

Proceedings of the Society of Architectural Historians, Australia and New Zealand 30, Open

Papers presented to the 30th Annual Conference of the Society of Architectural Historians, Australia and New Zealand held on the Gold Coast, Queensland, Australia, July 2-5, 2013.

<http://www.griffith.edu.au/conference/sahanz-2013/>

Sabiha Göloğlu, “Analyzing the *Mimarlık* Journal: Post-Modern Theory and Practice In Turkey” in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 30, Open*, edited by Alexandra Brown and Andrew Leach (Gold Coast, Qld: SAHANZ, 2013), vol. 1, p 17-27.

ISBN-10: 0-9876055-0-X

ISBN-13: 978-0-9876055-0-4

Analyzing the Mimarlık Journal

Post-Modern Theory and Practice in Turkey

*Sabiha Gölođlu
Koç University*

Widespread pluralistic tendencies in architecture of the late 1970s and the 1980s are often recalled as 'Post-Modernism' throughout the world. In Turkey, a lot was written and built in this period in order to theorize Post-Modernism and to materialize it in the built-environment. As a result of criticism of the Modern Movement, certain topics were emphasized in the architectural agenda of Turkey; such as architectural history and education, Islamic architecture, vernacular architecture and traditional arts, participation in design process, conservation and restoration, and urbanism. The analysis of the content of the Mimarlık journal points to the same architectural agenda based on post-modern theory and practice. Mimarlık, as the publication of the Chamber of Architects of Turkey, has a long and consistent publication life as well a large audience which provides its communicative power. As it is also mentioned in an editorial of Mimarlık, the journal operated in two ways: It first represented and reflected architecture and second shaped and formed architecture. Therefore, alterations in architectural tendencies could be followed through Mimarlık. Vice versa, architectural theory published in Mimarlık in conjunction with the accumulation of past architectural tendencies and dynamics of the time influenced architectural practice in Turkey in the 1980s. Along these lines, this paper aims to examine architectural transformations in Turkey in the 1980s through the lens of Mimarlık and the role of the journal in shaping architectural theory and practice in the country.

Three institutions present architecture: the press, the museum, and the university. Because of their unconscious complicity, these “presenters” are able to visualize a trend in thought or assert the pertinence of an individuality.

–Phillipe Barrière, “From Deconstruction to Reconstruction.”¹

One can scrutinize journals, exhibitions, and schools of architecture to comprehend architectural tendencies in a certain period. These “presenters” inform us about the dynamics of their time and the context they are produced. Inherently, they are influential tools in shaping the public opinion and architectural practice. Therefore, there exists a reciprocal relationship between the “presenters” and architecture: they not only reflect the agenda of architecture but they also give direction to it. Along these lines, this paper aims to examine post-modern architecture in Turkey through the lens of the journal *Mimarlık* and the role of the journal in shaping architectural theory and practice.

Mimarlık is the subject of this study due to its long and consistent publication life and its large audience which it owes to the Chamber of Architects of Turkey.² *Mimarlık* started its journey in 1963 as the publication of the Chamber which was founded in 1954. Since then, 368 issues have been published, 78 of which from 1980 to 1990 are examined within this study.³ *Mimarlık* was originally planned to be sent to member architects of the Chamber without any charge and today it still sustains its goal. For this reason, the journal had a significant communicative power between 1981 and 1989 when the number of architectural publications was limited in Turkey.⁴

Architectural journals have been the subject of a number of studies especially in the last two decades.⁵ These studies often emphasize the “reflective” character of journals that represent architectural transformations of their time. This paper, as it is also stated in an editorial of *Mimarlık*, suggests that the journal operates in two ways: It firstly “represents” and “reflects” architecture and secondly it “shapes” and “forms” it.⁶ This assertion is supported by an analysis of the content of *Mimarlık* and an overview of architectural practice in Turkey during the period.⁷

The time period of this study is confined with the two different attitudes of editorship unique to *Mimarlık* as well as political and economic transformations in Turkey and architectural

1. Philippe Barrière, “From Deconstruction to Reconstruction,” *L'architecture d'aujourd'hui* 271, (1990): 111.

2. In the Constitution, the Chamber of Architects of Turkey is defined as an institution “working for the interest of public and society.” Furthermore, the Chamber is a “professional organization responsible for regulating the architectural profession” and registration to the Chamber is “compulsory for the practice of the architectural profession in Turkey.” N. Müge Cengizkan, “Yayınlari ve Etkinlikleri Baglamında Türkiye Mimarlık Ortamında Katkı Sağlayan Bir Kurum Olarak Mimarlar Odası,” *Türkiye Araştırmaları Literatür Dergisi* 13 (2009): 672.

3. Due to difficulties encountered in publishing the journal, two issues sometimes had to be compressed in one hard copy. Therefore, only 64 issues out of 78 could be physically studied within this paper. For all issues and further information about *Mimarlık* see <http://www.mo.org.tr/Mimarlikdergisi/>.

4. Until the multiplication of architectural journals in the 1990s, there existed a certain number of architectural publications in Turkey. These were *Arkitekt* (1931-80), *Yapı* (1941-43), *Mimarlık* (1944-53), *Eser* (1943-43), *Mimarlık ve Sanat* (1961-64), *Yapı* (1973), *Çevre* (1979-80), *Mimar* (1980-84), and *Dizayn Konstrüksiyon* (1985).

5. See C. Greig Crysler, *Writing Spaces: Discourses of Architecture, Urbanism, and the Built Environment, 1960-2000*, (New York: Routledge, 2003); Craig Buckley and Beatriz Colomina, *Clip, Stamp, Fold: The Radical Architecture of Little Magazines 196X – 197X* (Barcelona: Actar, New York: Princeton Architectural Press, 2010); Mitchell Schwarzer, “History and Theory in Architectural Periodicals: Assembling Oppositions,” *Journal of the Society of Architectural Historians* 58 (September 1999): 342-48; and Kester Rattenbury, *This is not Architecture: Media Constructions* (New York: Routledge, 2002).

6. “Editorial,” *Mimarlık* 200 (1984): 53.

7. This paper is an extraction from the master thesis submitted to the Graduate School of Social Sciences of Middle East Technical University under the guidance of T. Elvan Altan Ergut in September 2011. In the original study, Post-Modernism is studied in detail within the world context and interviews with contributors, editors, and readers of *Mimarlık* are conducted to support the thesis.

developments in the world. To illustrate, some dates and events of concern are: Charles Jencks' *The Language of Post Modern Architecture* published in 1977, the change in editorship of *Mimarlık* in 1980, the military intervention of 1980, the architecture section of the 1980 Venice Biennale, titled *The Presence of the Past*, change in *Mimarlık's* vision with the new editorship in 1986, the adoption of the free-market economy in the late 1980s, MOMA's 1988 exhibition of Deconstructivist Architecture, the change in *Mimarlık's* editorship in 1990, and the multiplication of the number of architectural magazines in Turkey in the 1990s.

Reflections from the World

Pluralistic tendencies in architecture of the late 1970s and the 1980s are often recalled as "Post-Modernism" throughout the world. As a result of criticism of the Modern Movement, changing attitudes in architectural design and unsteady formal and functional preferences in architecture were followed in Turkey from a variety of foreign architectural journals as well as *Mimarlık*.⁸ Despite the language barrier that some architects might have faced, foreign journals were in great demand in Turkey. At this point, *Mimarlık* played an important role in transferring contemporary architectural theory from the world to Turkey through translations. *Architectural Design*, with contributions from Charles Jencks, Michael Graves, Leon Krier, Robert Stern, and James Stirling, was one of the journals referenced the most in *Mimarlık*. Many articles and projects from *Architectural Design* such as Ernst Gombrich's "Hegel and Art History," Dollhouse Competition results, and Peter Eisenman and Leon Krier's "My Ideology is Better than Yours" were published in *Mimarlık* shortly after their originals.⁹

In a series of articles, published under the title of "Beyond Modern Architecture" in 1984, spirit of the period is reflected in *Mimarlık*. Sibel Dostoglu (Bozdogan), in her introduction to these series, briefly gives information about architects and publications that were on the agenda such as Robert Venturi's *Complexity and Contradiction in Architecture* (1966), Aldo Rossi's *Architecture of the City* (1966), and Colin Rowe and Fred Koetter's *Collage City* (1978).¹⁰ In another series, Haldun Ertekin summarizes parts from Manfredo Tafuri's *Architecture and Utopia: Design and Capitalist Development* (1973) that gives architecture a more theoretical basis.¹¹

8. Here are some journals that were followed in Turkey in the 1980s: *Architectural Design*, *L'architecture d'aujourd'hui*, *Architectural Review*, *Mimar*, *Arkitektur*, *Bauen und Wohnen*, *Baumeister*, *Casabella*, *Deutsche Bauzeitschrift (DBZ)*, *Detail*, *Domus*, *Japan Architect*, *JSAH*, *Progressive Architecture*, *RIBA Journal*, and *Wettbewerbe Aktuell*.

9. For Ernst Gombrich's article see "Hegel and Art History," *Architectural Design* 6-7 (1981): 3-9 and "Hegel ve Sanat Tarihi," *Mimarlık* 193, trans. Gülsüm Nalbantoglu (1983): 22. For the architectural competition see "Doll House Competition," *Architectural Design* 3-4 (1983) and "Bebek Evi Yarışması," *Mimarlık* 207 (1984): 34-35. For the deconstruction and reconstruction discussion between Peter Eisenman and Leon Krier see "My Ideology is Better Than Yours," *Architectural Design* 9-10 (1989): 6-18 and "Eisenman Krier'ye Karsı: Benim İdeolojim Seninkinden İyidir," *Mimarlık* 243, trans. Zeynep Aktüre (1990): 89-93.

10. The author explains how some architects are critical about functionalism and limitations of the Modern Movement. Sibel Dostoglu, "Sunus: Modern Mimarlığın Ötesi," *Mimarlık* 204 (1984): 17-21.

11. For "Mimarlık ve Ütopya" (Architecture and Utopia) series that places architecture in a socio-cultural and socio-economic context see *Mimarlık* 162 (1980): 6-9; 163 (1981): 12-14; 164 (1981): 9-11; and 165 (1981): 11-14.



Translations from the world were often accompanied by supporting articles in order to establish a better understanding of architectural theory. To illustrate, summarized translation of Leon Krier's "The Reconstruction of the European City" was followed by Haldun Dostoglu's article titled "Our Era's Classicist: Leon Krier."¹² As it was brought up in *Architectural Design*, problematic perceptions of "Classicism" and "classicism" were also scrutinized in *Mimarlık*.¹³ Demetri Porphyrios's "Classicism is not a Style" and Manfredo Tafuri and Georges Teyssot's "Classical Melancholies" were supported by Sibel Dostoglu's "The Classicism Issue in the Post-Modern Debate."¹⁴ Moreover, partial translation of Paolo Portoghesi's *The End of Modern Architecture* (1983) was consolidated by Cüneyt Budak's article "History, Portoghesi, and Beyond Modern Architecture."¹⁵

Besides translations and supporting articles; book reviews, the news and 'from the world' sections presented "a cross-section through [post-modern] discourse."¹⁶ Many projects and architects were briefly introduced in these sections such as Norman Foster's Shanghai Bank, Kisho Kurokawa's Nagoya City Art Museum, Le Corbusier's Firminy Church, Moshe Safdie's Habitat 67, James Stirling's Stuttgart New Staatsgalerie, and Kenzo Tange and IBA Housing Project.¹⁷ Book reviews published in *Mimarlık* such as Italo Calvino's *Le città invisibili* (*Invisible Cities*, 1972), Charles Jencks' *The Language of Post-Modern Architecture* (1977) and *Current Architecture* (1982), and Tom Wolfe's *From Bauhaus to Our House* (1981) were also representative of contemporary architectural debates.¹⁸

12. The same article was also published in Leon Krier, "The Reconstruction of the European City," *Architectural Design* 11-12 (1984): 16-22. However, for the Turkish translation another version is used: Leon Krier, "The Reconstruction of the European City," *RIBA Transactions* 2 (1982): 36-44. Also see Leon Krier, "Avrupa Kentinin Yeniden İnşası," *Mimarlık* 204, trans. Haldun Dostoglu (1984): 28-29 and Haldun Dostoglu, "Çağımızın Klasikçisi: Leon Krier," *Mimarlık* 204 (1984): 30-35.

13. *Architectural Design* 1-2 (1982) and 5-6 (1982) include AD Profiles titled as "Classicism is not a Style" and "Free-Style Classicism."

14. See Demetri Porphyrios, "Klasisizm Bir Üstül Degildir," trans. Mehmet Karaören, *Mimarlık* 217 (1985): 24-27; Manfredo Tafuri and Georges Teyssot, "Klasik Melankoliler," trans. Mine Kazmaoglu, *Mimarlık* 217 (1985): 28-31; and Sibel Dostoglu, "Modernizmin Ötesi Tartışmalarında Klasisizm Sorunu," *Mimarlık* 217 (1985): 19-23.

15. See Paolo Portoghesi, "Modern Mimarlığın Ötesi: Modern Mimarlığın Sonu," trans. İhsan Bilgin, *Mimarlık* 209/210, (1984): 7-10 and Cüneyt Budak, "Tarih, Portoghesi ve Modern Mimarlığın Ötesi," *Mimarlık* 209-210 (1984): 11-14.

16. According to Crysler, journals comprise "a cross-section through a discourse over a given period of time" and "an archive of communication." Crysler, *Writing Spaces*, 11.

17. See in sequence *Mimarlık* 228 (1988): 73-76; 236 (1989): 90; 226 (1987): 50-51; 242 (1990): 29-32; 235 (1989): 66-68; 223 (1987): 17-20; and 224 (1987): 79-84.

18. For the mentioned book reviews see Sibel Dostoglu, "Görünmez Kentler," review of *Invisible Cities*, by Italo Calvino, *Mimarlık* 217 (1985): 36; Sengül Ö. Gür, "Post-Modern Mimarlığın Dili," review of *The Language of Post-Modern Architecture*, by Charles Jencks, *Mimarlık* 215-216 (1985): 47; Umur Somali, "Yayın Tanıtma," review of *Current Architecture*, by Charles Jencks and William Chaitkin, *Mimarlık* 223 (1987): 28; and Aydan Keskin, "Bauhaus'dan Bizim Eve," review of *From Bauhaus to Our House*, by Tom Wolfe, *Mimarlık* 184 (1982): 6.



Figure 1: Cover page of *Mimarlık* (165, 1981) with C.R. Cockerell's watercolour diagram (1848) also used on the poster of Presence of the Past exhibition at 1980 Venice Biennial. (All the images are published with the permission of Mimarlıks)

Content of *Mimarlık*

Mimarlık displayed an uneven distribution of content in terms of architectural theory and practice under changing editorships and publication committees. Between 1980 and 1985 under the editorship of Haldun Ertekin and between 1985 and 1986 under the editorship of Nazan Kavukçu, *Mimarlık* adopted a theoretical approach in which translations and supporting articles about architectural developments in the world were densely published more than any time. As it is also mentioned in an editorial, “*Mimarlık* has set for itself the purpose of acting as a long-term guide and an information source to those practicing and/or studying architecture.”¹⁹ Between 1986 and 1990 under the editorship of Merih Karaaslan, on the other hand, a practical approach was followed which favoured publishing about architectural production in Turkey.²⁰ The newly adopted practical approach of the journal is explained by Engin Omacan, the Head of the Chamber between 1986 and 1988, as follows:

The reason why *Mimarlık* got alienated to a large number of architects in recent years is certainly about its content. The journal moved away from the real problems of the profession in its language and the subjects it dealt with; followed the abstract theoretical trends in the West; undertook the role of being the spokesman of these theoretical trends in our country; and turned into a subjective literary journal that was disconnected from the realities of the country, and independent from the Chamber of Architects, and hence the architects of the country.²¹

As it is mentioned above, the ‘literary’ approach of the early 1980s was criticized for being distant from the actual architectural production of the country. Consequently, the publication committee of the late 1980s found it necessary to publish projects from Turkey once again as it was the case before the editorships of Ertekin and Kavukçu. Cover pages with drawings and abstract designs were replaced by the ones with images of projects from Turkey (figures 2-5). Publishing about architectural practice in Turkey became a policy and responsibility for the journal and according to Karaaslan *Mimarlık* appealed to a larger audience without its imposing and instructive role.²²

Even though *Mimarlık* always focused on problems of the profession and the built-environment, some topics were frequently adverted in the journal as a reflection of the contemporary

19. “Editorial” *Mimarlık* 196 (1983): 45.

20. The issues from 162 to 213 were published under the editorship of Haldun Ertekin, from 214 to 219 under Nazan Kavukçu, and from 220 to 239 under Merih Karaaslan.

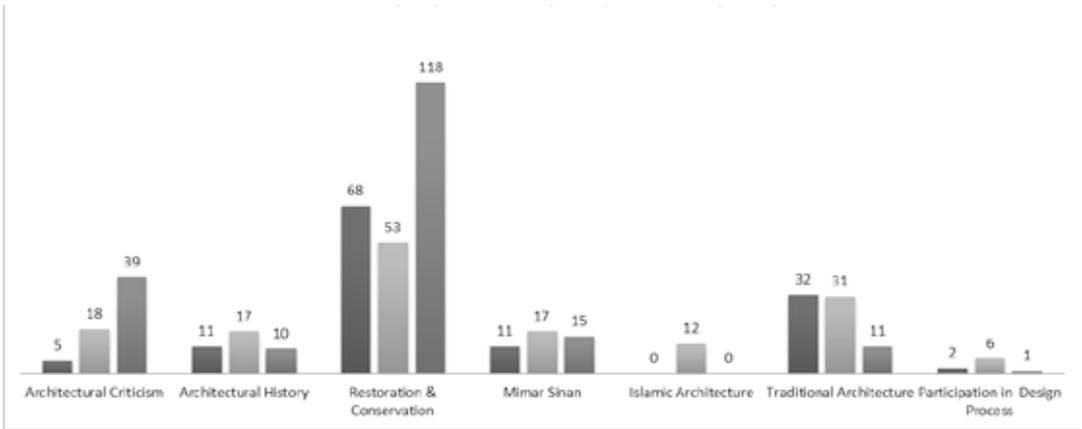
21. Translated by the author. Engin Omacan, “Somut, Nesnel, Ulusal bir Mimarlık,” *Mimarlık* 222 (1987): 13.

22. Merih Karaaslan “Mimarlar Tartışıyor” *Mimarlık* 250 (1992): 47.



post-modern understanding. Topics such as architectural criticism, education, and history; Islamic architecture; vernacular architecture and traditional arts; participation in design process; conservation and restoration; and urbanism were dealt with a different sensitivity or emphasized more than other periods (Table 1). *Mimarlık* with its theoretical and practical content achieved to create consciousness and provided knowledge about these topics. Moreover, with the support of the Chamber, the journal prepared a platform for discussions by interactive means such as seminars and panels. In 1984, 1985, and 1989, three events were organized in which the Modern Movement and its reflections in Turkey were discussed and contemporary architectural production in the country was evaluated.²³

23. For the Marmara Island Meeting see *Mimarlık* 209/210 (1984): 20-34; for the Ayvalık Meeting see *Mimarlık* 215/216 (1985): 14-46; and on the Symposium on Contemporary Architectural Movements and Architecture in Turkey, see *Mimarlık* 239 (1990): 29-50.



As it can be derived from the graph, changing architectural tendencies of the period were reflected in *Mimarlık*. Frequently mentioned alternatives for the improvement in architectural history and education were based on the inclusion of civic architecture besides monumental, “non-Western” architecture besides “Western,” architectural process besides end products, and spatial organization besides decoration. Furthermore, it was emphasized to encourage architectural criticism and avoid overall assumptions and reductionist categorizations.²⁴ A specific problem in architectural history in Turkey was the case of Sinan, the celebrated sixteenth-century Ottoman architect. In the 1980s, object based approaches in architectural history were criticized and thus classical Ottoman architecture was reviewed for alternative ways to study Sinan’s period and his works.²⁵ Furthermore, architectural education was emphasized in an issue where Aydan Balamir demonstrates apparent shifts in methods of architectural education by comparing classical and modern in the case of the schools of Beaux-Arts and Bauhaus. She also points out the rising interest

24. Sibel Dostoglu, “Tarih, Mimarlık Tarihi ve Bazı Kavramlar,” *Mimarlık* 165 (1981): 7-10; Sibel Dostoglu, “Mimarlık Tarihi Üzerine Notlar,” *Mimarlık* 184 (1982): 11-15; and Sibel Dostoglu, “Modern Mimarlığın Tarihi Yazımı Üzerine,” *Mimarlık* 211 (1985): 14-18.

25. For articles about Sinan see *Mimarlık* 168 (1981): 8-22 and 179/180 (1982): 19-36.

26. Aydan Balamir, "Mimarlık Söyleminin Değişimi ve Eğitim Programları," *Mimarlık* 218 (1985): 9-15.

27. The Aga Khan Awards were made every three years from 1980 onwards and supported the interest in regional and vernacular references in architecture.

28. James Steele, "The Aga Khan Award for Architecture," *Architectural Design* 1-2 (1990): IV.

29. Many projects from Turkey were Aga Khan awarded in the 1980s. For the award winning projects and jury reports see *Mimarlık* 194/195 (1983): 21-44; 220 (1986): 14-37; and 236 (1989): 47-60.

30. Erdem Aksoy, "Dogu'da Uyanış," *Mimarlık* 235 (1989): 88.

31. See Oleg Grabar, "İslam Mimarlığında Singeler ve İsaletler," trans. Zehra Gürayman, *Mimarlık* 194-95, (1983): 6-9; William Porter, "İslam'da Mimarlık: Biçim Arayışı," trans. Zehra Gürayman, *Mimarlık* 194-195, (1983): 18-20; and Charles Correa, "Üçüncü Dünyada Kentsel Konut: Mimarın Rolü," trans. Zehra Gürayman, *Mimarlık* 194/195, trans. Zehra Gürayman (1983):45-48

32. In the inquiry, the existence of such a category was often debated by authors and readers' responses. See *Mimarlık* from 165 (1981) to 172 (1981).

33. The issues dedicated to restoration and conservation are *Mimarlık* 201/202 (1984) and 228 (1988).

34. The series of Bektas, an Aga Khan Award-winning architect, comprises studies on construction techniques, building materials, drawings, oral history, and photographs. Two examples are "Halkın Elinden Dilinden" (From the Hand and Tongue of the Public) published in *Mimarlık* from 146 (1976) to 163 (1981) and "Sirinköy ya da Köyde Apartman" (Sirinköy or the Apartment Block in the Village) from 176 (1982) to 193 (1982).

35. See James N. Miller, "Yasasın Bütün Eski Yapılar," trans. Çiğdem Kafescioğlu and Alpaslan Koyunlu, *Mimarlık* 201/202, (1984): 55-56.

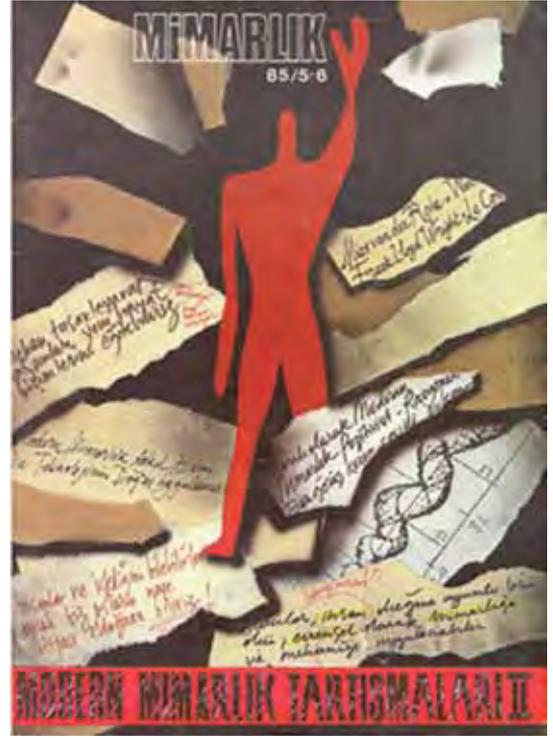
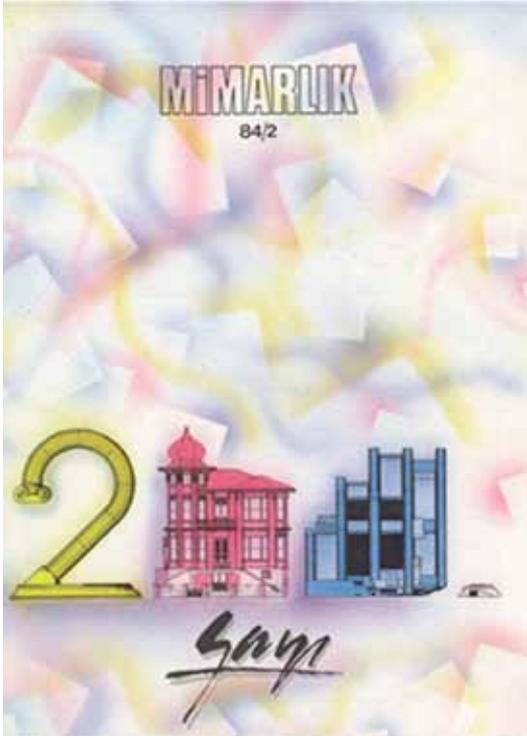
36. See Atilla Yücel, "Fiziksel Çevrenin Oluşumuna Halkın Katılımı Üzerine Deginmeler," *Mimarlık* 175 (1982): 7; Tuncay Çavdar, "Bir Katılımsal Tasarım Uygulamasının Ardından," *Mimarlık* 175 (1982): 8-9; and Mübeccel Kray, "Toplum, Toplumsal Değişme ve 'Katılım,'" *Mimarlık* 175 (1982): 13-15.

in classicist and historicist architecture after decades of avoidance, and mentions the exhibition of the at MOMA (1975) as evidence of the change in architectural education.²⁶

Islamic architecture also became a widely discussed topic with the impact of the Aga Khan Architecture Awards initiated in 1980.²⁷ The awards "intended to both increase public awareness of Islamic culture and to create a forum for examining the appropriateness of contemporary architecture throughout the extremely diverse community of Muslims all over the world."²⁸ Hans Hollein, Fumi-hiko Maki, and Robert Venturi, who were often associated with post-modern architecture, were among the jury members of 1986 Aga Khan Architecture Awards. By publishing the jury reports and the award winning projects, *Mimarlık* introduced its readers to discussions revolving around Islamic architecture.²⁹ These discussions were often conducted with similar assertions of post-modern discourse such as identity, context, and tradition. In Turkey, discussions were more secular compared to other Islamic countries where more conservative perspectives existed.³⁰ *Mimarlık* also published many articles about the topic which included summarized translations from Oleg Grabar's "Symbols and Signs in Islamic Architecture," William Porler's "Architecture in Islam: The Search for Form," and Charles Correa's "Urban Housing in the Third World: The Role of the Architect."³¹ also made an inquiry that lasted for six issues and asked architects to define common characteristics of Islamic architecture.³²

Vernacular architecture, traditional arts, restoration, and conservation have always been on the agenda of *Mimarlık*; however, they started to be argued on a more theoretical basis in this period. For instance, two issues of *Mimarlık* were totally dedicated to the subject in which restoration projects from different parts of Turkey, and roles of central and local governments and the public in conservation were scrutinized.³³ Furthermore, great contributions were made to the documentation of vernacular architecture by Cengiz Bektas,³⁴ and James N. Miller article "Bravo for Old Buildings" about the reawakening about the conservation of buildings in the USA in the 1960s and 1970s was translated.³⁵ Participation in the design process is another topic that was widely discussed in the journal especially in and issue which included essays that were presented in a seminar. There, it is argued that design should be conceived as a compromising and democratic act so that alienation caused by standardization of space can be overcome with participation in the design process.³⁶





Urbanism is a topic that has always been on the agenda of *Mimarlık* because of insufficient development plans and misapplications in public works. Slums, for instance, is a common problem that is pronounced in the journal throughout years. Implications of the Modern Movement on cities, on the contrary, did not begin to be argued in Turkey until the 1980s. Some issues of the journal concentrated on planning and architecture in major cities of Turkey for instance, Istanbul, Ankara, Izmir, and Trabzon.³⁷ Furthermore, it was not until this period when Françoise Choay's article "Meaning in Architecture," Roland Barthes' article "Semiology and Urbanism," and a part of Tafuri's book *Architecture and Utopia* were published.³⁸

Architecture in Turkey in the 1980s

Turkey experienced two important turning points that deeply affected the cultural context of the 1980s: the 1980 military coup, and the reorganization of the economy according to free market principles and the decision to become integrated with the global economy. While the first juncture violently rebuilt

Figure 2: Cover page of *Mimarlık* (200, 1984) depicting the duality of traditional and modern.

Image 3: Cover page of *Mimarlık* (215/216, 1985) with Le Corbusier's Modular Man.

37. *Mimarlık* 199 (1984) and 222 (1987) were concentrated on Istanbul, 237 (1989) was on Ankara, 225 (1987) was on Izmir, and 234 (1989) was on Trabzon.

38. See Françoise Choay, "Sehircilik ve Göstergebilim," *Mimarlık* 185, trans. Kenan Sahin, (1982): 9-14; Roland Barthes, "Göstergebilim ve Sehircilik," trans. Korhan Gümüş and Ihsan Bilgin, *Mimarlık* 185, (1982): 15-19; and Manfredo Tafuri, "Radikal Mimarlık ve Kent," trans. Mehmet Adam, *Mimarlık* 197-198, (1983): 26-31.

all of the public domain on a basis of repression and prohibition, the second liberalized the economic domain without establishing quite firmly its structural foundations.³⁹

39. Tansel Korkmaz, "The 1980s and 1990s: 'Living on Display' in *Architecture in Turkey around 2000: Issues in Discourse and Practice*, ed. Tansel Korkmaz (Ankara: Chamber of Architects of Turkey, 2005), 3.

According to Tansel Korkmaz, political and economic conditions that were altered in the 1980s inherently influenced architectural theory and practice in Turkey. With the military intervention, the political atmosphere of the 1970s came to an end and most architects' interest on social issues faded away under repression. With the adoption of open-door policy, the economic and cultural opening out accelerated the spread of media oriented and consumer culture in Turkey. As a consequence, private sector became an important employer for architects besides governmental institutions and imported building materials became more available in the country that gave architects more possibilities in design.

40. In the conventional architectural history, architectural styles in Turkey from the late Ottoman Empire and the Early Republican period to the 1960s are consecutively categorized as the First National, the First International, the Second National, and the Second International.

41. For instance, Hayati Tabanlıoğlu's Galleria Shopping Mall (1988), Ragıp Buluç's Atakule Tower and Shopping Center (1989), Doğan Tekeli and Sami Sisa's Eczacıbaşı Pharmaceutical Plant (1989), Aydın Boysan's Hürriyet Newspaper Güneli Facilities (1990) can be regarded as "modern". On the contrary, Behruz Çiniçi's Naciye Sultan Housing Complex (1983), Turgut Cansever's Demir Holiday Village (1983), Tuncay Çavdar's Pamfilya Holiday Village (1984), Şefik Birkiye's Klassis Hotel (1984-1989), Erbil Coskuner and Sedef Tunçag's Austro Tobacco Cultivation and Storage Buildings (1985-1987), Merih and Nuran Karaaslan's Terrace Houses (1989), and Emre, Neset, and Sanziment Arolat's Vakıf Bank Regional Headquarters (1989-1991) can be regarded as "post-modern."

42. Sevki Vanlı, *Mimariden Konusmak: Bailınmek İstenmeyen 20. Yüzyıl Türk Mimarlığı, Elestirel Bakış*, vol. 2 (Ankara: Sevki Vanlı Mimarlık Vakfı, 2006), 379.

43. Aydan Balamir, "Turkey between East and West," in *Iran: Architecture for Changing Societies*, ed. Philip Jodido (Turin: Umberto Allemandi, 2004), 89.

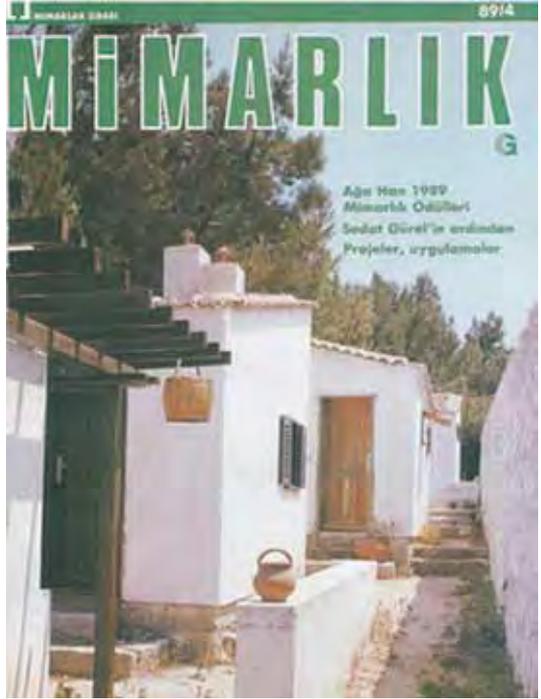
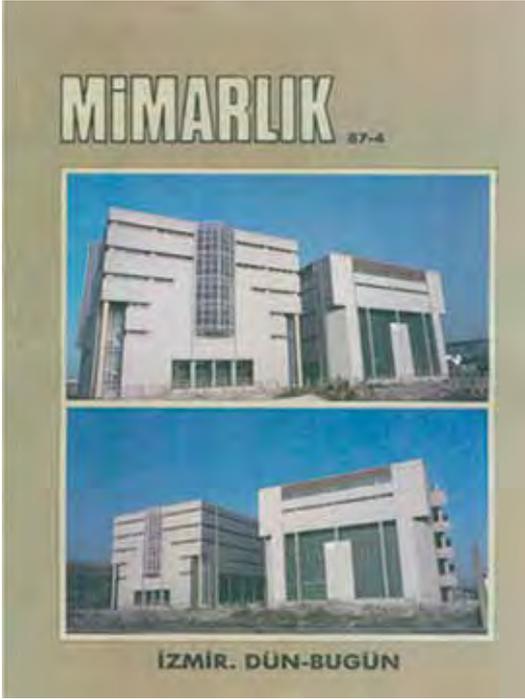
44. Mine Kazmaoğlu and Ugur Tanyeli, "1980'li Yılların Mimarlık Dünyasına Bir Bakış" *Mimarlık* 221 (1986): 32-33.

The reception of Post-Modernism in Turkey was different from the acceptance of other western-oriented approaches which were welcomed by a large portion of architects with much appropriation or questioning.⁴⁰ In earlier periods, evaluation of an international movement could not be initiated simultaneously with the adoption of it. Nonetheless, this time the arrival of a movement was not embraced that tightly and quickly as it had been done in former decades. It was acknowledged that Post-Modernism was not the only way to implement architecture, so manifold approaches existed in architecture of the 1980s.

Knowing that, architects adopted different approaches for official, religious, industrial, residential, and commercial buildings. For industrial facilities, office and bank buildings architects often adopted a modernist approach whereas luxury housing and tourist facilities were often treated with historicist and contextualist approaches.⁴¹ Post-modern interpretations of Turkish culture became a part of tourist attraction and freed architects to use rich blends of references in their designs.⁴² Most religious buildings, as in earlier periods, continued to be "realized in traditional guises" and exhibited historical references without much interpretation of classical Ottoman mosques.⁴³

Architecture also became more "autonomous" in this period.⁴⁴ To illustrate, the National Architecture Exhibition and Awards was initiated by the Chamber of Architects in 1988 to be given every two years, the Turkish Independent Architects Association (1987) and Sevki Vanlı Architecture Foundation (1989) were





founded, and the number of architectural competitions increased.⁴⁵ With the increasing interest in history and cultural heritage, many restoration projects were realized in the 1980s. The former understanding in conservation was altered with a socio-cultural approach which gave way to restorations in civic architecture and made them popular projects. Some important highlights of the period are Antalya Kaleiçi and Marina Restoration and Renovation Project, the foundation of the Research Centre for Conservation and Evaluation of Historical Monuments (1982), and a widely-publicized campaign on Conservation of Historical Fountains in Istanbul.

Image 4: Cover page of *Mimarlık*. (225, 1987) with Erbil Coskuner and Sedef Tunçag's Austro Tobacco Cultivation and Storage Buildings.

Image 5: Cover page of *Mimarlık*. (236, 1989) with Sedat Gürel's 1989 Aka Khan Award winning project Gürel Family Summer Residence.

45. In the 1980s, about a hundred competitions were held with less strict regulations. *Yarışmalar Dizini 1930-2004* (Ankara: TMMOB Mimarlar Odası Genel Merkezi and TMMOB Mimarlar Odası Ankara Subesi, 2004), 157-203.

Concluding Remarks

Architecture in Turkey has always been expected to be a synthesis of dichotomous positions simply referred to as the “East” and the “West.” Buildings that are mostly awarded, appreciated, and found successful are the ones which integrate both of these positions. This point of view did not change in the 1980s, but historicist and contextualist, and rationalist and functionalist approaches more openly existed together by questioning each other and they started to be argued after a more theoretical basis.

Mimarlık published about key figures, buildings, and theories of post-modern debate and contextualized them with supporting articles in the early 1980s. This way, the journal created consciousness about architectural agenda of other countries and encouraged its audience for inquiry. In the late 1980s, the intensive theoretical approach in *Mimarlık* was abandoned in favour of a more practical one. The journal displayed products of changing architectural tendencies and attempted to evaluate them through seminars, series, and architectural criticisms based on the arguments raised by translations.

In conclusion, *Mimarlık* could not achieve a balance between the theoretical and the practical content between in the 1980s. It “shaped” architectural practice in Turkey in conjunction with past experiences and dynamics of the time, and ‘reflected’ architectural practice in Turkey. The journal’s communicative power had a considerable effect in *Mimarlık*’s manipulation of architectural theory and practice considering that every architect was delivered the journal at a time when the number of architectural publications was limited in the country. In this period, many buildings were built with a concern for historical or contextual references; restoration, conservation, and urban projects displayed a higher level of sensitivity; and architecture became more institutionalized and autonomous. Such architectural transformations definitely had a theoretical basis which was provided by local and foreign publications. Among other publications, *Mimarlık* was the one that reached the largest audience in Turkey; then, it is more than an estimation to say that it had a significant influence on architecture in Turkey.

