içerisine düşünce boyutuna bunların gelmesi lazım. Yani "mimarla ilişkisi olan sanatçı".

E.Y.: Okulunuzda 5 bölüm varmış. Okulda diğer bölümlerle bir ilişki olur muydu? Ya da akademideki insanlarla? O dönemlerde yakın mıydı ilişkiler?

M. P.: Kendimden bir örnek vereyim. Ben bu işleri yaparken çalışırken öğrencilik yıllarımda belki kurumun küçüklüğü yani mekanlarla olan ilişkilerdeki yakınlıklar, öğretim üyesindeki sıcak bağlar sonucunda ben iç mimarlık bölümünden çıkmazdım. Seramik bölümünde her zaman oradaydım elimde bir çamur vardı.

grafik bölümünde mesela gidip gravür tekniklerini, resmi bir çinkoya basma sevinci vardı. onlar beni zaman içerisinde diğer sanatların, mesela tekstil bölümünün yer halısında veya bir kumaşta veya bir baskıda... bizlere tabiki sözcüğünü akademiyle aramızdaki fark yapılan projelerin, tasarlandıktan sonra realize edilmesi o malzemeyle birlikte... Almanya'da Köln'de bir cami yapılıyor. Bu caminin ışık pencereleri var. Mekana ışığı davet ediyorsunuz ve dışardan da iç mekandaki ışığı görüyorsunuz. İçten dışa dıştan içe. Ben bunu ilk defa cumhurbaşkanlığı konutunda yaptım. Ama daha önce yapmış olduğum ışık duvarlarından farklı bir şeydi. Salt beyaza beyazı koymak... bugün ısıcam yapılıyor iki cam arasına. Onu daha kuvvetlendirecek nitelikte temizliği de fonksiyon olarak, bu ısıcamın içerisine metali koymak fikri... biraz önce Ragıp'tan örnek verdim. Bu projeyi çizerken, bu 30 mlik radar kulesi, sadece şurada mimar bana bir düşünce bir teklif istedi. "Ben" dedi "bu kuleye bir şey istiyorum ve kule beyaz olacak". Ve bu kule yuvarlak... bu kulenin etrafında güneş ışık dönüyor... bu beyaz kuleyi öyle bir beyazla bir tül gibi bir şey olsun. Bir rölyef fikri geliştirdi. Sadece beyaza beyaz bir rölyef yaptım... akademiyle olan farkımızda bu tür seziler vardı. Hala devam etmekte mi bilmiyorum. Biz batıdan öğrendiklerimizi bir şekilde taşıdık.

E.Y.: Batı deyince, 2.D.Ş. sonrası batıda çok fazla bu konu tartışılıyor. Konferans, yayın. vs. grup Espas'ın kuruluşu. sanki batıyla eş zamanlı gibi. Acaba batının bu çalışmaları buradan nasıl takip ediliyordu? Onun bir etkisi oldu mu?

M. P.: O tür ilişkileri biz Almanya'da Bauhaus okulunda yetişen genç öğretim üyeleri bize geldikleri zaman onlar bize taşıdılar. Bizimki konferans niteliğinde değil de sanatı yaşayarak onlarla yaparak bulduk ve gördük. Örneklerini bize batıdaki örneklerini, çeşitli basından getirdikleri kitaplardan gösterdiler. O yıllarda bizim dil sorunumuz vardı. Bir takım şeyleri görsel olarak çözüyorduk ama işin felsefi boyutu olmuyordu açık söylemek lazım. Onu da yine bizim şansımız, Türk sanatında duayen yazarlardan veya türk sanatını en iyi bilenlerden birisi o yıllarda bizim hocamız olmuş olan Sabahattin Eyüpoğlu'ydü. Sabahattin Eyüpoğlu ile biz hem doğuyu hem batıyı öğrendik. Doğuyla batı arasındaki köprüleri ve mukayeseleri ondan büyük ve onun göstermiş olduğu, o zaman, hocalarımız cebinde bir demet dia pozitiflerle gelirlerdi, onları gösterirlerdi. Orijinal eser karşısında değildik... o bakımdan 58lerde gençlerin bizlerin, batıyla o staj döneminde Avrupa'ya gidişlerimiz onları yerinde görüşlerimiz onları buraya

taşımamız bizim gelişmemize en büyük etken oldu. Onun dışında 1957lerde kurulmasıyla birlikte tatbiki güzel sanatların tüm bu beş alanı kapsayan sanatların günümüz sanatlarının halka yayılması ve bugünkü estetiğin bugünkü fonksiyonların yaratılmasında öncü oldu. O zamanlar.

E.Y.: Çalışmalar nasıl ilerliyordu? Eserin yapılacağı yer mimar tarafında mı seçiliyordu?

M. P.: Evet.

E.Y.: Çalışma şekli nasıldı?

M. P.: Biraz önce bahsettik onu biraz açalım. Bir defa mimar kimdir? Mimar bize yaşam kalitemizi devam ettirebilmek için, bizim için, insanlar için... herşeyi yapan kişi. O fonksiyonları kurarken bize bir yaşam alanı veriyor... o yaşam alanında yükseklikler var. o yükseklikler yatay olabiliyor konkav olabiliyor. Plastik boşluklar olabiliyor. Açıklıklar oluyor. Büyük boşluklar oluyor. O boşluklarda o doluluklarda bazı yerlerde onun sezileriyle önerilerde bulunuyor. Önerilerde bulunduğu kişiler bu konularda eğitilmiş kişiler. Kimdir onlar? Ya bir seramik konusunda çabaları olan duvarda tavanda tabanda... ve orası için öneri bekliyor. Ama diyor ki ben burada şu malzemeleri kullanmak istiyorum... o size bir takım döneler verdikten sonra siz yapacağınız tekniği teknikle birlikte o kompozisyon fikrini veriyorsunuz. Orada soyut veya somut şu olabilir. (Ankara garında duvar resmi düşünülmüş, o hikayeyi anlatıyor) mesela Haydarpaşa garı. Tavanda bezemeler var deniz kenarında renkli camlar var. Renkli camlar bir sanatçı tarafından yapılmıştır. İçerdeki bezemeler bir sanatçı tarafından yapılmış. Ama mimar yerdeki taşta duvarlardaki şeyleri mimar seçmiş. Veya birlikte karar vermişler sanatçıyla. Mimarın bir kere orkestra şefi olması var. Siz sanatçı olarak ben buraya bunu yapacağım diyemezsiniz. [...] yani mimar şart. Mimar rol veriyor. Karşılık bekliyor. Ve işverenden önce onun şeyi olacak. Tamam bunu yapıyoruz demesi lazım.

E.Y.: O zaman yarışma söz konusu değilse çalışacağı kişiyi kendisi seçiyor ama yarışmaysa başka bir süreç söz konusu.

M. P.: Tabi. Yarışmaysa yarışmanın içinden çıkanı yine mimar onaylıyor. AKM yapılırken ben orada resim dalında birinci oldum. İki resim seçildi oraya. yanmadı. Bir tanesi Oya Katoğlu'dur. Ankaralıdır. Turgut Zaim'in kızıdır.

E.Y.: Süreçte en başında mı sanat işin içine giriyordu? Tasarım yapılırken mi, yoksa bina bitiyor sonra mı?

M. P.: Hayır. Bina bittiği zaman oraya eklektik olur. İyi mimar, mimar. Son dakikada eyvah oraya bir sütun çıktı nasıl kapatalım diyerek yama yapar gibi bir

sanat eseri koyabilirler. O sanat eseri olmaz o ayıp örter. Bir sanat eseri başında projelendirilir. Ben dünyanın çeşitli yerlerinde iş yapan kişiyim. Ve ben o hep işleri yaparken o ülkelere gittim daha inşaat safhasında. Mesela Unilever'in Dünya Merkez Binası Rotterdam'da yapıldı. Rotterdam'da bu binayı yapan mimar I.M.Pei. Pei'in binası. Ve ben Rotterdam'daki binanın inşaatına gittim. Ve Türkiye'ye ayrılan duvarın mekanın yerini bana anlattılar. Tam bir daire . 20mye yakın bir çap. Ama yuvarlak. O düz olmayan duvara ben Türkiye'de yapıp oraya götürüp monte edeceğim. Ben Türkiye'ye döndüm. Mimar sadece bana teklifte bulundu. Asistanı vasıtasıyla. Dedi ki sizin geleneksel sanatlarınızda mozaik, seramik, çini böyle bir şey. Ben dedim ki bizim geleneksel sanatlarımızda mozaik yok ama çini var. Çini yapın dedi. Sadece bu kadar tüyo aldım ben...Vakko binası için yaptığı duvar resimden söz ederken: "o zamanlar Chagal'i çok severdim, chagal değil de chagal gibi")

E.Y.: O zaman yapılacak binanın niteliğine göre de size bir referans oluşturuyor.

M. P.: Tabi... Amerika'ya gittim. Michigan üniversitesi'nde Atatürk kitaplığı, Türkler bir kat aldılar ve orası Atatürk kitaplığı oldu. Hayatta en hakiki mürşit ilimdir, yazılıyor. Granitten bir duvar yaptım. Granite oyurdum. Yazıyı resim gibi kullandım.

E.Y.: Abdurrahman Hancı'yla olan çalışmanız nasıl başladı? O mu projeleri için bir sanatçı arıyordu?

M. P.: Evet. Bedri Rahmi'nin evinde rastlamış, benim yaptığım bir işe. Demiş ki kim yaptı bunu. Bedri Rahmi demiş Mustafa'nın. Ben, demiş karşılaşmak istiyorum, öyle karşılaştık.

E.Y.: Devlet binalarında da çok görülüyor o örnekler. acaba devletin desteklediği bir şey miydi? Türkiye'nin olanaklarının çok kısıtlı olduğu bir dönem. Nasıl bu kadar popüler oldu?

M. P.: Cumhuriyetin ilk yılları bence bugün yakalanmayacak derecede sanatın başta olduğu, Atatürk'ün yönlendirdiği bir dönem. Ve CHP dönemi, öyle diyelim. Her konuda ilerleme var. Her konuda insanları eğitiyorlar. En büyük olay halk evleri, köy enstitüleri... sanata bayağı ilgi var. 1944-45lerde benim her gün uğradığım yer, Kadıköy halkevi. Kadıköy halk evinde ben tiyatro öğrendim, sinema, müzik, sergiler, kütüphane. 6 yaşında bir çocuk bu sanatların içerisinde. Çünkü ev de yakın, en güzel kaçamak yeri. Çünkü orada her şey var. O yılların İstanbul'unda veya yurt genelinde farklılıklar var... şimdilerde yaratıcı değiliz.

E.Y.: Benim gördüğüm örnekler genelde 50ler 60lar 70lerde. O dönemde çok yoğun Türkiye'deki işbirliği.

M. P.: Evet o zaman yarışmalar var. Şimdi öyle bir yarışma filan yok.... mimarın da sevmesi lazım. Mimarın da sanattan nasibini almış bir kişi olması lazım. Mesela Abdurrahman Hancı hem güzel sanatlar akademisinde okumuş, Fransa'da tahsil yapmış, çalışmış. Cengiz akademi mezunu ama daima projelerinde sanat eseri yapmak istiyor. daha en başından istiyor.

Interview with Orhan Şahinler, date: 15.01.2012

O.Ş.: akademideki eğitim ve arkadaşlıklar zaten sanatla iç içe olmamızı sağlıyordu. Oraya girdiğimiz zaman desenle seçiliyorduk. Etkindim. Matematik ve desendi. Yetenektir. Dolayısıyla plastik sanatlarla ilgimizi o da teşvik etmiş olabilir. Ve ayrıca mimarlık hepsini kapsayan bir sanat. Mekan yaratan bir sanat. Doğal bu. Ben kendi yaptığım binalarda ısrar ettim. Her zaman ikna etmek kolay olmadı. Yeni bir harcama. Bakanlık anlayış gösterdi. Mesela siz ona rastlamış olabilirsiniz veya olmayabilirsiniz. Lizbon büyükelçiliği. Lizbon büyükelçiliğinde pek çok sanatçının eseri var. Devrim erbil, sabri berkel,. Sabri berkel aslında peinture yapan bir kişi ama orada seramik yaptı. Hüseyin gezer. Girişte ya özgülük ya bağımsızlık ismini verdiği bir heykel vardı. Devrim erbil büyük bir istanbul boğaz panosu yaptı fakat o kimyasındaki bir hatadan olacak, lizbondaki güneş şiddetli bütün renklerini yitirdi. Yıllar sonra tekrar gittiğimde çok şaşırđım ve çok üzüldüm. İstanbul ticaret odasında çok sayıda. Dışta içte heryerde. İkna etmek bir yönetim kurulu döneminde çok güç oldu, başka yönetim kurulu hiç de sakınca görmedi gereken harcamayı yaptı kabullendi. Oradaki isimleri istiyormusunuz? Özdemir altan, devrim erbil, tamer başoğlu, adnan çoker, murat şahinler, yalçın karayağız, emre zeytinoğlu.

E.Y.: Ticaret odası olmasını bir özelliđi var mı? Yapının niteliđi ile ilgili?

O.Ş.: Aslında projelendirme aşamasında ben onları düşündüğüm için. aksi halde buraları anlamsız ve boş tanımlanmamış eksik kalacak diye ikna edebilmiş oldum. kolay olmadı.

E.Y.: Peki yerleri siz belirleyip ilk aşamada seçiyorsunuz.

O.Ş.: Evet.

E.Y.: O sanatçıyla en başından konuşuyor muydunuz yoksa sonradan mı sanatçı dahil oluyordu?

O.Ş.: Olabilir. Şadi abiyle başta görüştüğümü zannediyorum. Dışarda bir friz istemişim ben. O ondan büyük heyecan duymuştu. Hatta o demişti bir gün bu cadde çok önemli olacak. O vakitler değildi. O vakitler, hallerin bulunduğu kargaşa içinde olan bir yerdi. Onun birinci planda görünür olacağını söylemişti. Böyle oldu. Fakat o binayı çok kötülediler. Sağır duvarlara bir takım şeyler applike ettiler. Üniversite ismini yazdılar. Mimarisini değiştirdiler. Ondan sonra devrim erbilin ilk istanbulla ilgili çalışması orada başladı. Büyük bir seramik panosu vardır. Ama binanın planlarına müdahale ettiler, toplantı salonunu büyütmüşler, fuayesini rastgele bölmüşler. Devrimin panosu gölgelenmiş, çok kötü yani.

E.Y.: Ben çünkü o kısmı da merak ediyorum. En başında mı birlikte çalışır sanatçı yoksa sanatçı sonradan mı dahil olur. Demekki değişiyor.

O.Ş.: Evet değişken. Şadi abiyle öyle bir öngörüme olmuştu. Kendisine bir yer ayırdım ve onun düşey olması konusunda. Çünkü onu bilmeliydim ki ben taş kaplamasının bitişimi belirlemeliydim. Öyle oldu. Özdemir altan orada vitray yaptı. Son derece başarılıdır o vitray. Girebilirsiniz oraya herhalde görebilirsiniz. Neşet gunal kütüphane bloğunun fuayeye bakan vitraylarını, toplantı salonunun gerisinde vitray vardır. Onu yaptı. Neşet gunal aslında çok seyrek vitray yapardı o vitrayı yapmasını ben istedim aslında . böyle bir istekte bulundum. Doğrudan doğruya ışığın girmemesi onu perdeleyecek yoğun sıkı dokulu bir vitray yapılması. Adnançoker yukarıda sonradan bir kapalı bir mekan düzenlenedi. Onun vitraylarını yaptı ama o mekan şimdi var mı yok mu. binaya müdahale edildi.

E.Y.: O zaman o vitrayların işlevsel bir yanı da var.

O.Ş.: Tabi. Işığı kontrol etmek için. Batıya bakıyordu toplantı salonu onu perdelemesi için. Normal ricam veya diğer önlemler yerine yoğun bir vitrayın daha anlamlı olacağını ve vitrayın yaratacağı etkinin daha da güçleneceğini düşündüğüm için.

E.Y.: 2. Dünya savaşı sonrası yurtdışında bu tartışmalar çok yer alıyor.

O.Ş.: Ben şöyle söyleyeyim size. Benim bunun başlangıcı olarak ve yahut bu yoğun işbirliğinin gerekliliği 1962 de italya'ya gittim. İtalya da ortaçağ şehirlerinde kaldım. Ve oradaki ortaçağda başlayan mimar ve sanatçı işbirliğinin paralel olduğu. Sonra rönesansı kısmen inceledim etüt ettim. Rönesansta bu işbirliğinin çok daha gelişmiş ve zenginleştirmiş olduğunu gördüm. Ve mekanlara yansıdığını. Mimarlığın tek başına belirleyici olmadığını. Politik çalışmanın etkin üyesi olduğunu. Zannediyorum bu etkili oldu.

E.Y.: Yayınları takip edebiliyor muydunuz?

O.Ş.: Evet, evet onlar da olabilir. Benim üzerimdeki etkisi. Ama doğrudan doğruya benim ilgi alanlarım italya ortaçağ kentleri ve rönesans.

E.Y.: Yurtdışında basılan dergi ve kitaplara ulaşabiliyor muydunuz?

O.Ş.: Çok rahat değil. O yıllar özellikle 1950-60 arası Türkiye'nin batılı yayınlara erişme olanağı bakımından güç yılları. 60a yakın olan yıllar daha güç. Ama ona rağmen işte devlet kurumu ne kadar para kullanabilirse gene kütüphane bir şeyler edinmeye çalışıyordu. Kütüphaneyi yakından izlemek doğal. Oradan esinlenmeler etkilenmeler. Kendi adıma söylüyorum diğer meslektaşlarım için de aynı olabilir. Benim çağımızdakiler, hepimiz için, hepimiz adeta batıyı yakından izliyorduk. Yani ben şunu söylemiş oluyorum. Ortaçağdan etkilendim. Ortaçağ italyan mimarisi. Rönesans mimarisinden. Ve 1950lerin batı mimarisi.

E.Y.: Enis kortan'ın bir yazısında, bu yaklaşım için o günün modasıydı gibi bir tanım kullanılmış.

O.Ş.: Hayır hayır. Onu biz kendimiz hissettik. Mekanları düzenleyen, sorumlu olarak onları daha etkili kılacak, anlamlı bulacak, yeni bir etkin tat getirecek olanak nedir elimizde ve kalıcı? Diğer sanatsal katkılardır. Ankaralısınız değil mi? Ankara'da çok katlı bir blok vardır. Eskiden bir sinema vardı. Kurtuluştan gelen Kızılay'a gelirken sol taraftaki yüksek blok. Onun bir tarafında sağır duvarı vardır. Sağır duvarında bizleri çok etkileyen, mesela o da mimarın son derece doğru hem binaya katkı sağlayan hem kente değer getiren bence Kuzgun Acar'ın bir plastiği vardı. Ankara kenti ona tahammül edemedi. Ve onu sonra da söktüler. Zannediyorum bir çöplükte yok oldu. Aynı şekilde Lizbon büyükelçiliği için Bayındırlık Bakanlığı'na kuzgun acarı önerdim evvela sessiz kaldılar sonra buraya heyet olarak geldiler. Diğer müellif arkadaşlarımla da birlikteydik. Seçtiğimiz ... bakanlık çalışma istedi. Eskizler istedi, çalışma istedi bir örneklendirme istedi. Kuzgun acar da metalle yapılan işlerdi işeri. Metal denemesi verdi. ön deneme olabilir anlamında. Bayındırlık heyeti dediki, "Ankara Kızılay'daki eserden nefret ediyor. Ve birgün onu çıkaracaklar." Ve dedikleri gibi oldu. "Biz bunu Lizbon büyükelçiliğine koymaya cesaret edemeyiz." Çok güç oldu bunu Kuzgun'a söylemek. Çok da beğenmiştim. Çok da sevmiştim. çalışmaları büyük katkı getirecekti çünkü bir sağır düzlem hazırlamıştık özellikle. Ve sağır düzlemde onun çok etkili olacağını düşünmüştük. Ve dediki size veriyorum bunu dedi. İkisini de bana verdi. Ben de, kardeşim istedi. Bende oldukça binevi koleksiyon gibi

birşeyler var kardeşime verdim. Kardeşimin oğlu onu sattı yakında bir servete sattı. Ankara da demekki aslında büyük bir serveti kaybetti.

E.Y.: Bu tip üretimlerle yapılan eserler için bölgesel bir ruh arayışı söz konusu olabilir mi?

O.Ş.: Hayır. Tamamen kişisel sanatçı özgür. Ona önden bir telkin yok. Kendi sanatını dilediği gibi yorumlama verilen alanda. O alana katkı sağlayacak şekilde tabi öyle bir sorumluluğu var.

E.Y.: Başka projelerde böyle bir çalışma yaptınız mı?

O.Ş.: Ankara'da Milli Güvenlik Kurulu binası var. O binada çok sayıda sanatçı eseri önerdik. Fakat acele ettiler binayı devraldılar. Devraldıktan sonra müellifiyle olan tüm ilişkilerini kestiler. Oradaki gene sekreter olan orgeneral kendi inisiyatifiyle kendi seçtiği sanatçılarla bize asla danışmadan ev bizim onaylamadığımız işleri oraya taktılar takıştırdılar. Yani bina müellifine onu düşünen kompozisyonu oluşturanı saygısızlık örneğidir. O binada gördüğünüz hiçbirşeyle bizim bilgimiz yok ilgimiz yok onayımız yok. Birşeyler yaptılar.

E.Y.: 1950lerde. Türk Grup Espas oluşumuyla ilgili bir biliniz var mı? Tarık Carım, Hadi Bara...

O.Ş.: onların öyle bir grubu vardı.

E.Y.: Türkiye'de olanakların kısıtlı olduğu yıllar.

O.Ş.: O dediğiniz doğru. Fakirdi. Gerçekten öyle. Ve de Türkiye'deki gerilimli günler. Sürprizli günler. Ama devlet devam ediyordu. O vakit büyük büyük orandan iş veren devletti. Fakir devlet ona rağmen elinden geleni yapıyordu. Şimdi şöyle aşağıda da söz konusu oldu. Devlet resim ve sanatı teşvik etmek için her yıl ödül veriyordu. O ödülün bir ismi var ama şuan hatırlayamadım. O ödülde aldığı resim ve heykelleri devlet dairelerine dağıtıyordu, demirbaşa kaydettiriyordu. Nedense çok çok büyük oranda büyük elçiliklere dağıtmış. Dünyanın her tarafındaki Türk büyükelçiliklerinde resimler var. Ve heykeller var. Onlar işte o yarışmayı kazanan, parası verilip satın alınanlar. Öyle bir programı da uyguluyor devlet o esnada. Cumhuriyetin kuruluşundan gelen. Aslından cumhuriyetin kuruluşunu izleyen başlangıcını bilmiyorum, her binanın binanın maliyet yüzde üçü sanatsal eserlere ayrılır diye bir madde var. Öyle bir kanun var. Ama onun faslı olmadığı için uygulanmıyor. Cumhuriyetin taze yıllarında olabilir.

E.Y.: 30lu yıllarda Amerika'da böyle bir olay var.

O.Ş.: Evet. ve uygulanmış o. (o dönem için) fakat parasızlıktan o fasıl bütçeye konmamaya başlanmış ve dolayısıyla işletilememiş.

E.Y.: Brüksel pavyonunda çok fazla bu işbirliği var.

O.Ş.: Brüksel pavyonu. Evet. o özeldir. Gerçekten öyle. Mimar sanatçı işbirliğinin. Bedri Rahmi Eyüpoğlu'nun orda nefis panosu vardır. Belki projesine eriştiniz. O pano yıllar sonra getirilip sirkeciideki bir boşluğa sandıklarıyla bırakıldı. Sonra bazı garnizonlar onu alıp havuzlarının döşemesine mozaik kaplama olarak kullandılar. Biz üçümüz bina yaptık (Muhlis ve Hamdi) hepsi de yarışmayla kazanıldı. Bursa kapalı spor salonu. Ona da o kadar müdahale ettiler ki utanç verici bir durumu var. Lizbon büyükelçiliği...

E.Y.: Aslında günümüze kadar devam etmiş bu örnekler.

O.Ş.: Sonra ben başka şekliyle devam ettim. O da yine burdan kaynaklanıyor. Yaptığım bazı özel yapılarda hat sanatını kullandım. Emin barın hoca büyük üstat şimdi hayatta değil. Ondan rica ettim ısrar ettim. Kabul etti. Hazırladı işçiliğini de üstlendi büyük bir titizlikle bir ermeni usta tarafından onlar maddeye dönüştürüldü. Bazı özel konutlarda, iş hanlarında. Çünkü o işverenlerin kültürüne o uyuyordu. Bana da oldukça dekoratif geliyordu.

O.Ş.: şimdi başka binalarda da uyguladık, mesela şimdi rektörlük Yapan Yalçın'na, yerini bile ben bilmiyorum küçük yalıda bir pasaj, bina. Bir büyük duvar panosu yaptırdı mozaik. İki tane. Çok başarılı. Onu büyük titizlikle koruyorlar ama nerde onu ancak rektörün kendisi bilir... İş hanıydı galiba. Mimarı başka bir ara beni burdan sürgüne gönderdiler. 1980 askeri darbesi sonrası. Dönüşteki çalışmam sürecinde bir şirketi yönetirken o şirketin işiydi o panoları yaptırdık. Şişli caddesinde bir işhanında da yine büyük seramik panolar yapıldı. Çok güzel, çok başarılı onlar. Hala duruyor. Dediğim 25-30 yıl önce. Başka da hatırlayamıyorum.

Interview with Turan Erol, date: 13.02.2014

E.Y.: Yasa ile ilgili çalışmalarınız olmuş.

T.E.: Çok çalıştık ama öyle işleyen bir yasa halinde değil de işte yönetmeliklerde filan yer alan yeni çağdaş ve kamuya hizmet amacıyla açılmış binalarda yani mimar elinden çıkmış mimarların tasarladığı binalarda sanat eserlerine de yer verilmelidir. Bu nasıl olur? Böyle alıp görürülecek eserler değil. Bina ile birlikte yaşayacak mimarın bir unsuru bölümü gibi yaşayacak düşünülecek sanat eserleri. Ne olabilir bunlar? Anıtsal heykeller yani götürülemez heykeller, duvar resimleri. Duvar resimleri nasıl malzemelerde nelerle olabilir? Çok kısa zamanda yok olup gitmeyecek teknikler ve malzemelerle olmalıdır dedik. Ben

mesela mozaik kullandım. Mozaïği de kendim yaptım.... mimarının o da bir malzeme olarak bir unsuru gibi devamı olsun. Ne olabilir? Özellikle ben taş mozaik üzerinde durdum. Taş mozaikle büyük 30mlık 40mlık duvarlar işledim.... toprak mahsulleri ofisi toplantı salonunun bir duvarı bir duvar işi yaptım. Orada Cengiz Bektaş'ın rolü var işte. O istedi. Gerçekleştirdikleri binalara duvar resmi türünde ama değişik malzeme ve teknikler olabilir mesela fresk.

E.Y.:eserleriniz?

T.E.: Anıtkabirde büyük bir duvarı hem fresk tekniği ile hem de yer yer mozaik ile doldurdum... benim teklif ettiğim bir konuda yaptırdılar. Beğendiler eskizi...

E.Y.: Bedri Rahmi atölyesinde eğitim almışsınız. Onun da etkisi olmuştur.

T.E.: Gayet tabi. Hocamız duvar ressamın yaşaması hayatının zenginleşmesi mimariye ile girmesiyle resmin mümkündür diye bir tez öne sürerdi.

E.Y.: Eserlerinizde kompozisyonu tasarlarken tamamen özgür mü olurdunuz yoksa mimar size bu konuda bir istekte bulunur muydu?

T.E.: Benden şu konuda resim istiyoruz diyen de olmadı. Mimar zaten bu işi yönetiyor Cengiz gibi... cengizle çok gençliğimizin en canlı hareketli olduğu birşeyler yapmak isteği ve hırsı ile dolu olduğumuz günlrde aramızda bir dostluk oldu...Kanun ile devlet kendini bağlamak istemedi.

E.Y:Herhangi bir yönetmelik ve kararnamede yok o zaman.

T.E.: Yok. Bizim şeyimiz.

E.Y.: Devlet yapılarında çok örneği var. Yurtdışında sanat eseri maliyetin yüzde 1-2si oranında olmalı diye.

T.E.:Öyle bir şey var ama mimari kanunlarda devletin yaptırdığı şu ölçüde binalarda bir ölçüye kadarsanat yaoitlarında da yer verilmeli o konuda yarışmalar açılmalı gibi birşey olacak. Ama bu bir imar yasası nizamnamesi içinde imar kanunun içinde bir madde gibi. Öyle özel çıkmış birşey değil.

E.Y: Türkiyedeki mi?

T.E.: Evet.

E.Y.: O dönem böyle birşey düşünülüyor olmasının, sanatın halka açılması gibi bir tartışmalar gözüme çarptı o dönem, bununla ilişkisi olabilir mi?

T.E.: Tabi. Yani halkın girip çıktığı yerlerde olsun duvar resimleri, kamusal alanlarda.

E.Y.: Diyarbakır'daki işiniz nasıl gerçekleşti?

T.E.: Karayolları bölge müdürlüğü vardı oradaki müh mimarla arkadaş olduk. Buraya birşeyler yap dediler. Ben öğretmen olarak gittim Diyarbakır'a.

E.Y.: O dönem yarışmalar da var.

T.E.: Biz kültür bakanlığını o konuda yönlendirdik. Sanat alanında yarışmaları desteklesin teşvik etsin gibi. Ben kültür bakanlığında da çalıştım. 60-65 yılları arasında.

E.Y.: O dönem neden acaba daha yoğundu?

T.E.: Kalkınma. Planlama teşkilatı kuruluyor. Her alanda olduğu gibi sanat alanında da kalkınma. ... ulus gazetesindeki yazıların okunuyordu o zaman.

APPENDIX H

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Yavuz, Ezgi
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EDUCATION

Degree	Institution	Year of Graduation
M.Arch	Uludağ University	2007
B.Arch	Gazi U.,Architecture	2004
High School	Biga, Atatürk Anatolian High School	2000

WORK EXPERIENCE

Year	Place	Enrollment
2007-present	METU Department of Architecture	Research Assistant
2006	A&Z Aksu Architecture Office	Architect

FOREIGN LANGUAGES

Advanced English, Beginner German and French

PUBLICATIONS

1. Yavuz, E. (2011) Sanatla Kurulan İlişki: Zaha Hadid ve Mimarlıkta Soyutlama. *Kültürel Bellek ve Estetik Yansımalar*. Ankara: Ankara Üniversitesi Yayınları
2. Yavuz, E.; Tabibi, B. (2014, September) Questioning the Paradoxes of "Other" Modernities:Uncovering Architecture in the Political Agenda of Iran & Turkey 1920-1940. *International Journal of Social Science and Humanity, Vol. 4, No. 5*.

HOBBIES

Photography, Travelling abroad, Movies, Swimming and pilates

APPENDIX I

TURKISH SUMMARY

Mimarlık ve diğer sanatlar tarih boyunca farklı düzeylerde, görsel veya kavramsal olarak, yüzeysel biçimde veya bütünüyle birleşme şeklinde, birbirleriyle ilişki içinde olmuşlardır. Önceki yüzyıllardaki geleneksel mantığın ötesinde 20. yüzyılda bu anlamda farklı bir döneme girilmiştir. Farklı disiplinler arasındaki sınırlar belirsizleşmiş ve birbirlerinin alanlarına geçiş yapmışlardır. Bu ilişkinin biçimi ve temeli düşünsel alandan fiziksel birlikteliğe kadar farklılık gösterebilir. Özellikle fiziksel birliktelikler farklı kazanımlar içeren karşılıklı bir ilişki tarifleyebilir. Mimarlık yönünden bakıldığında bu tip bir ilişki farklı biçimler sunabilir. Bir sanat eserinin dekorasyon nesnesi olarak bulunduğu atmosfere değer katabileceği, mekan tasarımıda işlevsel bir eleman olarak yer alabileceği veya mekansal algıda farklılık yaratarak izleyiciye mekanda farklı deneyimler yaşatabileceği düşünülebilir.

2. Dünya Savaşı sonrası dönemde mimarlık ortamında görünen genel yaklaşım, modern mimarlığın temel ilkeleri ve özellikleri üzerinden sorgulanmaya başlanmasıdır. "Modern" kavramının anlamı ve kapsamı tartışılmaya başlanmış ve bir öz eleştiriye gidilmiştir. Eleştirinin temeli diğer sanat dalları ve toplum ile olan kopuş üzerinden yapılmakta ve mimarlığın zamanın getirdiği yeni şartlara ve gerektirdiği yeni ihtiyaçlara uyum sağlama kapasitesi tartışılmıştır. Bu sorgulamada aslında karmaşık bir rota içinde yeni bir mimari söylem arayışına gidilmiştir. Modernizmin yadsınamaz ilkelerini değerlendirmek bir yana, modern mimarlığın içine bu düştüğü çıkmazdan kurtarmak için mimarlığın plastik sanatlarla sözü edilen ilişkisi de yeni bir yaklaşımla yeniden değerlendirilmeye ve düşünölmeye başlanmıştır.

Ara dönem (*interregnum*)⁸⁸⁹ olarak nitelendirilen 2. Dünya Savaşı sonrası dönemi modernizmi bu doğrultuda, erken yirminci yüzyıldaki modernist yaklaşımdan farklı bir söylem ve pratik ortaya koymuştur. Aslında sanat ve mimarlık arasında bir birliktelik oluşturma düşüncesi erken yirminci yüzyıl sanat ve mimarlık ortamında da konu olmuştur. Ancak 2. Dünya Savaşı sonrasında düşünsel çerçevenin

⁸⁸⁹ Golhagen, S.W. (2000) p 309

ötesinde uygulamalar düzeyinde bir artış göze çarpmaktadır. Öyle ki, farklı coğrafyalarda da mimarlık ve sanat arasındaki birliğin somut örneklerinin ortaya çıkışına tanık olunmuştur.

Bu dönem tasarım uygulamalarında yeni ihtiyaçlar sonucu yeni tipoloji ve biçimlerin ortaya çıktığı bir dönüm noktası olarak da tanımlanabilir. Ayrıca, bu dönemde günlük yaşamın yeni ihtiyaçları ile bağlantılı olarak, sosyal konut ve şehir planlaması gibi yeniden yapılanmaya yönelik savaş sonrası aciliyeti olan konular ile ilgili eleştirel nitelikte düşüncelerin üretildiği yeni tartışmalar ön plana çıkmıştır.

Bu dönemde modernist mimarlar ve eleştirmenler arasındaki tartışmaların merkezinde, 'modern'i yeniden kavramsallaştırma çabası içinde, kitle kültürünün, demokratik özgürlük, toplumsal ve bireysel kimlikler gibi kavramları içeren yeni eğilimlerle olan ilişkisi yer almıştır.⁸⁹⁰ İçsel bir eleştiriyle yüzleşen dönemin mimarlığı, yerellik ve kamusal anlam gibi bağlamsal düşünceleri göz önünde bulundurarak modernizmin kuruluş ilkelerine özgü eksikliklerini sorgulamaya başlamıştır. Aslında tam bu noktada, bu araştırmanın temelini oluşturan, sanatla kurulan birliktelik de gündeme gelmiştir. Sanat ve mimarlık çevreleri işbirliğinin gerekliliğini desteklemiş, ortaklaşa yapılması ön görülen işleri gerekli kılan projeler ortaya koymuş ve bunların gerçekleşmesi için çabalamışlardır. Sonunda, bu yeniden değerlendirme süreci bir anlamda plastik sanatlar ile yeniden bağ kurma süreci haline gelmiştir.

Genel ortamda bu şekilde bir tablo ortaya çıkarken, Türkiye'de de benzer biçimdeki endişelerin ve oluşumların deneyimlendiği görülmüştür. Çalışmanın amacı mimarlığın diğer sanatlarla olan diyalogunu analiz etmektir. Çalışma, öncelikle sanat ve mimarlık arasında kurulan ilişkiye uygun bir zemin hazırlayan ortamı anlamayı amaçlamaktadır. Söz konusu bağlamda bu düşüncenin nasıl ve neden biçimlendiğini anlamaya çalışılırken, sanat ve mimarlık arasındaki ilişkiyi savaş sonrası dönemdeki modernist yaklaşım çerçevesi içinde analiz etmektedir. Bu anlamda araştırma, ilişkinin düşünsel arka planını ve pratiğini ortaya döken olguları ve ilişkide yer alan aktörleri incelemektedir.

⁸⁹⁰ Golhagen, S.W. (2000) p 318, 321

Bu dönemde Türkiye’de hem dūşünsel bazda hem de uygulamalarda bu konunun yer aldığı gör÷lmektedir. Bu nedenle, dönemin özelliđi ile ilişkili olarak, ki bu modernist yaklaşıma olan vurgu şeklindedir, temel soru aslında Őu şekilde ortaya konulmaktadır: neden modern mimarlık modern sanatı bünyesine dahil etmek istedi?

Çalışma, geniş ölçekte bir analizi kapsamayı amaçlarken konuya mimari üretim perspektifinden yaklaşmaktadır. Bu düşünceyi ve uygulamaları tetikleyen etkenleri ve konunun dönemin sosyo kültürel ve mimarlık bağlamı içinde sahip olduđu yeri incelemektedir. Ayrıca, çalışma, Türkiye’de dönemin tartışmalarını ve konu ile ilgili somut örnekleri benzer örneklerin gerçekleştiđi daha geniş bir mimari bağlamdaki çerçeveye referansla değerlendirmeye çalışacaktır.

Dönemin mimarlığının sanat eserlerini tasarıma dahil etmek suretiyle toplumsal bir anlam oluşturmayı amaçladığı gör÷lmektedir. Çalışma, modernizmi yeniden tanımlama tavrı çerçevesinde, sanat ve mimarlık ilişkisini, savaş sonrası dönemde mimarlıkta yer alan kamusal anlam oluşturma çabası ve yerel ile evrensel ikiliđi üzerinden yorumlamıştır.

Modern sanat ve modern mimarlık arasında bilinçli veya bilinçsiz kurulan ilişki araştırılırken, bu ilişkinin tanımı, biçimi ve limitleri de aynı şekilde çalışmanın konusu olmuştur. Konu ile ilgili olası tanımları ve yanıtları ararken, bu ilişkiyi tariflemek adına, ‘ilişki’, ‘birliktelik’, ‘iş birliđi’ ve ‘sentez’ biçiminde farklı başlıklar kullanılmıştır.

Metodoloji olarak bu tez çalışması eleştirel analize ve değerlendirmeye dayanmaktadır. Bunun için birincil ve ikincil kaynaklardan yararlanılmıştır. Bunlar, dönemin mimar ve sanatçılarıyla yapılan röportajları, yerli yabancı yayınları, dönemin mimarlık okullarının eğitim rehberlerini ve bazı arşiv belgelerini içermektedir. Arşiv belgeleri NATO arşivinden, Avrupa Konseyi arşivinden, T.C. Başbakanlık Devlet arşivinden, TBMM tutanaklarından, SALT araştırma merkezi arşivinden ve dönemin tanıklarının kişisel arşivlerinden edinilen belgelerdir.

Konu ile ilgili yazılan veya görsel olarak kayıt altına alınan bilgi ve belge oldukça sınırlıdır. Bu nedenle, Dönemin tanıkları olan ve bu tip uygulamarda yer alan

mimar ve sanatçılara yapılan röportajlar neredeyse ilk ağızdan edinilebilen tek bilgi kaynağı oldukları için büyük önem taşımaktadır. Bu röportajlar o dönem sanat ve mimarlık işbirliğine dair deneyimler yaşamış kişilerin anlatımlarını içermektedir. Bu anlatımlar, birliktelik düşüncesinin etkileriyle ve tetikleyici faktörleriyle, bu ilişkinin işleyiş biçimi ve hatta dönemin sanat ve mimarlık ortamına dair kişisel notları içeren bilgileri sağlamaktadır.

Konunun düşünsel altyapısını kavramayı sağlayacak önemli kaynaklar olan dergiler ise az denebilecek bir düzeyde direkt olarak sanat ve mimarlık arasındaki ilişkiye değinmişlerdir. Yine de, bu yayınlar sınırlı miktarda da olsa önemli bilgiler sunmaktadır. Örneğin, dönemin ortamını tarifleyen ve nabzını tutan konuyla ilgili bazı makaleler ve tartışmalar bu yayınlarda karşımıza çıkmaktadır. Bu kaynaklar, sadece konu ile ilgili gerçekleşmiş yerli veya yabancı örneklere sayılarında yer verdikleri için değil, aynı zamanda, bu örnekleri sunuş biçimleri de göz önüne alınarak incelenmiştir. Bu yaklaşım konunun hem düşünce hem de pratikler kısmını netleştirmeyi sağlamaktadır. Bu doğrultuda, sanatçı ve mimarlar açısından dergilerde sunulan örnekler nasıl algılanmıştır, bu işler dönemin atmosferi içinde ne gibi tepkiler doğurmuştur ve bu yayınlar konuyu yaymakta nasıl bir rol üstlenmiştir biçimindeki sorulara yanıt aranmıştır.

Atmosferi bütünüyle anlayabilmek için bu düşüncenin biçimlendiği yer olarak nitelendirebilecek mimarlık okullarının eğitim-öğretim yılı klavuzlarından ve ders programlarından yararlanılmıştır. Bazı özel örneklerin analizi için ise kişisel veya kurumsal bazı arşivlerdeki belgelerden yararlanılmıştır. Buna ek olarak, çalışma, akademik araştırmalar, fotoğraflar ve güncel makaleler ve kitaplar gibi döneme retrospektif açıdan bakan ikincil kaynaklara da yer vermiştir.

Araştırmada düşünce ve pratik olarak öne çıkan ikili yapıya paralel olarak tezin strüktürel şemasına da ilişkinin düşünceden pratiğe gidişini anlatan bir yol izlemiştir. Daha ayrıntılı olarak belirtmek gerekirse, tez çalışması analitik bir çerçeveye başlar ve belirli kavramlar üzerinden ele alınan yorumlayıcı bir bölümle sonlanır.

Çalışmanın kavramsal şeması üç temel bölümü içermektedir. Giriş bölümünü takip eden ikinci bölüm mimarlık ve sanat birlikteliğinin biçimini batıda yer alan

tartışmalar biçimiyle genel olarak açıklamaya çalışmaktadır. İki alt kısımdan oluşan bu bölüm, bu ilişki düşüncesinin erken yirminci yüzyıldan başlayarak İkinci Dünya Savaşı sonrasındaki sentez temasına kadar nasıl bir süreç izlediğini sunmaktadır. İlk kısım ilişkinin söylemsel yanını ele almıştır. İkinci kısım ise daha yoğun tartışmaların yer aldığı ve pratikteki örneklere değinilen bölümdür. Bu ikinci kısımda işlenen tartışmalarda öne çıkan kavramlar, Türkiye'deki durum için de geçerli bir portre sunmuştur. Bu doğrultuda, bu kısmın çalışmada yer alması, hem dünyada oluşan genel tabloyu hem de Türkiye'deki mimarlık ve sanat birlikteliğini tanımlamakta kullanılabilecek konu ile ilgili genel yargıları ve kavramları kavrayabilmek adına önemlidir. Öte yandan, batının Türk aydınları için önemli bir etkileşim alanı olduğu düşünülmesi, çalışmada batıdaki tartışma ve oluşumlara yer verilmesinin nedenini desteklemektedir. Özellikle söz konusu dönemde uluslararasılaşmanın etkisiyle Türk sanatçı ve mimarları yurt dışındaki etkinliklerle ilgili daha hızlı bilgi edinmeye başlamış ve batıda şekillenen düşünce ve uygulamaları daha fazla takip edebilmiştir. Aslında batıyı örnek olarak benimsemenin ötesinde, Türk sanatçı ve mimarları kendilerini çağdaş atmosferin bir parçası olarak düşünmeye başlamışlardır.

Üçüncü bölümde ise bu düşüncenin nasıl oluştuğu ve geliştiği sunulmuştur. Bu anlamda, ilk aşama ilişki kurma düşüncesinin ve niyetinin filizlendiği ülkenin içinde bulunduğu genel durumu tariflemek olmuştur. Bu kısmın çerçevesi 2. Dünya Savaşı sonrası dönemde sosyo-ekonomik ve politik tabloyu anlamak üzerine kurulmuştur. Böylelikle ana konuyla ilişkileri çerçevesinde bazı yasal düzenlemelere ve ülkedeki teknik gelişmelere değinilmiştir.

Savaşa sonrası dönem, diğer bir ifadeyle yüzyılın ortalarına denk gelen yıllar, Türkiye için "Türk modernitesinin ikinci temel evresi" olarak adlandırılmıştır.⁸⁹¹ Aslında savaşta yer almayan bir ülke olan Türkiye için savaşın sonuçlarının neden olduğu yıkım üzerine geliştirilmiş yeniden yapılanma projeleri ve buna dayalı mimari söylem üretimi beklenen bir hareket olmamaktadır. Ancak yine de, Türkiye kaçınılmaz şekilde uluslararası ortamın ürettiği bu havayı solumuştu ve Türkiye bu dönemde ekonomik ve politik anlamda yeni bir sürece girmiştir. Bu değişim ülkeyi uluslararası ortamın bir parçası yapar niteliktedir ve dolayısıyla sanat ve mimarlık

⁸⁹¹ Bozdoğan, S.; Akcan, E. (2012). *Turkey, Modern Architectures in History*. London: Reaction Books. p 107

ortamını da etkisi altına almıştır. Bu doğrultuda ülkenin genel durumuna bakarak ülkenin dinamiklerini ve farklı boyutlarını algılamak, dönemin mimarlığının analizine, diğer bir ifadeyle mimarlık ortamının yaklaşımını, niyetlerini, sorgulamalarını, arayışlarını varsa ikilemelerini anlamaya, yardımcı olmaktadır.

Bu bölümün ikinci kısmı ise, Türkiye’de mevcut bağlam içinde birliktelik düşüncesinin ortaya çıkışını araştırmaktadır. Bu kısım temelde plastik sanatların mimarlık ortamına ne düzeyde konu olduğunu açığa çıkarmaya çalışmıştır. Bu yüzden bu kısımdaki araştırma dönemin eğitim hayatına, yayınlarına ve konu ile ilgili yapılan tartışmalara odaklanmaktadır. Ne zaman, neden ve nasıl sorularını sorarak mimarlık ve sanat birlikteliğindeki düşünceyi ve niyeti ortaya çıkarmayı amaçlamıştır. İlk kısım eğitim üzerine yoğunlaşır ve mimarlık okullarındaki genel panoramayı betimlemeye çalışmıştır. Buna ek olarak konuyla ilişkili etkinlikleri de eğitim hayatının bir parçası şeklinde kabul ederek sunmuştur.

İkinci kısımda ise dönemin yayınları analiz edilmiştir. Bu inceleme kapsamında, dergilerin içerikleri, sanat konularını içerip içermedikleri hatta özellikle birliktelik konusuna değinip değinmedikleri ve konu ile ilgili yapılan örneklerin sunuluş biçimleri incelenmiştir. Bu yaklaşım, aynı zamanda, bu araçların konuyu yayma ve geliştirmek adına üstelendikleri rolleri de ortaya koyan bir analiz olmuştur. Son bölüm ise işbirliği konusu ile ilgili tartışmaları içermektedir. Bu bölümdeki analiz, işbirliğinin tanımını, kavramsal çerçevesini ve işleyiş biçimi ile ilgili söylemlere yer vermiştir.

Bu kavram ve iddialar göz önünde tutarak, 4. bölümde savaş sonrası dönemde Türkiye’de mimarlık perspektifinden mimarlık ve sanat birlikteliği incelenmiştir. Bu incelemede uygulamalar üzerinden gidilmiş ve nasıl ve neden böyle bir ilişki arayışında olduğu anlaşılmaya çalışılmıştır. Bu eylemin tanımı, uygulama biçimi ve mimarlık perspektifinden nasıl bir anlam içerdiği bu bölümün temel sorunları olmuştur. Bu nedenle, bu bölüm iki ana kısma ayrılmıştır. İlk kısım bu ilişkinin sürecini diğer bir deyişle tasarım aşamasını analiz etmeye yöneliktir. İkinci kısım ise ilişkinin anlamını mimarlık bakış açısından sorgulamaktadır.

İlk kısım mimarlık ve sanat işbirliğine dair en önemli girişim olan *Türk Grup Espas* oluşumunu incelemektedir. Sentez düşüncesini temel olarak oluşturduğu

manifestosu ile grubun yaklaşımı konuya en ideal formu sunmaktadır. Onu takip eden altbölümde ise ilişki ağının portresi sunulur. Süreci baz alarak yapılan incelemede, bu ilişkideki aktörlerin rolleri dönemin sos-ekonomik bağlamı içinde değerlendirilir. Müşteri, mimar ve sanatçı arasındaki ilişkinin biçimi bu sürecin nasıl başlıyıp yönetildiği ile ilgili önemli veriler sunmaktadır. Bunun da ötesinde, bu analiz tasarım bağlamında mimar ve sanatçı arasındaki karmaşık ilişkiyi bir sınıflandırmaya yönlendirecektir. Sonunda, bu iki ilişki ağı az çok birlikteliğin temel niyeti ve nedenleri açığa çıkarmaktadır.

Sonraki kısım ise sanat eserlerinin mekandaki varlıklarını incelemeye almaktadır. Her ne kadar bu kısım sadece bir analiz gibi görünse de temelde bu inceleme birlikteliğin nedenlerini araştırmaya yöneliktir. Bu incelemede sanat eserleri iki aşamada incelemeye alınmıştır. Biçim (*Form*) başlığı altında sanat eserlerinin yerleştirilmesinin mekansal biçimlenmeye katkıları sorgulanmıştır. Nitelik (*Feature*) başlığı altında ise sanat eserinin mekan ve kullanıcılar ile bağlantılı olarak düşünülen kompozisyon dili ve ifade biçimi üzerine yoğunlaşmıştır.

Süreç üzerine yoğunlaşan bu bölümden sonra ikinci kısım 'İşbirliğinin Anlamı' (*Meaning of the Collaboration*) başlığı altında, yapılan tüm analizler ve edinilen bilgiler ışığında bu birlikteliğin anlamı üzerine mantıksal bir yorumlama yapılmaya çalışılmıştır. Sanatla kurulan bu muğlak ilişkiyi dönemin mimarlık bağlamı içinde tam da modern mimarlığın sorgulamaya alındığı bir dönem içinde anlamaya çalışmaktadır.

Bu doğrultuda ilk kısım, batıdaki tartışmalarda da yer almış olan mimarlığın oluşturmak istediği kamusal rolü incelemeye almıştır. Türkiye'deki örneklerde mimarlığın içine sanatın entegre edilmesindeki ana düşüncenin modern binalara "estetik nitelik" (*aesthetic quality*) katmak ve "kamu yararını düşünmeyi" (*civic-mindedness*) amaçlayan yaklaşımlar olduğu savunulmuştur.⁸⁹² Bu görüşü ve yapılan analizleri dikkate alarak, bu eylemin toplum ile bir bağ kurmak gibi bir amacı olup olmadığının yanıtı aranmıştır.

İkinci kısım ise bu birlikteliğin nedenini yerel ve evrensel ikilemi üzerinden yorumlamayı amaçlamıştır. Mimarların buldukları bağlamdan bağımsız

⁸⁹² Bozdoğan, S.; Akcan, E. (2012) p 131

yalıtılmış bir biçimde üretim yapamayacakları kabul edilen bir olgudur. İşte bu sosyal bağlam içinde, mimarlık iç ve dış etkenlerin, diğer bir deyişle hem yerel hem de uluslararası düşünceleri barındıran bir bağlamın, ürünü haline gelmektedir. Bu varsayım çerçevesinde, bu kısım konuya bu iki farklı uç arasındaki gidiş geliş gerilimi üzerinden yaklaşmış ve konuyu bu anlamda yorumlama çalışmıştır. Bu değerlendirme, savaş sonrası dönemde Türkiye’de mimarlığın, plastik sanatlarla bilinçli olarak kurduğu ilişkiyi de içinde barındıran modern mimarlık adına yeni bir perspektif sunup sunmadığı veya yeni bir yorumlama önerip önermediğinin sorgulaması haline gelmektedir. Bu anlamda, bu tip bir yorumlamaya mantıklı ve somut bir zemin oluşturmak için modernizmin eleştirilen ve tekrardan formüle edilen noktaları da dikkate alınmıştır. Ancak tartışmanın temeli “konumlandırılmış modernizm” (*situated modernism*) kavramı etrafında kurgulanmıştır.

Bu yüzden bu yaklaşımın Türkiye açısından temeli ve çerçevesi, mimarlık ve sanat ilişkisinin daha geniş bir mimari bağlam içindeki rolü ve anlamı açısından da düşünülerek karşılaştırmalı bir tartışma biçiminde incelenmiştir. Bu doğrultuda, bakıldığında, modernizmin ilkelerinin ve kavramlarının sorgulandığı dönemin atmosferinde, Türkiye’de yapılı çevre için yeni düşünce biçimleri ve yeni polemikler oluşmuş ve bu da yeni biçim ve tipolojilerin ortaya çıkmasına neden olmuştur. Savaş sonrası dönemde modern mimarlık görülmüştür ki, Türkiye’de de tek yönlü olmaktan öte, belirsiz ve karmaşık bir yörünge izlemiştir.

Mimarlık ve sanat birlikteliği her ne kadar mimarlık tarihi yazılımında az konu edilen bir durum olsa da, uygulamaların 1950lerin sonu 60lar ve 70lerin ilk yarısında yoğun bir biçimde gerçekleştiği görülmüştür. Aslında ‘modern’in yeniden kavramsallaştırılmaya çalışıldığı bu atmosferde böyle bir ilişkinin gelişmesi oldukça anlamlı olmaktadır. Çünkü bu dönemde Türk mimarlık ortamında yeni bir yörünge belirlenmeye çalışılmış ve bir arayış içine girilmiştir. Uluslararası estetiğe yönelen mimarlar, 1950lerin sonunda genel ortamdaki eleştirel yaklaşıma koşut biçimde kendi modernizm yorumlarını yaratmaya yönelmişlerdir. Bu durum özellikle 1960larla birlikte gelen ve adeta dönemin parolası haline dönüşen sosyal bilinçlilik kavramı üzerinden daha somut bir düzeye evrilmiştir.

Aslında, 1950’lerde hakim olan uluslararası estetiğe yönelme eğilimi temelde farklı bölgelerde görülen güncel gelişmelere ayak uydurma çabası, farklı

coğrafyalardaki üretimleri homojenize etme düşüncesi veya batıdan alınan yüzeysel bir taklit girişimi şekillerinde yorumlanabilir. Ancak daha bütünsel bir bakış açısı içinde bakılırsa bu tutum, zamanla, modernizmin ilkelerini sorgulamaya yönelik bir bakış açısı kazanmayı ve mimalik ve sanat birlikteliğinin yapıcı temelini hazırlamayı sağlayan bir olguya dönüşmüştür. Ayrıca, sos-ekonomik, politik ve kültürel alanlardaki değişen şartlar bu modernist akıma göç etmeyi teşvik etmiştir.

1960'lara gelindiğinde modernizme karşı alınan eleştirel tavır çerçevesinde, Türk mimarlık camiası da sanatın kamusallığını, kolektif ruhla tasarlamayı ve hümanist mekanlar yaratma gibi batıda öne çıkan konuları tartışmaya başlamıştır. Ayrıca, bu temalarla ilişkili olarak, Türk mimalik ve sanat ortamında yerel ve evrensel arasındaki ikilem konusu da ön plana çıkmıştır. Bu ikilem içinde modernizm benzer bir sorgulamaya ve yeniden değerlendirmeye maruz kalmıştır. Türk mimarlık camiası 'modern'in kendi bağlamlarına uyumlu olacak yeni bir formülasyonunu, buradaki adıyla 'konumlandırılmış modernizm'i (*situated modernism*) yaratmayı amaç edinmiştir.

Bu yerel bağlama uyarlama düşüncesi, bir anlamda, uluslararası modernizme katkı sağlayıcı bir rol kazanmalarını da sağlamıştır. Ayrıca, artan toplumsal bilinçlilik ile birlikte 1960'lardan başlamak üzere modernizmi günlük yaşantıya dahil etme düşüncesi, toplumun yararı adına, mekansal uygulamalara konu olmuştur. Toplumcu söylem ile doldurulan modernist yaklaşım, yerel kimlik ve 'modern'in yeniden yorumlanması konuları ile ilişkili hale gelmiştir. Bu durum, yapıları belirli bir zamana ve mekana ilişkin kıldığından 'konumlandırılmış modernizm' kavramı ile örtüşmektedir.

Bu çeşit bir arabuluculuk içinde plastik sanatlarla kurulan bir birliktelik yerellik ve toplum ile yeniden yakınlaşma endişeleri için uygun bir çözüm sunmuştur. Aslında, bu iddia, gerçekleşen her işin farklı değişkenleri olduğundan, karşılaşılan her örnekte bu çıkarımın var olduğu anlamına gelmemektedir. Planlanmış bir hareket olarak kendi modernizmini yaratmakla kastedilen şey, sınırları ve amaçları tasarımın ilk aşamalarında tanımlanmış, yani işbirliği olarak tanımlanan, bir girişimdir. Çünkü bu girişim, tasarım sürecine entegre olduğu sürece böyle bir endişeye yanıt veren bir yan anlam barındırdığı söylenebilir. Sanatla sağlanan

uzlaşma böyle bir kolektif çalışmayı destekler niteliktedir ve ancak o koşulda sanat eseri tasarımın olmazsa olmaz bir parçası haline gelmektedir.

Konu ile ilgili ayrıntılı işlenen iki örnek olan İstanbul Manifaturacılar Çarşısı ve 1958 Brüksel Uluslararası Sergisindeki Türk pavyonunun, aidiyet hissi yaratma ve 'modern'e yerel bir yorum kazandırma düşüncelerini kapsayarak 'konumlandırılmış modernizm' kavramının somut örnekleri oldukları görülmüştür. Bu hedefi sanatla kurdukları işbirliği ile sağlamışlardır.

İstanbul Manifaturacılar Çarşısı geleneksel malzeme kullanımı ve pazar tipolojisiyle birlikte modernist bir yaklaşımı da barındıran bir tasarım mantığını barındırmaktadır. Sanat eserlerini tasarıma dahil etmek de bu özelliğini güçlendiren ve mimarlık açısından mantıklı ve özgün bir çözüm sunan nitelikte bir yaklaşım olmuştur. Bu, hem toplum ile mimarlığı birbirine yaklaştıran hem de yerel ile evrensel arasında gidip gelinen durum için sunulabilecek bir çözüm olmaktadır.

Brüksel sergisindeki Türk pavyonunda ise, sergi binası olmasının getirdiği özellikle ile, egemen düşünce kimliğinin temsiliyetidir. Bu temsiliyet de hem yerel değerleri ifade etmeyi hem de modernist yaklaşıma uyum sağlama becerisini göstermeyi içermektedir. Bu sorunsal sanat ile yapılan işbirliği ile aşılmaya çalışılmıştır. Özellikle, tasarımın bir parçası olarak düşünülen uzun mozaik duvar ve pilon, modernist yaklaşıma bireysel bir katkı sağladığı ölçüde, 'konumlandırılmış modernizm' iddiasını desteklemektedir.

Bu durumda, sanat eserini mekanın parçası olacak şekilde entegre etme isteği mimarın modernizmi bireysel yorumlama şekli olmaktadır. Bu tutum, neden modern mimarlık modern sanatı bünyesine dahil etti sorusuna da yanıt vermektedir. Sanatla kurulan planlı ilişki, işbirliği (*collaboration*), modernizmi içselleştirmede ve ona yeni bir retorik kazandırmada tatmin edici ve rasyonel bir yol olarak karşımıza çıkmaktadır. Bu sayede Türk mimarları bir parçası olmayı arzuladıkları uluslararası modernizme de katkı sağlamış olmaktadır.

Tüm bu olgular düşünüldüğünde, birlikteliğin direkt batıdan kopya edilen veya rastlantısal bir hareket olduğunu iddia etmek de mesnetsiz ve önyargılı bir

yaklaşım olmaktadır. Bu noktada şunu da vurgulamak gerekir ki, yapılan tüm örneklerde modernizmi yeniden yorumlama üzerinden, yani 'konumlandırılmış modernizm' çerçevesi içinde, düşünülerek oluşturulduğunu öne sürmek de bir o kadar abartma ve yanıltıcı olmaktadır. Tüm yönleri ile gerek süreci gerekse aktörlerin niyetleri yönünden açığa kavuşturulmuş örneklerde bu tip bir argümanı kurmak daha tutarlı bir yaklaşım olacaktır.

Bu birliktelik aslında iki tarafın da yarar sağladığı, bazen işlevsel bazense tamamen görsel veya sembolik anlamda, karşılıklı bir ilişki olmuştur. Uygun bir dönemde ve ortamda mimarlık bağlamına yerleşen bu birliktelik, eğer işbirliği şeklindeyse, mimarlığın çatısı altında "mekansal bir koleksiyona"⁸⁹³ dönüşmüş ve modernizmin yerel bir diyalektiğini yaratmıştır. Klişe tanımlamaların aksine, bu girişimin kopyacılıktan öte bir çaba olduğu sonucuna varılmıştır. Mimarlık yazımında yer yer göz ardı edilmiş olsa da, kendi döneminin tartışmaları içinde kayda değer eleştirel düşünceleri de barındırmıştır. Bu nedenle, mimarlık bakış açısından bu konu, savaş sonrası Türkiye'de 'modern'i içselleştirme süreci içinde yer alan bir öz değerlendirme çabasının kaçınılmaz bir parçası olarak kabul edilmelidir.

⁸⁹³ This phrase actually belongs to Andre Bloc, which is quoted in Çalık, S. (2004) p 37.