

**A Critical View of  
Turkish Architectural Thought and Architectural  
Practices in the Tourism Sector After 1980**

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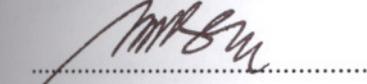
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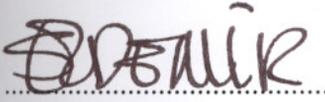


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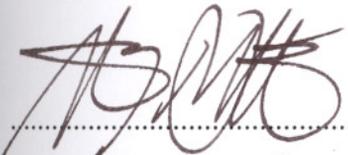
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## ABSTRACT

The years of 1980's and 1990's caused important changes in Turkish architecture. It is observed that the sovereign of modernism, which directed the Turkish architectural practice and thought until these years, began to collapse. From now on, many style and thought can continue their existence together in the architectural field. Tourism architecture in Turkey has an important place in this change, living. Thus, it will not be wrong to say that the first field where these new ideas, new styles of after 80's revealed themselves is the tourism architecture.

It is impossible to abstract the changes lived in architectural field from the changes observed in the other fields of life. No doubt that, the economic, political and social changes influenced the architecture very much. Because of this, it is possible to be able to perceive and analyse exactly the changes lived in architectural scene, only with being able to define the changes in all these fields, which were considered as effected the architecture directly-indirectly. The economic and political changes lived in this period, were situated in this study initially because of this reason. In the following chapters, the marks of the changes lived in these fields are searched on the architecture of the period. Tourism architecture takes places in this study in the reason of constituting the field, which the explosion of style lived in architecture in these years, best observed. The medium, which architecture participated in, is discussed with the examples of tourism architecture.

Key words: Modernism, postmodernism, pluralism, popular culture, tourism architecture, planning policies, identity,

## ÖZ

1980'li ve 1990'lı yıllar, Türkiye mimarlığında önemli değişimlere neden olmuştur. Bu yıllara değin, Türk mimarlık pratiği ve düşüncesine yön veren modernizmin egemenliğinin, bu yıllarda yıkılmaya başladığı gözlenmektedir. Bundan böyle mimari alanda birçok akım ve düşünce varlıklarını beraberce sürdürebilmektedir Türkiye'de. Turizm mimarlığı ise yaşanan bu değişim içinde önemli bir yere sahiptir. Öyle ki, 80 sonrasında bu yeni fikirlerinin, yeni akımlarının kendilerini gösterdikleri ilk alanın turizm mimarlığı olduğunu söylemek, yanlış olmayacaktır.

Mimarlık alanında yaşanan bu değişimleri, yaşamın diğer alanlarında gözlenen değişimlerinden soyutlamak olanaksızdır. Yaşanan ekonomik, politik ve sosyal değişimler, mimariyi de önemli ölçüde etkilemiştir kuşkusuz. Bu nedendir ki, mimari alanda yaşanan değişimleri tam anlamıyla tahlil edebilmek ve kavrayabilmek, ancak mimariyi dolaylı-dolaysız etkilediği düşünülen bütün bu alanlardaki değişimleri tanımlayabilmekle olasıdır. Çalışmada, öncelikle bu dönemde yaşanan politik ve ekonomik değişimlere yer verilmesi bundandır. Daha sonraki bölümlerde ise bu alanlarda yaşanan değişimlerin, dönemin mimarlığı üzerindeki izleri araştırılmıştır. Turizm mimarlığı bu çalışmaya, bu yıllarda mimaride yaşanan akım patlamasının en iyi izlenebildiği alanı oluşturması dolayısıyla konu olmuş, mimarinin içinde bulunduğu durum, bu alana ilişkin örneklerle tartışılmıştır.

Anahtar Kelimeler: Modernizm, postmodernizm, çoğulculuk, popüler kültür, turizm mimarlığı, planlama politikaları, kimlik.

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# CHAPTER 1

## INTRODUCTION

### 1.1. Aim of the Study

The years of 1980's in the world, points out the important developments as the collapse of eastern block and the end of cold war years. The collapse of eastern block became a current issue together with the thesis that ideologies came to an end. The thoughts, which regarded the freedom of individual parallel to the freedom of society were investigated and the thoughts which emphasised the freedom of individual, got stronger. The concept of national states began to be discussed and globalism became a current issue.

Developments indicated a parallelism with this in the field of architecture, too. The anti-modernist opinions began with 1960's became as more widespread in these years and gained an activity. The belief on the strict rules and universal ideas of modernism was abandoned, the ideas which emphasised the freedom of architect gained value. All these developments got more prevalence with the progress occurred in communication technology.

The 1980's were the years in which the effects of that western origin change became visible also in Turkey. However it is impossible to limit the causes of these changes observed in Turkey in the same period only with the western origin effects. Thus, 80's were the years for Turkey meanwhile that the subjective progress and changes, constituted an exact turning point, happened. The interference occurred in 12<sup>th</sup> September 1980 and the effects of differentiation on new political and economic preferences coming with the new established governments after the interference would also show itself in the social life in the following years.

All those changes happened directly or indirectly, caused the beginning of a new period in Turkish architecture, too. That new period, as we can define as a pluralist medium contains many different attitudes in architecture like from post-modernists to traditionalists, from the ones follow the national architecture to the modernists try to adopt the living change and to the ones emphasise with the individuals manners.

Many thoughts about this medium determine the Turkish architecture after 1980. These thoughts were discussed whether in the thesis made in academic medium, or in architectural media. These thoughts could be the use of thoughts, which are seen in the western world before, or they could be some unique works, which are aimed to discover the peculiarities of Turkish architecture. The changes were identified and with correspondence to this there appeared a movement to define the process of change.

The aim of this study is, to gather the opinions of the architects who have dealt with this subject before and starting from that to make a classification of the buildings constructed as touristic. It's assumed that it would be possible to make a contribution to the intellectual accumulation by this way. Towards this aim, it was chosen to search for the reasons of these changes not only in the specific field of architecture but also in many other fields which are taught to be effecting architecture. By this way it is aimed to rediscuss these subjects with a new point of view.

## **1.2. Definition of the Problem**

It is observed that, in the contemporary Turkish architecture there is an important process of change compared with the years before 80's. While the period before 80's can be named as the years in which modernism has undoubtedly ruled, the 80's were the years in which totally different architectural styles could exist together at the same time. In these years, modernism had still continued its existence, although it has last its dominant identity. Some modernists have tried to renovate modernism with the help of technology and with the use of some new building materials while some others accepted the modern language as a classical element. In the pluralist atmosphere of the 80's the dominant style was postmodernism. In these years it is also possible to see some different attitudes among the architects who act with a postmodernist perception. While there are some architects who gather different forms from history, which they see as a warehouse without worrying about a consistency, there are also some architects who chose postmodernism in the result of being in a effort establishing an alternative language.

In the Turkish architecture of the 80's, besides the influences of modernism and postmodernism whose roots are in the western world, there are also some traditionalist attitudes. This group, which we can name as traditionalists have volunteered in an effort of establishing an architectural language alternative to the western discourses with emphasising the design criteria of geography they live on.

Another characteristic of this period was that the architects have started to form their own discourse. Such an effort was not needed during the modernist period, but in the pluralist atmosphere of the 80's architects found rational thinking in the establishment of their own subjective ideas. In the 80's, "Eastern way of seeing", "Anatolian interpretation" etc. like personal approaches tried to find a place in the intellectual world of architecture.

Another change happened in these years in intellectual field of Turkey. A new approach is observed opposite to the rational understanding, which is believed that the architecture can exist only in the practical area. In these years architecture is also produced in intellectual scene. Architecture has started to use the intellectual accumulation of different professions like philosophy, linguistics and such... Architecture has tried to find its new way of expression in such a multi disciplinary environment. Even, it's possible to say that intellectual thoughts about architecture have turned into a course of less practicality.

In all these changes, the portion of developments in the field of architecture peculiar to itself is in big amount. Besides, no doubt that the political, economic and social changes both in Turkey and west has a great role in architecture that can not be considered apart from the social cases. With the end of cold war period, the socialist understanding leaved its place to the attitudes emphasise the identity of an individual. The progresses in communication technology, the changes in political and economic preferences in Turkey, the constitution of consumption culture, the fact of popular culture etc., all these changes can be respected in this content.

The question how the transformation of Turkish architecture realised after 80's has to find its answer on such a large base. Otherwise the study can not go further from an

effort of understanding in one direction, will not allow the constitution of a totalitarian table which is necessary and it will remain shallow by this point of view. To approach a period of architecture with a tendency to explain rather than a tendency to understand will inevitably turn into an understanding of the period within a limited scope. By the same reason it will be a very limited point of view to see architecture only by the eyes of its designer. It will be just the same to list some pieces of knowledge whose relation with the specific subject have not been from different fields of science constituted. Apart from some theoreticians who are frequently referred in this thesis, most of the works in the field of architectural science are qualified like above. And it is possible to say that this caused a limited perception. Due to this, as a method, the effort of searching for the answer has to follow a multi-centred point of view instead of single-centred point of view that many studies includes and puts an object in its focus.

### **1.3 Method of the Study**

In this study a table is wanted to be created by establishing relations together with the many specific situations; from economy to politics, to some social and cultural cases, most importantly to the architecture and tourism architecture in its speciality. To see the architecture of the period in a table that the network of relations constitute, basically points out an effort of understanding more than an effort of explaining. Due to this, in this study there are not any hypothetic character and any determinism of one direction which the explanatory approaches include. In the formation of the table, firstly the economic and political changes lived were tried to be determined with establishing the relations with architecture. No doubt that, there are direct or indirect effects of political and economic changes on architecture. The raise of individual values which is one of the developments we observed in years 80's, has a characteristics of supporting the pluralist understanding in architecture. In other words it is an indirect factor related with the architecture. On the other side although the encouragement laws which were established for the tourism sector by the government in this period, contained an expression like "the tourism complexes which will be done must carry local and regional properties", is directly a factor with its determinant characteristics.

In the following chapter, the situation of Turkish architecture after 80's, is examined with in all aspects. In this section the relations between architecture and the economic and political decisions were tried to establish opposite of the recent chapter. In 80's and after, in the name of concretization of transformation in architectural field, architectural experiences of years before 80's are given in this chapter. Today, the classification problem of existing building stock is emphasised as a proof of change.

Last chapter is assigned to the transformation of tourism architecture considered as having a special pace in architectural arguments after 80's. These changes are;

- \* The development and growth of the building programs by returning to the mass tourism after the left of social- tourism understanding.

- \* The transformation of architecture to a means of marketing a local regional identity to a foreign tourist with the chosen of target mass as a foreign tourist.

The best observed field of pluralist approaches in architecture came out after 80's were emphasised as tourism architecture. Due to this, the styles of tourism buildings are tried to discuss by establishing relations with the discourses belonging to the western world.

The reading is tried to make from the publications related with the subject. It is considered that this will not cause a matter of representation. Such as, the prestige architecture is the field which a variety, that was expressed already, is lived in, mostly express itself by the help of publication.

#### **1.4 Limits of the Study**

It is possible to mention the year 1980 peculiar in Turkey, as a breaking point. The process began with the year 1980 and fallows it and the outcomes, this process brought with, are to an important degree separated from the social, economic, political experiences lived in preceding years. From now on a process exists with its self-dynamics, had begun. This process constitutes the limits of the study. Due to exhibit clearer the change lived, it is applied to the comparative point of views with the ones before 1980, in the points seen necessary.

It is impossible to keep the architecture experience apart from the social changes. Because of this, in architectural practice the changes lived in intellectual scene and architectural media were tried to be considered with its all sides by being established relations with each other. Tourism architecture became an important field of activity of the changes lived in this period. Tourism architecture has the most prominent examples which the changes could be followed of this period. Both, declared the tourism sector as a preceding sector in economy after 1980 and the provided possibilities and private sectors which became the investors plait a significant role in this situation. In spite of this, the marks of the behaviours of architects who were in the activity of this field were searched in the designs they produced in other fields. Besides with the beginning of the 1990's the attractiveness of the sector has been decreased. This is caused by both the turning of the capital to more profitable fields of investment and the dramatic decrease of the number of tourist visited the country. Because of this the examples investigated are chosen from the period of 80-90.

The cost line of Southern Aegean and the Mediterranean that the government supported with the infrastructure projects are the regions tourism architecture turned to arts so that, the hotels and holiday villages of this region mostly, constitute the examples discussed. Nevertheless, the examples from the other regions are also discussed in the study as they are considered important due to their architectural approaches.

## CHAPTER 2

### THE SITUATION IN TURKEY IN 1980'S

Today's Turkish architecture, besides its reflections in the architectural practice, also reflects an agitated period in architectural publications. Agitated, because providences of the transformation process which take its roots in the years of 1980's can still be the topic of fervent discussion even today.

The transformation process of whose effect started to be seen in 90's mostly, is observed that it lays its foundations with the factual responses in economical, political, cultural and social areas after the Interference of the September 12, 1980 and a period followed it. It is impossible to keep out architectural practice from these facts.

Albeit, it is possible to specify the transformation process we follow in Turkish architecture parallel to the transformation, which has started to reveal itself in western countries in 60's. Yet it should not be forgotten that; after 20 years of difference the structure, which enables the access of the ones noticed as in the ability of noticing the events happened is hidden in the situation of Turkey in 1980's.

The factors of the change in Turkish architecture, which were founded by 1980, can be evaluated under two topics. These topics are:

- Socio-political changes
- Socio-economical changes

#### 2.1.1. An Overview of the Socio-Political Situation in Turkey

This part will be examined under three topics defined as: "The Interference of 1980 and New Political Situation" as being most basic reason of the changes which took place in 80's and bringing the important social transformations with itself, "Changing of Planning Politics and Decentralisation" as a result of directly effecting the transformation and change in a whole built environment, and in the field that can be called as prestige architecture, tourism buildings as being the first type in which the

effects of west are firstly seen; changes of tourism politics have a great influence so that it is defined as the “Changes of Tourism Politics in 1980’s”.

### **2.1.1.1980 Interference and New Political Situation**

The Interference of 1980, happened after the army seized on the government in the morning of 12 September by showing the reason such as; economical crisis, not working of State’s organs, not being able to bring a conclusion to the election of Presidency, rising problems in public order and the danger of radical piousness.

The government of interference dissolved the parliament as a first act, put an end to the function of the assembly, stopped the parliamentary immunity and announced martial law in the whole country. In a period following this, it was forbidden to speak openly about political subject, political parties were closed and their properties were sequestered. The functions of all the mayors and more than 1700 municipality councils were ended. All the power was in the hands of the newly established National Security Council (MGK) of the army.

A cabinet was appointed consisting of mostly retired officers and bureaucrats with retired admiral Bülent ULUSU at the head, its duty was defined as giving advice to the NSC (National Security Council) and carrying out its decisions. The high military persons who were in different cities were appointed to the head of the education, media chambers of commerce and unions in these cities in order to secure the control.

The new constitution was accepted with the referendum on November 7th, 1982 and Kenan EVREN was elected as the president.

“This text was turning of the constitutional developments in 1960’s to the opposite way from a lot of aspects. The power was held by the execution and the powers of the president and NSC were increased. Besides, media freedom and union freedom (strikes with political aims, solitary strikes and general strikes were forbidden) and rights and freedoms of individuals were limited. Basic rights and freedoms (expression freedom, freedom of establishing association, etc.) were included in the constitution, yet it was

pointed out that they can be cancelled, propped up or limited for the sake of the public life and when the national interest, national security and regime of republic were in danger.” (Zürcher, E., 1998, p: 417)

The Government of interference gave a sentence of prohibition from politics for ten years to all politicians who were active before 1980. The parties which would be newly established, were to be approved by NSC and at the same time that had been forbidden to set up women and youth branches, to open office in the villages to have relation with unions. Although 15 new parties had been established, only three of them had been given permission to take part in the elections.

The Motherland Party (ANAP) that was established by Turgut ÖZAL, obtained the absolute majority at the parliament by taking more than 45% of the votes in the elections which were held in 6 November, 1983. The newly established government had taken a decision that some of forbidden parties could also join to the elections of municipality in March 1983. Thus, the newly established Social Democrat Public Party (SHP), Rightway Party (DYP), Welfare Party (RP), had also joined to these elections. Democratic Left Party (DSP) was set up after the elections. The common point of almost all these newly established parties was that ex-political leaders secretly directed them. The following process, which had come true by the referendum, had been made on 6 September 1987, would cause to leaders to return to the active politics.

Early elections were held in November 1987, ANAP was able to hold to absolute majority in spite of the great loss of votes. It is seen that the power of the ANAP was completely retrograded in the elections of March 1989. When the duty of Kenan EVREN was over, in November of the same year, Turgut ÖZAL had been elected as the president.

DYP had won elections held in 20 October 1991, with 27% vote and after this time, any party could not obtain the absolute majority alone and the period of short dated coalitions had begun.

The influences of all these developments were indirect on architectural practice. It is possible to determine these indirect effects at two points. First one, political bans and preferences of 80's forced the architectural scene to find solutions in the privacy of architecture, who were trying to find solutions in a completely different area of architecture in the previous period. Second one is political choices and selection of these years served to the formation of popular culture.

### **2.1.2.Changes of Planning Policies and Decentralisation**

In the period of Republic, the first comprehensive city planning experience was the competition, which was made to plan Ankara in 1928. After this, municipalities were empowered to make the base map and development plans by "the law of municipality and building road" numbered 2290, which came into force in 1933. In the year of 1956, 6785 numbered reconstruction law was made. In the year of 1958, the Ministry of Reconstruction and Settlement was established with the law numbered 7116 in order to plan regions, cities, towns and villages, to designate the policy of dwelling and to execute the works, which are related to the disaster. With the Government Planning Organisation (DPT) which was established later on, city plans which will be made were tried to be provided appropriateness to the plan targets throughout the country and region plans prepared according to them. (Gülgeç, İ., 1991, p: 26 - 38)

In local elections of 1973 and 1977, especially in big cities, with social democrats' coming at the power at local level, municipalities tried to bring new solutions to the problems of municipal administration. Their wishes are more democrat, source creating, productive and participated under standing of municipal administration.

When we came to the year of 1978, Local Administration Presidency, which was a central organisation, was established for both to answer the needs of municipalities and to make local administrations more autonomous. In spite of all these positive developments, it is seen that at the very beginning of the 1980's generally it was receded from the thought of planning and development plan was also removed. The new understanding, coming with the Military Interference of 1980, was in a state of complete distrust to the local administrations. The back steps, which were taken for

local administrations with the constitution prepared at 1982, were a result of this. Under certain conditions, the power to remove the elected local administrations was given to the Ministry of the Interior. Besides, the military government also increased the incomes of the municipalities, and this made local administrations feel relieved. (Keleş, R., 1991, p: 39 - 45)

80's were the years of important social, political and ideological changes all over the world. The idea, which the ideologies came to end, strengthened with the demolishing of the "Iron Curtain", is being repeated after all, and concepts such as etatism, public interest, the state of prosperity and conservation are being interrogated by the west. All these thoughts started to effect also our country, and especially at the second half of the period, liberalist thought was tried to be made prevalent in the society? At the congress of "The evaluation of last 30 years in the development of City Planning in Turkey" which took place in Izmir on 10 March 1991, Ruşen Keleş evaluated this situation like that. "So that first 'socialisation' and then 'nationalisation' were abolished by the excuse of putting an end to the bureaucratic obstacles, decreasing red-tape..." (Keleş, R., 1991, p: 39 - 45)

In the same congress, Ruşen Keleş explained the period of 1984-1991 as " a period of imitation to the west" and he quoted the opinion that, in this period The Government of Planning Organisation was lowered to an ordinary state office and was created by the passion of liberalisation with the messages which were given consciously. According to Keleş, in a way, this change is "a going back in the means of economy and politics."

"As a result of the prejudice of becoming closer with foreign countries, the idea that there is not even one city and environmental value that will not sold. in order to increase the foreign exchange incomes, was tried to be made dominant. Thus, the plunder in tourism areas, coast, Bosphorus protected areas and in the state farms, was incited almost consciously. For example; the state was the initiator of urban and environmental degeneration by changing tourism, forest and title deed rules to get easy of the use of the farming lands as out of aim." (Keleş, R., 1991, p: 39 - 45)

Another change happened at local administrations. The central administration on development plans was annulled by the law of development numbered 3194, which was made in 1985 and devolved to the municipalities. With the same law, municipalities became completely authorised in giving decisions of physical plans, in the process of approving and putting into practice the plans. The law has the traces of extensive planning and appropriates an approach, which extends from the region to lower scales. Yet in a long period, this law could not obtain the wholeness among the stages of plan.

“Although the local administrations were equipped with legal means in all the dimension of planning, all these opportunities could not influence the urban development of the country in a positive way. The basic reason of this was; not even one central/ regional or local administration unit was not empowered to direct an order of urban settlement, to draw the frame of the works of local administrations and to define its long lasted strategy by the law numbered 3194. Investments which were determined by sectoral plans, were deprived of spacious dimension, the process of preparing region plan did not work except GAP, the planning of environment order was prepared in very limited areas depriving of socio-economical dimensions, master plan offices were closed and all these made local administrations deprived from a frame to consult in the activities of planning.” (Eke, F., 1998, p: 22 - 25)

Besides, this one of the most important weakness of the law was the equipping of all the municipalities with same duty and power without taking care of the technical, manpower, knowledge accumulation and financial resources they owned. This situation had brought a lot of problems in practice with itself.

The reconstruction and planning authority of all municipalities were envisaged to be devolved to the Ministry of Reconstruction and Settlement with the initiative of the prime minister, in special circumstances by the law numbered 3394 which was made later. Besides this, the power of all the municipalities included in GAP were devolved to GAP Administrative Presidency and the planning authority of the municipalities in tourism areas were given to the Ministry of Tourism. When we look from the direction of development planning authorities, it is seen that the municipalities of the time were not quite localised although it is claimed to be so. (Keleş, R., 1991, p: 39 - 45)

Mass housing law numbered 2985 was also made at the same period, and betterments which were made with the credits that will be supplied in housing construction, were realised with this law. Again with the same law mass housing firms in the private sector (Housing Cooperatives, cooperative associations, private production companies) are also involved in housing establishment and by this way they had the change to make use of credits.

Law defined its aim as “to meet the need of housing, the arrangement of principles of housing construction, development of tools and, industrial production techniques appropriate to the conditions of the country and construction equipments and to establish a Mass Housing Funds for the supports of the state”. Also it can be profited from this fund in order to be used in tourism regions. The decision that a person can also take credit for the second house takes part in the same law. As the law was made wider including the second houses, and when this fact united with the condition of full appointment of the local administrations to make development plans, there had been a rapid growth of densely built areas especially in the coastal regions. This growth had caused new infrastructural problems to those municipalities who had already insufficient infrastructural conditions. With these events second houses occupied the regions, which had tourism potential.

When we came to the year of 1984, The Ministry of Development and Housing was repealed in order to decrease the centralism. This attitude made a gap in the determination of urbanisation and housing policies and the subjects, which take part in the occupation of the Ministry like; building land, shanty, population dispersing and planning of regions were left done. It was digressed from the idea of integrated planning and fragmental understanding had been adopted.

“There are profound separations of view about the general purposes which are wanted to be achieved in development plans. These separations of view become apparent especially in 1980’s An important erosion happened in the respect to the plan and to the thought of plan. When it is looked to our history of planning from this point, it attracts attention that; in the period of 1960-80 a negative but an organised attitude

towards plan was adopted, however in the period of 1980-1991 the contrast of plan was expressed openly by official authorities and it was made a government policy. In this way, after 1980, the desire of returning to the years before 1960 was being made official. In other words, the rule of "Our plan is to have no plan" which entered to our political literature, was being put into practice in the period of 1980-1991." (Keleş, R., 1991, p: 39 - 45)

### 2.1.2. **Changes in Tourism Policies of 1980's:**

The roots of attempts to improve the Tourism Sector in Turkey was realised in 1950's and it has been officially supported with five-year-termed development plans after 1960's. In the first five-year-termed development plan, it was proposed to establish holiday resorts and camping. Accordingly the model of social tourism of postwar France through which it was aimed to attract the lower income groups of France and was formed to meet the social requirements of that group. The same policy of tourism lasted in the other development plans too. In 1969 the coast from Çanakkale-Balıkesir to Antalya-İçel, with a width of 3 km. was decided to be Tourism Development Area. (Sağlam, H., 1995, p: 258 - 259)

The third five-year-termed development plan of 1973-77 suggested the accommodation establishments to be in the regions above, for the mass tourism. It has been stated that all the projects had to be in accordance with the principles of mass tourism and the plans, which supplied this condition, would be supported. At the end of the term, when bed numbers are considered; it was seen that the Marmara Region took the head. But, the aims of development plan failed due to the petrol crisis and economic problems of 1973.

In the fourth five-year-termed development plan of 1979-1983 it is observed that the effort to develop tourism was carried on with the same objectives. The aim was to establish organised tourism regions and to keep the optimal size of the establishments in international norms.

“Tourism Institutions and Their Quality Act” which was decelerated in December 27 1979; and came into practice in January 16 1980, emphasised that the quality of the establishments and institutions must reflect the Turkish Life Style and Local Features. This act, later, affected the architectural attitudes which appeared in the following years.

In all these formations, of Post-modernism which come on the agenda with the slogans to revive the local and historical values with the discourse of making relation with history, set a legal ground in this field as unites with the demands of the investors and tourist in this direction.

“The point of view “All the institutions and establishments must reflect the Turkish life style and local features” of the tourism acts was accepted by the all institutions that provided credits and incentives. The designers created different meanings from these concepts, conditions brought with the acts were evaluated differently by the institutions that allowed the credits and incentives, within this frame local, regional, national and historical evaluations were situated. Besides the technological modernism of the west or the universal forms were experimented. These main three topics which were quated especially by the tourism buildings were also existed in the architectural medium. Thus the tourism sector had the first slab at the new approaches of Turkey.” (Sağlam, H., 1995, p: 258 - 259)

During those years The World Bank declared that it would aid the development of Turkish Tourism especially in the regions of Muğla, Antalya, Aydın, İzmir; Balıkesir; with a support of 700 million TL.’s.

ULUSU Government, which was established by MGK in 12 September, 1980, made the decree of 355 in January 24, 1981, and formed the last structure of the Ministry of Tourism, The aim of the Ministry in this decree is; defined as:

“To evaluate all the opportunities of the country convenient to tourism in the way of suppling positive addition to the economy of the country and supplying the need of healthy resting of Turkish society, to take measures for developing, supporting of

tourism, to direct the public associations related with the subject of tourism and to collaborate.” (Sağlam, H., 1995, p: 258 - 259)

With the law of Tourism Support numbered 2639 in 1982 all the regulations relating with tourism were changed. Besides, in the programs of the first and second ÖZAL government it was aimed that the bureaucracy should be reduced as far as possible and the support of the fast mechanisms should be established.

The fifth five-year termed development model, which was realised in this period, is important in definitions of the roles of the state and investor in tourism. Accordingly, the state would back such project as South Antalya Project and investors and would support encourage the foreign capital.

In the sixth five-year-termed development plan too, it is seen that the importance has been given to promoting policies. Meanwhile it was decided that certain areas could be opened tourism but in the condition of understanding into conservation.

“As the state had not an investment in tourism buildings before the planned period, the self-dynamics of the sector had been effective on style, but in the planned period especially in the understanding of social tourism, the supports of 3<sup>th</sup> and 4<sup>th</sup> class hotels, holiday villages bring buildings of this class and quality to agenda. The understanding changed after 1980 had changed the programs of buildings, so that their mass formations, the settlement of facades, plan diagrams. In order to execute the conditions that state wanted the programs of tourism buildings got richer and it is possible to notice that easily, the differentiation of coast hotel or city hotel can not be made. Even, in order to support this capacity, the dilemma expressed stronger by the solving both the hoteland holiday village functions side by side in the same building side.” (Sağlam, H., 1995, p: 258 - 259)

On 21 November 1991 “The Regulation Concerning Tourism Investment and Management” was examined over again and it was stipulated that the buildings which will be made in the frame of this law have to be made appropriate to the coast law and development plans numbered 3621 which take place in the Law of Tourism Incitement.

A Regulation was made concerning the preparation and approval of developments plans at tourism areas and tourism centres with the regulation about “The allotment of public lands to tourism investments” again by the same law. These affected the reconstruction in tourism area directly.

With the regulation, which was mentioned lost of measures, was brought by the state encouraging the entrance of great capital to this area. These measures are; the decrease of taxes, the delay of value added taxes, the allotment of public lands, credit supplied from Tourism Development Bank, various public banks and private banks etc.

In this period, the existence of two different factors which play part in the progress of tourism are seen. First one is; return of our building firms to the country, which were opened to abroad at the beginning of the 80’s, in the middle of 80’s after stopping up of the foreign market and transfer of their accumulation in this area to the tourism, second one is; the coasts of Italy and Spain, where European tourism demand was directed, faced to the ecological problems as a result of being built rapidly, on the other hand Turkey gained importance as being an untouched country.

Besides all this developments, when the same process brought speedy but defective construction with it self, it became the centre of criticism and reactions. In 1989 at “The Symposium of our Tourism and Coastal Towns” which was made in Marmaris, the problems in this area had been expressed like that:

“All kinds of measures had been taken in order not to let the citizens of the country to enter to those places which were built by their taxes, but to prevent them from entering. The things which will be protected is the human relations, the things that are done are no longer Turkish architecture, but a lune park architecture, international arabesque, a five star American or European ruralisation is being created, everything is importing within all the discussions of nationality and locality, everything turns to be an unreal, arabesque decor, everything is in the shape of another thing...” (Sağlam, H., 1995, p: 258 - 259)

Another regulation that had been made in that period was; The State Planning Organisations Laws of Foreign Capital. In this regulation, there are decisions also about “public and forest lands” that they will be allotted to foreign investments in the frame of Tourism Incitement Protection.

## **2.2.An Overview of the Socio-Economic Situation in Turkey**

This part will be evaluated under 3 topics, First one is the expansion of interior demand in popular culture which appeared as a result of liberalism in economy after 80's and “The Transition to Liberal Economy from mixed Economy” because of covering the main factor in the formation of the consumption culture coming with this, second one is; “The Impacts of Liberalism on Turkish architecture” with the thought that the tracks of economical changes can be followed inevitably in a built environment, and the third one is defined as “The impacts of the media and the expansion of Architectural publications” with the idea that the developments in communication technology has a very important share not only in Turkey but also in the whole world.

### **2.2..1. From Mixed Economy to Liberal Economy**

In 1973 and 1974, the crisis of petroleum led to increase the prices of petroleum at 3-4 times in the internal market. As a result of this event, Turkey, which is a dependent country on petroleum as an energy source since 1950, had to pay great imports, invoices as a base of dollar. Because of another crises of petroleum, which was in 1979-1980, Turkey also had to pay the petroleum in voices with the two thirds of foreign exchange incomes. The crisis in Europe cause to the constriction of the Europe market, which is used by Turkish producers.

Turkey, after the measure that is taken in order to preserve the foreign exchange reserves on condition that to bring the limitation to importation in the beginning of 1980's had been exposed to the constriction of the electricity that reached five hours in a day. The inflation which is %20 in the beginning of 1970's, had reached %90 in 1979.

The laws of January 24 and the interference of September 12 had provided the solution to the crisis of 1977-1979. This solution is formed by controlling the market of workforce with military procedures not economical. Thanks to this solution, the managers of DISK had been judged, the activities pertaining to the labour union had been banned, the collective agreements had been abolished and the authority of making decision had been given to High Arbitration Board (Yüksek Hakemler Kurulu). In addition to that, important regressions had been observed in agriculture subvention, wage of civil servant and the bonuses of retired people. (Boratav, K., 1997, p: 163)

There had been many changings in the financial area as well. In July of 1980, an interesting competition had followed, which was started by little banks and bankers, the emancipation of time deposits and the interest of credits. In 1982 the improvement which was resulted in collapsing the bankers had been recorded in history as the first serious outcome of the liberal economy policy. In the 1980's the comforting of KİT which was fulfilled by the increase that was above the general price rise on the products of KİT, the recovering of tax revenue and the decrease of budget expenditure in the portion of the national income had provided comfort in the economy between 1981-1983. After the devaluation in the 1980's the regime of the daily rate of exchange adjustment had been carried out in the rate of exchange policy. In the end of 1983's, TL. had lost its value too much when we compare its condition in 1980's. The inclination in the foreign politics had been provided by the opening up the exterior and the politics had been supported by the exportation incitement.

The process, which started with military revolution in 1980 and improved unfavourably of labour, had also been acquired by the political power of ANAP. The movement of labour union, which was made ineffective, had continued its structure until 1988. When we came to the year of 1988, real prices were lower than the ones in 1983. In the same period it is observed that regression in purchase that is for support in the agriculture. The political power of ANAP especially in the period of 1984-1988 with the anxiety of vote, their populist policy which aimed at poor crowd of people communities had brought the documents of deed appropriation, the forgiveness of public works and the permission of public works which were deprived from the perspective of city planning.

In the first years of the political power of ANAP, with the effect of the previous crisis of bankers, the limits of interest are determined by the Central Bank. In the year of 1988, putting the Central Bank's controls away was tested again, in the result of this event, it was observed that the interests were increase again rapidly. Besides this, the financial means (the vouchers of income cooperation, the funds of investment, the credit cards, the credits of the consumer) began to varied. The establishment of İMKB occurs at the same time with these events.

Important changes in the systems of tax were made, the tax of institutions was put in order in favour companies, the tax of income was come a state of without justice. The declaration of wealth, which was thought as an important checking means about the tax of income, was abolished in 1984. In the arrangements of the collecting the taxes, a decision was made in favour of capital. However, this event had reduced of the part collected taxes which in national income.

In the years of 1985-1986, it was observed that there had been important increases in the spending of the public. The transfer of sources, which was made to the municipality after the period of the delegated power, is the priority cause of that event.

In that period, the interior dept had increased. Selling of transforming and bond for meeting the deficit of financing arising from the treasure's deficiencies of the public occur at 1985. The decrease of financing assistance, which were to the treasures investments of KİT, again occur at the same period. This situation had compelled the investor of KİT (PTT, TEK, TKY) to get into dept and gradually, in these associations, this event had been the cause of financing matters. In the section of KİT in industry had come to conclusion within the restoring of administrating.

The privatization had become a current issue as a result of that period and The Mass Housing and the Public Partnership Administration had been set up and this administration had been assigned with this work.

"The characteristic features of this period from the view of foreign economical relations are; liberalization in importing, very liberal incitement in exporting and a flexible system of rate of exchange which aims real devaluation in the rate of foreign exchange in a moderate tempo. In that period, the counter of amount quotas in importing had been put away in a great degree; the customs tariff had been reduced; but the applications of funds, which compensate tariffs arbitrarily had become widespread. However, the materialised average of protection amount for the local industry had decreased in these years. The incitement of exporting which became very widespread and carrying the arbitrary specialities had been the cause of the scandals of "fake exportation" Decreasing of counters of foreign exchange in abroad, letting the banks and firms keep exchange on abroad letting their foreign depts and letting people keep the foreign exchange deposits and letting them to open an exchange account in the country had been become a reality in these years" (Boratav, K., 1997, p: 163)

The movements of workers in the year of 1989, which was headed especially by the workers of the public sector, had forced the government, which lost the local election in March 1989 with a great defeat. The discomfort of that event resulted in both the increase in salaries of the workers of public sector and the increase of the supporting purchasing. The increasing of public expenses had forced the KİT more which were waiting for help and privatization had become a current issue at the result of this event. With another decision, which was also made in the same year, capital transfer was set free between the external world and Turkey.

Before 1980, deposit interests were behind the inflation however credit interests were going at par with the inflation. Financial means are not various. It is forbidden to have foreign exchange. In a such situation, although it seemed that real estate is the best profit way but the interests in 1980's became an important kind of income which showed a completely opposite direction of these indicators.

"... certainly Motherland Party (ANAP) yielded a new liveliness both to economy and to the administration. The period of ÖZAL usually brought new people, who had work experience and became famous with their "completing a job successfully", most

of them studied business, administration in USA or Germany and this was a completely contrasts with almost fully ruined situation of the governments at the ends of 1970's. It was ÖZAL's negative side like Ronald REAGAN and Margaret THATCHER (whom he admired to much) to believe in limitless capitalist competition which was open to everybody. This condition led a lot of malpractices also in Turkey more than it led in USA and England." (Zürcher, E., 1998, p: 417)

### **2.2.2. Impact of Liberalization on Turkish Architecture,**

Practices, called as liberal, statist or mixed economy, which were followed by governments during the period of public history, caused different results also in architecture. The results differ according to the investor, if it is the state or private sector. When the investor was the state, labour-power went towards dense building technologies in the frame of suitable employment policies, with the least expense the most investments were tried to be materialised. Type project practices, which could be made in every city, in very geographical region, are the results of this effort.

When there were liberal practisers, state had with drawn from superstructure and had inclined towards substructure investments and had receded the areas, which prevent the attempting. Private sector had been supported, policies which could be brought out the power of the investor, had been followed, the possibilities of investment were tried to be made appeal in order to encourage investors. It is possible to see these kinds of tendencies of the state between 1920-1930, 1950-1960 and after 1980 in the republic history. In this periods, that liberal policies were followed, in the frame of given incitement and credit conditions, especially banks, trade centres, private schools, hotels had increased rapidly and they became important investment areas. After 1980, considering tourism as a sector, which takes the first place in development and investment area, caused a rapid progress and change of tourism buildings. Custom exemptions and duty-free, which were provided to the investors by the practiced incitement and credits policies in this period caused the increase in demands of foreign products to increase and these products had found a large area of using in tourism buildings. (Sağlam, H., 1995, p: 258 - 259)

1991, the

“Before 1980, the coastline of Aegean and Mediterranean Sea which was announced as tourism region and practising of privileged rules in these places brought out increasing of building stock, extreme concreting, changing of the urban and environmental appearance. In the frame of “The Law of Tourism Incitement” accepted in 1982, a serious of incitement and many easiness which were given to native and foreign investors combining with internal and external factors caused in the change of existence texture in coastal towns and cities. (...) when the incitement and credits conditions, which were brought again after 1982, compelled the increase of bed number, tourism buildings gradually, began to become larger in horizontal and vertical. Most of Mediterranean and Aegean towns like Marmaris, Kemer, Didim, etc. were changed into cities.” (Sağlam, H., 1995, p: 258 - 259)

of indep

Another sector, which developed and was supported in 80's, is building sector. The researches show that the building sector had a place in the economy of the country approximately 40% with public works, fringe benefits that support income to this sector. Tourism incitement, which increased after 1980, became very important for also building sector.

“The development of building and its connection with GSMH are in directors of buildings place and impact on the country economy. In the period of last decade, the share of building in GSHM had changed between 5,4 % and 6,6 %. In the year of 1991, sector had 5,4 % share in GSHM that was the least value for the last decade. In the year of 1991 if it is thought that the calculation of GSHM that was made with the annually average foreign exchanges was 51,2 % billion Dollars and value-added tax of the building sector was about 8,2 billion Dollars. (Hasol, D., 1992, p: 36 - 42)

In these years the increase of abroad building services is seen as another significant factor in progress of building sector.

“High increase of petroleum prices in 1973 led an important stock in petroleum producing countries. In the period of 1973-83, increasing of investments in these countries rapidly had formed an important building market. Concerning of the end of

1991, the sum of the works, which were undertaken in petroleum producing countries Libya, Iraq, Saudi Arabia, is 21,5 billion Dollars and they formed 90 % of the total of abroad contracts. Decrease of petroleum prices, caused to finishing of the investments and having the country's own building firms, stopping or slowing down of the investments in these countries. (Hasol, D., 1992, p: 36 - 42)

Stoppage in the classic market countries forces these firms to return to the country. Machine parks, capitals and building experiences, which the firms that returned to the country, had made the same firms transfer to the building and housing sector easier. (Eraydın, H., 1997, p: 33 – 35)

The opening to the new market countries of the sector had happened in 1991. Union of Independent States, old Soviet Union and Pakistan which formed new market. 90 % of made works between 1991-1993 had materialised in these countries that were except the classic market countries. In addition almost the complete of the required goods and materials, which are for the undertaken works in these countries, were exported and this resulted in an action of other sectors in the country, which are related to the building. (Yücel, T., 1993, p: 14)

In this whole process; building sector both had increased its existing knowledge accumulation and experience and had faced with more advanced technology and technique in many areas, and had had a structure, which followed the developments nearby in order to protect its competition power. (Hasol, D., 1992, p: 36 - 42)

### **2.2.3. Impacts of the Media and Increasing of the Architectural Publication**

In Turkey, architectural publishing began with the publishing of the periodical *Arkitekt* in 1931 and until the year of 1984 sixteen periodicals had been published.

In the beginning of 80's, in architectural publishing an important calmness is observed. With the changes, which were done in universities' managerial structures in 1982, academics brief reports had been stopped, the periodicals such as *Çevre* and *Arkitekt* had not been published because of the financial impossibilities. Besides, as a

result of the closing of Chamber of Architects by the government of September 12, the Mimarlık periodical had to stop its publication for a while. In 1984, there had been only three periodicals (Yapı, Mimarlık, Mimar). U. TANYELİ determined not even one period of architectural-intellectual in the period of republic was so slack as the years of between 1980-1983 except the last years of 2<sup>nd</sup> World War and he summarised the most prevalent loss of this process as: “Before everything, while the grown-up world is living the century’ most sharpest architectural bend, Turkey know about these events ten years later”. (Tanyeli, U., 1998, p: 41 - 46)

Name of the Periodical	Contents	Publisher	Publication Years
Mimar	Architecture, Urbanism and Tourism	Zeki SAYAR, Aidin MORTAŞ	1931-1942
Arkitekt	Architecture, Planning and Tourism	Zeki SAYAR	1942-1981
Yapı	Architecture, Fine Arts and Culture	Tahir TUĞ,	1941
		Necmi ATEŞ	1942-1943
Eser	Architecture and Fine Arts	Selçuk MİLAR	1947-48
Mimarlık	Architecture, Urbanism and Fine Arts	Nizamettin DOĞU	1941-1945
		Orhan ALSAÇ	1946-1947
		Talat ÖZİŞİK	1948-1953
Mimarlık ve Sanat	Architecture and Fine Arts	Bülent ÖZER	1961-1964
Mimarlık	Architecture, Urbanism and Fine Arts	Official Press of Chamber of Architects	1963-
Yapı	Architecture, Construction Industry and Fine Arts	Doğan HASOL	1973-
İTÜ Mimarlık Fakültesi Şehircilik Enstitüsü Dergisi	Urbanism and Architecture	Kemal Ahmet ARU	1970-1981
İTÜ Mimarlık Fakültesi Yapı Araştırma Kurumu Bülteni	Architecture and Construction Industry	Yıldız SEY	1975-1981
İTÜ Mimarlık Fakültesi Mimarlık Tarihi ve Restorasyon Enstitüsü Bülteni	History of Art and Architecture, Restoration.	Metin SÖZEN	1975-1981
The Bulletin of Faculty of Architecture-METU	Architecture, Urbanism, Construction Industry and Fine Arts	Faculty of Architecture	1971-74
The Magazine of Faculty of Architecture-METU	Architecture and Urbanism	Mete TURAN	1975-1981
EU Güzel Sanatlar Fakültesi Mimarlık Bölümü Dergisi	Architecture and Urbanism	Doğan TUNA	1979-1980
Çevre	Architecture and Visual Arts	Selçuk BATUR	1979-1980
Mimar	Architecture, Urbanism, Construction Industry and Fine Arts	Cemil GERÇEK	1980-

Table 1: Periodicals published before 1984 (Mimarlık 200, 1984/2)

At the end of 70's and in the beginning of 80's, Turkey had lived an architectural isolation period because of both economical difficulties and searching for the solutions of the problems of Turkish architectural life in the political solutions and not considering necessary to produce new thoughts on architecture. In the same period, there had been important reducing in book and periodical importing.

“The foreign periodical collections, which belong to those years, had been insufficient, which could not be completed even today, even in the libraries of universities. The booksellers can not carry out subscription liabilities, which they collected beforehand because of the problem in foreign exchange. Other periodicals which were published in those years and which will play an important role in the future of the formation of the intellectual environment can never reach here because of the same reason”. (Tanyeli, U., 1998, p: 41 - 46)

This period of intellectual calmness had begun to break towards the middle of the 80's. The architects, who began to be engineer of society, had been forced to search for the with the pressures of interference. The solutions in the self field of architecture. Undoubtedly, these searchings had been the cause of getting into motion in the field of architectural publication. But, this active medium had brought a new series of publication, which are open to discussion due to their qualities.

“...not even the total of the medium of publication, but most of the periodicals of architecture and decoration which are published with a numerical increase named as explosion (...) It must not be escaped from notice that this numerical increase is not the result of the demand which is constituted by the discipline of architecture, but, it is the result of architecture getting important as a field of consumption. It is clearly observed that, most of the architectural publication; which is alluded architecture and project in its head-line, uses a frame of consumption from textile to accessories and this architecture of publication does not worry whether this event includes the architecture which is written with capital letters or not. But most of periodical which are abstaining to the valve of everyday life either lost their effects or faced with a great criticism”. (Güzer, C. A., 1998, p: 69 - 70)

Aydan BALAMİR says that architecture became dependent on publication and mediatic publications' cause laziness of thought with its structure which attaches more importance to image than thought. In spite of all its negativeness, this mediatic publication approach, which is based on visual assortment, can bring an awakening of "architectural appetite" with itself according to BALAMİR. (Balamir, A., 1998, p: 68)

The effects of rapid development in the technology of computer and communication in the 80's had been also seen in the explosion of idea that was mentioned. The appearing of lots of choices in achieving to the knowledge forming up of knowledge nets and information systems in the name of making the share of knowledge more active are included in this progress. Again in the same years, knowledge net acquired an international quality.

In this period it is possible to see the effects of easiness to achieve knowledge also in periodicals. İhsan BİLGİN who took place at publication council of Mimarlık periodicals in 80's, which was the most wide-spread periodical among the architects, explains their new publication policy in a session he attended in 1985 about "Mentioning the Modern Architecture Movement in the Architectural Publications and the Effect of Publications to the Practice" as follows:

"We realised that in foreign publications a different language is used than in Turkey. Now profession and professionals express themselves in another way, they legalise in another way. Just like the re-establishment of professional discourse in 1920's by discussing past, beginning from the end of 60's it deals with modernism and the context of the professional discourse changes once again." (Bilgin, İ., 1985, p: 35 - 38)

According to İhsan BİLGİN in spite of being an identity who thinks about his works, an architect could not play a defining part in the world of thought. That is why he produces his professional discourse only after filtering the ideas produced in other areas.

".....when we look from this point of view we faced with extensive complete works. So extensive that it was reaching to structuralism from the re-foundation of the school of Frankfurt to the new interest appeared in writing history and "new left" critics for the

slogans of new mass movements –68 movement, Greens etc. from the criticism of industrialisation, bureaucracy, technocracy and to the criticism of Euclid geometry, from the popularisation of new discussions in the philosophy of science. It seems of if it does not have any connection with architecture , but in the way of expression, the substructure of the transformation observed in the means of legalisation are composed by the new themes, interests and concepts produced by all this background.” (Bilgin, İ., 1985, p: 35 - 38)

In the field of architecture with every passing day the new concepts take the place of the old ones and new thoughts and discussions are born. İ.BİLGİN says that the aim of the publication council of the Mimarlık periodical is to introduced the intellectual accumulation and the lively environment of discussion seen in West which looks like the one in the beginning of the century to the Turkish architects and to extend the choices of the reader as much as possible by this way. Despite the danger of adaptation of these new thoughts without being filtered from filter of idea, he defends the necessity to appraise this as an opportunity to bring liveliness to the life of profession.

The international quality of the expansion of the knowledge also had brought some negativeness for the name of underdeveloped countries. First of these is the single sidedness of sharing the knowledge. The great amount of the knowledge, which comes to the sharing area, is produced in the developing countries. It can be possible to present the knowledge to share, which produced in underdeveloped countries with a spread in the knowledge net which belongs to developed countries. As a result of this most of the knowledge of underdeveloped countries can not take place in the share.

“One-sided spread of knowledge caused the whole planet to surround with the scientific and cultural values which are sent from developed countries. Values like in the fields of political, social, economical, etc. that were created by the west, were going to developing countries by the help of information systems, knowledge nets and mass communication media. In conclusion, values of the developed countries forms all the fields of undeveloped countries in big amount from education, science to culture and daily life. Because of these, unless these countries create new values by making

synthesis these values with their own once they faced to lose their cultural identity.” (Onur, Z. and Toplu M., 1997, p: 62 - 68)

The situation also is not different in Turkey. Even in today's Turkey, it is much easier to get international knowledge than national knowledge as a result of not adapting communication technology completely although it supports great possibilities. In another words, Turkish scientists and researchers face more difficulties to get national knowledge accumulation than international one. This situation delay the knowledge, which is produced in the country, being shared, discussed and international knowledge determines the agenda.

The progress of architectural field in our country is not out of this development. It is possible to see the sharing of one-sided knowledge in architecture, too. It is seen that like another science branches, knowledge that is got and used mostly is west originated. The possibilities of determining and spreading of the studies made in architectural field related with the national values had not been created sufficiently, yet.

Today, it is impossible to esteem the effects of media on architectural production. This sanctional effect usually indicates itself as an image transfer. The discourses, which take place in the exit point of the images, reflect theme to Turkey surrounding as the contents partly or completely being emptied. This situation breaks of cause and result relation between architectural discourse in the origin and architectural work. The relation between widespread architectural discourse in Turkey and the work, which is presented premise, had gradually gone away from cause and result relation, had begun limited with citation images. The deepness of discussion which discourse reached could not find its reflection in the production. The gap between architectural discourse and architectural practice is gradually increasing. Architectural media is trying to carry discourse and practice which has not got continuity of cause and result relation to the common basis. It is impossible to evaluate this attitude of the media further than trying to create an artificial continuity.

“In a transformation in which the concepts like image, fashion, identity, the reality of media were emphasised the architecture media after 80's also started to be a power

directing/defining the architecture beyond being an innocent environment following/reflecting the architecture. The starting point of lots of “ism”s which are opened to discussion and re-produced without any hesitation today in the schools of architecture is not the architectural practice but the architectural media. Actuality, being new and fashion started to become defining concepts also in architecture as they are in all fields and where there is fashion being temporal is unavoidable. That is why, the appearance of architectural tendencies/understandings and their disappearance are discussed within the periods of a couple of years and new tendencies and their “subclasses” and even “sub subclasses” are being produced rapidly.” (Güzer, C. A., 1998, p: 69 - 70)

## CHAPTER 3

### THE SITUATION OF TURKISH ARCHITECTURE IN 1980'S

The social and cultural changes connected with the politics and economics of the 1980's has led to a differentiation in architectural theory and practice. It is observed that "modernism" which ruled our architectural world in the 1960's and 1970's has lost its effect rapidly during these years. From then on, the attitude, which would take its place in the 1980's, was "pluralism" which enabled multiple styles to exist together at the same time. It will be an advantage to look at the westernization of the Turkish architecture to better understand the changes happened in Turkish Architecture around 1980'ies.

#### 3.1. Westernization as a Political Choice,

The effects of the industrial revolution became perceptible starting from the mid 18th century. On the one hand, these effects showed themselves with a transformation of the social classes (The fall of the feudalism and in place bourgeoisie taking the power which meant the fall of the dual social structure consisted of landlords-aristocrats versus large public masses mostly formed of poor farmers.) and on the other hand a process of change in the relation of production which made them more concrete.

The reflections of these transformations of the western world on Ottomans were very weak. Though the interest of the Ottoman intelligentsia was focused on the west, especially during the period of decline, however they could never achieve rooty changes. Even the efforts of industrialisation started since the beginning of the Republican period, held by the government, could not achieve the type of improvements we can observe in the Western World. Neither a change in the relations of production happened, nor the dual social structure formed by the power possessing high degree bureaucrats versus public masses could be demolished. The traces of this dual social structure on architecture whose influences would be observed for many more years, could be seen in the eclecticism of the first "Meşrutiyet" period, in the First National Style of the late Ottoman and early Republican period and even in the rationalism of the 1930's.

These were the years in which the architectural practice was still directed by the political paradigms. It would need a long time to reach to a modern theory of knowledge for societies like ours where modernisation had not taken place in its own conditions but had been chosen as a political ideal. The architectural side of the beginning of this process could not be isolated from the influence of the powers of politics as in many fields of the social life.

"We can see that in Soviet Union since the revolution (also partly before the revolution), in China and in pre-war Japan the theoretical background of the architecture is based on political paradigms, like in most of the 3rd World countries of today. (...) contrary of Europe which lived the modernisation till the Renaissance, in the countries that listed above and their similar, modernisation process is a program ordered by the ones who held the political power. By the effect of this program directly or indirectly, architecture is set free from its context in the traditional basis, like many fields of activity, but this time it inevitably becomes controlled by the politics. This control can be in a form of direct manipulation depending on the subjective conditions of the society or can be indirect directives and conditioning." (Tanyeli, U., 1998, p: 235 - 254)

The years of the 1940's and the period of Second National Style were the years in which the beginning of the breaking of the dual social structure composed of the culture of "elites" and "public". In these years neither the orientation of politics on architecture was abandoned, nor the importance of the architecture of the elites was declined. The existing change was the search for the inspiration in the architecture, which we can name as the architecture of the elites in the public architecture.

The country was in change. The change was towards an orientated cultural structure, then to a duo-cultural structure. Modern architecture had come Turkey together with the Kemalist period. But this process also brought together a contradiction that was existed in the establishments of all non-western and national countries. The contradiction is hidden in the discussion of both establishing of national country and moreover how an architecture based on western architecture would be created.



Figure 1: Sedat Hakkı Eldem, Dutch Embassy

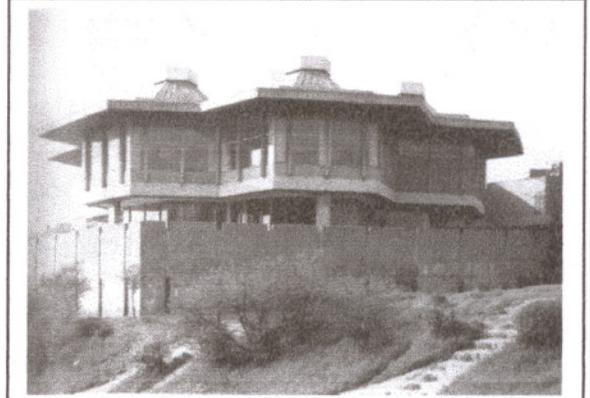


Figure 2: Sedat Hakkı Eldem, Atatürk Library

"In Kemalist period Germans came, modern architecture came; but if you look even in that period, the self-contradiction which has already existed in the establishment of national countries except the western countries, is in the architecture, too. Besides the discourse of western originated modern architecture in 1930's has of course an attractive way. Because it is significant to legalise the project of enlightenment and the profession of architecture which is newly flourishing. Consequently, the technique is very important. It has a positivist side, too. On the other hand they were always caught in between as always saying that how will we be both international and national in a such nationalist discourse. (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

Modernism is something that has no identified form, a discourse against styles. However its form, outside looking became immediately significant in relation with the construction of nation and state. So that modernism came along to us as a foreign form more than its meaning." (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

### **3.2. The Abandonment of Efforts to Form a National Identity and Modernizm,**

The years of 1950's indicates a serious break down both in the point of the political life of Turkey and the life of Turkish society. Democrat Party had won the elections, which was held in May 1950 with the overwhelming majority. This means that the elite

bureaucrats, who were in the administration of the country until that day, lost their powers.

1950 and after passed with the effort of creating a culture of capitalist society for Turkey. In the years of 1950, the nationalist discourse was left, but in spite of this a new discourse could not be replaced. As the same in Europe newly had come out from the war, the discussions were about the deficiency of material and workpower in those years in Turkey, too. In addition, Turkey was from now on deprived of foreign architects whom their serious influences were seen in the years of war in the country. Our architecture was not ready to form a new discourse. (Tanyeli, U., 1998, p: 235 - 254)

"The second important period is the years of the 1950's and the period of Menderes. Because as you know, the American influence which spread the international style over the world takes the place of German influence in the first period. But on the other hand the end of one party period, may be the kinds of more pluralist thinking which more liberalism has brought out." (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

Cold war years are the years that Turkey got closer to America with the threatening of the Soviets. It is possible to see the effects of this closeness in architecture as in every field of life. Such as, comparing with the nationalist theories of ten years before, architecture was applied in those years, which was so apart from nationalism that could arouse a contradictory feeling in any human being.

"An intelligentsia which did not try to get out from a nationalist model (or this ideological vicious circle of reproduction) in order to understand the past almost in the fields of all activity and information including the architecture, is in an orientation theorised as international and for designing today's environment. This situation is an internal contradiction of Turkey's architectural medium that can not be overcome so easily." (Tanyeli, U., 1998, p: 235 - 254)

In these years there is exactly an effort to catch the west. It was supposed that the problems would immediately be overcome while the truths of the country were

undervalued. An understanding of modernism parallel with west was ruling in architecture. There were efforts to build as in west.

The worries of getting a national architecture were all in the past from now on. As a matter of fact there were some identity claims in this period, but this could not overcome the modernised styles attached to western models until the years of 1970. (Tanyeli, U., 1998, p: 235 - 254)

It is possible to say that the Turkish architecture in the period before 1980 was completely engaged to the discourse of modern architecture. Our architects were dependent on general current rules of modernism and they designed their buildings according to these rules, too. In this period it is possible to mention that there were neither search of a national identity or search of an identity belonging to themselves in the discourse of architects. They had no personal discourses. But architectural practice does not require this. Modern discourse had already closed the emptiness, which could occur here, from the beginning.



Figure 3: Turgut Cansever, Turkish Association of History

In spite of this, some works were given that could be named as original in the years 1960's and 1970's passed with the efforts to appropriate modernism. This period covers the years that it was possible to produce original designs and get variety under the main ideas of modernism.

" The years of 1960's were giving their work, too. There were some very interesting ideas in Turkey in that period. When we take the building of Sedat Hakkı Eldem in Zeyrek, METU campus of Behruz Çinici and Turkish Association of History Building of Turgut Cansever we find out that they are architectural investigations within the boundaries of

modernism and contemporariness. They were very important searches." (Tanyeli, U., 1994, p: 43 - 47)

It is observed that architecture, which has broken its relations with politics during the 1950's, has re-entered the influence of the political discourse in years between 1960-1980. There became an increase in the number of technocrats as the country involved in many constructional projects and this fact put the technocrats to the agenda of the country. Their efforts were to redesign the society.

As a result until the 1980's everything, which was in the activity field of architecture, was studied with a political point of view and addressed as a problem of social system. The problems, which are related directly with real architecture, were not considered, general political problems, which believed to be solving them, were pondered. But in the medium of the 1980's the relations of architecture-politics were departed. The idea, which envisaged that technocrats should rule the society with their methods and aims, has lost its validity. Of course this situation is effected by both the depolitization process lived in Turkey after 12 th September and the hypothesis argued in the western world during the same years that the ideologies and isms came to an end.

"The thesis based on non-being of an assertion which the ideologies contains all, was effective on many fields of criticism including also the architecture. It seemed that the question about the ideological dimension of architectural space which was put forward in architectural criticism for years or in other words if the architectural space would be ideological or not have instantly found the answer. The liberalization of the capital, the acquire of the service sector a prominent superiority in the results of the improvements in technology and especially the working class powers which were dissolved, opened up, at least changed together especially with the raise of the liberal economy were effecting and transforming also the all subfields that perceive the world in values which this class must claim to be the owner. Architecture was going towards to search for its own utopia in the rules of image world instead of searching for the spaces of an utopia which was determinant of everything." (Güzer, C. A., 1996)

### 3.3. 1980's in Turkish Architecture,

1980's were the years that serious changes lived in Turkey. It is seen that new political and economical preferences began to effect the social structure, too. Although it will be wrong to declare that this change is only special to Turkey. In those days that the world was converted to a single-poled world, it is possible to mention a change in global meaning. The concepts nation-state were began to be discussed and the opinions which emphasise the freedom of individual had begun to take place of socialist opinion. This had brought a variety to the social life.

"Let's define the culture of contemporary industrial society that Turkey tries to form by evolving slowly. Some of the sociologists have been seeing the variety and cultural pluralism as the main characteristics of this culture. If we compare the past with today to see the case better, we can perceive much better the monotony of the past's bi-cultural structure and today's abundance of rich alternatives. For instance, when we take music as an example, there is only one alternative in either "big" custom or "small" custom in themselves in the past. For the first one the classic music that we call today and for the other the folk music. This observation is not only for Turkey, it is valid for all pre-industry societies. However today there are minimum a half dozen "musical styles" effective at different levels and different degrees just for Turkey.

In general it will not be wrong to claim that these words we told for culture are valid for the field of architecture." (Tanyeli, U. and Kazan, M., 1986, p: 31 - 48)

It is possible to say that these years brought a pluralism of attitude right along with a complete variety of images to our architecture. Enis KORTAN has written an article titled as "Our Architecture in Last Ten Years" in 1989. In this article he defined the direction of last years architecture with the quoted passage of S. GREDION as below:

"A kind of rich children' s architecture is popular. An architecture looks over the problems like the rich children handle life, jumping from one enthusiasm to another and getting bored from everything so quickly." (Kortan, E., 1989, p: 36 - 38)

In the "Contemporary Architectural Movements and Turkish Architecture" Symposium Hasan ÖZBAY connected the reasons of changes lived in Turkey in 1980's to these justifications as; the beginning of the process of centralisation, the being overcome of the directiveness and sovereignty of Ministry of Public Works due to the restricted possibilities of technology, the competitions held by Ministry of Public Works in years between 1983-1986 resulted with broad contributions and the different searches for the design and the variety these competitions brought, the improvement in building sector with the technology and the progress and its effect on our architecture. (Özbay, H., 1990, p: 29)

It is obvious that the liberal medium in Turkey has provided a basis for this change, but more important than this is that modernism was in a decline and architecture was searching for new ideas under these circumstances. The international attitude of modernism is criticised and the ethnical identities are stressed. The ideals of social freedom are replaced by the individuality and architecture is struggling to exist in intellectual scene besides practice or may be more. As mentioned in previous chapters, this effort showing itself with new arguments has influenced Turkish architecture through publications. Şevki VANLI, a famous Turkish architect, has once expressed his ideas about the observable effects of foreign publications on competition proposals as below:

"We have to agree that the competitions have a big propulsive power. Architects are continuing their relations with the world through local or foreign periodicals just to win in those competitions (no matter if they copy some forms directly). These efforts of being international have introduced new concepts to the country, like postmodern, deconstruction etc., which were current but not contemporary. What if they were not introduced? Our architecture influenced little from these!" (Vanlı, Ş., 1996, p: 102 - 109)

In these years as the mass communication media and multi-national relations have become prevalent, together with the thesis of the end of modernism have produced limitless variety in architecture. Abdi GÜZER has the opinion that it will be an early decision to qualify it as "fertility".

"The principles "freedom", "polyphony" and variety seeming very charming in the first glance, emphasise the populist values which put architecture out of the basis of evaluation and only exalted by the control of the media. The question must be asked here is this: In spite of all the superficiality, temporality and instantness of these values, is it possible to produce a permanent architecture?" (Güzer, C. A., 1992, p: 60 - 61)

Today "speed" is a factor that determines the quality of all kinds of facts. In other words, "speed" has become today the reason and result of never ending explosions in technological, sociological and economic fields. The competitive economic scene which is a result of these facts and which speeds up the process of change, produces new needs in the life of the individual and society and this causes new branches of expertise to form. The compartmentation of knowledge inevitably brings up chaos. (Yurtsever, H., 1995, p: 69 - 80)

"In a chaos like this where right or wrong is unable to be distinguished, some designers who has difficulty to pick the international values submitted to them, find the rational thought in forming their own truths independently. The values of this kind of life style which inhales the worries related with the past and present at the same time, inevitably are reflected to the form and organisation of the environment." (Yurtsever, H., 1995, p: 69 - 80)

In the vicious circle of society that comes with the "speed", no style has the chance to survive longer enough. While the styles which are the expressions of form and aesthetical approaches of the past had been lasting for centuries, it is observed that many styles of today became eminent and then disappeared within a couple of years. We can see this in architecture also which cannot be isolated from social facts as well as in many branches of art. Covering the branch of architecture Doğan TEKELİ describes this medium as follows:

"We can see that, as in art, the new movements in also the architecture are trying to demolish the old by interrogating and criticising them and trying to open a place to

themselves in the history of architecture. This is natural, too! But today many movements which want to take the place of modernism are continuing this struggle together and we call it pluralism in architecture. I have a tendency to find similarities between pluralism in architecture and liberalism in economy, knowing that they are totally different concepts." (Tekeli, D., 1992, p: 119)

### 3.4. Effects of the Postmodernism,

Postmodernism is a discourse based on the criticism of modernism. It first appeared with the discussions began with Philip JOHNSON's Kline Biology Tower designed for Yale University and Rockefeller family residence, "Complexity and Contradiction in Architecture" of Robert VENTURI and "Architectura della Citta" of Aldo ROSSI. It is wide acceptance and having validity matched the years of 1980's. (Güzer, C. A., 1996)

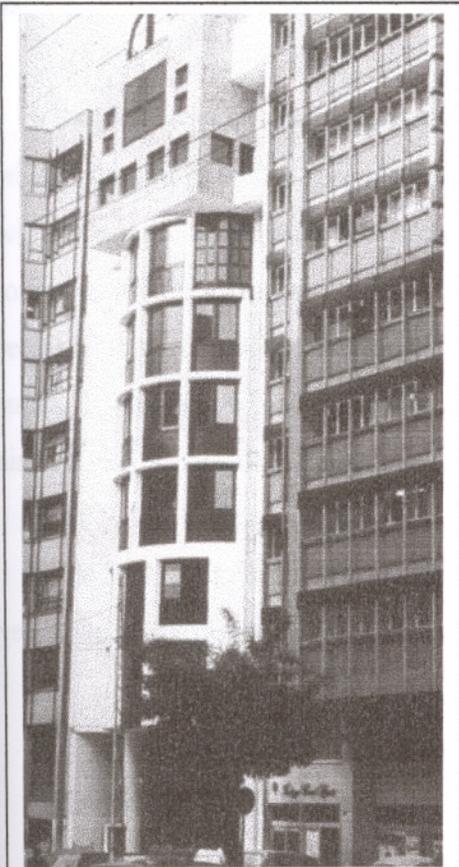


Figure 4: The Studio of Architectural Researches

The 1980's are the years that postmodernism has influenced the Turkish architecture as a fact. We see that it did not effect all the Turkish architectural departments we can describe as civil architecture, market architecture and prestige architecture, but only limited in the field of prestige architecture. Uğur TANYELİ and Mine KAZMAOĞLU declare that the reason for postmodernism to be active mainly in prestige architecture is, that field of architecture has a more dynamic character.

"The category which can be named as "prestige architecture" has a nature that it has to change its formal preferences continuously. Because, what is expected from an architect who works in the field of prestige architecture, is an

ability to find new forms. In that case, if an architect wants to be a prestige architect, he has to produce new "creations" continuously in his field of activity. Just because of this, prestige architecture is architecture of "fashions". But, the problem of finding intellectual basis for the new fashion interests the employer very little. The worries of an employer who wants to build a residence in the suburb of New York, a waterside mansion in Boğaziçi or an office building in Chicago are not about how his building is going to be valued in a historical analysis whether it is "true" or "false". With an exaggerated expression he will only own the "form". So the postmodernists accepts the responsibility to create this form." (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

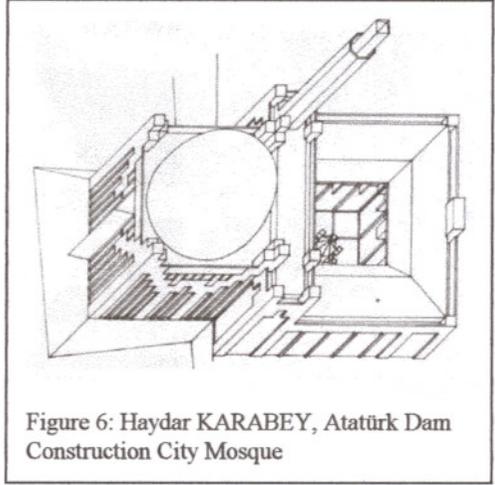
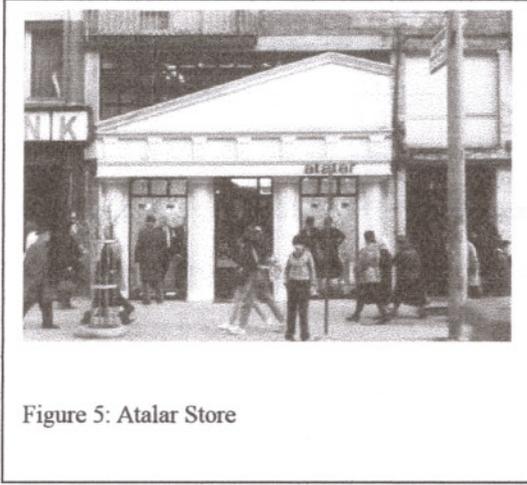
We see that our architects are making good use of the pluralist medium formed by the changes happened during the last years without discussing if "this will bring freedom or chaos". Esen ONAT has the opinion that the right question to be asked at this point is this: " What problems is our architecture searches solutions for while the architecture of the world discussing its own problems in recent years?" (Onat, E., 1989, p: 38)

It is possible to talk about tendencies and aims based on social values and reactions which characterises the recent architecture in the west (to create a more free language with a stronger spirituality and meaning by breaking down the strict rules of modernism, to use all the opportunities of high technology for bringing freedom to form problems, to recreate the exhausted environment and to be more sensitive against environmental issues.). But if we look into our architecture, it is impossible to find such determined aims. (Onat, E., 1989, p: 38)

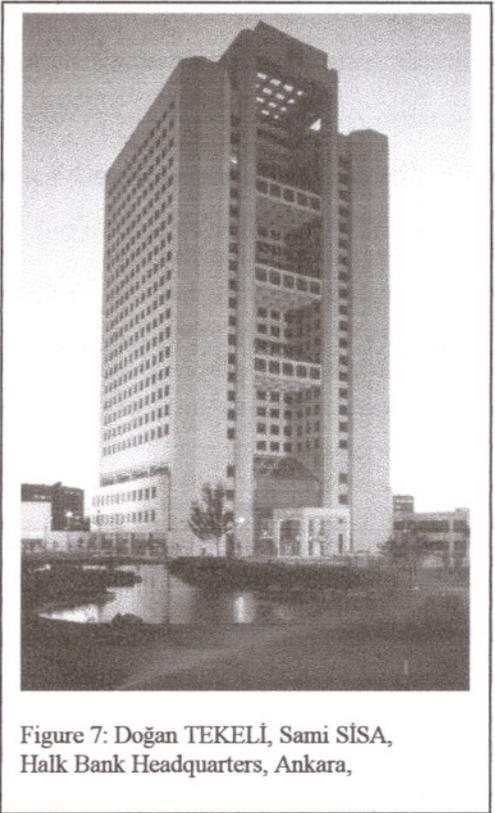
Uğur TANYELİ and Mine KAZMAOĞLU studies the works appeared in the recent years which are qualified as post-modern, in three groups as:

- a) Direct usage of historical forms; Atalar Store in Şişli-İstanbul, the houses designed by Nail ÇAKIRHAN in Akkaya Village-Muğla
- b) The experiments of historical abstraction; Turgut CANSEVER's National Museum in Ankara, the store designed by Erdal ÖZGÜR in the Atatürk Dam Construction

Site City planned by Cafer BOZKURT, Haydar KARABEY and Hasan ŞENER, the mosque of Haydar KARABEY for the same city



c) The experiments of free form; Altuğ-Behruz ÇİNİCİ- Yüksel Holiday Village in Güllük-Bodrum, additional building for T.B.M.M. by the same architects, Quarters of Halk Bank by Doğan TEKELİ-Sami SİSA (Though this group does not have the same arbitrariness as Altuğ-Behruz ÇİNİCİ have and they try to find a strong reason for every form they create), Çamyuva Holiday Village in Kemer-Antalya, Office Center in Mithatpaşa Avenue in Ankara by Birleşmiş Mimarlar, competition project for Maçka Technical High School by Fatih GORBON and Kaya DİNÇER, The Glass Hall of Bodrum Underwater Archeology Museum by Aşkın KÖKSAL.



After all, they say that this architectural practice characterises an effort to form an unique style. In Turkey which imported all styles and forms until the 80's, the first time

with post-modernism, the intellectual basis of this foreign style was become discussed. (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

These discussions pushed the architects to follow different attitudes and this gave the result that architects started to develop specific thoughts about the way they had chosen. Tuncay ÇAVDAR's "Eastern Manner of Seeing", Merih KARAASLAN's "Anatolian Interpretation", Turgut CANSEVER's "Islamic Philosophy" and Şevki VANLI's search for "excitement in architecture" can be given as examples to this attitude.

Şevki VANLI, interpreting the pluralist medium of the recent years and the changes of attitudes seen on some modernist architects of the 60's and 70's, says:

"Post-modern has entered Turkey late and is acting indecisively. From now on behaving like bad-tempered children who does naughtiness with limitless glass structures is not favoured in the developed world. Modern architecture is expanding its dimensions and angles on strong foundations, little by the help of these new thoughts and little by the effects of prosperity and technological wealth. I heard that Behruz ÇİNİCİ addressed himself as the first of post-modern; he may be. I think so that, H.KARABEY and as I have seen from a model of a hotel in Gaziantep, A.E:GÖKSEL are in an experiment of subjective form. Arolats wanted to add post-modernism to their modern attitudes lasted for 30 years." (Vanlı, Ş., 1996, p: 102 - 109)

In his same article Şevki VANLI reminds that many architects trying to suit the behaviours of the period have used red columns on the corners of glass cubes which could be interpreted as the codes of post-modernity.

All these tendencies have introduced activity in our architectural life and besides they caused the appearance of exited discussions. This also means that our architects, who were locked on Turkish political arguments in the last 10 or 15 years, now have started to discuss architecture, too. This improvement is quite important for our architectural life.

The change in the 30'-40's happened by the abandonment of the National discourse and the beginning of the search for the solution in the scope of modernism, while in the 80's this has been also abandoned too and there appeared an effort to suit the pluralist medium. A more important change is lived by the disappearance of an upper discourse, which help the formation of a common language between the works of architects. Both in the period of national styles and in the modernist period it is possible to see the existence of such an upper discourse. There had been varieties in those periods, but it was possible to gather these varieties under a common denominator. During the years of 80's, it has been difficult to talk about such a common denominator. In these years it was impossible to talk about a common language not only in the scope of all the architecture of the country, but even it was impossible to find it in different buildings of one-single architect. It was impossible to talk about an intellectual consistency.



Figure 8: Şaziment-Neşet AROLAT, Kervansaray Termal Hotel, Bursa



Figure 9: Şaziment-Neşet AROLAT, Garanti Bank Headquarters, Istanbul

"Modernists are crowded. Each one of us continues this approach a little. As the majority is in the modernists it could not help to form a common language. Moreover, we have difficulty to find a language even in the buildings of the same architect." (Vanlı, Ş., 1996, p: 102 - 109)

In this scene where everybody can do anything they like to, where individual attitudes have taken the front line, where upper discourses have lost their importance all together it is possible to mention that some given works have lost their context as can be named

as kitsch. Though in our country up to that day, with the beginning of the 50's the new social groups, started to form except the intelligentsia, have experienced difficulty to replace the demolished traditional values with the western norms and this constituted a fact of local kitsch. But there is no possibility to explain the fact of kitsch, which influenced the country in the 80's only with this. (Tanyeli, U., 1990, p: 50 - 51)

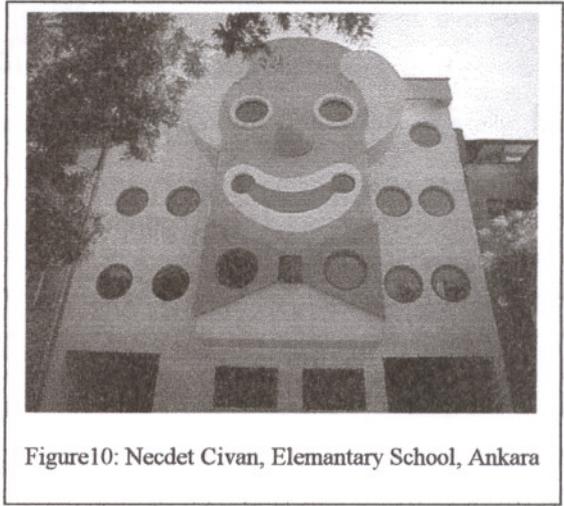


Figure10: Necdet Civan, Elementary School, Ankara

"Until the years of 1980, there was only a local form of "kitsch" in Turkey: The dual structure consisted of local and foreign types have not constituted yet. The western origin modernist styles, which entered the country until 1980's, were not suitable to produce "kitsches" in any way. The norms and rules of those modernist styles have caused the realisation of many unsuccessful buildings in Turkey. But it can not be said that they caused "kitsches" produced by the Turkish architects. But in the 1980's this happened widespread. The most important development is the coming of Post-modernism in the western world. But even in the periods western "kitsch" which was not legalised, accepted or cleaned up had totally different basis than the "kitsch" of undeveloped countries. Today "local kitsch" of poor countries is a result of lack of direction, in other words a result of despair. But rich country "kitsch" is an "anti-aesthetics" or "anti-art" which rejects modernist art and modernist aesthetics." (Tanyeli, U., 1990, p: 50 - 51)

### **3.5. The Works of Classification Turkish Architecture after 1980's,**

All these changes in the years of 80's caused a real variety in building stock, too. This variety, the necessity to evaluate the design approaches and their results in this period bring together with the need of making a classification.

Atila YÜCEL has an opinion that it is possible to classify the building stock made by architect according to the architectural qualities. The opinion reconciled on this subject is like this: The building stock can be gathered in three groups according to their qualities as follows:

- a) Market Architecture
- b) Official Architecture
- c) Elitist Architecture

It is not possible to mention a common style in these three groups. Even, it will be necessary to keep the first two groups out of an argument of style. Since as Atila YÜCEL mentioned, the common characteristics of these buildings are the repetition of the determinant forms. YÜCEL has the opinion that any argument of style can only be done in the contents of category qualified as elitist architecture.

"A few fundamental categories of "style" or "behaviour" current for the years of 80's can be mentioned in this elitist architecture that gains an acceleration from the rapid developments in building technology and from the increase of consumption images by liberal-capital economy and communication. It seems possible to classify these, without having a very strict judgement claim, as the searches of "modernism of high technology", "post-modernist formation", "historicist nationalist-regional architecture". Even there is a definite numerical increase in designs which are close to the technology and post-modern aesthetic in recent years, interpretations mostly traditional, the last one of the approaches mentioned above, constitute the most prevalent "stylistic" category in Turkey which is a country that the possibilities of technology and communication is still limited." (Yücel, A., 1989, p: 30 - 32)

Just in this point TANYELİ mentions that, the change which was considered as the Turkish architectural practice lived, gave an impression of going between the poles of westernisation and return back to the local, national sources, but in view of today our architecture lives a structural change more than living a confliction and the existing confliction is not the determinant of the Turkish architectural practice and he adds:

"Polarity is not a determinant concepts in Turkish architectural practice, this polarity can be valid for the very small part of general architectural activities as we named as "Prestige Architecture". (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

TANYELİ's opinion was parallel to Atilla YÜCEL's, which was Turkish Architecture in 80's showed both horizontal and vertical variety, and due to this a stylistic classification could not be made. TANYELİ mentioned that a classification could be made by taking into consideration of all production categories. In this direction the classification he made on Turkish Architecture as below:

- o -Prestige Architecture
- o -New Vernacular Architecture
- o -Official Architecture
- o -Marginal Architecture
- o -Spiritual Architecture
- o -Historical Architecture
- o -New Provincial Architecture

Tanyeli has the opinion that a variety of vision, majority of attitudes and expectations of majority has directed the practical architecture, but in spite of all these fragmentations they can all be gathered under the title of regionalist-contextualist discourse.

"The most of the buildings constructed in this country are not regionalist, but it is certain that it is the only discourse which can be defended stable and instantly. Moreover it can be put forward that architectural attitudes which are morphologically not regional remained without a discourse." (Tanyeli, U., 1998, p: 235 - 254)

Our designers can gather around a regionalist denominator even if their political, cultural beings and morphological proposals are totally different from each other. TANYELİ put forward that, Regionalism is not inherent of objects and facts, for

example it is not a "state" like an argument on post-modernist situation but more a "discourse" and he describes the concept of regionalism as follows:

"In the field regionalism is defined, the keyword is "identity problem". It is observed that any society who has a problem of identity or fearing to have such a problem, at the end created a field of regionalist-contextualist discourses. To be more general, any discourse which is based upon a concern of belonging, has such regionalist-contextualist qualities, no matter to which formal solution it achieves and how different it may seem from its similars." (Tanyeli, U., 1998, p: 235 - 254)

In non-western societies it is impossible to a make differentiation between modernisation and westernisation and this causes a schizophrenic identity fragmentation. These societies which want to make use of the high-technological accumulation of the west in the meaning of modernisation, want to keep their identity on cultural basis. Regionalism is a common name for all the architectural discourses constructed upon the expectations of those societies, which want to be modernised without losing their cultural identity. (Karaaslan, M., 1990, p: 40 - 41)

TANYELİ has the opinion that, the architects sometimes have the worries of qualifying such morphologies as regionalist, which are insuitable to be addressed as regionalist. Some examples are: Turkish Language Association Building of Cengiz BEKTAŞ, Anatolian Collage of Merih KARAASLAN and Bodrum houses of Han TÜMERTEKİN, which are inhabiting western references more than local ones and which can not constitute a regionalism further than a passive regionalist approach of the west. While several architects in some cases can be completely regionalist, but anyhow they can exhibit a dual model of behaviours in some cases also by defending very different discourses. The differentiation between Haydar KARABEY's works which are done in Mediterranean coast and which are done in İstanbul can be showed as an example for this attitude. This dual model can be seen in the functional groups of buildings, too. It is note worthy to see a regionalist discourse in residential buildings while no such formal preferences are done for office or hospital buildings. Both Sedat Hakkı ELDEM and

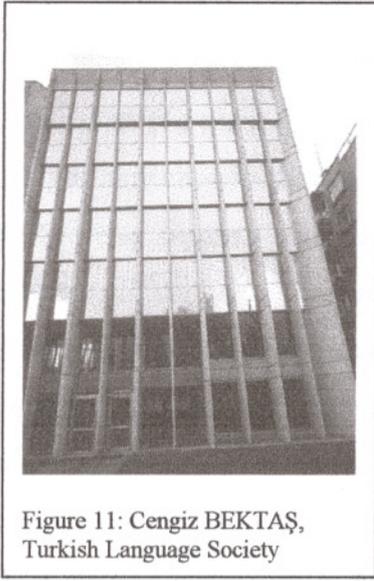


Figure 11: Cengiz BEKTAŞ,  
Turkish Language Society



Figure 12: Mehmet KONURALP-Salih SAĞLAMER,  
Sağra House

Mehmet KONURALP are good examples for this approach. The opinion that all the works of Turgut CANSEVER, no matter about the function and the place of the building is, are in regionalist attitude is again belongs to TANYELİ.

All design attitudes seen in the world, which especially developed between 1985-1990 can easily find reflection in Turkey. It is possible to relate this with a wide currency of publications. Regionalist discourses in such a variety exist in our country are begun to internalised from now on. Besides, the problem is that anti-regionalist attitudes can not find itself a basis of legitimation and supporters in this variety. These attitudes named as anti-regionalist are read, quoted in our country, but they are not reproduced.

The reasons of ruling regionalist discourse in our architecture, which can not transform into intellectual plurality from visual plurality, have to be searched in the political tendencies out from the architectural field. During the 80's Turkey has both experienced serious structural changes and is influenced from the anti-modern discourses happened in the world. Just because of this, modernisation project is in the need of re-evaluation. This situation is valid for the group (modernists) of serious numbers who are named as anti-traditionalist by TANYELİ. They also have to adopt their discourse to this new situation.

Gülay KELEŞ USTA and Ayhan USTA, in their article titled as "Popular Culture in Turkey" make the determination that, today architectural tendencies in our country are qualified as pluralism, populism and post-modern and this is evaluated as these are the changes happened in the world and effect our country. On the other hand, they remind the fact that western critics and writers while doing such determinations take the basic criteria of the social structure formed after the industrial revolution and the transformation of this structure with the type of capitalist production methods. They underline the fact that, in societies which have passed through these stages and an established bourgeoisie culture was formed together with the process and connected with these the dynamics of cultural change have been provided. Just after, they stress that the 70 years of Republic in Turkey, which is constituted from a dual social structure of common public culture and bourgeoisie culture (culture of a higher class), could not achieve such a transformation. They think that an interpretation in the conditions of Turkey can not be done through a class centred point of view like in the west which has begun to constitute its layers of classes early in the 18 th century.

As Gülay KELEŞ USTA and Ayhan USTA, Uğur TANYELİ has the same opinion which he reached through a similar readings that plurality and polyphony of today can not be explained through the dual structure of the society. Besides, he clarifies that the result reached through not replacing the demolishing traditional values with western values is "kitsch".

It seems that our academicians agree with the opinion in similar approaches that the problem can only be explained through the fact of popular culture. Although the dual social structure had begun to scatter with the multi-parties period, the real transformation happened with the 80's, which the governmental control decreased, bourgeois class had its powers clearly and popular culture became widespread.

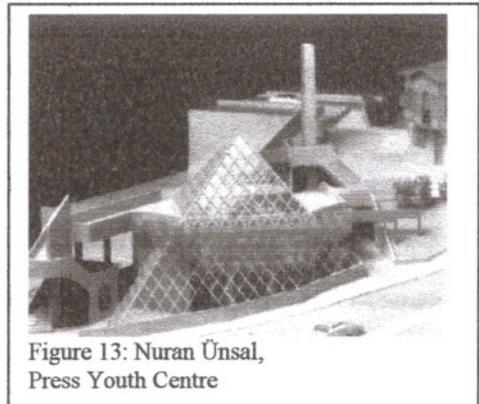
"Popular culture could find its field of spread in the social production methods and improvements of economic life during the 1980's. Because these are the years in which capitalism has been acquitted in social and political life. (...) In this sense, 12 th of September symbolises the victory of bourgeoisie. (...) Besides, with the promoting of

the multi-national capitalist medium which transform into an universal and scientific discourse with globalisation, privatization has been accepted instead of etatism. Consequently, privatization has constituted the ruling social, political, economic and cultural discourse of these period." (Keleş Usta, G. and Usta A., 1995, p: 84 - 90)

While TANYELİ was mentioning the kitsch of undeveloped country, he connected this reason to the social structure based on foundations different from west and he mentioned that consequently this fact could not find itself a discorsal background as in west. He emphasised that the living transformation resembles to the first years of west in the process of being capitalist. In this point it is observed that the opinions of TANYELİ and the opinions of G.KELEŞ USTA and A.USTA differentiated from each other. Our academicians are in the consensus of the opinions that the capitalist development process in the west realised in its own dynamics and in that stage both it transformed the production process and it created new social classes to itself, too. But they are separated in the subject that if this process is social or not in a country imports this process completely from the beginning as Turkey. The idea, that a new social structure and a new architectural discourse can be taken out from the variety in the last point reached, is the common opinion of three.

G. KELEŞ USTA and A. USTA evaluate the buildings in Turkish architecture built in recent years (these are again limited with the contents of prestige architecture) with the classification as they develop according to the some properties execute the ideological function of popular culture as below: (Keleş Usta, G. and Usta A., 1995, p: 84 - 90)

a) Intellectual Alienation: It points at a laziness of thought observed in intellectual as in easily appropriation of liberal discourse coming with postmodern movement in the emptiness fallen into with the thesis "The end of ideologies" and as even it is begun to be perceived as an only truth.



Press Youth Center - Nuran ÜNSAL

The formal resemblance between the buildings of AROLATS and the buildings of GRAVES.

- b) The Buildings Do Not Respect Time, Space and Life: The ability of being together used of countless examples taken whether from the western architecture or from the rich architecture of Anatolia without respecting time, space and life, shows an tricky characteristic.

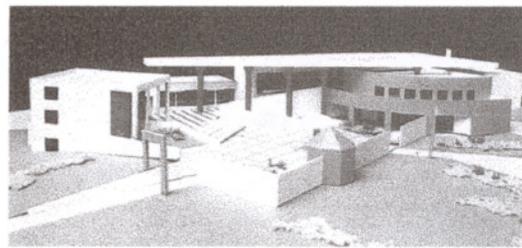


Figure 14: Merih KARAASLAN,  
Batıkent Andaş Bazaar

Batıkent Andaş Bazaar (Nuran - Merih KARAASLAN)

Nevşehir Hacı Bektaş Veli Cultural Centre (M.KARAASLAN, M.GÜNDAY)

Expo Turkish Pavilion (M. KARAASLAN)

- c) The Fact of Making Historicism: It materialises the natural, historical, architectural values at here for the sake of a "identity", "image" with the being put of local values into a primary importance in the process of the evolution of capitalism towards to the soul of a multi-national world market.



Figure 15: Kenan GÜVENÇ,  
Social and Cultural Facilities of  
Fethiye Municipality

Tourism Buildings of Atelye T (T. ÇAVDAR)

Social and Cultural Facilities of Fethiye Municipality (Kenan GÜVENÇ)

Ayhan Collage (Edip Önder US, Oğuzhan OTURAN)

- d) Directing Demands and Forming the Consumer Culture: The increase of communication media in years 1980 and the raising values being in the way of

forming a consumer culture, in this meaning it is a transformation of the architect into a means who will realise some images in the head of consumer.

Şefik GÜL Villa (M. KARAASLAN)

C.S.O Building (Semra-Özcan UYGUR)



Figure 16: Merih KARAASLAN,  
Şefik Gül Villa

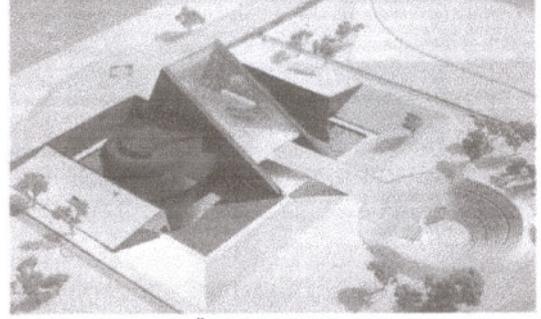


Figure 17: Semra- Özcan UYGUR, C.S.O. Building

e) The Case of Kitsch Which Appeared with the Importance of Being Different: It is the designs which appeared when the employer could not concretize his demands but only could define it as "something different" which is a result of the aesthetical normlessness. This fact had only local qualities during the 80's but now it is totally imported.

Club India (Harun ÖZER)

Klassis Holiday Village (Şefik BİRKİYE)

f) Iconological Direction: Historical transmittals and traditional approach in Turkish architecture constitute the iconological direction of popularilism.

Expo 92 Turkish Pavilion (Ö.TOKCAN, H.GÖNÜL, I.TOKCAN)

Mevlana Cultural Centre (H.ŞENTER, H.DÖRER)

T.B.M.M. Apartments (Altuğ-Behruz ÇİNİCİ)

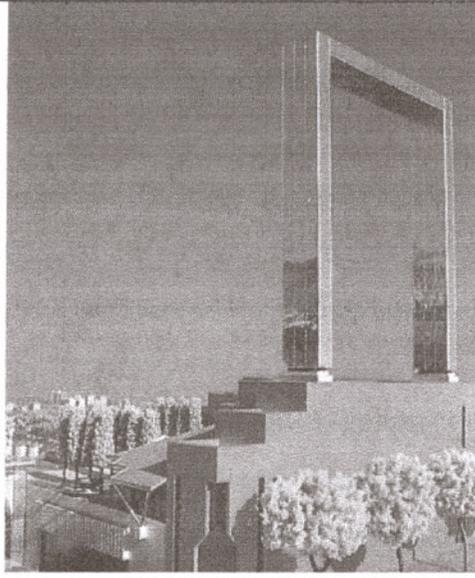


Figure 18: Ö. TOKCAN, H. GÖNÜL,  
I. TOKCAN, Expo 92 Turkish Pavillion

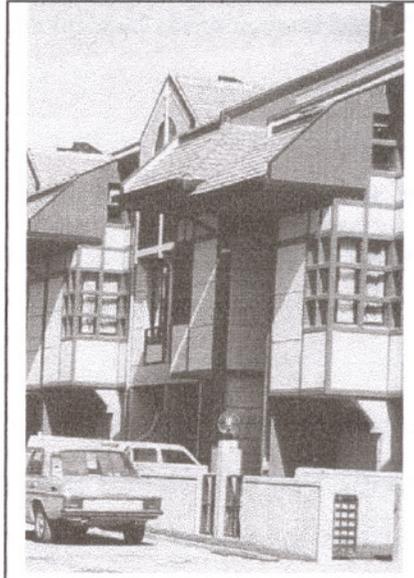


Figure 19:Altuğ-Behruz Çinici,  
T.B.M.M. Apartments

g) Making Passive: Tradition is the best means to keep the case making passive alive which is one of the functions of popular culture. Traditional approach who never oppose due to the search of identity, is presented as a prescription which is a remedy for all troubles.

Demir Holiday Village (T.CANSEVER)

Ahlat Cultural Center (Cengiz-Levent GENÇATA)

C.Abdi GÜZER defends a classification which will made in Turkish architecture, can be in a frame which we can say as prestige architecture which is emphasised in Turkish architectural media as in every place in the world and qualified as premise, elite and comprises a very small part of environment. He considered important the classification of M.KAZMAOĞLU and U.TANYELİ made, by beginning the way from the differentiation of production forms of "architectural production categories", but he added that in a classification that will be done it is necessary to take note of a classification based on style when the effects on the majority are taken in consideration. When looked as in this meaning, it shows parallelism to the opinion of A.YÜCEL, that we mentioned before, which it can not be discussed about an only style because of the building stock

that forms the Turkish architecture, but it can be mentioned about several basic "style" or "attitude" for an elitist architecture.

And A.GÜZER tries to make his classification in the approaches of style and discourse that are emphasised in architectural scene. The period which is the subject of the study is the years of the 80's and after. He explains this as:

"The period now began with the years of 80's in Turkish architecture, constitutes an analysis medium, a subframe separated from the other periods with clear differences, as whether the change observed in the attitudes directly related with the architecture or the situations prepares, supports and keeps alive this transformation were respected." (Güzer, C. A., 1996, p: 48 - 52)

After 1980's the changes came out from architecture brought polyphonic and freedom to architecture and so this caused search, confusion and variety. But, this makes a classification that will be done, harder. Even so, it is possible to examine the architecture in this variety after 1980's three main groups got entangled to each other. (Güzer, C. A., 1996, p: 48 - 52)

- a) Modern understandings; the ones who are not open to changing and use the existing modern language exactly, the ones who believes that they can transform the language of modernism in the limited meaning which can be described as late-modern and post-modernists.
- b) Pluralist understandings; the ones who are in an effort in forming his own style while excluding the international attitudes, these are in basis, the ones who carry the worry of discourse or the ones do not.
- c) Traditional understandings; completely in the meaning of including local elements, regionalists and nationalists.

These all classifications efforts observed as showing as parallelism in some points and separation in some, unite in one central acceptance. It is so the reality that the changes lived in years 80's, brings an important variety together with the pluralist medium that it supplied in architectural field. The place of tourism in this variety is important for two reasons. The first one is; the tourism constitutes a great field of activity for our architects in this period and important quantitative increase in the buildings of this field is observed because of big investors' interest on these field increase with the encouragement supplied by the government and the second one is; with the uniting of the wish of the tourism investors put tourists up in a surprising, unforgettable environment and so the designs made by an architect according to this expectations, it has found chance of application in this sector easily. Consequently the tourism sector after 80's became the place where western trends are firstly tested and observed in the field which is mentioned as prestige architecture.

## CHAPTER 4

### DISCUSSING A NEW ARCHITECTURAL LANGUAGE IN REFERENCE TO HOTEL BUILDINGS

Tourism architecture has an important place in the field of prestige architecture especially after 80's when an architectural change could be highly observed. States supports in mass tourism especially at the end of 70's and at the beginning of 80's, promotion of the state such as allotment of plots and/or in management topic formed the legal frame of the investments particularly at the Mediterranean coast. Starting from the mid-80s high quantity building stocks began to be seen. Increasing economic importance of tourism attracted the attention of investors toward this sector. This positive acceleration, seen in the tourism sector created a new field for the architects who were negatively affected by the economic crisis in the 70's. Tourism sector gained more importance in the 80's. This fact, together with the demands of the investors and tourists helped pluralistic architectural approach to obtain a new position within the sector. So, in Turkey tourism architecture was the field in which western discourse developed upon the criticism of modernism, and individualistic approaches are first realised. Because of these reasons, this sector has a great share in the change of Turkish architecture after 80s.

Hakan Sağlam expresses the importance of tourism architecture seen after 80s, from the viewpoint of architectural practices, as:

"During periods when tourism has no priority upon other economic developments sectors, the tourism buildings progressed similar with the general architectural language of the country; where as during the periods when tourism sector has priority, tourism buildings play an advanced role and start to manipulate the general architectural approaches in the countries. " (Sağlam, H., 1995, p: 258 - 259)

Hakan Sağlam, in his thesis, describes the effects of present governmental decisions about the sector as.

"It can be concluded that laws and regulations are important inputs in the formation of an architectural style. They were not determinative about the subject of architectural forms when they were used. However, in the interpretation of state always periodically tried to determine an architectural style. Besides, these facts and the state's efforts of imposing a certain architectural style, the most important fact is that during the periods when tourism sector is not particularly, supported, the current architectural style in the country dominated the tourism buildings, too. In the following period, however, the style of tourism buildings played a determinative role and influenced the general architectural style." (Sağlam, H., 1995, p: 258 - 259)

The point that is reached today is that tourism architecture is accepted, as a branch was various kinds of trends, styles and individualistic manners combine together. This situation reveals another problem; the classification problem that can be seen in Turkish architectural practices. In spite of all these varieties, it is possible to examine and classify the building stock of tourism architecture from the viewpoint of the architects concerned on this subject. Starting from this point, it is possible to evaluate tourism architecture in four categories:

- a) Architects who have national identity and wish to form a local architectural style of our own,
- b) Who follow the postmodern architectural language and who benefit from the freedom of pluralist atmosphere,
- c) The ones who are motivated by the principles of modernism,
- d) Architects who wish to form an original architectural language.

The differentiation between the first two of those categories can sometimes totally disappear. It was observed that, the so called nationalist ideas and the historicist side of postmodernism which gave the architect some opportunities like referring to the history or direct usage of forms selected from the history, were seen simultaneously. In the examples, the historic references have been placed on a modern set up in a paste like

manner. Though this makes them western oriented rather than national. Besides these, it is possible to find some genuine and original examples, which have a national or regional sense. In these examples, a more careful selection of historical forms and more consistent formal language were observed.

The examples, which used the formal language of modernism, can exactly be differentiated from the others in this period. In these examples the formal language of modernism has been used in the outer covering, the passades of the building but in the interior the local values have been tried to be used. Besides it's possible to see some assimilated examples of modernism in this period. There are examples which do not formal fantasies and which do not encourage the consumption of image. In this period inner and outer space is handled together and extra discourses was not needed. The plurality of Turkish architecture especially tourism architecture after the 80'ies have led to the difficulty of the classifying these buildings under certain groups. A classification of the formal approaches of architects who have worked in the field of tourism, have been realised by concerning all these differentiation.

#### **4.1. National Discourse in Tourism Architecture After 1980,**

It can be concluded that, efforts in finding a national identity ended with abandoning the search of 1st and 2nd National Architectural Styles, and was replaced by modernism in 1960's and 1970's. However, affected from the postmodernist trends, national identity again gained a certain power in Turkey, as in many other countries, starting from early 1980's. It is true to accept that tourism sector played a very important role in this attitude. An artificial national architectural argument was brought up, as the investors and the state perceived tourism as an identity market and as the local values gained importance. Merih KARAASLAN, who constructed buildings convenient with the rational functional modernist styles, till 1980's, determined his architectural style after 1980's as "Anatolian Synthesis". M. KARAASLAN explains the sources of this formal varieties he used, as:

"Anatolia, all through centuries, sheltered civilisations with very rich cultural characteristics. We all accept that the products of these civilisations are inherited by us.

And we wish to reflect this inheritance to our world and lead it to the future, continuously. " (Karaaslan, M., 1990, p: 40 - 41)

In the usage of all these forms; as he mentioned for Batıkent Andaş Çarşısı; a total freedom can be detected in KARAASLAN's attitude:

" For example there exists no relation between the theatre and the restaurant, either. In other words, we do not feel that we should rely on a functional or a logical basis when we attribute this way." (Özbay, H., 1990, p: 29)

As Hasan ÖZBAY mentioned, this freedom reach to such a point, that, "this attitude which is a pure populism and which is against all the universal and idealist values and which all modernists followed can put the product in a situation that is called "kitsch". " (Özbay, H., 1993, p: 98 - 101)

KARAASLAN's attitude that can be described as "eclectic" makes him closer to postmodernist discourse. However, KARAASLAN explains his discourse as an effort to search the national identity. He explained his attitude about this subject in the Symposium of " Contemporary Architectural Movements and Turkish Architecture", as:

"Turkey is in search of an identity. Is it a bridge between East and West? Is it country to provide the continuity of the Anatolian civilisations? Is it a Turkish-Islamic synthesis as mentioned before? Is this approach, expecting benefit from the west? What is it? This will go on. So, it should go on with the architecture, too."(Karaaslan, M.,1990, p:40 - 41)



Figure 20. Nuran Ünsal-Merih Karaaslan  
Peritower Hotel, Nar-Nevşehir



Figure 21. Merih Karaaslan-Ertan Ergin,  
Ataman Tourism Complex, Göreme

KARASLAN explains his inspirations when realised Peritower Hotel at Cappadocia with Nuran ÜNSAL, as: "memories and images of my childhood, fairy chimneys, houses, caves, underground cities, hanging gardens and mountain of Erciyes". He summarises his design approaches as:

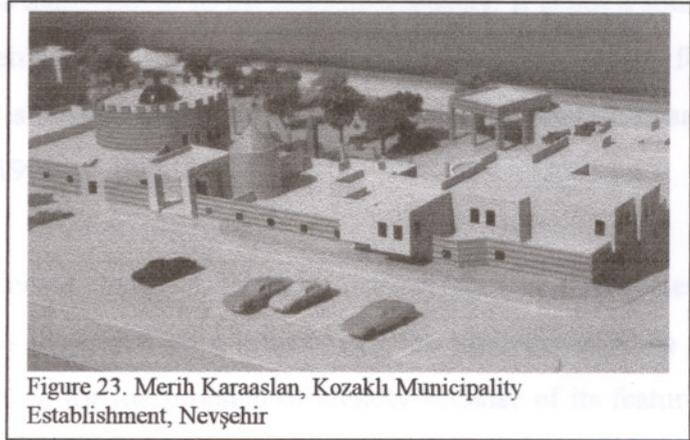
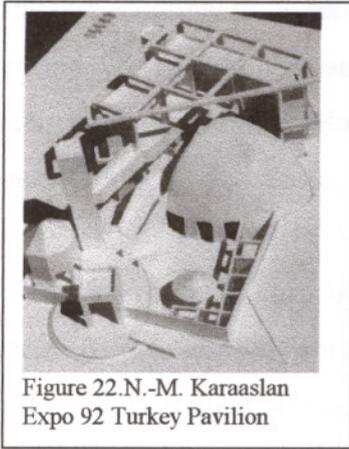
" The relation between the architectural product and the discourse based on Anatolian sources are very strong... To form a place that continues Cappadocian traditions by privatising Anatolia with Cappadocia." (Karaaslan, M., 1997, p: 84 - 95)

Merih KARAASLAN's concern to form a local architectural language has shown it's self with the usage of some local and historical architectural elements. This preference to use the local and historical elements has invited the problem of selecting those elements. According to Gürhan TÜMER, Merih KARAASLAN's selection of local and historical elements and the way he used these shows a postmodern attitude. Because as in postmodernism, Merih KARAASLAN's way of selecting forms from history shows a random and discretionary manner. TÜMER thinks that, there are even signs of a deconstructive attitude in the way he used those random selected forms in his designs. Again, according to TÜMER Merih KARAASLAN's personal architectural style can be named as "Third National Movement" by considering his reviving of "past and unfashionable forms, which were a product of this land".

"When we study the Third National Architectural Movement, we can realise that it is similar with the First and Second National Architectural Movements, in the way of bringing into agenda some of the "out" architectural elements once again, consequently it carries the same name with the former ones. However, with some of its important characteristics it is totally differentiated in content from the others. (Tümer, G., 1995, p: 119 - 123)

According to TÜMER this attitude has similarities with the 1<sup>st</sup> and 2<sup>nd</sup> National Movements. Even the style of Merih KARAASLAN, which he named as 3<sup>rd</sup> National Movement is more complicated and noteworthy, regarding that he did not limit himself with certain periods but used the heritage of all Anatolia in all periods. TÜMER says, 1<sup>st</sup>

and 2<sup>nd</sup> National Movements were more limited because they only thought Ottoman-Turkish-Islamic architecture as national. (Tümer, G., 1995, p: 119 - 123)

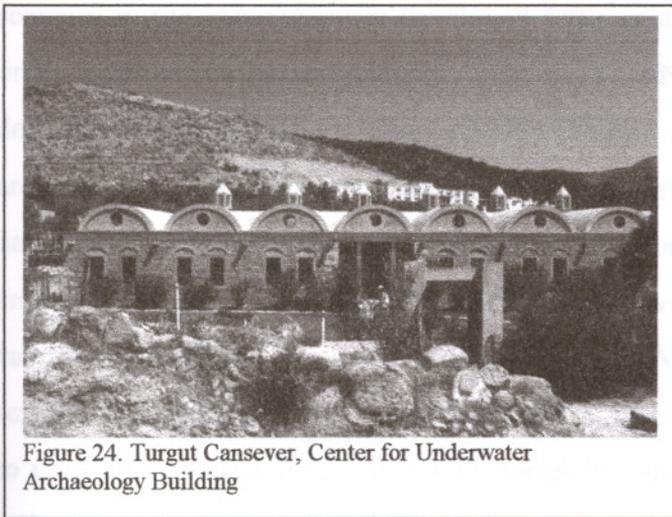


These arguments of TÜMER brings to mind some questions like, “Is it enough to name an architectural language as national only by considering its preference of using local forms?” or “Is it possible to reach a state of consistency for an architectural style which has a arbitrariness in selecting local or historical forms and which considers no meaning and ideology.

Taner ORHON and Hakkı YIRTICI have written an article about the TÜMER’s definition of Merih KARAASLAN’s attitude as 3<sup>rd</sup> National Movement. In their article they have mentioned that TÜMER had affirmed the notions of postmodernism like “tradition”, “revitalisation of the past” and freedom, democracy. According to ORHON and YIRTICI this kind of total affirmation which leads to submission may also be an affirmation of “kitsch” which is a result of the loss of aesthetical norms, the loss of all ideological grounds for the sake of freedom, the merchandisation of architecture by which it would be away from a critical point of view and different meanings of democracy and pluralism. They think that the true dispersion in the history of art had been experienced with modernism but not with postmodernism. Architecture was a language of the society, which was totally absorbed by it, and it does not bother to be different. Anyway the society hadn’t asked for different things but demanded the techniques which derived through the years in the relation of master – apprentice. Nor there was a demand for freedom. According to ORHON and YIRTICI during these periods architecture was produced for a statical society which didn’t demand such things.

With the industrial revolution, the heterogeneity of the society made the production of architecture impossible with traditional methods. The contemporary thought of architectural pluralism is the derivation of the myths of freedom and democracy by the capitalist economy to be served as merchandise to the consumer society. It is not a social demand. As a result postmodernism is a way of legitimation and realization for architecture in a country where it is merchandised and forced to reproduce itself over and over. (Orhon, T. and Yirtıcı, H., 1995, p: 132 - 134)

Today postmodernism is perceived totally different in Turkey than in the western world. In the western world it is evaluated as a criticism of the modernism while in Turkey it is regarded as a solution for the problem of identity because of its features like historical referability and emphasising of the ethnical values. According to ORHON and YIRTICI G. TÜMER's theory is a result of these ideas. But, although postmodernism seems as a way of gaining identity with its historicist side, in reality with its pluralist and populist side cuts the way of forming a complete identity. (Orhon, T. and Yirtıcı, H., 1995, p: 132 - 134)



It is also possible to see historical references in the designs of Turgut CANSEVER while in the Turkish Association for History building the modernist side of CANSEVER is more visible, in the Center for Underwater Archaeology building in Bodrum, in the proposal project for Ankara Atatürk

Cultural Center and in Demir Holiday Village his traditionalist side is on the scene with the usage of historic forms. But on the other hand it is impossible to say that CANSEVER's historicism is a non-questioning, arbitrary selectionist attitude. For example in his proposal for Atatürk Cultural Center for Ankara he tries to reinterpret and reuse some Ottoman architectural elements. The plan solution is a reinterpretation of an Ottoman complex plan type while the roof of the building is formed by pyramidal

geometries resembling the domes of the kitchen section of the Topkapı Place. Here CANSEVER did not use these historical elements like a make up but reinterpreted them to search for new forms. Although the forms he used may recall some past styles its impossible to find exact matches of those in the history. (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 - 48)

According to CANSEVER the basic problem of Turkish architecture compared to the western architecture is the problem of identity. He searches for the solution of this identity problem in the usage of some non-western forms. He thinks that the rational taught defines human in a very narrow context, only as a being, which eats, drinks, sleeps and works. It almost gives no importance to the spiritual side of life. According to him this caused the production of some very primitive examples. But the eastern taught and the Islamic taught gives importance to the spiritual life too and does not perceive man only as a biological being. CANSEVER thinks that architectural spare must meet the spiritual needs of man as well as the physical needs. This forms the metaphysical side of CANSEVER's attitude. He rejects the modern planning ideas because they do not give importance to the physiological side of man. He finds the metaphysical approaches he searches in the spontaneously developed settlements. Because, in these settlements the order is defined by human relations. This made CANSEVER to come closer to the ideas derived through the history. But CANSEVER also archived to be contemporary. In this architecture there is exact harmonious with nature. He determines his ideas of harmoniousness with nature again with Islamic philosophy. For him man is the only being among the living creatures, which can perceive environment, because of this reason, he has the responsibility of it. According to CANSEVER because man has the power to reshape and protect nature he is in the position of God's caliph on the world. According to CANSEVER as a result of this responsibility an architect must build with hope, joy and modesty, without a show of power and ostentation. (Cansever, T., 1990, p: 46 - 47)

Turgut CANSEVER says that he designed the Demir Holiday Village according to these ideas. He explains his design which was honoured by Aga Khan Prix in 1992 by, "The reinterpretation of local planning and design concepts which were terminated by rootless toughs of the west and their local imitations." (Cansever, T.,p: 102 - 111)

Turgut CANSEVER emphasises that within the next 30 years the population demanding new housing will reach to 60 million in Turkey. He thinks that the criteria used in the Demir Holiday Village may lead to new thoughts in the housing production of Turkey during the coming years. According to CANSEVER the architectural methods to be used in the housing production must be cleared from personal attitudes and primitive fancies as in Demir Holiday Village.



Figure 25. Turgut Cansever, Demir Holiday Village

He says that in the design of the site plan of Demir Holiday Village he gave major importance to harmony with topography, view angles, sun – shadow relations, privacy and calmness. He explains the locating of the individual house

modules first with “the shadow of a house providing sheltering from sun for another or providing suitable angle of sun light and view” then with differentiation of Islamic and Christian discourses on the event of expulsion of Adam and Eve from the Paradise. (Cansever, T., p: 102 - 111)

Turgut CANSEVER’s concern for complete harmoniousness with environment, which is a dominant factor of his architectural attitude can also be seen in the Oyma Kaya Hotel project he designed for the Municipality Avanos in 1984 which could not be realised. Here, CANSEVER’s thoughts came to life with the burying of most of the spaces of the hotel building directly in to the rock. (Cansever, T., 1993, p: 122 - 125)

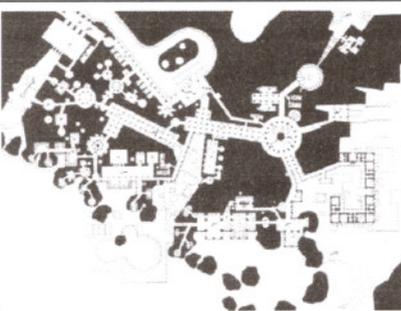


Figure 26. Turgut Cansever  
Oyma Kaya Hotel, Cappadocia

"Local architectural elements and possibilities of Cappadocia, that are very rare in the world are used in a total sensitivity and intensity in this project. This is a place where people have settled within the environment and nature. The first aim of the project was to create an environment by using the local materials of this legendary world. So, human scale

buildings, Artefacts, were designed as ornaments of tectonics, Peri Bacaları, within the unlimited site of this dream world." (Cansever, T., 1993, p: 122 - 125)

#### **4.2. Postmodern Discourse in Tourism Architecture After 1980,**

One of the most important tourism architects Ersen GÜRSEL started his carrier on this field with the project he did with his colleagues Mehmet ÇUBUK and Nihat GÜNER in 1969, and this first project was international "Side and Environmental Tourism Plan Competition" which they won. Afife BATUR explains the importance of this project as;

"Plan of archaic city of Side, was the first attempt in Turkey with its environmental and development plans including historic and natural characteristics and integrating new urban functions in a plan. It was an attempt that indicated an end to an era when preservation only meant restoration and monuments had great importance both in quality and quantity. A new preservation concepts was brought up to the agenda with this competition, for the first time." (Batur, A., 1994, p: 84 - 97)

City of Side and Project of Side intellectually and conceptually was the starting point for Ersen GÜRSEL at the beginning of his career. It is possible to see that Mediterranean Architecture became dominant in Ersen GÜRSEL's following projects. This attitude is expressed in his projects as total harmony with the natural and structural environment. In order to attain this harmony in his project Ersen GÜRSEL try to withdraw from his architect is identity, if necessary. He explains this attitude, as;

"As soon as I realised what architecture means, "architecture without an architect" has affected me. I never asked the question "who is the architect of this building" but I always wondered "how this architecture was formed?" Architectural elements and the environment I saw at Bodrum, at the old settlement always emotionally excited and affected me. I always tired to follow a dream; "can I get closer to this architecture?", "can I get a place within this kind of architectural environment without an architect?" (Gürsel, E., 1995, p: 87 - 94)

Afife BATUR defines Ak-Tur settlements of Ersen GÜRSEL which he planned at Datça and Bodrum in 80's, as:

"The main important point at Ak-Tur is the existence of a theory that does not express that it is part of a design. It is like a simulation with its surprises, simple streets, gardens and houses that seemed very well known and ordinary. It is quite obvious that non-linear street pattern and white prisms are not coincidental. It is a plan that belongs to the past but without anytime." (Batur, A., 1994, p: 84 - 97)

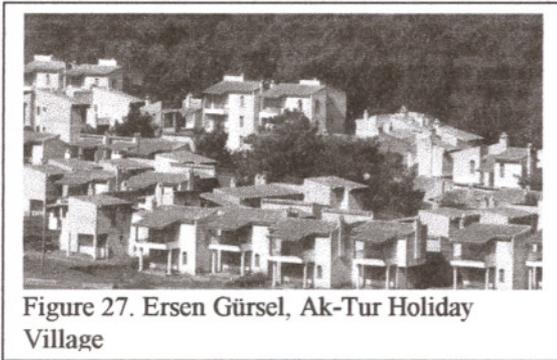


Figure 27. Ersen Gürsel, Ak-Tur Holiday Village

Afife BATUR also defines Manastır Hotel, built at Bodrum in 1986-1987 by Ersen GÜRSEL as "the most Bodrumian building in Bodrum". According to Afife BATUR another important point of this project is that it is the first step of progressing from a vernacular

Mediterranean concept to a new classic type. (Batur, A., 1994, p: 84 - 97)

At Datça Klüp Maris a very frequent usage of timber is seen. Ersen GÜRSEL explains the reasons of this, as: "... buildings built with timber always attracted my attention. I live a different kind of excitement when I see these kinds of buildings. I tried to get closer to the old masters by using timber in my buildings. As an architect I try to acquire a contemporary meaning to this material, which is not used in structures now a days, by experimenting with it when the conditions are convenient." It is possible notice the longing for the naturalness of the traditional in his attitude. (Gürsel, E., 1995, p: 87 - 94)

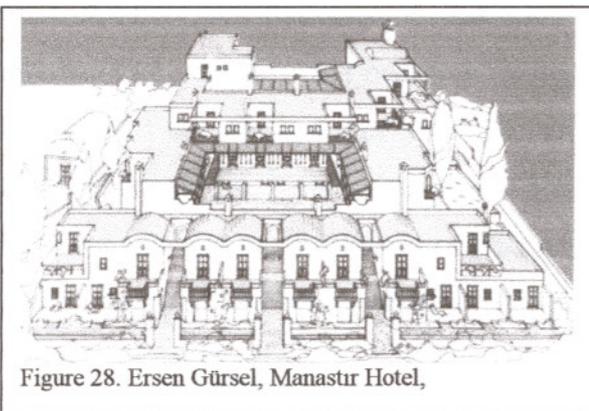


Figure 28. Ersen Gürsel, Manastır Hotel,

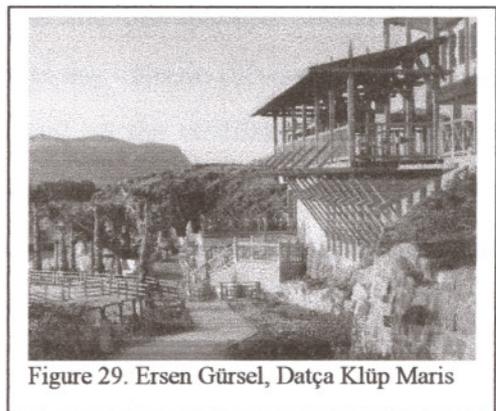


Figure 29. Ersen Gürsel, Datça Klüp Maris

Thesis of "the end of modernism" found supporters in Turkey, also, in 1980's and by combining with the speculative anxieties of the investors such as acquiring prestige, making a advertisements, being different, provided designer with a lot of freedom and an eclectic architecture is born that can not be limited by definite norms. Architect now felt totally free to use the forms that belong to different cultures that once took place in Anatolia and combined these forms, if needed, without carrying certain style worries. It is possible to read this multi – references language in many projects, which appeared in this period. It is also possible to perceive these projects, which come to agenda approximately in the same time with the postmodernist thought, as the first examples of postmodernism which did not become the part of its character. Nevertheless, handling of historical elements, which are used in the projects, with an approach of sticking manner and the modernist influence seen in the settlement plans, give the impression of an architecture, which became means of image marketing of the investor who turns his face to the mass tourism, more than handling of the projects with postmodernist thought. (Tanyeli, U. and Kazmaoğlu, M., 1986, p: 31 – 48)

It is possible to catch this kind of richness of image in the Club Aldiana that Harun ÖZER designed in Side - Antalya in 1984. Harun ÖZER describes his approach of the projects as the contemporary interpretation of our traditional caravanserai and he says that, the aim of the building is to supply the establishment of lost connection between past and today and to transfer our architecture, cultural and artistic life to foreigners. (Özer, H., 1990, p: 41 - 50)

These thoughts of Harun ÖZER are reflected to the project as the choosing of caravanserai plan type, domes spires, portals decorated with mukarnas figures, which all used so often. But the question that what all these add the space is considering. For instance, the covering of a bedroom existed with its asymmetric furnishing by a dome, which gives the feeling to gather or the spires placed on the ventilation shaft, how do these appear in the result of an architectural necessity. It is possible to describe this appeared concern as an concern of "exotic image" with the words of TANYELİ more than an interpretation of an historical typology.

“This concern or desire is not merely the product of the country which sends the tourist nor that of the one which welcomes him. They collaborate and even stimulate each other to develop the drive for creating this kitsch called exotic image. In the west, the notion that the East is a world apart, unfamiliar and fascinating has held out for centuries. What is interesting is that, countries which attract tourists, go out of their ways to take advantage of the primitive notion rather than trying to tear it down. If westerners seek the exotic, it will be offered to them for a price. Hence, the “exotic” is actually not exotic at all, it is an activity carried out according to market rules and sold. Image is marketed to the contemporary lower-middle class tourist whose knowledge of the country he arrives at would not even fill a single page.” (Tanyeli, U., 1990, p:51 - 53)

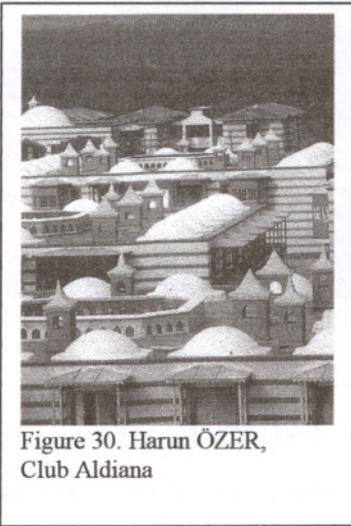


Figure 30. Harun ÖZER,  
Club Aldiana

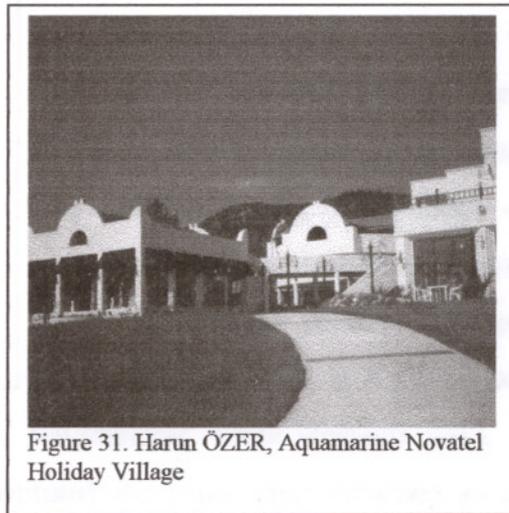


Figure 31. Harun ÖZER, Aquamarine Novatel  
Holiday Village

According to TANYELİ, the duty of an architect who works under these circumstances may be the forming of this decor of exoticism occasionally. Harun ÖZER also takes places in this content with Club Aldiana according to TANYELİ.

Harun ÖZER, explains different sources he used during the design of Aquamarine Novatel Holiday Village, as:

"It was inspired from the Lykian architecture that is seen at the region. Traditional Turkish architecture is dominant in interior design. In other words village's architecture is a synthesis of Lykian and traditional Turkish architecture." (Özer, H., 1991, p: 49 - 56)

Erkut ÖZEL tells that the planning idea of Hotel Colosae, about 20 km. from Denizli, contains a main road, many secondary streets connected to the main road and units on the streets. However during the design process it was also considered that this project should also have different dimensions for foreign tourists and should reflect the street pattern of Anatolian cities, as much as it could. He adds:

"Outer form of Colosae reflect the regional architectural influences. Bedroom blocks, eaves profiles and room entrance doors are the synthesis of the regional types; Roman City Hierapolis and Anatolian architectural at Denizli." (Özel, E., 1997, p: 62 - 73)

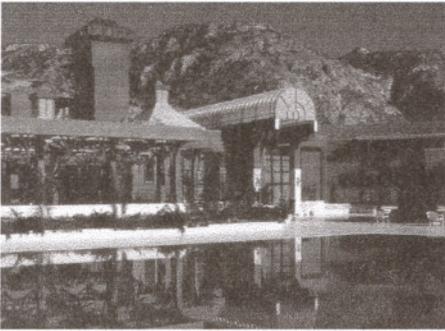


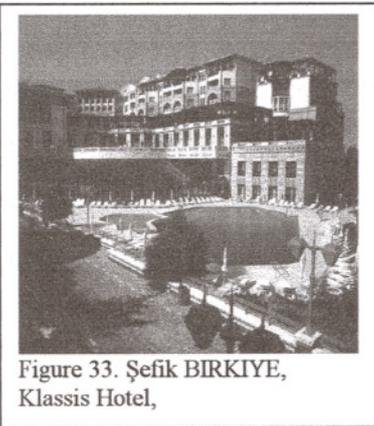
Figure 32. Erkut ÖZEL, Hotel Colosae

In spite of these words of Erkut ÖZEL, it is seemed that rational approach whether the settlement in the building site of the buildings at the project or the constituting the building blocks. The effect of local architecture is more at the profiles of the eaves, at the upper roofs constituted above the pedestrian roads, at the wooden lattice

on the facades of the bedroom blocks. Nevertheless, these elements used, did not transform in to the elements which constituted the place, they remained as elements which are attached on it. There is a complete eclectic attitude in inner decoration in order to make spaces traditional, which can be said that they are constituted by the principles of the rational forming. Erkut ÖZEL explains his approaches in this subject as below:

" Colours and geometric design richness of archaic city Hierapolis and Anatolian Selçuklu Architecture were tried to be synthesised. During the process of choosing the right construction materials, regional materials and Turkish architecture are accepted as basis and travertine and Turkish faience are used as basic materials. On the floor geometrical designs of Selçuklu and travertine are used. In the bedrooms the same colourful varieties are used. At the bed heads, designs from carpets and Turkish faience can be seen too." (Özel, E., 1997, p: 62 - 73)

Another imported project, which makes good use of different inspiration sources, is Klassis Resort. The building was designed by architect Şefik BİRKİYE, who continues his studies in Belgium. The pluralist attitude sovereign to the architecture of the building is also possible to see in the need program of the building. Complex is composed of main building blocks where rooms are placed, detached villas and assembly halls. This hotel, which was built in Silivri – İstanbul, is the only building of the architect in Turkey. Eclectic attitude is sovereign to the architecture of the hotel. Şefik BİRKİYE defines this situation as “the whole of the unknown details”. It is seen that the architect use the form that he picked from different cultures, together easily. BİRKİYE determines that he was inspired by the old Roman architecture and Turkish architecture before an area in the architecture of Klassis and he adds that he exposed the building with an interpretation which reflects today’s marks. This approach, which is seen in the forming of outer form of the hotel, caused to perceive itself in the design of inner space stronger. It is seen that architectural details and decorative elements belonging to the eastern and western cultures could be used together frequently. While the mass order of assembly hall was inspired by the Greek. Roman temples, it is possible to see that there is a classical approach in lobby, and it is also possible to see mostly the effects of Turkish house in the inner design of the villas, in the forming of stairs, in the overhangs of the eaves and in the stanchions used. Şefik BİRKİYE mentioned in the article he has written in Yapı Dergisi in order to present Klassis Hotel that, inner architecture of each unity was thought different from each other. (Birkiye, Ş., 1989, p: 61 - 66)



Nazif TOPÇUOĞLU, who is the photograph director of Dekorasyon Dergisi, defines Klassis as: “May be, it associates the fairy tales in our childhood, may be the houses of our ancestors in our common subconscious, perhaps the projects in the magazines as Michael GRAVES, perhaps the decors of Magical Flute Opera which has not played yet.” (Topçuoğlu, N., 1989, p: 98 - 102)

It is possible to say that a postmodern approach or the thoughts against modernism constitute the attitude of BİRKİYE who has designed many places in the world like; the

enlargement of Disneyland in Paris, the hotel he designed for Monaco Prince, the hotels built in Pollinia, Egypt and Russia. BİRKIYE quoted this approach against modernism with these words: "People still suffers the industrialisation violently. There is an orientation to the accessories except rationalism. Plainness is not necessary." He determines that the other architectural styles were effected mostly by the past and architecture was in the need of alteration from now on. He defines his architectural approach as "local contemporary architecture". (Leloğlu, D., 2000)

"To make a contemporary local architecture suitable with the tradition, colours, materials of the region. We are against to international architecture. We are against an approach such as there are lots of glass buildings in every place of the world and the architects who built monuments on their responsibility. We are trying to create "public places" which are accepted by to the region they are in. The one we made in Bruxelles is suitable for there. The one in Paris must be suitable, for there, the one we made in Istanbul must be suitable for Turkey." (Leloğlu, D., 2000)

It seems that it is impossible to describe the attitude of BİRKIYE as local in spite of all his these words. Because as we can say the local culture of making building is the extension of social structure that it has come out from. It is a kind of style of making building peculiar the social structure. It is original. When the structure of the society changes, the culture of making building, which is the extension of it, also changes. Because of this, the architectural attitude of Şefik BİRKIYE does not welcome to concept "localness". It is possible to describe the attitude of BİRKIYE, which was concretized with the existence of many local motifs used together during the design process, only as eclectic. This eclectic attitude, which is parallel to the consumption culture, we live, can be evaluated as the last point that the culture of making building was dragged with the consumption society.

It is also possible to see the local values at Martı Myra Holiday Village at Antalya designed by Yılmaz ŞANLI or at Park Kimeros Holiday Village constructed at Göynük, about 5 km. to Antalya, Kemer (Eren BORAN, Münici DOĞANCI, Bumin BERKER, Fehmi ÜN, Ulya ERSEN, Mehpare BİLGEHAN, Haluk AKAR). In other building at Antalya, Kiris World Hotel, architects Schlegel and Ohnsag realised their projects in

Romanesque style. It is possible to see these marks in the effect of massive surface, in the roofs where Turkish clay roofing tile is used, in the plain capital of a column in the frequency seen in the use of vault and architecture. (Yalçınsoy, Ç., 1999, p: 122 - 124) (Yalçınsoy, Ç., 1999, p: 86 - 95) (Yalçınsoy, Ç., 1999, p: 104- 111)

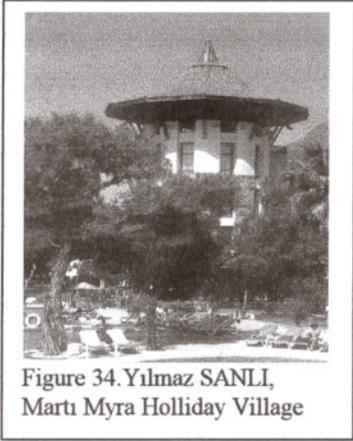


Figure 34. Yılmaz SANLI, Marti Myra Holliday Village

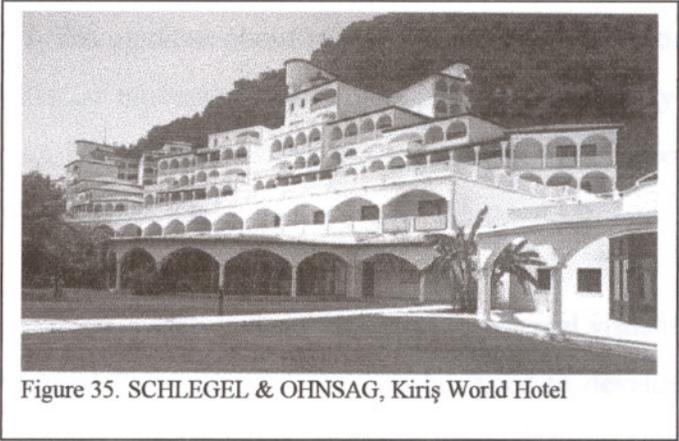


Figure 35. SCHLEGEL & OHNSAG, Kiriş World Hotel

Local sources are frequently used in the interior design and decoration of the holiday villages and hotels. Christine TACER describes her inspirational sources during the interior design of Hotel Le Meridien and holiday villages Kemer and Palmiye at Antalya as:

"I use traditional graphic elements, the natural ventilation systems I saw in the old houses at the villages. In the centre, I refer to special cultural aspects such as courtyard, kiosk, fountains etc. and created a different atmosphere. Surely colours play an important role, too. Turquoise and green Turkish faience I examined at Bursa and at other parts of Turkey always inspired me during the decoration of holiday villages, I realised in Turkey." (Madra, Ö., 1989, p: 92 - 97)

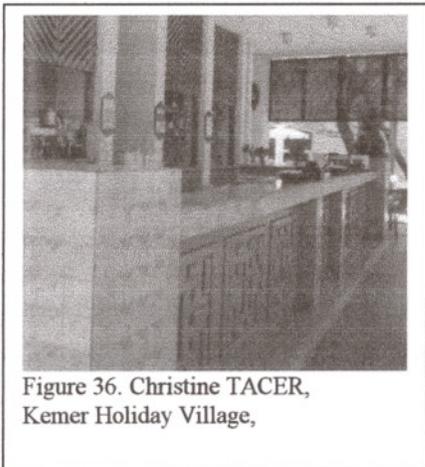


Figure 36. Christine TACER, Kemer Holiday Village,

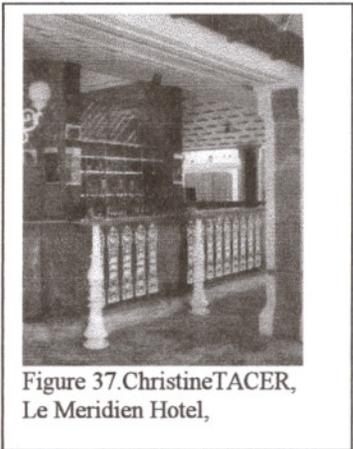


Figure 37. Christine TACER, Le Meridien Hotel,

It is not wrong to say that Tuncay ÇAVDAR is the most argued tourism architect after 1980's. What bring him to this point are both the extra number of work he has done and also his architectural attitude.

There exist important similarities between ÇAVDAR's starting points and postmodernist ideas of the period. His opinions about modernist movements also define ÇAVDAR's starting point: "Modernist movements can not oppose the complexity and contradiction of the contemporary life experiences and do not contain a dimension of "meaning" among architectural design elements." (Balamir, A., 1997, p: 64 - 67)

ÇAVDAR expresses that his attitude, which is really based on an oriental visuality, is not "a product of his work originated from tourism" and that he "tried to develop his attitude within the frame of philosophy". According to Tuncay ÇAVDAR in his work he was influenced by the political situations of oriental societies, their psychological and anthropologic developments, their interrelation with the places, also influenced from John BERGER, from Ottoman miniature arts and from contemporary movements. (Akcan, E., 1996, p: )

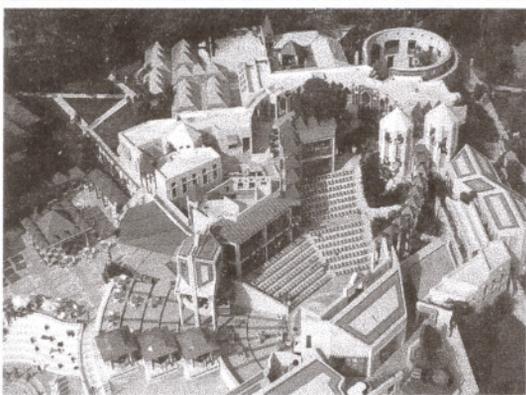


Figure 38. Atölye T, Pamfilya Holiday Village,

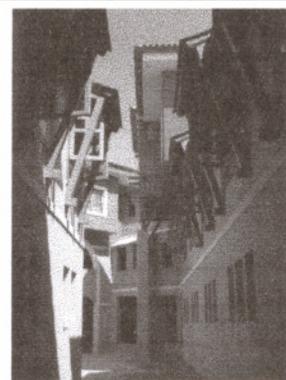


Figure 39. Atölye T, Megasaray Holiday Village

ÇAVDAR frankly put his attitude against modernism by attributing western theoreticians with these words:

"The understanding of the modernist movements which exclude the social memories and give opportunity only to the dominant and bureaucratic tastes of mid classes, in a

covered way, also exclude the chaos and contradictions of contemporary experiences, as it was determined in VENTURI's doctrine." (Balamir, A., 1997, p: 64 - 67)

Esra AKCAN expresses that, ÇAVDAR tried to keep the architectural elements or symbolic forms, coming from past, alive and while he does this he goes beyond an interpretation of facades and she adds:

"In ÇAVDAR's buildings, it is possible to see the morphology and scale, at the spatial organisation such as courtyard, street, and entrance pavement as much as the traditional interpretation of facades (For example, Pamfilya room blocks, Megasaray entrance block). ÇAVDAR tried to create spatial order by given the most care to the typology whom used in his hotel plans. This is valid both for the holiday villages that are formed of



Figure 40. Atölye T, Robinson Lodge Hotel, Göreme,

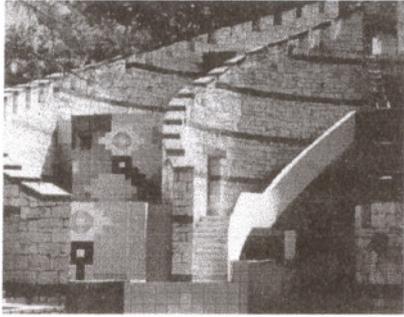


Figure 41. Excelsior Corintia Hotel, Side,

separated bedroom blocks ( Robinson Club, Pamfilya, Çamyuva), and for the structures with plans of a Kervansaray, were outer space defined without totally framed in a courtyard (Excelcior Corintia, Sultan Saray Hotels) and for the types which can be called as city hotels and which should be avoided especially at the seaside (Side Palas). To attain this aim, different spatial researches and to find the right scale played an important role. Other factors are; skilful usage of elements such as column capitals and "eliböğründe" in a new way in details." (Akcan, E., 1996, p: )

Erdal ERKUT from the group of Birleşmiş Mimarlar, qualifies the holiday villages, they had realised in the last years, (Ulusoy, Milta Aldiana, Palmiye Club Med) as designs that try to make the visual data of three different eras that took place in Anatolia contemporary and re-interpret them. Architectural approach of Milta holiday village can

be summarised as: "in order to avoid monotony in the functional forms, local element are used". Similarly, Ulusoy Holiday Village was designed with an idea to create "unusual, surprising, but cute" spaces. Formation of Antalya Castle and urban pattern within the castle, were taken as a model during the planning process. (Erkut, E., 1990, p: 116 - 122)( Erkut, E., 1987, p: 42-48)( Erkut, E., 1991, p: 72- 82)



Figür 42. Erdal ERKUT,  
Ulusoy Holiday Village,



Figure 43: Erdal ERKUT, Milta Holiday Village

Erdal ERKUT and Tuncay ÇAVDAR explain their design approach for Palmiye tourism facilities that they realised together as: " Current building technics and material are used in the main parts, but, are enriched with the elements and forms that belong to former civilisations rooted in Anatolia." ( Erkut, E., 1990, p: 62- 68)

It is also possible to see the characteristic as multi references and facade language in the recent buildings of Erkut ŞAHİNBAŞ. Nevertheless, it is impossible to say that ŞAHİNBAŞ uses the images he used in a sticking manner. The architectural references ŞAHİNBAŞ used, has concerns like being always in relation with the supporting system. According to C. Abdi GÜZER this multi-references, which is seen in the attitude of ŞAHİNBAŞ recently, become true in the way of stripping of the supporting system to the word.

" In the designs of ŞAHİNBAŞ, concepts of continuity and permanency is searched through the concepts of light and interior space. This fact brings a rather free basis that enables an architectural language which is open to new adventures on the basis of outer facades and images, and which has multi references. At this scale what we see is elasticity rather than continuity." (Güzer, C. A., 1996, p: 82 - 92)

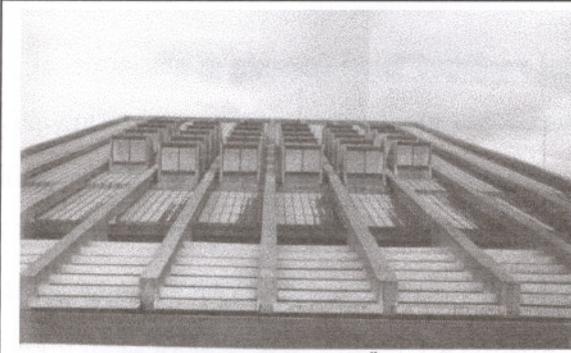


Figure 44. Erkut ŞAHİNBAŞ, K.T.Ü. (Black Sea Technical University) Sport Hall,

ŞAHİNBAŞ does not limit the architectural approach in the strict rules. In his approach, it is possible to observe an open side to the change continuously. The project of K.T.Ü. Sport Hall, which was the first important project of his profession life and won with Akgündüz ERONAT in 1967, is

an original modernist example. Though, the change, which architecture lived in international scale, has also effected the architecture of ŞAHİNBAŞ. The importance, which was given to the editing of inner space in K.T.Ü. Sport Complex, has gradually become dominant in the buildings of ŞAHİNBAŞ. Natural light has become most important component which forms the inner space, in the buildings of ŞAHİNBAŞ.

“The inner space in the buildings of ŞAHİNBAŞ has the superiority which does not allow an addition independent from its own language. This attitude can be especially observed in the recent examples as Kemer Paradise, Selena and Munamar Hotels and the classes of Bilkent. While the outer form in Kemer Paradise and Selena Hotels is formed by the principles of modernism, the entrance halls and common spaces are one each square, street which shelter facades surrounding itself beyond being inner space.” (Güzer, C. A., 1996, p: 82 - 92)

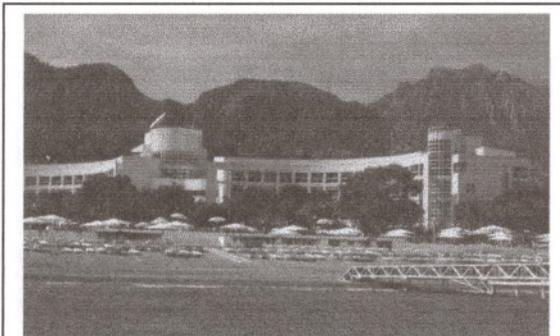


Figure 45. Erkut ŞAHİNBAŞ, Kemer Paradise Hotel,

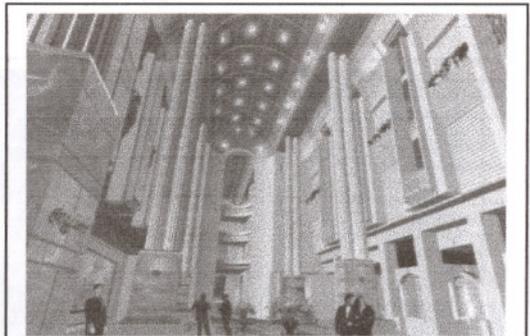


Figure 46. Erkut ŞAHİNBAŞ, Selena Hotels,

### 4.3. Modern Discourse in Tourism Architecture After 1980,

In horizontally planned hotel buildings influences of local and regional effects can be frequently seen, whereas usually in cities and coastal areas where there is the need to be able to reach to a necessary bed capacity, a universal language is preferred. Ertem ERTUNGA's Grand Hotel at Antalya-Kemer, Kuşadası Fantasia Hotel, Antalya Beldibi Hotel, Umur ERKMAN's Marmaris Grand Azur, Kürşat AYBAK's Royal Resort Hotel at Antalya-Göynük and Yüksel ERDEMİR's Falez Hotel at Antalya-Konyaaltı can be grouped under this type. In these hotels, generally modernist forms are used at the outer parts, while traditional forms are emphasised in interior design. (Sağlam, H., 1995, p: 258 - 259)

The projects which Ertem ERTUNGA designed with Oruç MURATOĞLU in the years of 1960 for the Tusan Facilities that are the first contemporary hotels chain in Turkey, were the first important projects of ERTUNGA's profession. After that, German effect revealed itself as a dark modernist understanding in the designs of ERTUNGA who went to German and returned back in 1976. Ertem ERTUNGA came on the agenda with the hotel buildings mostly after 1980's. The Ramada Hotel in Laleli-İstanbul, which was a rehabilitation project, the Grand Hotel in Kemer, Fantasia Hotel and Sunset Holiday Village in Kuşadası, Asteria Hotel and Beldibi Ramada Resort in Side-Antalya can be respected in these. A patchwork effect is not seen in the buildings of ERTUNGA, the buildings express themselves as huge single blocks. The functional approach of ERTUNGA has a dominant characteristic in the formation of building language. (Madra, Ö., 1989, p: 84 - 91) (Ertunga, E., 1997, p: 88 - 95)

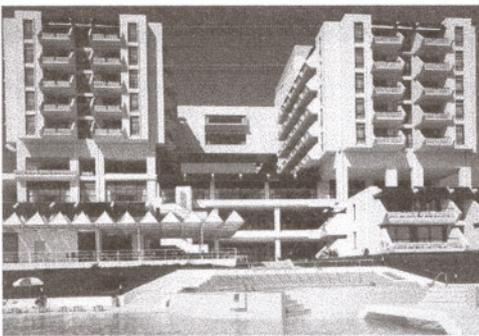


Figure 47. Ertem Ertunga,  
Fantasia Hotel, Kuşadası,

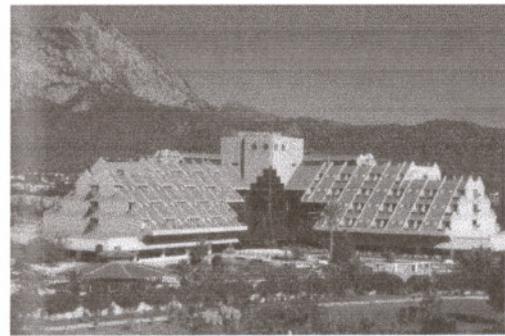


Figure 48. Ertem Ertunga,  
Grand Hotel, Kemer,

Rational approach is the most important thing in the architecture of Umur ERKMAN. This rational approach sometimes causes to perceive itself in the very strict way like in the proposal of the Bakırköy Courthouse Buildings Competition. This proposal is constituted by a rectangle and by being smashed by the means of prime geometries like rectangle itself. Massive and plain walls are taken in consideration in a brutalist approach. Though, ERKMAN is against to a strict functionalist approach. For his opinion, when the architecture is reduced only to a physical environmental fact, where technology is used correctly and where the practical functions are applied, it loses its artistic quality it includes. According to ERKMAN architecture must also include expression except functional correctness. Due to this, he is in an individual research, which remains in the modernism, but where expressionist sides in strong like in Aalto, Mendelson, Le Corbusier. The meaning dimension that he searched for could sometimes push him using some postmodernist references, but with a condition staying in the limits of the rationalism. It is possible to evaluate the proposal he represented in the competition of Expo 92 Turkish Pavilion, Ankara Population and Citizenship Works Headquarters Building in this content. According to ERKMAN, the expressional characteristic of Grand Azur Hotel built in Marmaris was tried to be made as most important thing in a rationalist approach again. Due to this, he mentioned that he aimed an architecture, which was brought as a theme, and he added that he had chosen the object "transatlantic" as a subject. However, ERKMAN added that, his aim was "not to make picture of a ship, but to create an image in the subconscious and to get an open work, which was leaved to ones own interpretation." ERKMAN answers the question of why transatlantic as this:

"The concern which the reflection of the past to the building can bring one self whether or not to use eclectic forms, directed us towards searching an object which symbolises the tourism in the beginning of the 19<sup>th</sup> century. We have chosen the object "transatlantic" which united the wish of adventure, comfort and technology in most perfect way in the period expressed and that is the most prevalent and favourite means of transformation again of this period, as a theme. The logic of making these perfect giants, that the names of many of them live still today in memories, was completely similar with the logic of building an high level hotel which will be done in today's circumstances." (Uluğ, M., 1993, p: 46 - 47) (Erkman, U., 1991, p: 58 - 67)

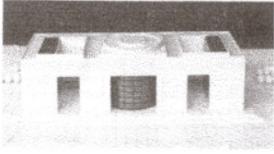


Figure 49: Umur ERKMAN  
Bakırköy Courthouse  
Building Competition

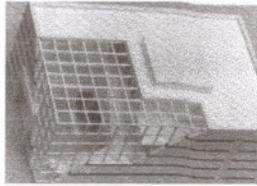


Figure 50: Umur ERKMAN  
Expo 92 Turkish Pavilion



Figure 51: Umur Erkman,  
Grand Azur Hotel, Marmaris

While Umur ERKMAN was searching for the meaning dimension of the hotel in a theme of transatlantic, Önder KÜÇÜKERMEN, who undertook the decoration of the hotel, searched the meaning in history with the concern of being gained an identity to the hotel.

“ A large research for historical monuments and past was made for Marmaris and its surrounding with the valuable contribution and the counselling of Prof. Önder KÜÇÜKERMEN besides building activities. In the content of this research report, Knydos Aphrodit, which was the most determinant sculpture of Knydos that is 65 km faraway from hotel, was chosen as a symbol of the hotel. This Aphrodit Sculpture, which was taken from Knydos and was brought to Rome by the Roman emperor, was still in the Rome Archaeology Museum. A copy of it was made by taking the model from the original one, in the Torino in a equal scale and it was exhibited in the lobby, just at the axis of the entrance, on the pedestal which was made by water ball.” (Küçükerman, Ö., 1991, p: 70 - 72)

The search for an identity in the garden design, which was taken up apart with a plain architectural approach of the building or the decoration, was considering, as the building was sufficiently emphasised by its modernist identity.



Figure 52 Yüksel ERDEMİR  
Petkim Headquarters Building



Figure 53: Yüksel ERDEMİR  
SSK Headquarters Building

The effect of modernism in the design of Yüksel ERDEMİR who has begun his profession life in the years of 1960's that the sovereignty of modernism in Turkey was so strong, can also be seen. A functional approach was ruling in the designs of ERDEMİR that the using of prime geometrical forms was emphasised. It is possible to see these influences in the Petkim Headquarters Building designed with Edip Önder US in 1975, in Ankara Courthouse Building designed in 1976, in the projects of SSK Headquarters Building designed with Salih ELBORA but it did not come to life. According to KARAASLAN it is possible to catch on approach in the projects of ERDEMİR in 80's and 90's which remained again in the limits of modern style but more patchwork. He connected the reason of this change which was begun to be seen in the architecture of Yüksel ERDEMİR, to the relations he made with the new generation by the means of project competitions and the diminishing of the determinant approach of Ministry of Reconstruction and Settlement about the competitions. Konya Mevlana Center, Erzincan

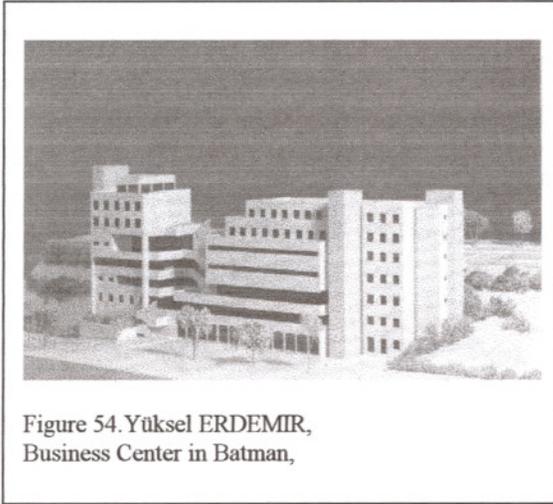


Figure 54. Yüksel ERDEMİR,  
Business Center in Batman,

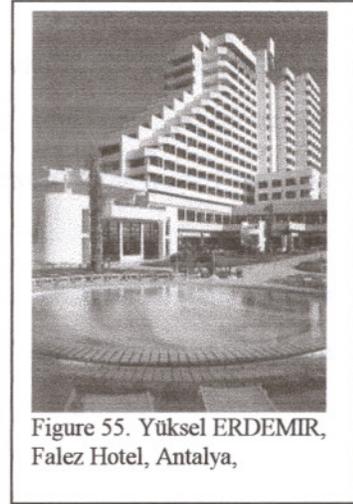


Figure 55. Yüksel ERDEMİR,  
Falez Hotel, Antalya,

Municipality Building and Business Center in Batman – Kozluk can be shown as examples to this. The Antalya Falez Hotel, which ERDEMİR designed with Şahin AKKAYA in 1984 is a city hotel. Yüksel ERDEMİR explains the structure having steps of the project, in which the effect of modern style can be perceived, as a relation they tried to establish with the mass of the mountain in the back. (Karaaslan, M., 1995, p:41-52)

It is possible to see modernist form in Antik Tiyatro Hotel at Bodrum designed by Cengiz BEKTAŞ, Hasret Holiday Village at Nevşehir designed by Ragıp BULUÇ and

Aker Holiday Village at Bodrum again designed by Ragıp BULUÇ. (Bektaş, C., 1994, p: 75 - 83)(Yalçınsoy, Ç., 1999, p: 58 – 59, 68 - 70)

Cengiz BEKTAŞ is an architect, Who can be defined by his consistent rational attitude in the content of Turkish architecture. He earned his degree as an architect in Germany and worked with rational German of the post second world war such as BRANCA and ANGERER. These could be the main reasons of his rational attitude. Doğan KUBAN says that by working with these architects of the post war period who were dedicated to functionalism and MIES, BEKTAŞ has made a good preparation to the Turkish architectural environment which he would enter in the 1960'ies. KUBAN thinks that BEKTAŞ's rational attitude, which forms a complete consistency, is clearly seen also in the on going years of career.



Figure 56. Cengiz BEKTAŞ,  
Antik Tiyatro Hotel, Bodrum

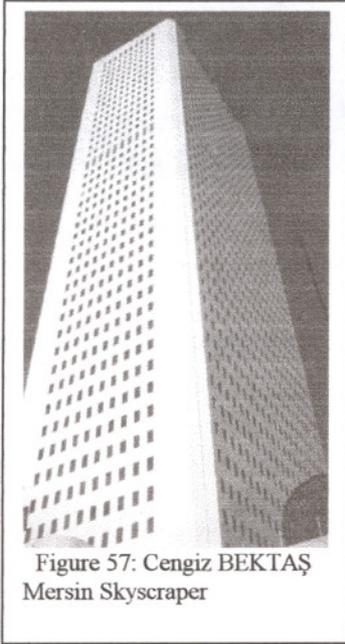
“It's surprising to see such a consistent Modern rationalist who has never turned towards the new winds of the day and who has never turned away from his ideals even in his most recent works. This attitude is not only seen in his houses but also in his skyscraper in Mersin and its market too. He accepted this characteristic in an article in 1990'ies

as “I had to keep being a Modernist.” (KUBAN, D., 1992, p: 77)

Besides it's possible to say that BEKTAŞ has always had a continuous interest in vernacular architecture. But architecture of BEKTAŞ never refers to the vernacular with direct forms besides it is always a possible to see story influences the vernacular. KUBAN describes this attitude of BEKTAŞ like: “The adaptation of the new building with the surrounding without referring to the past.” BEKTAŞ has a longing for the self designed characteristic of vernacular, a longing for the absence of the pre defined objectives, forms derived only from the needs of the environment. C. A. GÜZER tries to describe the attitude of BEKTAŞ with the concept of “contextualism” and says:

“It's possible to define the architecture of BEKTAŞ in such a concept. He has an effort to redefine and understand each problem within it's own context, in effort to find a

unique solution without falling into an easies of the accepted and legitimate.” (GÜZER, C. A., 1992, p: 82c)



BEKTAŞ searches for his unique solution with a consistent and rational attitude, not claiming some formal ideals, without trying to form a style. As Doğan KUBAN says, the architecture of BEKTAŞ is: “the correct usage of experienced spatial effects in the right time, right place.”

Ragıp BULUÇ is also an architect who is classified in the modern wing of the Turkish architecture. It's possible to see the principles of rational forming in his buildings, like the Abdi Ipekçi Spots Centre (1989) or Islam Cultural Centre in Copenhagen (1990). Besides it's possible to find a criticise attitude about the situation of the contemporary Modern architecture of today in his buildings. He describes his thoughts about this subject in the meeting held in Boinos Aires like:

“The base “idea” of the modernism has been decayed for some time with the help of absence of identity and personality, the evaluation of quantity against quality, the production of buildings not architectural works and the easy formulations of the modernist style.” (BULUÇ, R., 1994, p: 81)



Figure 59: Ragıp BULUÇ,  
Atakule Shopping Centre,



Figure 60: Ragıp BULUÇ,  
Abdi İpekçi Sports Centre

Because of all the above, he tries to free his architecture from the district rules of the rational. He searches for “humanism” in his buildings. He explains this with a similar discourse of CANSEVER.

“Visit an Ottoman and Christian Cemetery of the same period. You will feel like you are in heaven when you are in the Ottoman cemetery. You will not fear death in there. So you understand that Ottomans gave an important meaning to their architecture even in the most monumental examples like Selimiye and Şemsi Paşa. There it lays the importance given to man.” ( GÜZER, C.A., 1994, p: 75)

In BULUÇ’s architecture it’s possible to see that technological limits are forced and used with courage. Like in the Ankara Atakule building and in multi story offices of Yüksel İnşaat with style structures.

#### 4.4. Original Discourse in Tourism Architecture After 1980,

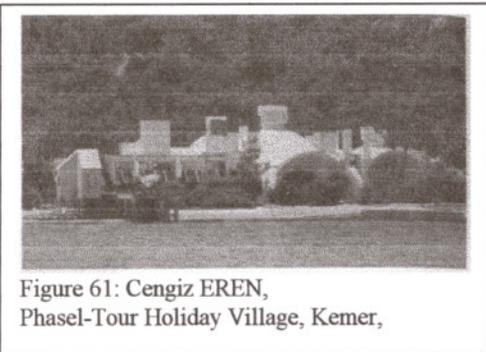


Figure 61: Cengiz EREN,  
Phasel-Tour Holiday Village, Kemer,

It is possible to describe Kemer-Phasel-Tour Holiday Village, which was designed by Cengiz EREN in 1984 and the construction was finished in 1988, one of the original examples in the tourism buildings after 80’s. In the architecture of EREN, it is possible to perceive the sensitivity, which

was seen in the settlement of the buildings in the area and the relation they establish with each other at the original interpretation, in the third dimension, too. It is possible to say

that EREN follows a timeless architecture. This attitude indicates itself as using simple, primitive geometries in the project. Besides the vault, arch and dome which were used so often in the local architecture or Islamic architecture, were all used in this project, but it is impossible to connect the product which come to scene directly to any historical style or stylistic order. (Özbay, H., 1988, p: 46 - 48)

In the first half of the 90's there was the degrees in the numerical increase of the touristic foundations. The change of economic policies has affected this. The investment media has changed, it moved from real estate and production sector towards stocks and bonds market. The events took place around the Middle East, especially the Gulf War and the terrorist activities aimed at touristic establishments have effected the fullness ratios and caused the dramatic decreases. The tourism sector was no longer an attractive field for investors because of the existence of problems unsolved for many years and above mentioned changes. Eventually this led to important decrease in the number buildings constructed in this field.

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## CHAPTER 5

### CONCLUSION

Turkey had been the scene of important changes in politic-economic preferences, social-cultural life and built environment during the 1980's and the following years. It would not be wrong to date the starting of those changes with 1980 military interference. The new constitution, which has been made after the interference, had spoiled the constitutional improvements of the 1960's. Many of the constitutional rights of the constitution of 1960, which had provided towards democratisation were drawn back. All kinds of social organisations were prohibited, even the daily political arguments were forbidden. The non-governmental organisations were closed, unionist activities were stopped and the collective agreements reached through collective bargaining were left to the initiative of the Prime Arbitration Committee. With these, the market of work power was controlled and a comfortable environment was created for Turkish bourgeoisie. As a result of all these sequences of events, the social consciousness, which started to form with the 1960's constitution, was declined. "Popular culture" filled the empty space in the social memory left by the concept of social consciousness.

The traces of the changes of these years can also be seen in the planning policies. With the demolishing of the Eastern Block, the criticisms to the concepts like state socialism, conservatism and social government became widespread in the world. Turkey has also effected from these developments and gave up the idea of development plans. The idea of anti-planning has once again become current after the 1960's.

With the act numbered as 3194 the central control on the local administrations was abandoned, municipalities were given full authority on development plans without regarding their economic capabilities, employed technical work power and experience. Although the act 3194 determined detailed planning concepts, the absence of mechanisms which would draw the limits of the plans, control of the plan objectives and adaptation with macro decisions had led to the formation of the development plans which are deprived of a planning hierarchy concept. This situation had made worse effects on the built environment.

There were important changes experienced in the tourism policies in the 1980's and an increase of expectations from tourism, too. In this period tourism had become an important economic sector. Although the abandonment of the social tourism which was a policy of the 1950's and the acceptance of mass tourism coincided with the mid 1970's, with the petroleum crisis lived, the realisation of these policies reached to the years of 1980's. Tourism was declared to be the sector of priority, the existing governments accepted the idea of withdrawing from the superstructure investments to infrastructure investments. The governments went into an effort of subvention on these investments to attract the attention of investors on this sector. All the applications like, the assignment of public lands and forests to investors, reduction of bureaucracy in the enterprises, the promotion credits, reduction of taxes, the postponement of supplementary cost taxes (KDV) and reductions of duty charges on the import of construction materials to be used in this sector, were happened all in this period.

The change of policy from social tourism into mass tourism has found its reflection on architectural spaces. With the policy of social tourism camping and 3rd to 4th degree holiday resorts were seen. With the mass tourism policy and its promotions which defined certain capacity of bed numbers brought the reality of large complexes. The program of functional needs has also become detailed with the largeness of the complexes.

It can be mentioned about two important factors which speeds up the developments in tourism sector. The first was the return of construction firms to the motherland, which had difficulty to find suitable works in the declining abroad markets. The second was that the attention of the European tourist had been turned towards Turkey, because of the rapid growth of densely built areas in the tourism centres of Europe like Italy and Spain.

As the policy of mass tourism had targeted the foreign tourists, the question of " How would the foreign tourists be attracted to Turkey?" arose. The answer had tried to be given with authenticism like local costumed Maraş ice-cream sellers, waiters and Turkish nights held in the complexes described above. This attitude of marketing the Turkish

image, together with the declared regulations and promotions for traditional like buildings, has found its reflection on the architectural space. All of these sequences of events combining with postmodern slogans like, getting in relation with history, revealing the local and regional values which has started to be seen in Turkey in those years, has been legitimated.

1980's have been the years of important economic changes, too. The solution for the economic problems, which were caused by the petroleum crisis of both in the beginning and in the end of 1970's, was searched through the military inference of 12th September. Work power market was taken under control with being stopped of unionist movements and the prohibition of collective agreements, there had been important regression in the salaries of workers and civil workers, the price controls that were set in the crisis period had been removed. Another indicator of this period was the liberalization of importation. To promote the importation the duty charges were decreased and quantity controls were abandoned.

It was possible to observe the traces of the differentiation of accepted economic models on the architectural space. While the economic models, in which the government was the investor, have found its reflection in the architectural space on the work power centred construction technologies and standardised type projects as a result of existing employment policies, but the models in which the private sector was the investor, have found its reflection in the architectural space on prestigious projects based on imported construction technologies.

The liberalization indicated itself in the way of variety in financial means. The liberalization of the purchase and the sale of the foreign exchange, the establishment of Stock Exchange (İMKB), the being brought out of the debenture bonds to the market by the government in order to pay the internal debts, the increasing use of the credit cards, the liberalization in import and together with the access of every kind of property consequently paved the way of an broadening of internal demands. So, this had brought consumption culture together with itself. When all these developing united with the apolitical medium, the fact of popular culture had become an unavoidable reality of life.

The improvements in the technology of communication and the globalisation of the world through communication, has had an important role in this transformation of these years. The society had become totally aware of the western values by the help of the media, which used more complex tools and got stronger each day. These values which were not a part of our society in many ways, by the time changed places with the Turkish social values. This paved the way to a deterioration of our cultural life.

The reflections of the period on the architectural media were a series of rapid and important changes. The improving demand in the architectural scene, besides the effect of the age of communication technology had played an important role in these changes. Both closing of the architectural periodicals due to the financial problems in the years of 70's and the attitudes of architects who tried to solve the problems related to their profession by political discourses had pushed architects in a isolated medium. But the years of 1980's have directed the architects to search the solutions of the architectural problems within the field of the profession of architecture. This situation has led to the appearance of a scene of new discussions with new information and thoughts.

With the rapid improvement in the communication technology it became easier to reach and use the international knowledge. In this period, the Turkish architects started to use the international knowledge more than the national, because it was harder to reach and use the national knowledge and also the local works produced in the field of architecture could not be determined and widely known. (Onur, Z. and Toplu, M., 1997, p: 62 - 68)

In the years of 1980's, with the administrative staff of the architectural magazines, the publicational approaches had also changed and the lively discussions of the west were tried to be imported. The discourses, which formed the starting points for designs of the published buildings, were quoted with being eliminated partly or totally. The reflections of this situation on architectural practice realized most of the time as a usage of images without regarding any philosophical discourse. But in the west, the progress of architecture cherished an aim based on social values and reactions. Behind the

contemporary architectural language of the west there lies a discourse originating from efforts to break up the rigid language of modernism, to create an architectural language with strong spiritual side and to use all the advantages of high technology with an aim to create a rich image. Here, this architectural language of the west was imported to Turkey by being isolated from all its intellectual background. This situation has led to the widening of the gap between the discourse (originated from the west) and the practice in architecture.

In the Turkish architectural practice the attitudes which references the western discourses were more widespread than the efforts to create a national discourse. This situation had given the architectural media, which took on the job to quote the western discourses, the power to direct the architecture further than being a means to reflect it.

The liveliness of the architectural media had brought together some magazines whose qualities were questionable. In these magazines which image was emphasised more than the thought, architecture was perceived as a large field of consumption, and together with the "beautiful" architectural images, a large spectrum of products covering from textile to accessories, were presented to the architects.

"Speed" became a concept, which causes important changes in the place where the communication technologies reached. Moreover, from now on "speed" became the determining factor of all the factors forming our social life. The vanishing of the just appeared movements, which can not find the chance to survive long enough, causes a total visual and intellectual fragmentation. The situation is not different for architecture, which can not be isolated from the social facts. The thoughts and the movements of the past, which determined the approaches of aesthetics, had left their places to thoughts and movements, which appeared and vanished for the day. In this scene where right and wrong can not be determined, architect finds the rational thinking in establishing his own, subjective truths.

The architecture of the 1980's in Turkey is in a search and variety above all. The influence of architectural competitions opened has an ununderestimatable value in this

scene of search and variety following it. The western thoughts and images that entered the architectural scene by the help of the media, became widespread and legalised through these competitions. The years of 80's were the years of a variety and pluralism lived in architectural field. Besides the important changes happened in all fields of social life of Turkey, the Postmodernist movement which became widespread in the west had an important role in the medium of variety and pluralism of the 1980's. It must not be forgotten that Europe was also in a process of change during those years. With the widespread of the thesis of "End of Ideologies", the concept of nation-state had been questioned, the socialist approaches had left their places to individualist approaches and globalisation had become a current issue.

With postmodernism, may be the first time in Turkey, the intellectual background of architecture had been questioned. Apart from the efforts to create a national language for architecture during the first years of the Republic, the dominance of the modernist style starting from the 1930's could not be broken and an intellectual basis for discussion could not be established. Although, the unconditional devotion to the principles of modernism had left its place to a more genuine modernist understanding in the years of 1970's, the last point reached this change could not be sufficient to transform architecture into an intellectual discipline forms a practical discipline.

Even the produced designs were unique in their own, the disappearance of a modernist discourse which would gather them under a common determination and which was demolished during the war against modernism, had brought with together a complete variety of forms. Besides a common language that the architectural practice can be gathered in an only denominator, a kind of a language companion is not found even in the buildings of a single architect in this period. Architects had characterised this scene of plurality and limitless subjectivity as democratisation of architecture. It had not been much discussed whether this medium would bring chaos or freedom. Some of the works given in such subjectivity had reached to a degree of kitsch. Since the 1980's there were only kitsch produced in the conditions of the country, but after then it had been observed that the help of the media also introduced foreign kitsch in to the country. It had been observed that, while kitsch determines the attitudes of anti-aesthetics in the

west, in Turkey where no such aesthetical background and accumulation existed, kitsch had turned into an absence of context. It is possible to see the effects of these changes on the modernist architects of the previous period, too. Many of them had tried to find a way adapting to this change lived with using postmodernist images and codes. Many of them who stayed out of this group had withdrawn by time due to whether losing their legal grounds or the worries about not able to have supporters.

These changes had also caused an increase of varieties in the building stock both in vertical and horizontal dimensions. While the changes of vertical basis were living in the differentiation of market architecture, official architecture and elitist architecture, the change in horizontal basis showed itself with the lack of common language in the attitudes, which were situated in the same category. In the field of market architecture or official architecture the usage of certain types had characterised work. It would be appropriate to say that the changes were mainly realised in the field of prestige architecture which naturally had to renew its formal preferences continuously.

The importance of tourism architecture, which was a part of the prestige architecture, had increased during the 1980's. The determination of tourism as the precedent sector in the progress and the promotions, which were bought on the agenda in order to attract the investor to this field, caused a quantitative explosion in the buildings, which were produced in this area. Also, when the defined condition of "building should possess local and regional values", which was located in the conditions of being able to get a credit, united with the speculative attitudes of the investors who wanted a different, attractive building, the tourism architecture became the first field in which this living change is observed. It is possible to say that a total liberalization was seen in the tourism architecture after 1980's, afterwards these attitudes which showed a complete parallelism to the postmodern entered the country. Besides with, the half of the 90's number of touristic establishments the increase in the opened during the 80'ies has shown down. It is observed that treaty of terrorist activities, Gulf Crisis and sectorial changes like the shift of investments towards stocks and bonds have affected this process.

Although, however much postmodernism had a role in the efforts of searching for an identity of some architects in 80's, as a matter of fact the tourism architecture and the worries of cultural, ethnical identity marketing it is directed to, are very important, too. In this medium, architect sees himself legal in using the cultural accumulation of all the civilisations in Anatolia without cherishing a worry of style. The problem of classification of the building stock; which were formed in these changing years, is like a proof of polyphony where variety, the personal attitudes very different from each other and the architectural style reached to.

Fragmentation is an indicator of serious changes, which began with 1980 in Turkey and can be determined almost every field of life. The military began its first acting by closing all the political parties and prohibiting all kind of civil organisations in the 1980 Interference. The attitude of the military, which did not allow social thoughts, perceived also in our social life in these years.

Against social thoughts, which were in the target of sharp criticism, individual attitudes that settled so rapidly in the place of it were supported. Partial approaches were selected in the place of integral approaches, which were abandoned. So, the fragmentation in architecture indicated itself with the appropriated attitudes, so different from each other. The discourse of modernism, which directed all the activity of making building, was abandoned in this period and pluralist understanding, which the searches of individual discourse ruled, had taken its place. In the medium, were the design approaches generally showed a complete arbitrariness, it was determined that almost everything done with this approached was accepted. The investors, who appeared with the identity of the employer of the architect in this period, had an important role in this situation. Some architects had made their designs in the direction of the worries and demands of investors in these years. Besides, there are some approaches continue to search for a strong discourse in this medium of variety and do not concede quality that they are the ones who will form the future in Turkey.

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