**TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY**

**GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES**

**STRUCTURE AND FRAGMENT IN ARCHITECTURAL PRACTICE:**

**A CASE STUDY OF MIMAR SİNAN GRAND AWARD LAUREATES**

**MASTER OF ARCHITECTURE**

**İlkiz ATABEK ÇELİKLİ**

**Department of Architecture**

**Supervisor: Prof. Dr. T. Nur ÇAĞLAR**

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# ABSTRACT

Master of Architecture

STRUCTURE AND FRAGMENT IN ARCHITECTURAL PRACTICE: A CASE
STUDY OF MIMAR SİNAN GRAND AWARD LAUREATES

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Since the last decades of the previous century, image production has increased more rapidly than in any other history phase. The visual culture environment has become dominant and affected architectural practices. The linear process that begins with an idea and ends with an end-product has disappeared. This thesis explores an alternative way of looking at the architectural practice and understanding its processes and products. By defining two concepts, "fragment" and "structure," and questioning their relationship as a pair, this thesis argues that; each image is both a structure and a fragment. Fragments establish various structures by associating with other fragments, while the structures break down into various fragments that go forever. This thesis argues that fragments and structures are rhizomatically related. Through mutual engagement and responsiveness, the communication of the fragments and the structure becomes richer, more cooperative, and more dialogical. Thus, their analysis provides a broader perspective to comprehend and interpret the present day's architectural practice through its objects and images. This thesis focuses on a dialog between fragments and structures that is neither a dialogue between parties who preserve themselves nor a part-whole relationship. Instead, it concentrates on the intellectual outputs of structures and fragments that construct and reconstruct themselves in

dialogic relation. As its case studies, this thesis primarily focuses on the practices of Mimar Sinan Grand Award laureates. Mimar Sinan Grand Award structures the "architect image" at the national level. This study describes the award as a structure on its own, interprets its fragments through its representations. In the case study part of the thesis, the studies were carried out to clarify and exemplify the theoretical discussion. Photographs, interviews, videos, and textual sources are surveyed, and rhizome maps of the architectural practices of each Mimar Sinan Award laureates are created based on this research. The fragments obtained from the mapping studies is framed through the representation of the architects and the award within the framework of the award. In the epilogue part, the image of the Mimar Sinan Award and the images and fragments of the architects are discussed. This thesis focuses on the representations of this award and presents the fragments of the image with the method that this thesis produces.

**Keywords:** Architectural practice, Fragment, Structure, Image, Mimar sinan grand award.

# ÖZ

Yüksek Lisans Tezi

MİMARLIK PRATİĞİNDE KURGU VE FRAGMAN: MİMAR SİNAN BÜYÜK ÖDÜLLÜ MİMARLAR

İlkiz ATABEK ÇELİKLİ

TOBB Ekonomi ve Teknoloji Üniveritesi
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Geçen yüzyılın son yıllarından bu yana, imge üretimi diğer çağlarda olduğundan daha hızlı arttı. Bunun sonucunda görsel kültür ortamı hiç olmadığı kadar baskın hale geldi ve mimari pratikleri de etkiledi. Bir fikirle başlayan ve bir ürünle biten doğrusal süreç ortadan kalktı. Bu tez, mimari pratiğin süreçlerini ve ürünlerini anlamak için yeni bir yol araştırır. "Fragman" ve "kurgu" olmak üzere iki kavram tanımlar ve bunların ilişkilerini araştırır. Her imge hem bir kurgu hem de bir fragmandır. Fragmanlar, diğer fragmanlar ile ilişkilenerek çeşitli kurgular oluştururken, bu kurgular sonsuz biçimde çeşitli fragmanlara bölünür. Fragman ve kurguların etkileşimi, çıktılarını daha zengin, daha işbirlikçi, daha diyalojik hale getirmektedir. Böylelikle günümüz mimarlık pratiğini nesne ve imgeleriyle anlamak ve yorumlamak için daha geniş bir bakış açısı sağlarlar. Bu tezin odaklandığı fragman ile kurgu arasındaki ilişki, tarafların iletişim kurarken kendilerini korudukları, fragman ve kurgunun kısmi-bütün ilişkisine sahip olduğu bir tür diyalog değildir. Bunun yerine, bu tez, sonsuz bir etkileşim içinde kendini her defasında yeniden kuran, fragman ve kurgunun entelektüel çıktılarına odaklanmaktadır. Bu çıktıların odağında bu tez kapsamında Mimar Sinan Büyük

Ödülü yer almaktadır. Ödülü bir mimarın ve pratiğinin temsil eden bir kurgu olarak ele alan bu tez, bu temsiliyetin fragmanlarını araştırır. Tezin uygulamalar kısmındaki çalışmalar tezin kuramsal örgüsünü tamamlayacak şekilde gerçekleştirilmiş olup, bu çalışmalarda, fotoğraflar, röportaj ve söyleşi videoları ve bunlardan üretilen haritalama çalışmaları kullanılmıştır. Haritalama çalışmalarından elde edilen fragmanların seçkinliği ödül çerçevesinde mimarların ve ödülün temsili üzerinden çerçevelendirilmiştir. Sonuç bölümünde ise teorik bölüm çerçevesinde Mimar Sinan Büyük Ödülü'nün imgesi ve kurduğu mimar imgelerine ve fragmanlarına yönelik bir tartışma mevcuttur. Mimar Sinan Büyük Ödülü ulusal düzeyde "mimar imge"sini kurgulamakta olup bu nedenle önem arz etmektedir. Bu tez de bu ödülün temsiliyetlerine odaklanarak imgenin fragmanlarını ürettiği yöntem ile sunar.

**Anahtar Kelimeler:** Mimarlık pratiği, Fragman, Kurgu, İmge, Mimar sinan büyük ödülü

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# 1. PROLOGUE

"Architecture cannot do without grammar, and the rules cannot be changed from one day to the next. Language needs time to change to occur." (Charles Vandenhove, 1990, p. 15)

Every era has expressions that are representative of its grammar. As Fredric Jameson (1991) discusses, culture has become a media subject. Almost everything in our lives has been recreated as media products in different ways, from ancient beliefs to thoughts and expressions. Our culture is increasingly mechanized and medialized, resulting in a radical difference between its older, precapitalist modes of production and the modern era (p.55). By insightfully understanding the importance of pictures for modern people, as early as in the 1960s, Heidegger asserted that grasping the world as a picture is one of the distinguishing characteristics of the modern era (1977, p.129). Today, we are surrounded by a wide range of images from micro to macro scale, profane to sacred, from the past to the future. As visual communication networks surround the world, images have become indispensable elements of our lives. This change and abundance of images have affected architectural practices. Since architecture has flourished and responded to its time and culture, architectural practices have inevitably interacted with all kinds of visual media. Beatriz Colomina (1996) argues that the new communication systems (mass media) define twentieth-century culture as the actual space of modern architecture. Beyond this, a building, a representation mechanism in its own right, is put forward as an image (p. 158). Therefore, the expansion of the visual field directly influences and transforms the architectural practice. There is no linear path from an idea to a final product in architecture today. The product itself is not the final product.

> The practice of architecture is not limited to design and construction; it encompasses all discursive and practicing fields like criticism, theory, history, and architectural pedagogy. Nowadays, architecture incorporates a variety of knowledge and practices from social sciences to engineering. Uğur Tanyeli (2013) argues that "new practices and novel approaches to architectural thinking are rising, new ways of performing the profession of architecture are emerging" (p. 223). In this sense, the process becomes more critical than the end product. According to Tanyeli, instead of concentrating on the architectural product, we need to reveal a way of thinking in which the architectural act, architectural practices, and the architect's point of existence are the focal points. (p.235).

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This study defines two concepts, "fragment" and "structure," as well as their relationship. An image is both fragment and structure. Fragments transform and merge into one another, creating many structures, but these structures also divide endlessly into other fragments. A pair relationship between fragment and structure will be sought rather than dealing with these concepts separately because thinking about the interaction between two things provides us with an endless field of comprehension and interpretation.[1] The thesis focuses on interactions between fragments and structures, which is neither a dialogue between parties who preserve themselves nor a relationship between parts and wholes. It concentrates on the intellectual outputs of structures and fragments that construct and reconstruct themselves in dialogic relation.

Architectural practice is formed of fragments and structures that decompose and evolve, interact rhizomatically and combine visually and intellectually with unique associations. This study proposes to evaluate fragment and structure relations as a new method for analyzing and comprehending architectural practices. By relating architectural practices to their processes, objects, and images, fragment-structure relationships can help understand and interpret them. For the case studies, this thesis examines the practices of architects who won the Mimar Sinan Grand Award. This choice for case studies is because the Chamber of Architects of Turkey gives the Mimar Sinan Award for a lifelong practice. As a result of the long years of practice and recognition of the award laureates, it is possible to trace numerous fragments of their architectural practices. Besides, this study describes the award as a structure on its own, interpreting its fragments through its representations.

Photographs, interviews, videos, and textual sources are surveyed, and rhizome maps of the architectural practices of each Mimar Sinan Award laureates are created based on this research. As a result, fragments of the practice of each architect and their representations as the award laureates are examined and discussed.

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[1] For further discussion on the concept of pairs, please see Ekiztepe, Aslı. "An Experimental Approach to the Understanding of Architecture through Concept-Pairs," Master Thesis, TOBB ETU, 2017; Nur Çağlar and Adnan Aksu also argues that pair relations between images and concepts create a versatile interpretation. For more information, please see Çağlar, N. and Aksu, A. Diptych I. Architecture and Diptych. https://www.materiart.org/glossary-dptiychI;DiptychII.Description.https://www.materiart.org/glossarydiptych-ii; Diptych III. Associations https://www.materiart.org/glossary-diptych-iii

## 2. FRAGMENTS

Since the invention of photography and the film machine, numerous pictures have dispersed to the world more than ever before in history. One of the main concepts discussed in this thesis, "fragments," has initially emerged more as a cinema term than any other discipline in our era. We know that a fragment is a few-minute presentation of the parts that reflect the film's main highlights in cinema. The meaning of "fragment" is "a small piece of something that has been broken off or becomes part of something larger," and it has been used in many fields, including informatics, art, literature, biology, medicine, philosophy, cinema, media, and photography. (Oxford Learner's Dictionary, 2020).

Visual communication involves all the senses. A feeling cannot be realized solely through that feeling. Images meet each sense and most of them convey a sense of spatial perception. An image can convey a feeling of wind, for instance (Figure 2.1). For Deleuze, cinema is precisely that kind of practice. By breaking down the world's static structure, taking its linear flow out of control, and creating a new form of perception, it is an appropriate tool for witnessing the chaos (Deleuze, 1990, pp. 92-93). According to Rossen Ventzislavov (2012), the concept of fragments plays a similar role in Wittgenstein's later philosophy and Libeskind's architecture with fragments disrupting traditional linear approaches. So, we also conceptualize fragments as a challenging concept to linear approaches. Fragments are operated in and created through an open-ended period within a network of architectural practices.



Figure 2.1 : Intensity of the wind (Scenes from The Turin House (2011). Directed by Béla Tarr, Agnes Hranitzky).

## 3. PERCEPTION OF THE FRAGMENT AND THE IMAGE

"I see no way of withholding the name of "Thinking" from what goes on in perception. No thought processes seem to exist that cannot be found to operate, at least in principle, in perception. Visual perception is visual thinking." (Arnheim, 1969, p.14).

Designing is more than a momentary act; it connects past and present experiences of the perception. Joseph Kosuth's dialectical work, "one and three chairs" (Figure 3.1), may explain perception levels that will be a foundation for the theoretical discussions in this thesis. As shown in Figure 3.1, Kosuth's work comprises a chair, its photograph on display, and an inscription of the dictionary's definition of the chair, all of which stand side by side.



Figure 3.1 : Joseph Kosuth, One and Three Chairs, 1965, wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair." [2]

This work focuses on the perception of the image of the chair through separate fragments. Here, at first glance, there are three images: verbal, visual, and spatial. The verbal level is the dictionary definition of a chair. The visual level is the chair's

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[2] Abstracted from the link: https://www.moma.org/audio/playlist/1/49

photograph, and the spatial level refers to the chair's material presence in relation to the physical space it occupies. However, in this thesis a hidden fourth level, a phenomenological level is described that is, our sense of sight identifies visuals as instantaneous frames of the world's images. An individual's perception is not confined to what they see outside their minds. Daryush Shayegan (2014, p.21) argues that perception occurs through active imagination, and an image is a representation. In other words, we think through images and perceive the world of beings outside of us, both with what is present and what is not. Ron Burnett explains in *How Images Think*,"Images are also one of the most fundamental grounds upon which humans build notions of embodiment. Images speak to people because to see is to be within and outside of the body." (2004, pp.20-21). So, it is possible to interpret that as soon as a human eye sees an image in the outer body, it communicates with it.

Similarly, Juhani Pallasmaa states that "unconscious peripheral perception transforms retinal Gestalt into spatial and bodily experiences. While peripheral vision integrates us with space, vision pushes us out of space, making us a mere spectator" (2005, p.13). Since the level includes interpretations and personal transformations of the verbal, visual, and physical aspects of the relationship between the object and the environment in which they are formed, a phenomenological approach is needed to reveal the fourth level, the hidden mental image level.

Fragmentation can both be a mental or physical act. This work suggests that the structure and fragment are neither similar nor opposite but contain/extend/form each other. Umberto Eco argues in *Open Work* (1989), by quoting Luigi Pareyson, the work of art "has infinite aspects, which are not just "parts" or fragments of it. Because each of them contains the totality of the work and reveals it according to a given perspective." (p.21). So, we continuously perceive, create, transform, and recreate fragments. Because of this phenomenon's mostly random, unplanned, and enduring nature, it is possible to think that this situation causes chaos in mind. Accordingly, referring to the Deleuzean expression of chaos, which contains all possibilities (Deleuze, Guattari, 1994, p.118), the mind can be considered as a mental medium in a state of chaos. Here, if we return to or analogical example of Kosuth's three chairs, the image is perceived on three levels: verbal, visual, and spatial; it is like images in architecture. These three levels of perception are then interpreted in the fourth hidden level and are torn apart and turned into fragments in the chaos. Therefore, an image

took its place in the chaos of the mind and fragmented, derived, recalled, and superposed fragments different from the objects or the image initially perceived. This thesis elaborates on the rhizome concept that defines the relationship between fragments and structure based on this phenomenon. Deleuze and Guattari coined the term "rhizome" originally a term of biology. They transferred it to the philosophy by limiting a web of growing connections that is "[r]hizomes can reach another point by moving from any point, without any hierarchical correlation" (1994, p.9). Here, the rhizome concept suggests the relationship between elements of thought that seem unrelated. That refers to a net of thoughts, experiences, and images that depart, transform, spread, evolve, grow, converge, and coincide by constituting a net (Deleuze and Guattari, 2005, p.5). The diagram (Figure 3.2) illustrates the rhizome models.
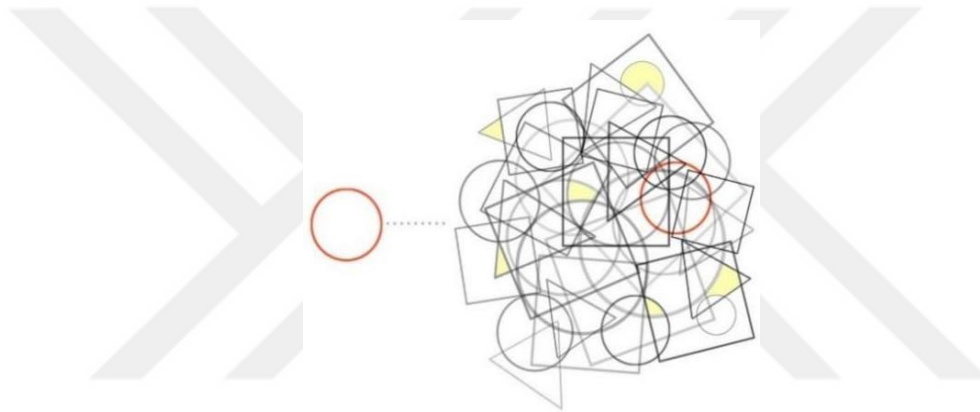


Figure 3.2 : The place of rhizomes in the chaotic environment (Illustrated by the author).

The red circles represent the image transfer into the chaotic environment. In contrast, the yellow forms represent the selections that occur because of the intersection of the image perceived at the moment with accumulations of past experiences in mind. Through these selections, namely fragments continuously transform the image by creating new fragments.

Pallasma and Maurice Merleau Ponty consider the human body as the source of all experiences. (Merleau-Ponty, 1978, pp.158-408). Pallasma states:

> Our bodies and movements frequently interact with the environment, the world, and the self-inform and continuously redefine each other. The perception of the body and the world's image turns into one continuous existential experience; nobody is separate from its domicile in space, and there is no space unrelated to the unconscious image of the perceiving self. (2005, p.40).

So, creation/construction in mind is possible through images created by the perception of things and their fragmentations and transformations. Images of the houses lived in; schools attended, offices, streets, neighborhoods, cities, in short, experiences of life in which architecture shape accumulate as fragments in the chaotic environment of the mind. For example, for someone seeing Ronchamp Chapel for the first time, it is difficult to guess it is a church structure. However, the strong image of this building does not make it possible to forget it once you see it. Bachelard (1964) calls them "primitive images":

> [T]he houses in which we were born to have embedded various sitting (inhabiting). We are diagrams of sitting in that house; all other houses are merely variations on a basic theme. Habit is an over-worn word to describe the passionate bond between our unbridled bodies and an unforgettable home (p.15).

Accordingly, the world experienced subjectively creates fragments that go under continuous transformations and breakdowns and establish rhizomatic connections which are not static, not linear, not predetermined, and uncoded. Fragments make semiotic chains as rhizomes in the chaos (Deleuze and Guattari, 2005, p.7). Through these rhizomatic associations, fragments constitute new structures that will break apart and be *fragmented.*

## 4. THE FRAGMENT AND THE STRUCTURE

This thesis suggests that each part of architectural practice is a structure that is composed of fragments. The relationship between structure and fragments is an open-ended period that creates the architectural language of an architect. As an artist, Picasso insightfully perceives this complex creation mechanism by saying that "every act of creation is above all an act of destruction." (Cited from Çağlar, Aksu, 2017, p.12). Perception, memory, and imagery interact continuously (Pallasma, 2005, p. 67). These actions do not occur in linear processes that have designated or accurate starts and ends. We cannot mark an absolute beginning or an inevitable end for design practice. As Alvaro Siza expresses, "0 point will never really be a zero point, it would not be wrong to say that neither will be an endpoint. This structure also includes a kind of reverse perspective, repetition. But "repeating is never a repeating" (2015, p. 21). In this regard, each fragment is a whole, and each fragment is also a part of the whole. That relationship is similar to the movement of fragments in chaos. (Figure 4.1). This is a spatial/structural installation consisting of vertical, horizontal, and non-linear, moving, and dynamic layers that rotate, transform, and hover in between (Yılmaz, 2014, p. 17). Many architects have implied the fragments and structure relationships with different sentences. For example, Oswald Mathias Ungers, in an interview in 1991, explains the design as "[a]rchitecture is the arrangement of unrelated pieces. As an architect, you try to establish some principles to which those pieces can report as a meaningful whole." Also, in 1990, architect Thom Mayne described it with the following sentence: "My nature is to take things apart and reinvent them." (Cited from Burmanje, 2012, p. 15).
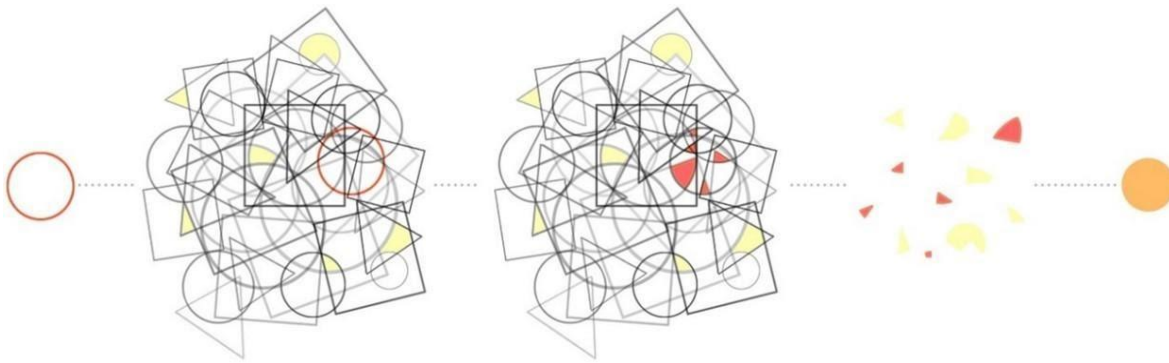
Figure 4.1 : Fragment rhizomes and structure in chaos (Illustrated by the author).

Rhizomatic relationship between the parts that form the architectural language of the designer can easily be observed in Libeskind's Ground Zero and the Jewish Museum which are profound commemoration works that mark two deep and violent cracks in world history. Libeskind perceives his works as fragmental. He directly refers to "fragments" in design practice (Ventzislavov, 2012). Stanley Meisler says that Libeskind is an architect who takes the basic rectangle of a building, divides it into pieces, and then reassembles the pieces entirely differently. He believes that this fragmented structure is also a conceptual transformation of fragments of ideas:

> In a kind of architectural alchemy, Libeskind gathers ideas about the social and historical context, blends in his thoughts, and transforms them all into a physical structure. This is not just a technical problem. It is a humanist discipline based on history and tradition, and these dates and traditions must be vital parts of the design (Meisler, 2003).

Referring to Ground Zero (Figure 4.2), the experiential, emotional, and physical fragmentation left by a tragic terrorist attack were brought together. Indeed, all Libeskind's works, his architectural practice, have the past and present fragmentations' rhizomatic relationships. For instance, in the holocaust tower he designed, he reflects tragedy by structuring light's effect. The single and thin slit on the façade stands as the split in humanity's memory and compassion (Figure 4.3).
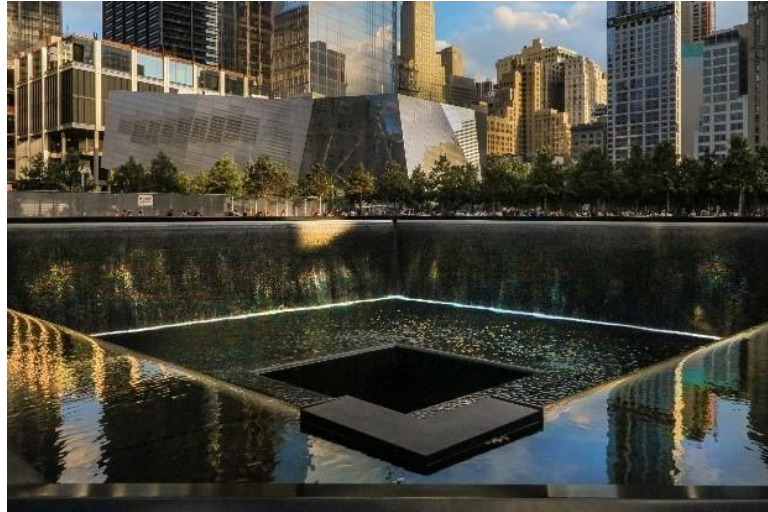
Figure 4.2 : A Photo of Ground Zero. (Photograph by Sibel Acar).
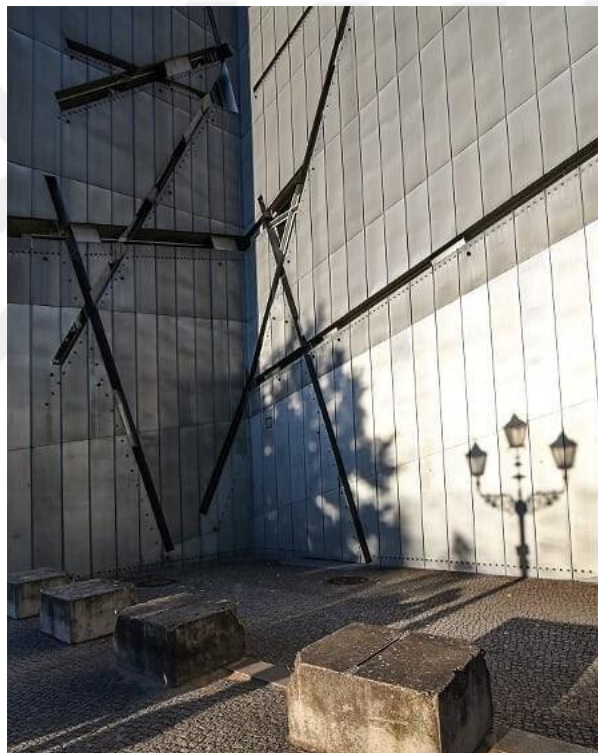


Figure 4.3 : A Photo of Jewish Museum. (Photograph by Sibel Acar).

Access to the Jewish Museum (Figure 4.3) is through an underground passage with its entrance at the old museum. Here, Libeskind demonstrates how Jewish history and tragedy have a direct connection to Berlin's history. (Maden and Şengel, 2009, p. 52). Correspondingly, in Libeskind's Ted Talks speech in 2009, Libeskind put forward 17 words on architectural inspiration and describes his architecture through these 17 words (Figure 4.4). One of these words is the word "expressive". He mentions that the meaning of the word "expressive" does not always make us feel positive emotions

phenomenologically and says: "Expressive spaces can be disturbing sometimes" (Libeskind, 2009). This sentence is a proof of how Libeskind described tragedy and was able to convey it so well with an architectural practice.
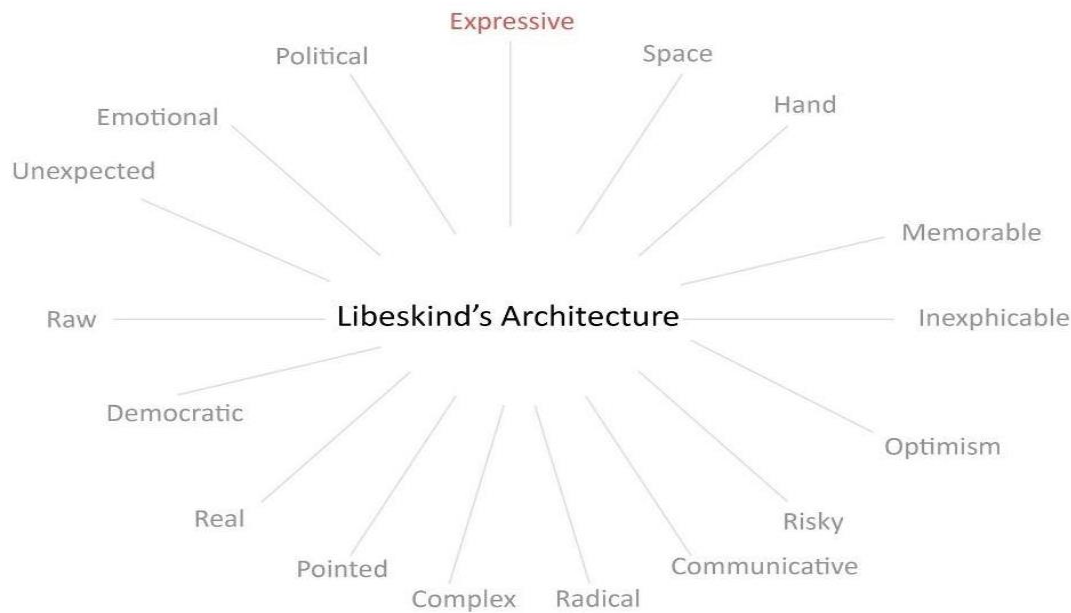


Figure 4.4 : Libeskind's architecture (Illustrated by the author).

Although the Jewish Museum and Ground Zero are two different design products, they present a resemblance by reproducing similar contextual and sensational fragments. These two monumental structures contain a twinness/reflection of their fragments. That fragment is the feeling, images, and recalling of the absence. For example, the cracks on the Jewish Museum and large Ground Zero holes convey the absence, the great tragedy of the lost. Moreover, sound is another fragment that is inherent in these memorials. For example, there is a dominant water element in the design of Ground Zero. The water (Figure 4.2) rapidly flows down from the "0" point as the waterfall, creating the sound that recalls the twin towers' collapse and the voices of the people who lost their lives during the terrorist attack. A similar situation exists in the Jewish Museum. The iron faces covering the entire floor of the Holocaust tower (Figure 4.5) make a sound when stepped on. The sound refers to the voices of hundreds of thousands of Jews murdered. This similar fragment is so powerful that; it proves itself most dominantly.

Figure 4.5 : A Photo of Holocaust Tower of Jewish Museum. (Photograph by
the author).

The architect's image allows us to follow what he is doing and the traces of his works.
Libeskind presents various clues about his image and architecture in his conversation
on architectural practice within the scope of Architect Talks Activities with RIBA +
VitrA, VBenzeri in 2019. Based on Libeskind's words, it can be argued that the image
of the architect is related to the dominant culture the architect is in:

> "Today in the era of technology, we often forget that the reason for architecture is not just to
> think about it with a mind but to involve yourself in the culture of the place and of the world. So,
> that is the center of architecture is the humanistic art." (Libeskind, 2019).

It would be possible to say that; the sound is an unusual fragment. Perhaps it is not a
coincidence that this fragment takes part in Libeskind's design practice. So, when we
examine Libeskind's life, it is discovered that he was a musician before. Libeskind tells
that in his interview on architectural practice s, "I was a professional musician, but I
didn't give up music. I just changed my instrument from a musical instrument to an
architectural instrument. "(Libeskind, 2019). He has formed his design practice with
phenomenological input. Libeskind attended the Ted Talks Event held in Dublin in
2012 and mentioned the relationship between music and architecture. In this speech,
he tells:

"Certainly, because of my former life, I was a musician. I have always thought that architecture and music are closely related. First of all, emotionally architecture is as complex and as abstract as music. But it communicates to the soul does not just communicate to the mind. When you listen to Bach's Oratorio, it is about the soul. Architecture is based on balance. Balance is actually in the ear not in the eye. When I do drawings, I think about the fact that drawing is a score. It is just like a piece of music and has to interpret it by a community and of course proportions, light, materiality is all implicated in the drawing. "(Libeskind, 2012).

Based on this, it can be said that Libeskind's musical practices have an architectural practice equivalent. Phenomenal experiences and fragments of his life create the image of the architect and his buildings.

Analysis of the architectural practice of Tadao Ando manifests different fragments and structures. The relationship between Ando's constituent fragments of his practices provides an insight into his architectural approach.

Duality and the dual nature of existence lead to Ando's architecture. It is structured by contrasting and contacting fragments of tectonic elements and immaterial concepts, solid/void, light/dark, moving/still, secular/spiritual, and nature/built environment. For instance, in the Church of Light (Figure 4.6), light reaches the church from the space on the east façade from early morning to midday, transforming the concrete interior into a lighted box from a dark volume. Light is a very important fragment for Tadao Ando. As we examine Ando's childhood and the self-education period, we can discover a rhizomatic relationship between his life experiences and his unique way of using light. Tadao Ando explains his relationship with light as follows:

As chance would have it, two houses beyond ours, a fifteen-year-old whose parents had died found himself alone. Through the kindness of a neighbor who had some land, the boy was allowed to build and live in a hut on unoccupied land of roughly twelve square meters, and it had been agreed that I, who had known him since early childhood, would build his house with him. I drew some plans, it was a simple building, too small to merit the name of the house, but despite it all, we arranged for a kind of skylight for the roof. Since then, each time that someone asks me why I became an architect, the memory of that experience crosses my mind." (As cited in Nussaume, 2009, p. 56-57).

Figure 4.6 : Tadao Ando's "Church of the Light. [3]

In Ando's works, there is a duality of light and dark. Here, the fragments' relationship is different from the Libeskind example because the opposites are in contact and transformation. They contact each other where the one ends; the other begins by contrasting each other. Other projects of Ando also display duality. For instance, Azuma House has an open courtyard, a place open to nature within the house. This reveals such a duality that people need shelter to be protected from nature, yet, at the same time, they need nature to reconnect with themselves and to be protected from an unhealthy urban environment. (Nussaume, 2009, pp. 56-57). This thesis argues that as an architect produces images in the course of architectural practices, those images also build the image of an architect over time. Tadao Ando, for instance, describes the Azuma house (Figure 4.7) in these words:

> In its simple but rich spatial composition, in its expression of the enclosure, and in the way, light gives character to daily-life spaces, this house encapsulates an image of my architecture." (As cited in Frampton, 1984).

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[3] Abstracted from the link:
https://commons.wikimedia.org/wiki/File:Ibaraki_Kasugaoka_Church_light_cross.jpg.

Figure 4.7 : Tadao Ando's "Azuma House" [4]

Based on this, it is possible to think about what the image of an architect is. While the architect produces a structure - an image and reproduces own image each time (Figure 4.8). So, these two concepts form each other.



IMAGE OF AN ARCHITECT        IMAGE OF AN ARCHITECTURAL PRACTICE
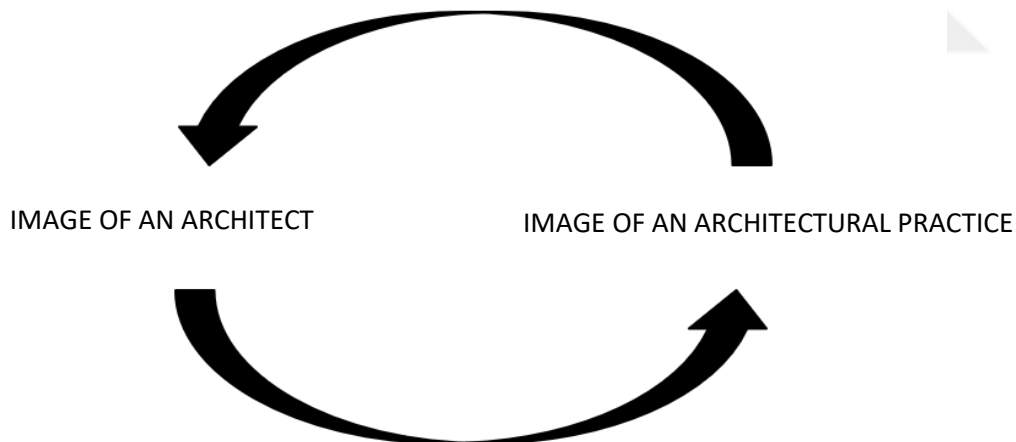
Figure 4.8: The Relationship of Image of an Architect and an Architectural Practice.

Analyzing Tadao Ando and Daniel Libeskind's practices reveals fragments of their experiences, dominant cultural environments, skills, practices, and representational structures. These representations include both actual and intellectual practices.

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[4] Abstracted from the link: https://www.archiweb.cz/en/b/dum-azuma.

# 5.  MİMAR SİNAN GRAND AWARD

In the case study part, this thesis examines fragment-structure relationship of practices of Mimar Sinan Grand Award laureates. Here, it is also discussed that a fragment-structure relationship exists between the Mimar Sinan Grand Award and the fragments of architectural practices of the laureates.

Mimar Sinan Grand Award is the most important architectural award presented by the Chamber of Architects since 1988 as part of the National Architecture Exhibition and Awards. The award program started this year, because it was the 400th anniversary of Mimar Sinan's death. Grand Sinan Award is given to an architect or collaborator in recognition of their works and contributions in the field of architecture in Turkey, every two years. The main objective of the award program is to improve architectural standards. Hasan Özbay (2005), who contributed greatly to the award program, defined the importance of the award as follows:

> The National Exhibition and Awards in Architecture project was drawn up with the aim of making architecture known to the public, convincing society that design was a necessity, supporting and promoting quality work, and honoring those who had devoted themselves to the profession[5].

In addition to this, one of the importance of the award program is as stated by Aydan Balamir (2005), who also contributed greatly, "The Exhibition and Awards Program is the first institutional attempt to bring architectural culture and profession into the public agenda in Turkey."

When architectural awards such as AIA awards, RIBA awards, and Pritzker are examined, it can be stated that, unlike other discipline awards, the images produced have no period of time. Some awards have a widespread effect, while others can be considered a short pause in the news feed. The number of architectural awards has increased significantly with today's rapid image production, which is presented as a problem in the theoretical part of the thesis. As in our country, we see that many architectural offices around the world are now award-winning offices. This

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[5] This quotation from the book *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

exaggerated award environment is blurred by low-quality awards. When such awards are examined, it is noticed that the relationship between structure and fragment is not a strong one. However, the Grand Sinan Award congratulate architects for their broad tendencies within the architectural discipline, important cultural contributions, and the work they have achieved or the potential they have created. The Mimar Sinan Grand Award has exactly this quality in Turkey. Because the award is given for the many years of practice and recognition, it is possible to see many fragments of the architectural practices of these architects. The award program is an architectural product or building document for the architecture of our country. Abdi Güzer (2012) defines this situation as "One of the most important issues that distinguish the National Architecture Awards of the Chamber of Architects and should be emphasized is that it provides a certain respectability with the institutional framework it has created".

Accordingly, in this thesis, in addition to the theoretical framework, Mimar Sinan Grand Award laureates have discussed the practices of architects to exemplify the potential of structure-fragment communication. As shown in the table below, this award program, which started in 1988, continues today and 17 awards (Figure 5.1) have been given so far. One of the reasons for researching the award within the scope of this thesis is that this long-standing award also provides traceability.



Figure 5.1. Awarded Architects' Graph.

The award is also a structure of a representative image of Mimar Sinan Grand Award laureates. The image of the award and the architect cannot be separated since the award image becomes the image of the laureates or vice versa. To analyze the image of the award, the jury reports explaining the jury's reasoning are examined. These reports reveal the fragments of the award.

Since this award is not based solely on scientific facts, it has phenomenological inputs. It is possible to say that one of these inputs is the members of the jury. This thesis argues that there is common sense and that the sense creates the "Architect's Image" in their minds. It is possible to define the reason for the exclusivity as building the image of the architect, and the fragment potentials of this image are tried to be captured in this section. Accordingly, the names of the juries for the award each year are presented in the Table 5.1. When we consider the award as a structure, it has many inputs. The jury members are one of these inputs and present the perceived image for the representation of the awarded architect at the phenomenological level. Therefore, it is important to know in which years the jury members were part of this award. The reason for this is that the award program has a structure like architect images and the dominant fragments of this structure can be observed from year to year. In this two-stage award program, in addition to the jury's distinction, the award's exhibition is a phenomenological fragment and consists of levels of representation. This situation attracted the attention of Abdi Güzer (2005), who states that the award program consists of two levels and adds; "At the first stage there is a process representing the conflicts and value differences of the professional milieu itself, while at the second stage we find this process presented to the "others."[6]

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[6] This quotation is from the book *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

Table 5.1: Jury Members

| JURY MEMBERS | 2020 | 2018 | 2016 | 2014 | 2012 | 2010 | 2008 | 2006 | 2004 | 2002 | 2000 | 1998 | 1996 | 1994 | 1992 | 1990 | 1988 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Zeynep AHUNBAY | ■ | | | | ■ | | | ■ | | | | | | | | | |
| M. Zafer AKDEMİR | ■ | | | | | | | | | | | | | | | | |
| T. Elvan ALTAN | ■ | | | | | | | | | | | | | | | | |
| A. Sinan TİMOÇİN | ■ | | | | | | | | | | | | | | | | |
| Alper ÜNLÜ | ■ | | | | | | | | | | | | | | | | |
| Günkut AKIN | | ■ | | | | | | ■ | | | | | | | | | |
| Ziya CANBAZOĞLU | | ■ | | | | | | | | | | | | | | | |
| Ferhat HACIALİBEYOĞLU | | ■ | | ■ | | | | | | | | | | | | | |
| Cem İLHAN | | ■ | | | | | | | | | | | | | | | |
| Lale Özgenel | | ■ | | | | | | | | | | | | | | | |
| Ercan AĞIRBAŞ | | | ■ | | ■ | | | | | | | | | | | | |
| Arman AKDOĞAN | | | ■ | | | | | | | | | | | | | | |
| Acar AVUNDUK | | | ■ | | | | | | | | | | | | | | |
| Pelin DERVİŞ | | | ■ | | | | | | | | | | | | | | |
| Cem SORGUÇ | | | ■ | | | | | | | | | | | | | | |
| Haydar KARABEY | | | | ■ | | | | | | | | ■ | | | | | |
| Nur AKIN | | | | ■ | | | | | | ■ | | | | | | | |
| Ahmet ÖZGÜNER | | | | ■ | | | | | | | | | | | | | |
| Semra TEBER YENER | | | | ■ | | | | | | | | | | | | | |
| Ziya TANALI | | | | | ■ | | | | ■ | | | | | | | | |
| Alişan ÇIRAKOĞLU | | | | | ■ | | | | | | | | | | | | |
| Celal Abdi GÜZER | | | | | ■ | | ■ | | ■ | | | | | | | | |
| Doğan TEKELİ | | | | | | ■ | | | | | | | | | | | |
| Boğaçhan DÜNDARALP | | | | | | ■ | | | | | | | | | | | |
| Namık Günay ERKAL | | | | | | ■ | | | | | | | | | | | |
| Nevzat İLHAN | | | | | | ■ | | | | | | | | | | | |
| Hüseyin KAHVECİOĞLU | | | | | | ■ | | ■ | | | | | | | | | |
| Atillia YÜCEL | | | | | | | ■ | | | | | | | | | | |
| Tülin HADİ | | | | | | | ■ | | | | | | | | | | |
| Cengiz KABAOĞLU | | | | | | | ■ | ■ | | | | | | | | | |
| Uğur TARHAN | | | | | | | ■ | | | | | | | | | | |
| Mehmet KONURALP | | | | | | | | ■ | | | | | | | | | |
| Yıldırım YAVUZ | | | | | | | | ■ | | | | | | | ■ | ■ | |
| Neşat ERSİN | | | | | | | | | ■ | | | | | | | | |
| Tevfik TOZKOPARAN | | | | | | | | | ■ | | | | | | | | |
| Ali CENGİZKAN | | | | | | | | | | ■ | | | | | | | |
| Ersen GÜRSEL | | | | | | | | | | ■ | ■ | | | | | | |
| Nevzat SAYIN | | | | | | | | | | ■ | | | | | | | |
| Ayhan USTA | | | | | | | | | | ■ | | | | | | | |
| Gül ASATEKİN | | | | | | | | | | | ■ | | | | | | |
| Utarit İZGİ | | | | | | | | | | | ■ | | | | | | |
| Murat TABANLIOĞLU | | | | | | | | | | | ■ | | | | | | |
| Gürhan TÜMER | | | | | | | | | | | ■ | | | ■ | | | |
| Baran İDİL | | | | | | | | | | | ■ | | | | | | |
| Murat ULUĞ | | | | | | | | | | | ■ | | | | | | |
| Orhan ŞAHİNLER | | | | | | | | | | | | ■ | | | | | |
| Aydan BALAMİR | | | | | | | | | | | | ■ | | | | | |
| Tamer BAŞBUĞ | | | | | | | | | | | | ■ | | | | | |
| Salih Zeki PEKİN | | | | | | | | | | | | ■ | | | | | |
| Şükrü KOCAGÖZ | | | | | | | | | | | | | ■ | | | | |
| Doruk PAMİR | | | | | | | | | | | | | ■ | | | | |
| Oral VURAL | | | | | | | | | | | | | ■ | | | | |
| Coşkun ERKAL | | | | | | | | | | | | | | ■ | | | |
| İnci ASLANOĞLU | | | | | | | | | | | | | | ■ | | | |
| Nuran ÜNSAL | | | | | | | | | | | | | | ■ | | | |
| Sami SİSA | | | | | | | | | | | | | | ■ | | | |
| Şevki VANLI | | | | | | | | | | | | | | | ■ | | |
| Afife BATUR | | | | | | | | | | | | | | | ■ | | |
| Cengiz BEKTAŞ | | | | | | | | | | | | | | | ■ | | |
| Erbil COŞKUNER | | | | | | | | | | | | | | | ■ | | |
| İlhami URAL | | | | | | | | | | | | | | | | | ■ |
| Mustafa ASLANER | | | | | | | | | | | | | | | | | ■ |
| Fatih GORBON | | | | | | | | | | | | | | | | | ■ |
| Enis KORTAN | | | | | | | | | | | | | | | | | ■ |

**5.1 The Methodology of The Case Study**

The theoretical framework discussed previously will be used to examine the case studies. Bibliographic fragments, as well as actual and intellectual practices of awarded architects, are investigated in this study. The majority of these include factual data such as schools attended, cities lived, nations, partnerships, tutors, friends, works, titles, designs, publications, buildings, competitions, and awards. A rhizome map of each award-winning architect was created for visualizing potential connections between actual and intellectual practices and biographic data. Rhizome maps help us examine fragment-structure relationships. In addition, they provide a wide perspective on the practices, influences, and productions of each architect. Rhizome maps are open-ended articulated works. Table 5.2 provides QR codes for rhizomatic maps. When all the fragments merge, they form the image of the architect. Rhizomatic maps also contain too many fragments inherently and their area is a wide scope. However, this thesis does not focus on all these fragments. Even though all these fragments found as a result of the research, were included in the maps while creating the rhizomatic maps, the fragments to be discussed in this thesis were evaluated within a framework. The situations and fragments that are thought to cause him to receive an award are discussed.

Here, this thesis analyzes fragments regarding each architect with reference to the theoretical analysis of Kosuth's "Three Chairs" to explain its four levels of representation. These titles include visual, verbal, spatial, and phenomenological representations. Each part starts with the jury texts. Because they are one of the main sources of the fragments in this research. These texts define why the jury found these architectural practices exclusive and accordingly they portray an image of the awarded architect. Within the framework of the structured image of the award, this image depicts how the jury perceived the architect. The jury texts refer to the phenomenological level of the image of each architect. There are fragments from interviews, jury reports, architects' writings, and books which also reveal phenomenological fragments. Although this study cannot reveal all phenomenological fragments, we can use the findings to understand more about different aspects of the architect's practices. With a reference to Kosuth's drawing of his chair, visual representations parts include the drawings, models, and other visual representations made by the architects. In a similar manner, the part of the verbal representation

analyses the architects' own words about their lives and practices. The results for each architect will be discussed at the end of this analysis of fragments.

Table 5.2 : The List of Awarded Architects.

| The List of Awarded Architects: | | | | |
|---|---|---|---|---|
| No | Year | Name- Surname | Graph Common Study Links | QR Code |
| 1 | 2020 | <u>**Nişan Yaubyan**</u> | https://graphcommons.com/graphs/1104cfd6-158c-4d7a-9c9b-6cca8ad3bfb0 | |
| 2 | 2018 | **Şevki Pekin** | https://graphcommons.com/graphs/28449a82-c4d7-402b-9a54-a0297b89a96c | |
| 3 | 2016 | **Cengiz Bektaş** | https://graphcommons.com/graphs/04394b04-b90c-40a5-8ab8-9f9264fff118 | |
| 4 | 2014 | **Ersen Gürsel** | https://graphcommons.com/graphs/2cd5a6cd-89f7-4971-8748-6cba9bbdbf10 | |
| 5 | 2012 | **Erkut Şahinbaş** | https://graphcommons.com/graphs/cb9cf805-1598-4dee-a985-26d8a0ae64ae | |
| 6 | 2010 | **Mehmet Konuralp** | https://graphcommons.com/graphs/b1a24e0a-d068-4546-9fdb-48da56b0f4c2 | |
| 7 | 2008 | **Ziya Tanalı** | https://graphcommons.com/graphs/0b759cc8-8c0e-4a7e-a57d-05c712ba4521 | |

Table 5.2 : (Continues)

| No | Year | Name- Surname | Graph Common Study Links | QR Code |
|---|---|---|---|---|
| 8 | 2006 | Hamdi Şensoy | https://graphcommons.com/graphs/3c3a59ea-b481-466a-84a0-bd682b13f417 | |
| 9 | 2004 | Behruz Çinici | https://graphcommons.com/graphs/91382612-10e1-470a-b422-69aafcfdded9 | |
| 10 | 2002 | Utarit İzgi | https://graphcommons.com/graphs/c0984d3f-ffac-4a4c-a033-c6d7ca304a48 | |
| 11 | 2000 | Maruf Önal | https://graphcommons.com/graphs/de6ecc86-7fa2-4c98-87ce-98c8ea0f542d | |
| 12 | 1998 | Nezih Eldem | https://graphcommons.com/graphs/b91af198-7399-48e4-bd0b-0d7360117170 | |
| 13 | 1996 | Abdurrahman Hancı | https://graphcommons.com/graphs/0c8865e9-d973-4b49-bb5b-6e227660a9ed | |
| 14 | 1994 | Doğan Tekeli – Sami Sisa | https://graphcommons.com/graphs/46926c85-6ffa-49c7-997b-fda3fe66849a | |

Table 5.2 : (Continues)

| No | Year | Name- Surname | Graph Common Study Links | QR Code |
|---|---|---|---|---|
| 15 | 1992 | Şevki Vanlı | https://graphcommons.com/graphs/c892faae-d08d-4f58-9c0d-8cf3cb54fc4d | |
| 16 | 1990 | **Turgut Cansever** | https://graphcommons.com/graphs/17e1ecad-f078-4eb0-8b24-3a821438d0a1 | |
| 17 | 1988 | **Sedad Hakkı Eldem** | https://graphcommons.com/graphs/de7faef5-329b-45d2-ac77-e217623df672 | |

Data analysis work is provided visually via Graph Common. In addition, information about the architects and their work was primarily obtained from the website of the Chamber of Architects National Architecture Awards - Mimar Sinan Grand Award and the architects' own websites (it has become more possible to use this platform as we get closer to the present day). Another supportive area is architectural websites and social platforms, which have increased in recent years. These platforms can be grouped in different ways according to their purpose and content. They are included in the network of relations determined within the scope of the study due to their continuously updating, easy access, interviews with architects, and a high number of followers from YouTube or their websites. These websites, which can be described as an organization or a free platform rather than an institution, make many discussions in the world of architecture visible and make architectural objects visible with the diversity of architectural structures they publish.

## 5.2 The Awarded Architects

### 5.2.1 Nişan Yaubyan, 2020

Mimar Sinan Grand Award was awarded to Nişan Yaubyan[7] (1928-2020) at the 17th National Architecture Exhibition and Awards in 2020 by the Chamber of Architects. The jury members include Zeynep Ahunbay, Zafer Akdemir, T. Elvan Altan, A Sinan Timocin and Alper Ünlü. Below is the jury's explanation of why they awarded him:

> "To Nişan Yaubyan, a professional person whom the definitions of 'in love with architecture' and 'a man who can't get enough of architecture' correspond to in the eyes of all the people he comes into contact with, his colleagues, and his students, who is known about his life and professional practice is limited to who has been shared on the architectural platforms of the last few years; the architectural community and the academic environment know him with this limited information. However, Yaubyan architecture is like a rich archaeological site where you reach different layers as you dig. His designs and details show new things within the teaching of modernism. Since the middle of the 20th century, internalizing the principles of modern architecture and interpreting them in his own design world; there is an effort in the background that has quietly put his productions into practice throughout his professional life of nearly seventy years, moreover, having knowledge of every aspect of these productions and concerned with every detail. While doing all these, it can be said that the effort to deal with the generally tense process between the client and the architect with civil relations requires a different motivation considering the conditions of our country. Perhaps the best proof of this motivation is concretely encountered in the determinations about his personality: Yaubyan, one of the last representatives of the architectural understanding that developed in the master-apprentice relationship, never had the concern of being visible throughout his professional life; was able to keep his life and architecture outside the pragmatism of everyday life; He built his architectural practice on quality production, regardless of its scale and subject, with his calm and extremely modest but at the same time uncompromising attitude. It is the silent and productive representative of modern architecture in Turkey." (Mimar Sinan Büyük Ödülü, 2020)[8].

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[7] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/1104cfd6-158c-4d7a-9c9b-6cca8ad3bfb0

[8] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2020) in Turkish, and it can be found the Turkish text below:

"Temas ettiği tüm kişilerin, meslektaşlarının, öğrencilerinin gözünde 'mimarlığa aşık', 'mimarlığa doymayan adam' tanımlarının tam olarak karşılık bulduğu bir meslek insanı Nişan Yaubyan, yaşamı ve meslek pratiği hakkında bilinenler, son birkaç yılın mimarlık platformlarında paylaşılanlarla sınırlı; mimarlık camiası ve akademik ortam, bu sınırlı bilgilerle tanıyor kendisini. Oysa kazıdıkça farklı katmanlara ulaştığınız zengin bir arkeolojik alan gibi Yaubyan mimarlığı. Tasarladığı her yapı, her detay, modernizm öğretisi içinde bizlere yeni şeyler söylüyor. 20. yüzyılın ortasından itibaren, modern mimarlığın ilkelerini içselleştirip kendi tasarım dünyasında yorumlayan; yaklaşık yetmiş yıllık meslek

Regarding the text of the jury, some words describing Nişan Yaubyan are noteworthy. The words such as modest, silent, and calm, give clues to his stance in the architectural community. His stance also creates fragments of his image. The jury described him as a modernist architect who is also an educator, he has a broad range of experience that extends far beyond design. It was a criterion for their decision that his career has longed for seventy years. Examining representations of his practices reveals fragments of his image.

### 5.2.1.1 Fragments of visual representation

Nişan Yaubyan is not an architect who presents himself as often as other architects. The documentation titled "The Man Who Can't Get Enough of Architecture: Nişan Yaubyan" and a few of his speeches were helpful for this study. As is evident from the above-mentioned documentation, sketching was a vital part of Yaubyan's design process. In the documentation, we see that when talking about Sakarya Government House (Figure 5.4), he immediately draws schematic plan sketches. Sketching is a form of expression for him (Figure 5.2). Similarly, when he designed Kale Headquarters Building in the 1980s (Figure 5.3), drawing by hand, he designed all the details and furniture of the building and developed them again and again. Yaubyan instrumentalized hand drawings throughout his architectural design practice. He visualized and developed his ideas through sketches. His sketches helped to export the structure in the mind.

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hayatı boyunca üretimlerini sessiz sedasız hayata geçirmiş, üstelik bu üretimlerin her noktasına vâkıf, her detayını dert edinmiş bir çaba var arka planda. Tüm bunları yaparken, yapan-yaptıran arasındaki genellikle gerilimli olan süreci medeni ilişkilerle kotarabilme çabasının, ülkemiz koşulları düşünüldüğünde farklı bir motivasyon gerektirdiği söylenebilir. Bu motivasyonun en iyi kanıtı belki de kişiliğine dair saptamalarda somut olarak karşımıza çıkıyor: Usta-çırak ilişkisi içinde gelişen mimarlık anlayışının son temsilcilerinden olan Yaubyan, meslek yaşamı boyunca görünür olma kaygısını asla taşımamış; yaşamını ve mimarlığını gündelik hayat pragmatizminin dışında tutabilmiş; kendi halinde, dingin ve son derece mütevazı fakat aynı zamanda tavizsiz tavrıyla mimarlık pratiğini -ölçeği ve konusu ne olursa olsun- nitelikli üretim üzerine kurgulamıştır. Türkiye'de modern mimarlığın sessiz ve üretken temsilcilerinden NİŞAN YAUBYAN'a Seçici Kurul tarafından 17. Ulusal Mimarlık Sergisi ve Ödülleri kapsamında Mimar Sinan Büyük Ödülü verilmiştir."

Figure 5.2 : A sketch of Nişan Yaubyan. [9]



Figure 5.3 : Kale Genel Müdürlüğü, Levent-İstanbul, 1980s. [10]

Another visual representation method is the model. Below is the model of Sakarya Government House (one of his most important projects). The interesting thing about this model is the proportion. For example, looking at the proportions of the model trees and the building, it is noticed that the landscape is also a part of the design. The model is presented in modern lines and with a simple expression, just like Nişan Yaubyan architecture.

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[9] Abstracted from the link: https://www.youtube.com/watch?v=KPPmRcL7Jvc&t=1525s
[10] Abstracted from the link: http://mo.org.tr/ulusalsergi/XVII/img/BO-NY/12.jpg
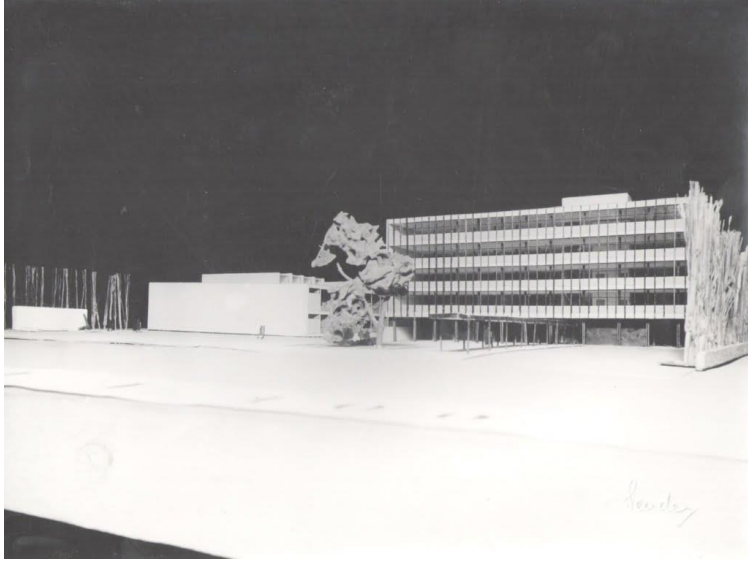
Figure 5.4 : The model of Sakarya Hükümet Konağı.[11]

## 5.2.1.2 Fragments of verbal representation

Nişan Yaubyan is not an architect who talks or writes a lot about himself and his architecture. For this reason, various videos, and interviews with him were searched for this title. As well, other accounts of what Nişan Yaubyan said by others were reviewed.

In the documentary titled "The Man Who Can't Get Enough of Architecture: Nişan Yaubyan", Yaubyan tells the story of the first moment when his love for architecture was ignited. A newspaper article about the contest for Anıtkabir made an impression on him as a child. Then, he pursued his passion. As an architectural student, Yaubyan investigated what was "new" and its potential within the framework of principles of modern architecture (Eriş, 2020). By using the names of some architects, Nişan Yaubyan and his classmates; Arman Güran, Harutjun Vaporciyan, and Avyerinos Andonyanis participated in the Ulus Square Office Building Competition in 1953 while they were still students. It was a time when the architectural magazines aren't available enough for the architects to discover what was new. They won the 2nd Award with their vision and talent. This award allowed them to explore other architectures. They went on a trip to Europe to meet the architects and explore more about architecture. Since the very beginning of his career, he has been an architect

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11 Abstracted from the link: https://www.youtube.com/watch?v=KPPmRcL7Jvc&t=1525s

who has realized the value of interacting and collaborating with other architects and international architectural environments. Moreover, Yaubyan describes himself as modern and experimental (pursuit of the new) in his design practice in the documentary "insatiable for architecture" sources (Bıçakçı, Hobikoğlu, Şaşkal, 2017). One of the biggest contributions to being experimental is the architectural competitions. It would not be wrong to describe him as a competing architect.

### 5.2.1.3 Fragments of spatial representation

While examining the spatial representations of Nişan Yaubyan, it is necessary to mention primarily his first work, Sümbül Apartment Building (1954-55). For Yaubyan Sümbül Apartment symbolizes "the new" and "the one beyond the limit. Because the specifications for the construction of beamless flooring were not yet defined at that time, Yaubyan wanted to apply an innovative technology in his first project. The project can be seen as a preview of Yaubyan architecture in the coming years. Because, for the first time, he built an example of a modern and innovative framework he had created when he was a student (Bıçakçı, Hobikoğlu, Şaşkal, 2017). The analyses of Yaubyan's architecture show that this innovative and modern approach gradually turned into a rationalist approach throughout his career     For example, one of his primary projects, Sakarya State House (Figure 5.6), includes the same design fragments as Sünbül Apartment (Figure 5.5). Sakarya State House, in which local materials were used in its period, is an example of a curtainwall and terrace roof structured for the first time in Turkey (Sayar. 2004). Formally, the fragments are similar, and at the same time, they have established a contextual relationship with the place where they are located. The use of local materials in the design also presents the fragments of the structures belonging to that place.
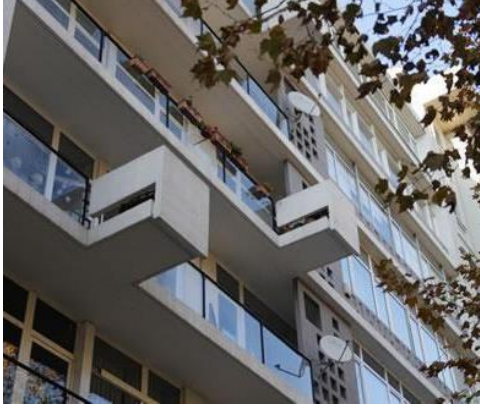
Figure 5.5 :  Sünbül Apartmanı,
Moda-İstanbul, 1954. [12]

Figure 5.6 : Sakarya Hükümet Konağı,
Sakarya, 1956. [13]

Analyzing Yaubyan's architectural practice, it is possible to capture different fragment potentials in other architectural products. Accordingly, there is no doubt that the phenomenon of competition creates a privileged structure in the discipline of architecture with its competitive element, free/original production opportunities, evaluation, and rewarding principles. The main feature of his building is that they provide the architects with the opportunity to speak/experiment with different places, subjects, scales, and to prepare the ground for self-testing/development/renewal. In short, competitions are opportunities to live and keep architecture alive, beyond being a method of recruiting and hiring as it is generally perceived (Sayar, 2004).

### 5.2.1.4 Discussion

About competitions, one of the breaking points in his professional practices is at the University of Michigan in the USA, where he went for his master's degree with a scholarship. Yaubyan, who has been bearing traces from the phenomenological fragments of the multicultural environment he has been in since his childhood, has carried his architectural practices to a different dimension as a result of his experiences in multicultural pedagogy and practical environments in the USA. As he stated, he worked in the Saarinen office with the reference of his teacher who works up with Saarinen at the university first, and then in the Yamasaki office, again with the reference of his teacher at the university, due to the relocation of the Saarinen office,

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[12] Abstracted from the link: http://mo.org.tr/ulusalsergi/XVII/img/BO-NY/1.JPG
[13] Abstracted from the link: http://mo.org.tr/ulusalsergi/XVII/img/BO-NY/2.jpg

he gained the endless habit of research in architecture sources (Bıçakçı, Hobikoğlu, Şaşkal, 2017). The most important projects took part in while working with Yamasaki are World Trade Center and Century Plaza. This habit, which he acquired especially in these projects, directly affected his later works. Another valuable input from the American period is in the archives of Yaubyan. He took trips to see and archive them as photographs, notes, and sketches of what he had not seen whenever he had the opportunity and built his architectural formation on the works done in the world and observing these works constantly. He is also affected by the multinational environment here, and the potential of the images presented by the multinational environment has become an advantage in his later practices.

Evin Eriş, one of Nişan Yaubyan's students; mentions that Yaubyan's humble attitude is reflected both in his image and in the images of architectural practice. In addition, she states that Yaubyan's humble personality and behaviors are reflected in his position in the architectural profession, his stance, attitude, and way of doing business. Moreover, she mentioned that he did not practice his profession due to economic concerns. She also tells once again that Yaubyan could not get enough of his profession (Eriş, 2020). This definition is quite matched to the Mimar Sinan Grand Award Nişan Yaubyan text. As in the text of the jury, "modesty" remarks in Eriş's definition of Nişan Yaubyan. The fact that this can be perceived by everyone is not only limited to his personaity, but also this attitude is encountered in his practices. Connections between Nişan Yaubyan's studies within the scope of the thesis and the jury text can be established as mentioned above. This shows how the audience, that is, the jury, perceives the image of the architect.

### 5.2.2 Şevki Pekin, 2018

The Chamber of Architects awarded Şevki Pekin[14] (1946-2020) the Mimar Sinan Grand Award in 2018 at the 16th National Architecture Exhibition and Awards. The jury members were Günkut Akin, Ziya Canbazoğlu, Ferhat Hacıalibeyoğlu, Cem İlhan, Lale Özgenel. Below is the jury's explanation of why they awarded him:

> To Şevki Pekin, in a time of publicity war between professionals, doing his job quietly, designing and constructing since the 1970s, with his dedication to architecture rather than

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[14] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/28449a82-c4d7-402b-9a54-a0297b89a96c

quantity and size, His products show his effort into a design, not popular trends. Based on himself and his experience, "seeking" is the key concept that stands out in his product total. Background of every work, there is a design process that matures by being patient and seeking perfection. Due to his structures and designs reveal themselves in time only with an architectural perspective. Şevki Pekin reminds us that architecture has an unhurried and silent bond with the architect that produces it who reflects this humility with his personality.[15] (Mimar Sinan Büyük Ödülü, 2018).

This text portrays the jury's perception of Şevki Pekin. This representation reveals the fragments of the jury's recognition of Şevki Pekin's image as an architect worthy of the award. First, the jury argues that there is a relationship between the architect's practices and his personality. Additionally, they noted that Şevki Pekin participates in architectural practices silently, and constantly "seeking" their development, without trying to gain popularity. In this regard, the jury draws a parallel between the architect's modest yet sophisticated image and his produced images.

### 5.2.2.1 Fragments of visual representation

The models and sketches of Şevki Pekin, which are visual representations, show fragments of his architectural practice. When we examine the model of the Kaplankaya Housing Community Project (Figure 5.7), we see an example of his work that exhibits an elegant yet simple sense of modern design. Regarding his choice of materials, the model also reflects his modernist approach. Besides, the way of photographing the model conveys his design approach it. The high contrast black and white photograph depicts the object under sidelight, revealing the material's texture and the sharp lines of its surfaces.

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[15] The jurry text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2018) in Turkish, and it can be found the Turkish text below:

"Profesyoneller arasında amansız bir tanıtım savaşının öne çıktığı zamanımızda, sessiz sedasız işini yapan, 1970'lerden bugüne tasarlayan ve inşa eden, nicelikten ve boyuttan çok, mimarlığa olan bağlılığıyla kendini meslek çevresine kabul ettirmiş, saygın bir isimdir Şevki Pekin. Onun ürünlerinin ardında, gündelik eğilimlerin ve çarpıcı biçimlerin peşinde sürüklenmeyi değil, tasarıma verdiği emeği görürüz. Kendinden ve birikiminden yola çıkarak "arayış" onun ürün toplamında öne çıkan kavramdır. Her işinin ardında, sabırla en doğrusu aranan, giderek olgunlaşan bir tasarım süreci vardır. Bu nedenle yapıları ve tasarımları, ancak mimarca bir okumayla ve zaman içinde kendini ele verir. Mimarlığın onu üreten özneyle telaşsız ve sessizce oluşan bir bağı olduğunu bize hatırlatan ve kişiliğiyle de bu alçak gönüllüğü yansıtan, ŞEVKİ PEKİN'e Mimar Sinan Büyük Ödülü verilmiştir."

Figure 5.7 : Kaplankaya Housing Community Project (Pekin, Ş. (2007)[16]

In this regard, fragments underlined by the jury's text are also seen in the images produced by Şevki Pekin. So, not only his drawings or models but also his preference to present his works can be considered visual representations revealing fragments of his practice. Indeed, photographs in the book, *Architectural Works* (2007) which presents a collection of his designs, reveal his design sensibilities which are clean lines of basic geometrical forms, orthogonal planes, meticulously chosen and applied materials, sleek appearance of surfaces and masses. Architectural photographs in the book depict his works in the simplest manner represents capturing the essence of his design ideas. They are high contrast, black and white photographs emphasizing the clear lines of the buildings (Figure 5.8 and Figure 5.9).



Figure 5.8 : Ahşap Heykel Müzesi, Değirmendere (İzmit, 2001)[17]

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[16] Abstracted from the book; Şevki Pekin Mimari Çalışmalar, Ofset Yapımevi, İstanbul.
[17] Abstracted from the link;
http://www.mimarlikdergisi.com/dsp_imageNavigasyon.cfm?YaziID=4444&ResimID=76256.

Figure 5.9 : Fabrika Binası (İzmit, 2002)[18]

### 5.2.2.2 Fragments of verbal representation

In *Architectural Studies,* Pekin also writes about his ideas on architecture and his works. He states, "one is only as strong as his thoughts and the important thing is to put ideas into practice. Thought is continuous, but also has dichotomies. Then continuity of thought may be interrupted." Here, the concept of structure closely relates to continuity and formation of thought, and dichotomies and interruptions refer to fragmentation. As an architect, Pekin understands that thought is a structure formed by a rhizomatic relationship of fragments that continually evolves. Hence, in this statement, we find fragment-structure relations in his design approach. A design idea is a structure. As stated in the theoretical part of this thesis; the structure is in a continuous transformation by being divided into fragments. This happens through interaction, and it provides systematic development when in "seeking". The "seeking" fragment that the jury stated for Pekin matches his definition of an idea.

Şevki Pekin's response to the jury's text at the award ceremony is also a verbal representation that reveals the fragments of his self-image as an architect. Pekin gave a speech on the practice of architecture by stating that architecture is only as good as the thought and philosophy that form its foundation. Architecture must have a

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[18] Abstracted from the link;
http://www.mimarlikdergisi.com/dsp_imageNavigasyon.cfm?YaziID=4444&ResimID=76259.

meaning. According to him, the task undertaken by architects should be described first. He added that this definition is the essence of the work.

He warned young architects or architect candidates that they should not think that after getting their diploma, they started to create good works in a short time. He says that architectural education is short, yet architecture is a lifelong job. [19] He reminded them that they need to be prepared for the challenges of their job. This sentence is very close to the jury's perception of him, as they stated that his patience and desire for perfection have matured his practice over the years.

### 5.2.2.3 Fragments of spatial representation

Relating to the theoretical discussion of this thesis, the notion of spatial representation, analogical to Koshut's work, reflects the spatial context of the object. In Pekin's designs, the place is essential. He designs spaces that are contextualized with their surrounding environment. He creates plastic forms by considering the relationship between architecture and the location/setting, which is one of the continuous fragments of his design approach.

Aykut Köksal (2019), who hosted Pekin in an architectural talk show about Pekin's buildings, particularly his apartment design in Moda (Figure 5.10), underlined Pekin's consideration of the context rather than his popularity.

> The apartment in Moda is a calm manifest of the language that summarizes Şevki Pekin's view of architecture. [… ] This building does not show a subject focused on making himself visible, but an architect speaking from within the city and architecture. It is evident from this meta-text management that will make Pekin's architecture visible becomes even more important.[20]

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[19] Abstracted from the video named "Sinan Ödüllü Mimarlar Programı 2018-2020: Şevki Pekin Mimarlığı, and the link is https://www.youtube.com/watch?v=3AKJnLQKC8E.

[20] Şevki Pekin | Aykut Köksal ile Mimarlık Söyleşileri | 3. Bölüm, 2019. This program is a series of architectural talks hosted by Aykut Köksal.
It can be found the Turkish text below:
"Moda'daki apartman, Şevki Pekin'in mimariye bakışını özetleyen dilin sakin bir manifestosu. [… ] Bu yapı kendini görünür kılmaya odaklanmış bir konuyu değil, şehrin ve mimarinin içinden konuşan bir mimarı gösteriyor. İşte tam da bu yüzden Pekin'in mimarisini görünür kılacak üst metin yönetimi daha da önemli hale geliyor."

Figure 5.10 : The Apartment in Moda[21].

The warehouse building in Dikili, Çandarlı, installed in 2010, also shows his contextual approach. This building took the European Union Award for Modern Architecture, the Mies Van der Rohe award in 2011. As seen in the photograph (Figure 5.11), the building is in the countryside and stands in a vast empty field. There is a strong relationship between the building and its environment. A similar contextual relation would be difficult to establish if the building were in a city or elsewhere. Buildings on the platform include a cottage, a bathroom and a kitchen, a depot for the farm's utensils and olive oil, and a tractor garage, forming a patio for farm work. There is no distinction between the roof and the wall of the buildings, which appear in prismatic and strange plastic forms in the middle of the vast olive fields. His design began with building in a void and led to a sculpture (Vbenzeri, 2015).

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[21] Abstracted from the link: https://v3.arkitera.com/h51614-arkitera-kampustenin-yolu-eskisehir-osmangazi-universitesinden-gecti.html

Figure 5.11 : The Warehouse Building in Dikili.[22]

The summer house in Bademli (Figure 5.12), completed in 2004, is an example of simplicity, perfect proportions, and integration with its surroundings. This structure shows us his passion for designing transparent and light structures and his modernist attitude which he acquired during his student years. The starting point for Pekin's design is the close examination and consideration of the landscape. It can best be described as a pavilion that is adapted to its surroundings as we can see in mid-twentieth-century modernist examples such as Mies Van der Rohe's Farnsworth House (1945-51) and Philip Johnson's The Glass House (1949).

This structure shows us his passion for designing transparent and light structures as an attitude starting from his student years, shows us that he was under the influence of modernism and that his education was the modern.

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[22] Abstracted from the link: https://www.vbenzeri.com/mimari/candarli-zeytin-deposu

Figure 5.12 : The summer house in Bademli[23].

Adapted to its surroundings as a result of careful site planning and extensive integration with the exterior environment. The starting point for Pekin's design is the close examination and consideration of the landscape, as we can see in mid-twentieth-century modernist examples such as Mies Van der Rohe's Farnsworth House (1945-51) (Figure 5.13) and Philip Johnson's The Glass House (1949) (Figure 5.14). He stated that the landscape was included in the house with the aim of "transparency".



Figure 5.13 : Farnsworth House (1951), Plano, IL, United States, Ludwig Mies van der Rohe



Figure 5.14 : The Glass House (1949), New Canaan, CT, Philip C. Johnson

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[23] Abstracted from the link: https://www.mimarizm.com/haberler/mimar-sevki-pekin-den-mimari-calismalar_116070

A similar contextual approach of Pekin can be observed in the Four Housing Project designed in 2001 (Figure 5.15), which is planned to build in İzmit. Şevki Pekin explains that he solved the master plan of this project by creating solid geometry with a rational approach. Şevki Pekin explains that this rational approach is a continuum of the landscape. Although there is not a single house in this project, the project presents a similar design approach to the Bademli project. In this project, Şevki Pekin incorporated topographical features into the project, while giving the whole project a refined modernist quality.



Figure 5.15: Four Housing Projects in İzmit[24].

### 5.2.2.4 Discussion

Considering the fragments of Pekin's practice, it is possible to argue that, while the architect produces images, he also produces himself. As an artist, he also creates his image. Pekin's minimalist approach is also evident in his image. His outfits are always black, without any accessories (Figure 5.16).



Figure 5.16 : image of Şevki Pekin-1[25]

Likewise, his architectural book (Figure 5.17) represents fragments that are close to his image. The book, which consists entirely of black and white photographs of

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[24] Abstracted from the link:
http://www.mimarlikdergisi.com/dsp_imageNavigasyon.cfm?YaziID=4444&ResimID=76257
[25] Abstracted from the link: https://www.youtube.com/watch?v=CVGdrF0NMLk

Pekin's buildings, apart from the cover of the book, highlights the structural movements of the building with a simple language and contrast. This approach is also seen in Şevki Pekin's reconstructed image.



Figure 5.17 : Image of The Book "Şevki Pekin Architectural Works"

According to Pekin (2017), the architectural design creates space rather than details. It is possible to find fragments of this idea, which are shaped by the influences of other architects and his education. Pekin researched the works of Mies Van der Rohe (1886-1969). His works and ideas affected Pekin's approach to design. However, Mies Van der Rohe's maxim "God is in the details," led him to question. Şevki Pekin also examined Egyptian architect Hasan Fethi (1900-1989). Hasan Fethi says that due to the lack of technology in Egypt, he emphasized the creation of space rather than on detailing. In this regard, Pekin's focus on space is akin to Hasan Fethi's approach. Pekin stated that he was more concerned with space than details.[26]

From this point of view, when we look at his visual, verbal, spatial, and phenomenological representations, we see that Pekin has established a context framework in his actual and intellectual practices. Moreover, Şevki Pekin redefined the definition of space for himself by evaluating the actual and intellectual practices of the architects before him, and there is a parallelism with the definition in his practices. The definition as mentioned above is not just a definition, but a restructuring of its own architect's image and practices. Pekin aware of the need to take firm and

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[26] Şevki Pekin | Kalebodur'la Mimarlar Konuşuyor, 2017. This program is a series of architectural talks hosted by Abdi Güzer.

slow steps to achieve this, the jury also presented a good analysis by using words such as unhurried, patient, and modest in the award text.

### 5.2.3 Cengiz Bektaş, 2016

The Chamber of Architects awarded Cengiz Bektaş[27] (1934-2020) the Mimar Sinan Grand Award in 2016 at the 15th National Architecture Exhibition and Awards. The jury members were Ercan Ağirbaş, Arman Akdoğan, Acar Avunduk, Pelin Derviş, Cem Sorgucu They describe Bektas' contributions to Turkish architecture as follows:

> To Cengiz Bektaş, who has become like a second school for many architects with his discourse and his workshop; who has worked hard for the recognition of architectural culture, especially Anatolian culture, with his seminars, conferences, articles and books that given at home and abroad;who has shared his knowledge with a wider audience through his writings, poetry, and children's books; who built a number of remarkable buildings, such as the Turkish Language Institution Building, which is one of the most significant examples of Turkish architecture; who has built bridges of friendship between Turkey and other nations; who has emphasized the importance of taking care of one's environment, showing that an architect can, in this context, has made a significant contribution to the place in which he lives (Kuzguncuk example); who continues to be enthusiastic about architecture from the first day to now and who continues to share his knowledge with great enthusiasm."(Mimar Sinan Büyük Ödülü, 2016). [28]

As the jury text indicates, Cengiz Bektaş has not only designed buildings, but has also been active in society with his talks, actions, and writings. The versatility of his practices (architect, archiver, columnist, poet, author, researcher, lecturer) is evident in his designs. One of the prominent fragments of the "Cengiz Bektaş" image defined by the jury is that he is an architect who is involved with the culture and the

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[27] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/04394b04-b90c-40a5-8ab8-9f9264fff118

[28] The jurry text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2016) in Turkish, and it can be found the Turkish text below:

"Kütüphanesi ve arşiv birikimi açısından zengin işliği ve mimari söylemiyle pek çok mimara yıllarca ikinci bir okul olan; yurtiçinde ve dışında verdiği seminerler, konferanslarla, yayımladığı makale ve kitaplarıyla mimarlık kültürünün, özellikle de Anadolu kültürünün tanınması için soluksuz uğraş veren; birikimini köşe yazılarıyla, şiir ve çocuk kitaplarıyla, çevirileriyle geniş kitlelere taşıyan; aralarında mimarlık tarihimizin mihenk taşlarından biri olan Türk Dil Kurumu Binası dahil olmak üzere pek çok değerli yapı tasarlayan; Türkiye ile diğer ülkeler arasında dostluk köprüleri kuran; insanın yaşadığı yere, çevresine sahip çıkmasının önemini her fırsatta vurgulayan, bu bağlamda mimarın yaşadığı ortama sivil örgütlenmelerle çok şey katabileceğini gösteren (Kuzguncuk örneği); ilk günkü mimarlık heyecanını bugün de sürdüren ve birikimini büyük bir tutkuyla paylaşmaya devam eden, Sayın CENGİZ BEKTAŞ'a Mimar Sinan Büyük Ödülü verilmiştir."

environment he lives in. The same association is realized not only in his architectural practice but also in other aspects of his life. The jury's report reveals how they regarded Bektaş as an architect who deserved the award. This provides us with an insight into the fourth level of his image as an architect, particularly fragments perceived by the jury.

### 5.2.3.1 Fragments of visual representation

The models and sketches of Cengiz Bektaş, which are visual representations, show fragments of his architectural practice. When we examine the images that he produced, it can be recognized the fragments similar to the fragments seen in his poems, articles, books, and buildings.

Bektaş has been involved in the places he lives in and the places he designed for. He is sensitive and observative about culture, people, daily life experiences, and details that gives a place its character. Below is one of his drawings (Figure 5.18), a sketch of Berber Shop in Kuzguncuk. The sketch presents the district with its scale. Fine details of buildings, trees, and streets create a sense of experiencing and being in the place.



Figure 5.18 : Sketch of Berber Shop in Kuzguncuk, 1982.[29]

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[29] The figure is abstracted from the link:

Similarly, his sketch of Bağlarbağı Bazaar shows a circulation analysis. This analysis (Figure 5.19) is explained in plain language and also includes verbal fragments. Bektaş's starting point is the daily experience of the place. He considers how all walks of people experience the place, how they walk, what they need, what they smell, how they feel. Both the sketch and explanations reveal Bektaş's sensitivity to the daily experience of people regarding that specific place.
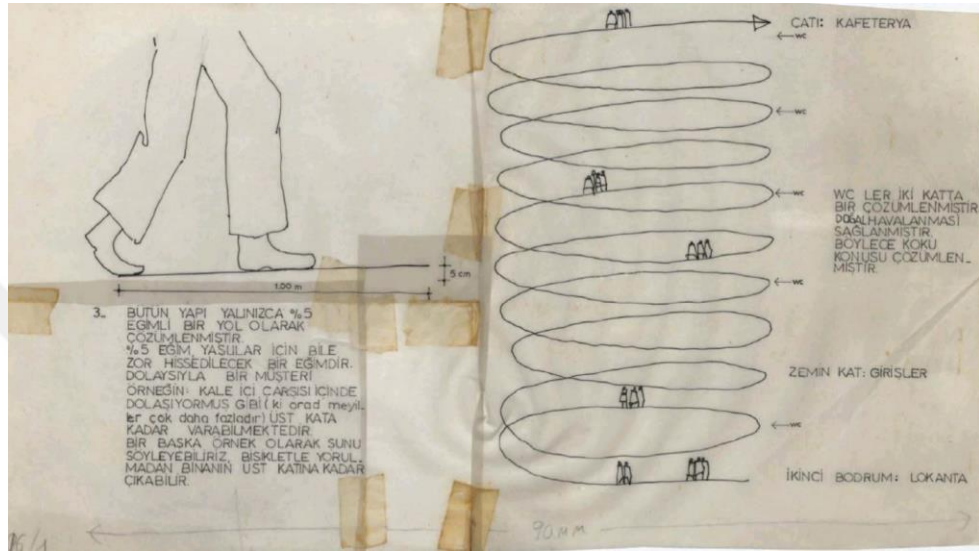
Figure 5.19 : Babadağlılar Bazaar Sketches. [30]

## 5.2.3.2 Fragments of verbal representation

Based on his ideas and criteria, Bektaş redefines the term "architect" and accordingly fits himself into this definition instead of simply describing himself as an architect. He pictures the image of an architect as follows: First, an architect must be cultured and intellectual. An architect should know the history and provide the cultural transmission. An architect should work for the happiness of society and the employer. An architect should design spaces with a humanistic perspective for them. His job is to get the most with the least. The foundation of architecture is culture. I have always worked for the cultural environment as a writer and an architect. Being in a healthy cultural environment positively affects people's relations with all their environment and nature. An architect, as a designer of the built environment, should be aware of

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https://www.mimarizm.com/makale/cengiz-bektas-ve-kuzguncuk_133103
[30] The Figure is abstracted from the link:
https://www.pressreader.com/turkey/betonart/20210916/282763474768345

her/his responsibility in this relationship. An architect should first evaluate each proposed project or employer in terms of this responsibility. He should be able to say "no" to some commissions. An architect should not be involved in the design or construction phase of a building that will have adverse effects on the cultural environment. I do not think people can deny that I am one of the people most affected by the lack of culture, according to the qualities you have mentioned. Of course, that does not stop me from fighting them. The most important thing in this struggle is being a "good example".[31]

In the context of theoretical discussions of this thesis, Cengiz Bektaş's definition of an architect can be regarded as a verbal representation of his practice made by the architect himself. It is possible to say that the fragments of an architect's image presented by Cengiz Bektaş are also fragments of his self-image. He stated that he has tried to be the best example of this image drawn. It contains common fragments with its phenomenological representation which is the jury award text. For example, Bektaş underlined the importance of the culture that an architect should protect his/her own culture. As the jury stated, the context of architecture and culture is one of Bektaş's prominent fragments. Besides, Bektaş stated that while defining the architect's image, the practices of an architect should be diverse. His practices are also diverse and are noted in the jury text.

### 5.2.3.3 Fragments of spatial representation

Fragments of Cengiz Bektaş's spatial representation can be found by examining the projects that he designed. It is possible to recognize that his structures create contrasts. In some examples, they are not visible, but they exist as fragments of his design. The

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[31] The Turkish text is presented below:

"Mimar her şeyden önce bir kültür adamı, bir aydın olmak zorunda. Mimar geçmişi bilir, bir kültür aktarıcısıdır, çağını bilir. Mimar toplumun, işverenin mutluluğu için çalışır. Onlar için insancıl oylumlar yaratır. İşi, en azla en çoğa ulaşmaktır. Mimarlığın temeli kültürdür. Yazarlığımla, mimarlığımla kültür ortamı için çalıştım hep. Sağlıklı bir kültür ortamında olmak, insanın tüm çevresiyle, doğayla ilişkilerini de elbette olumlu etkiler. Mimar, yapılı çevreyi tasarlayan kişi olarak, bu ilişkideki sorumluluğunun bilincinde olmalıdır. Önüne gelen her işi ya da işvereni önce bu sorumluluk açısından değerlendirmelidir. Kimi işlere "hayır" diyebilmelidir. Kültür ortamına yıkıcı etkileri olacak bir yapının tasarlanmasında, gerçekleşmesinde ödev almamalıdır. Saydığınız niteliklerime göre, kültürsüzlüklerden, çarpıklıklardan en çok etkilenen kişilerden biriyim diye düşünmemi yadsımazsınız sanırım. Bu beni, bunlara karşı savaşımdan alıkoymuyor elbette. Bu savaşımda en önemlisi "iyi örnek" yaratmaktır."

inability to reposition or create a place for the ordinary one is a questioning and a rational attitude towards architectural practice. Abdi Güzer describes this questioning as an "inseparable part of a project" and relates the ramps of Babadağlılar Bazaar (Figure 5.20), the interior of the General Directorate of Soil Products, and the flexibly designed interiors of the Turkish Language Institution (Figure 5.21) (Togay, 2001). In the theoretical part of this thesis, it can be argued that just as the sound fragment in Libeskind's example always appears in his projects with completely different representations, questioning is a fragment in Bektaş's example and that it appears with other representations in many of his projects. When spatial representations are examined, it is possible to see a design approach that is out of the box. This situation cannot be considered as discovering the new. This situation is the reinterpretation of the existing one in his way. As in the example of Babadağlılar Bazaar, it is obvious that the concept of circulation has been re-examined.



Figure 5.20 : Babadağlılar Bazaar (Photographed by the author.)

This structure, which is one of the symbols of Denizli, was inspired by the slope of Denizli Kaleiçi bazaars and consists of a sloped ramp around the atrium. Thus, fragments related to its location are also presented. There is a contextual relationship between the building and the city it is located.

Figure 5.21 : Turkish Language Institution[32]

The space organized around the single volume of the Turkish Language Institution was designed with a simple design idea. In this way, the aim is to set the users free to restructure the space. Users can transform the building into a living space for themselves. Bektas gives importance to the diversity of user experience in the space designed as a singular building scale.

In addition, Kuzguncuk (Figure 5.22) example, which is another work, can be examined in both contexts as in the examples of Turkish Language Institution and Babadağlılar Bazaar. These are contextual relationships with the place and give importance to the users' experience. Instead of a singular building, a neighborhood is a focal point here. The peculiarity of this neighborhood, where he also lives, is that the culture of the neighborhood is at the forefront. Under the leadership of Cengiz Bektaş, the residents of the neighborhood first repaired and then protected the streets, parks, and houses with their own efforts. Over the years, they have realized the beauty of living together step by step. To conclude, Cengiz Bektas created a neighborhood culture.

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[32] Abstracted the link: http://www.arkiv.com.tr/proje/turk-dil-kurumu/3233

Figure 5.22 : Kuzguncuk, 1980s.[33]

When the sample images are examined, it is noticed that his structures establish a relationship with people and at the same time, his designs' fragments are related to each other. The relationship of his buildings with people stems from Cengiz Bektaş's emphasis on culture, as stated in the jury text.

**5.2.3.4 Discussion**

It is possible to present the fragments with Abdi Güzer's poem titled "They Were Four People and One". This is because the poem is a work in which prominent fragments of the image of Cengiz Bektaş are presented at the same time, as well as the method of presenting these fragments. Güzer gives reference to Bektaş's poetry. It has been fragmented and transformed into his fragments. Güzer reflects his fragments in the poem where he describes Bektaş. Because poetry is one of Cengiz Bektaş's prominent practical fields. He wrote this poem in reference to the poem "Four People and I" in Cengiz Bektaş's (1981) poetry book, "Akdeniz." Güzer presented it at the Sinan Award Ceremony. (Togay, 2001). Guzer's poem is provided below.

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[33] The figüre is abstracted from the link:
http://www.tasarimyarismalari.com/sevgiyle-yapan-siirsel-bir-mimar-cengiz-bektas/

| DÖRT KİŞİYDİLER BİR DE O | THEY WERE FOUR PEOPLE AND ONE |
|---|---|
| Dalgaların içinden bata çıka geldiler | They came sinking through the waves |
| Dört kişiydiler, bir de o | There were four of them, and he |
| Arkalarında keşfedilmemiş ülkenin rüzgârı | The wind of the unexplored country behind them |
| Yüzleri alacakaranlık adaya dönük | They face the twilight island |
| Aynı pınardan su içtiler | They drank from the same spring |
| Soluklandılar aynı zeytinin altında | They breathed under the same olive |
| Yolların kesiştiği yerde | At the crossroads |
| İkisi düşler ülkesine | Two to the land of dreams |
| İkisi de düşlerinin ülkesine yöneldi | Both headed to the land of their dreams |
| O buralı kalmaya karar verdi | He has decided to stay |
| Üç tane defter vardı yanında | He had three notebooks with him. |
| Bir de kalem | And a pen |
| Birine yaşananları yazdı | Wrote what happened to someone |
| Diğerine yaşanacakları | What will happen to the other |
| Düş defteri hep boş kaldı | The dream book was always empty |
| Bitirmeye kıyamadı | Couldn't bear to finish |
| Üç dil konuşurdu | He spoke three languages |
| Bir Akdeniz | a Mediterranean |
| Bir Anadolu | An Anatolian |
| Bir de Lorca'nın dili | And Lorca's language |
| Ve üç yeleği vardı | And he had three vests |
| Biri Kuzguncuk, biri Cumalıkızık'ta | One in Kuzguncuk and one in Cumalıkızık |
| Üçüncüsü zeytin ağacına asılı | The third hangs on the olive tree |
| Bilirdi Muğla'dan geçmeden Münih'e | He knew he would go to Munich without going through Muğla. |
| Güre'yi görmeden Ankara'ya gidilmez | You cannot go to Ankara without seeing Güre. |
| Ve İstanbul | And Istanbul |
| Ve Akdeniz'in rüzgârı | And the wind of the Mediterranean |
| Biraz oralı, biraz da buralıdır. | A little there, a little here. |

| | |
|---|---|
| Sabırla bir duvar ördü | patiently built a wall |
| Bir taş Nazım için koydu, bir de Sinan için | He laid one stone for Nazım and one for Sinan. |
| Duvarın gölgesinde oturdu | sat in the shadow of the wall |
| Elinde düş defteri | dream book in hand |
| Yüzünde keşfedilmemiş ülkenin rüzgârı | The wind of the unexplored country on your face |
| Dört kişiydiler bir de o. | There were four of them and him. |

<div align="center">

Abdi Güzer[34]  Abdi Güzer

</div>

The image of Cengiz Bektaş is defined in the poem. This definition is also a phenomenological representation and presents spatial fragments. For example, one of the three vests mentioned by Abdi Güzer is Kuzguncuk. The fragment of the concept of locality is revealed both in this representation and in the text of the jury. The architect has been united with both the culture and the space he is in and has built his image with the fragments. When the fragments obtained from his representations are examined, it can be argued that his practice areas are diverse, and each practice fragment strengthens his other practices. The importance of practical diversity is explained both in the image of the architect defined by Bektaş and in the image of Cengiz Bektaş defined by the jury. However, it is seen that culture is the keystone of Bektaş's practices. The relationship of their buildings with people stems from the importance that Cengiz Bektaş gives to culture, as stated in the text of the jury. It is noticed that their structures establish a relationship with people and fragments of their designs are related to each other. Bektaş is an architect who is sensitive to people's experiences with the place.

### 5.2.4 Ersen Gürsel, 2014

The Chamber of Architects awarded Ersen Gürsel[35] (1939) the Mimar Sinan Grand Award in 2014 at the 14th National Architecture Exhibition and Awards. The jury members were Haydar Karabey, Nur Akın, Ferhat

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[34] The poem is abstracted from the link: https://sehirplanlama.ibb.istanbul/wp-content/uploads/2020/09/Adalarda-Modern-Mimarlik-Mirasi.pdf

[35] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/2cd5a6cd-89f7-4971-8748-6cba9bbdbf10

Hacialibeyoğlu, Ahmet Özgüner, Semra Teber Yener, below is the jury's explanation of why they awarded him:

"To Ersen Gürsel, perception of architecture as a cultural production area throughout his professional life, respectful stance towards nature and the built environment, devoted efforts in a professional organization, contributions to education, professional ethics attitude to future generations, sensitive solutions that vary in a wide range from a single structure to urban scale, for his inexhaustible energy, modest personality, and determined and consistent attitude." (Mimar Sinan Büyük Ödülü, 2014). [36]

Ersen Gürsel's productions, practical areas, and personality are mentioned in the text of the jury. The jury presents the image of the architect through these three main fragments. He provided communication, cooperation, and representation among professional organizations in international and national architectural meetings, conferences, and meetings. He assumed various responsibilities and duties within the Chamber of Architects. His involvement in a professional organization and the diversity of scale in projects are important inputs in design practice. In addition, being sensitive to the environment, being modest, and having consistent attitudes are presented as fragments of his personality.

### 5.2.4.1 Fragments of visual representation

In addition to visual representations such as sketches and models, in the example of Ersen Gürsel, it can be said that his website is also used as a visual representation tool. he also presents his own image on his website. The photograph he has chosen to present his image is a black and white photograph with high contrast Gürsel's minimalist approach is also evident in his image (Figure 5.23).

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[36] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2014) in Turkish, and it can be found the Turkish text below:

"Meslek yaşamı boyunca mimarlığı bir kültürel üretim alanı olarak algılayışı, doğaya ve yapılı çevreye olan saygılı duruşu, meslek örgütlenmesindeki özverili çabaları, eğitim alanına verdiği katkılar, gelecek nesillere örnek teşkil eden meslek etiği tutumu, tekil yapıdan kent ölçeğine uzanan ve geniş bir yelpazede çeşitlenen duyarlı çözümleri, bitmez tükenmez enerjisi, mütevazı kişiliği yanında kararlı ve tutarlı tavrı nedeniyle, Sayın ERSEN GÜRSEL'e Mimar Sinan Büyük Ödülü verilmiştir ."

PROFILE         TIMELINE         TEAM

EPA Architects and Urban Planning Atelier was founded by Ersen Gürsel, Nihat Güner and Mehmet Çubuk in İstanbul, after winning the first prize in " Urban Planning of Side Ancient Site" competition, in 1969.

EPA continued it's practice with Aktur Datca and Aktur Bodrum Residence Complex in 1973. İn 1977, Nihat Guner and Mehmet Çubuk are separeated from EPA to continue their academic pratice. Ersen Gürsel performed single-handed work until Haluk Erar's participation in 1987.

Touristic establismentsand complexes and urban planning projects have been started with Hotel Manastir in Bodrum in 1986. İt has been continuied since city planning projects for Bodrum Municipality.

In 1989, touristic establisments projects have been started in Antalya Region and continued very recently in the same area.

Since its inception the atelier has been involved with wide variety range of work, from tourism complexes, private houses, mass housing projects, retirements homes, sport complexes, urban and city plannings, master plans and zoning plans, shopping centers, sanatoriums to office, cultural and civic buildings.

Ersen Gürsel continues his work with his team in Moda İstanbul.

Figure 5.23 : Gürsel's profile presentation on his website[37]

On his website (Figure 5.24), he presents his works under three main titles. That shows his architectural practices are on various scales. The visual presentation of each of his projects is according to the necessity of the project. That is, the same presentation fragments do not exist and vary.

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[37] The figure is abstracted from the link: https://epamimarlik.com/en/hakkimizda/profil/
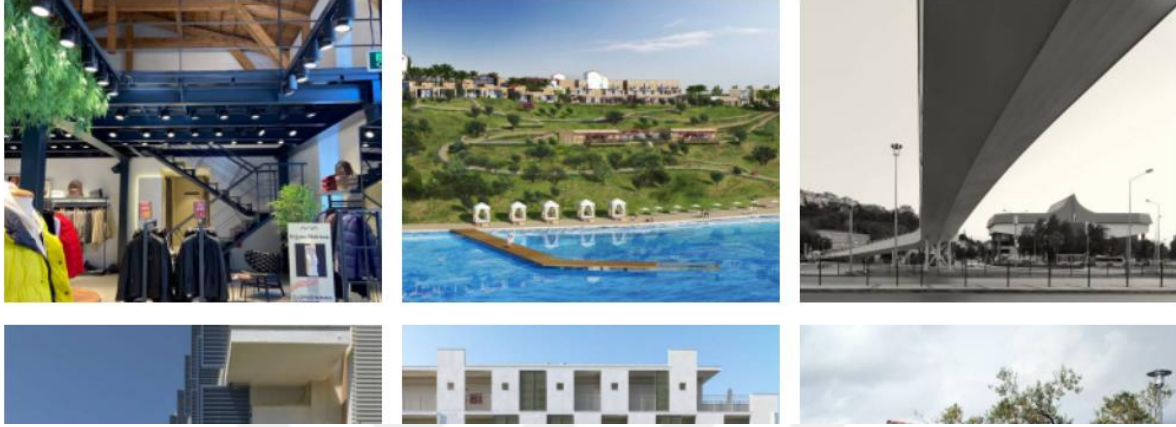
Figure 5.24 : Gürsel's projects' photographs on his website[38]

Moreover, when his website is examined, various sketches can be found. One of them is evaluated within the framework of visual representations, and Gürsel's sketch of Atatürk and the Revolution Monument in METU is presented in Figure 5.25. In the sketch, the monument is presented concerning the topography. This sketch with contrast is presented in a simple language like the representation of his image.



Figure 5.25 : A Sketch of Atatürk and the Revolution Monument[39]

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[38] The Figure is abstracted from the link: https://epamimarlik.com/en/projeler/
[39] The Figure is abstracted from the link: http://epamimarlik.com/en/proje/ataturk-ve-devrimler-aniti/

## 5.2.4.2 Fragments of verbal and spatial representation

Ersen Gürsel states that his design practice progresses in two main headings.[40] The first is "Projects Produced in the Public Space at the Urban Context Scale", and the second one is the "Architectural Design Scale in Spaces". In addition, Ersen Gürsel is one of the rare architects who defines his architecture with periods and defines the breakdowns and sub-breaks of these periods. Expressing that his architectural practice consists of four phases. Ersen Gürsel says that the first phase took place between the years 1962 to69 and that this period was also the years when he took place as an instructor at the State Academy of Fine Arts, Department of Urbanism. He argues that this period is an experimental period when he made excursions and gained experience in the fields of urban planning and architecture. One of the reasons for the experimentalism of this period is that he made one year of research in Spain with the Spanish Governmental Scholarship in 1967-68, and in 1968 he traveled all the Mediterranean coasts in Turkey while documenting with photographs. During this period, there are the Atatürk and the Revolution Monument and various workshops that he designed in 1966 with the sculptor Ferit Özşen and the architect Engin Omacan at the Middle East Technical University. Today, the statue located at the Eskişehir Boulevard Entrance of METU (A1 Entrance) has become the symbol of METU due to its monumental value. It is the destination of graduation ceremonies. Ersen Gürsel mentioned that he was surprised about a monumental sculpture that has such a symbolic value and has turned into one of the indispensable fragments of this university. He describes this work as a "concrete achievement". The basic orientations of his architecture were shaped in this period. Gizem Albayrak, who can follow the traces of this period in later periods, defines the relationship between Ersen Gürsel's first period and later periods as follows:

> The Academic education in Ersen Gürsel's period is based on a system that blends architecture with urbanism. This education gives a certain mental position, which can be seen

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40 Mimar Sinan Güzel Sanatlar Üniversitesi'nde Cité de l'architecture et du patrimoine sahipliğinde 2019'da düzenlenen "Global Award for Sustainable Architecture" başlıklı konferansta Ersen Gürsel'in konuşması referans olarak alınmıştır.

Video'nun başlığı: 06. Prof. Ersen Gürsel, Mimar Sinan Fine Arts University, Istanbul, Turkey. EN

Video'nun linki: https://www.youtube.com/watch?v=YutDv88U3jw

in his early projects. The EPA Architects[41] group adopted modular thinking in its early planning and architectural work. The second is always a matter of thinking in terms of parameters. This first period appears in competition projects, first in Side, then Aktur. Although Aktur projects can be examined in terms of the relationship with the local climate, interpretation of the local texture, and architectural language, it is modular thinking in terms of the settlement.

The second phase consists mainly of Urban Planning Studies between 1969 and86. The reason for the progress of architectural practice in these years in line with the urban scale is the main refraction of this period and the following years. Summer House Complexes Aktur Bodrum-Datça, Sultanahmet Pedestrianization Project, Master Plan of Istanbul- Golden Horn, and Master Plan of Bodrum Bitez-Ortakent are included in this refraction.

The third period, which he defines as "Belonging-to-a-Land", begins with the Monastery Hotel in Bodrum in 1986. Breakdowns of this period; Ersen Gürsel defined it as Eucalyptus Hotel, Bodrum, Various Projects in USSR, Hotel Divan Palmira Türkbükü Bodrum, The Marmara Hotel, Bodrum, and Hotel Queen Ada, Bodrum. The concept of genius loci is a concept that Afife Batur uses while studying the architecture of Ersen Gürsel She comprehends his architecture through how he responds to the spirit of the place. The reference to the definition of "Belonging to the Land" is Afife Batur's explanation of Ersen Gürsel's understanding of Architecture. Ersen Gürsel's statements about the breakdown that led to the start of his third term, which he defined as "Belonging-to-a-Land", are given below:

> Analyzing inputs such as climate, vegetation, topographic structure, and historical environment in different geographies can give designers unique clues. For me, everything exists in nature, there is no need for alienation. Being "as if it has been there for a long time" responds to a timeless definition of architecture. An anecdote: The Monastery Hotel was built. We are waiting for users' impressions. When a journalist went to Bodrum, he would sit in the shade of the 300-year-old pine tree on that land and watch Bodrum Castle on the opposite shore over the Aegean Sea. When he went back to Bodrum after the hotel was built, he smoked his cigarette again under the same tree and did not find the structures around the tree strange at all. There was an article on it, it was an article that made me incredibly happy. This is what I want to achieve as an architect.

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[41] EPA Architects and Urban Planning Atelier was founded by Ersen Gürsel, Nihat Güner and Mehmet Çubuk in İstanbul, after winning the first award in " Urban Planning of Side Ancient Site" competition, in 1969.

Accordingly, the main fragment that Ersen Gürsel acquired in his design practice can be defined based on these sentences.
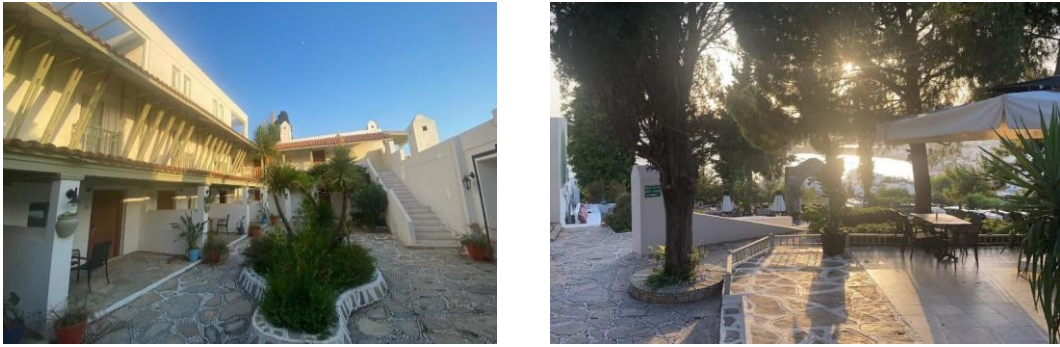


Figure 5.26 : Photographs of Monastery Hotel. (Photographs are by Atahan Atabek)



Figure 5.27 : A Photo of Monastery Hotel. [42]

It can be said that the third period includes the reflections on the Mediterranean excursion in 1968. By the reflections of observations from the Mediterranean geography, such as the use of color while creating a contemporary architectural language, it can be observed what the light leaking from the surfaces offers to the user inside. Accordingly, the clues that these fragments have turned into Ersen Gürsel's architecture are presented below with photographs.

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[42] Abstracted from the link: https://www.arkitera.com/soylesi/ayni-agacin-golgesinde-oturmus-yeni-olusan-yapilari-hic-yadirgamamis-iste-ben-bunun-pesindeyim/

Figure 5.28 : Summer House Complexes Aktur Bodrum. [43]



Figure 5.29 :  Monastry Hotel, Bodrum.



Figure 5.30 :  The Marmara Hotel, Bodrum.



Figure 5.31 :  Okaliptus Hotel, Bodrum.



Figure 5.32 :  Hotel Queen Ada, Bodrum.



Figure 5.33 : Park Kaloma Houses, Bodrum.

The fourth phase started in 2002 and today and is defined as Architectural Works and Urban Design Works / Modernism to Modernity Re-production of Urban Spaces. The breaking points of this period, started with the main project as Izmir Konak Square, Istanbul Over Again 1, An Open Call to The Citizens and Local Government of Istanbul, Restoration of Moonlight Monastery, Urban Integration Planning of The Bodrum Coastline, Lara Hotel Antalya, Sunwing Resort Hotel Side Antalya, Kastamonu Nasrullah Mosque Square Urban Design Project and Reconstruction of

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[43] Figure 5.28, 5.29, 5.30, 5.31, 5.32 and 5.33 are abstracted from the link: https://epamimarlik.com/en/projeler/

Ayvalık Kırlenen Former Olive Oil Factory into a Social Complex. This period is the period of reproduction. Ersen Gürsel stated that the reproduction of public spaces is a very exciting work area in his architectural life. Ersen Gürsel, argues that architects should know that the discourses defended are responsible for producing their counterparts in the physical environment They argue that the contextual relationship established by the series of buildings with the natural, physical, and cultural environment is the focus. Table 5.3 presents the phases and his works in the practical areas.

Table 5.3. The Phases of Ersen Gürsel Architectural Practice

| Phases | Works | Excursions | | | Urban Planning | | | | Architecture | | | Urban Design | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Phase 1: (1962-69) Education, Excursion and Design, Experiments | State Academy of Fine Arts / Assistant at Faculty of Urban Planning | + | + | | + | | | | | | | | | | |
| | "Science Tree" Monument / Middle East Technical University | + | + | | | | | | + | | | | | | |
| | Excursion / Spain | + | + | + | | | | | | | | | | | |
| | Workshops | + | + | | | | | | + | | | | | | |
| Phase 2: (1969-86) Urban Planning Works | Urban Planning of Antalya Side Toristic Sites | | | | + | + | + | + | | | | | | | |
| | Summer House Complexes Aktur Bodrum-Datça | | | | + | + | + | | + | + | + | | | | |
| | Sultanahmet Pedestrianzation Project | | | | + | + | | | | | | | | | |
| | Master Plan of İstanbul- Golden Horn | | | | + | + | | | | | | | | | |
| | Master Plan of Bodrum Bitez-Ortakent | | | | + | + | | | | | | | | | |
| Phase 3: (1986-2002) Architectural Works / Re-thinking "Belonging-to-a-Land" | Monastry Hotel, Bodrum | | | | | | | | + | + | + | | | | |
| | Okaliptüs Hotel, Bodrum | | | | | | | | + | + | + | | | | |
| | Various Projects in USSR | | | | | | | | + | + | + | | | | |
| | Hotel Divan Palmira Türkbükü Bodrum | | | | | | | | + | + | + | | | | |
| | The Marmara Hotel, Bodrum | | | | | | | | + | + | + | | | | |
| | Hotel Queen Ada, Bodrum | | | | | | | | + | + | + | | | | |
| Phase 4: (2002-2020) Architectural Works and Urban Design Works / Modernism to Modernity Re-production of Urban Spaces | Urban Design of İzmir Konak Square | | | | | | | | + | | | + | + | + | |
| | İstanbul Over Again 1, An Open Call To The Citizens and Local Government of İstanbul | | | | | | | | + | | | + | + | | |
| | Restoration of Moonlight Monastery | | | | | | | | + | + | + | | | | |
| | Urban Entegration Planning of The Bodrum Coastline | | | | | | | | + | | | + | + | + | + |
| | Lara Hotel Antalya | | | | | | | | + | + | + | | | | |
| | Sunwing Resort Hotel Side Antalya | | | | | | | | + | + | | | | | |
| | Kastamonu Nasrullah Mosque Square Urban Design Project | | | | | | | | + | | | + | | | |
| | Reconstruction of Ayvalık Kırlangıç Former Olive Oil Factory into a Social Complex | | | | | | | | + | | | + | + | + | + |

### 5.2.4.3 Discussion

Sinan Award-winning Architects Program of the Chamber of Architects, Ersen Gürsel Exhibition includes various fragments when evaluated within the scope of this thesis. The exhibition can be evaluated not only as the presentation of the images he produces, but also as the representation of Ersen Gürsel's practices, thoughts, and experiences. The phenomenological representation defined within the scope of this thesis is this exhibition (Figure 5.34). The exhibition presents the perceived fragments of the architect about the architect. Adhering to these sentences, it can be said that this exhibition is also a structure and was established with the actual and intellectual fragments of the architect.



Figure 5.34 : A Photograph of The Exhibition. (Photograph by Gizem Albayrak). [44]

As a result, it can be argued that Ersen Gürsel is an architect who is an advocate of and approaches with responsibility toward both the natural environment and the city by taking part in every scale and discipline of architecture rather than the art of building. Besides, Ersen Gürsel defines his image and architecture, he defines it with his projects. For him, there are various phases in his design process. Beyond this, the phases affect his image. In addition, it was stated in the jury text that it respects nature and the built environment, is determined and consistent, and attaches importance to

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[44] Abstracted from the link: https://www.arkitera.com/soylesi/ayni-agacin-golgesinde-oturmus-yeni-olusan-yapilari-hic-yadirgamamis-iste-ben-bunun-pesindeyim/

professional ethics. These fragments overlap with the fragments of the representations. Besides, Ersen Gürsel, who is the architect image created by the award, is an architect with a wide variety of practices, showing up at different scales in design practice, and contributing to the cultural medium, as well as his humble and self-consistent.

### 5.2.5 Erkut Şahinbaş, 2012

The Chamber of Architects awarded Erkut Şahinbaş[45] (1936) the Mimar Sinan Grand Award in 2012 at the 13th National Architecture Exhibition and Awards. The jury members were Ercan Ağırbaş, Zeynep Ahunbay, Alişan Çırakoğlu, and C.Abdi Güzer, Below is the jury's explanation of why they awarded him:

> "To Erkut Şahinbaş, multidimensional contribution to architectural profession with his architectural products, education as well as non-governmental organizations; who has successfully represented Turkish architecture in the international arena in different geographies; with nice and meticulous personality to set an example for the generations that come after him." (Mimar Sinan Büyük Ödülü, 2012). [46]

The text describes how the jury evaluates Erkut Şahinbaş. The jury's assessment of Erkut Şahinbaş as an architect worthy of this award revealed some significant fragments of his perceived image. They mention that he is active in many fields of architectural practice. With his modest personality and understanding of quality, he is also a teacher and an inspiration for young architects. His works have been recognized around the world.

### 5.2.5.1 Fragments of visual representation

Throughout his career, Erkut Şahinbaş produced quality maquettes of his designs. The following figures are of some of the example models on display at the Mimar Sinan Grand Award Exhibition.

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[45] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/cb9cf805-1598-4dee-a985-26d8a0ae64ae
[46] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2012) in Turkish, and it can be found the Turkish text below:
"Gerek mimarlık alanındaki uygulamaları, gerek eğitimci kişiliği ve sivil toplum örgütlerindeki katkıları ile mimarlık ortamına çok boyutlu katkı sağlayan, uluslararası ortamda ve farklı coğrafyalarda gerçekleştirdiği projelerle Türkiye mimarlığını başarılı biçimde temsil eden, mütevazı kişiliği ve titiz kalite anlayışı ile kendisinden sonra gelen kuşaklara örnek olan, sergi ve yayınlarla uygulamalarını ve düşüncelerini mimarlık ortamı ile paylaşan, Sayın ERKUT ŞAHİNBAŞ'a Mimar Sinan Büyük Ödülü verilmiştir."

Maquette photos, taken from a bird's eye view and a high point of view, clearly show the relationships and proportions between the masses in a structure. The well-balanced composition of masses based on geometric shapes and clean, sharp lines separating them, and the excellent craftsmanship in the manufacture of models stand out. In these maquettes, Şahinbaş's sound understanding of quality, which was emphasized in the jury text, is evident. The meticulous preferences in materials, workmanship, and details of the models demonstrate his perfectionism.



Figure 5.35 : The model of KTÜ Sport Center[47]



Figure 5.36: The model of Doğramacızade Ali Sami Paşa Mosque[48]
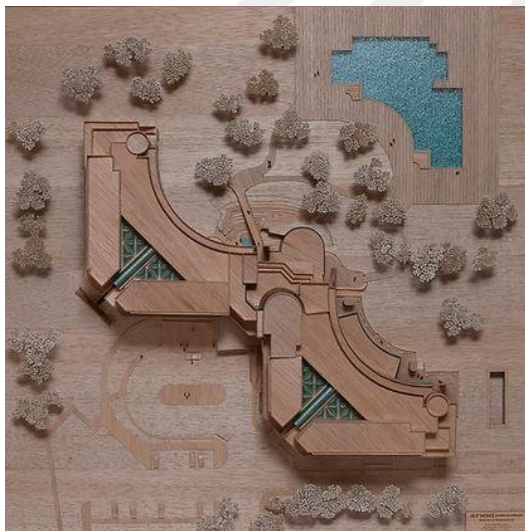


Figure 5.37 : The model of the Paradise Hotel[49]



Figure 5.38. : The model of Sabiha Gökçen Airport[50]

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[47] Abstracted from the link: https://www.erkutsahinbasmimarlik.com/maketler?lightbox=image_183q
[48] Abstracted from the link: https://www.erkutsahinbasmimarlik.com/maketler?lightbox=image_183q
[49] Abstracted from the link: https://www.erkutsahinbasmimarlik.com/maketler?lightbox=image_183q
[50] Abstracted from the link: https://www.erkutsahinbasmimarlik.com/maketler?lightbox=image_183q

### 5.2.5.2 Fragments of verbal representation

Arguing that one cannot become an architect suddenly, Şahinbaş states that experience is important.

This accumulation of experiences can be compared to fragments floating in chaos. Seeing a lot and living a lot reinforces this chaos. For Erkut Şahinbaş, inputs such as culture, art, social and economic dimensions constitute the accumulation. In this context, the architect defines his image as presented below:

> "Architects are people who can choose the good and the bad, understand aesthetic values, know the importance of art, and most importantly activate their imagination." (Şahinbaş, 2015).

In addition, he states that he felt that he became an architect only after the age of 60. At the same time, he states that architecture has many inputs such as culture, art, and social and economic dimensions. These definitions are close to the aims of the Mimar Sinan Award. Erkut Şahinbaş is an architect who has spent many years in architecture and produced in many disciplines of architecture.

### 5.2.5.3 Fragments of spatial representation

As part of the Mimar Sinan Award Program, the title of the Erkut Şahinbaş exhibition was "Adventure with Light: Erkut Şahinbaş Architecture."

First, architect Erkut Şahinbaş was born in Istanbul in 1936. Jakko Kaikkonen and J.O.Spreckhelsen, who are the academicians at METU, triggered his interest in Scandinavian Architecture. In 1960 at Ahti Korhonen-Eric Krakstorm (Helsinki) Architectural Office; After his graduation, he worked in Halldor Gunlogsson-JornNielsen (Copenhagen) Architecture Office between 1961-1965. In the same period, he took architectural design courses as an assistant to Professor Jorgen Bo for 1 year (1965) at the Royal Danish Academy, where he received his master's degree in 1964. Erkut Şahinbaş, who shaped his design practice with the influence of Scandinavian architecture, has made much research about "light" (Şahinbaş, 2015). He is aware of how important the absence of light is besides using its presence. Regarding this, "Sometimes, even an ordinary building can be perceived differently with its light design. Not all lights are of the same quality. For this reason, it is necessary to pay attention to the quality of the light to be used in architecture. Of

course, adding meaning to the structure is not only about good light, but also using shadow as a motif." (Şahinbaş, 2015). Erkut Şahinbaş, who argues that light enables people to redefine their environment, also states that this is a phenomenon level. In other words, the perception of the invisible occurs through light. The fact that he used light as a design parameter is the distinguishing feature of Şahinbaş's buildings, the spaces he established, and the atmosphere.

Erkut Şahinbaş, drawing attention to the relationship that Finnish architect Juhani Pallasmaa established with architecture and light, evaluated this sensitivity in all geographies. After obtaining the light sensitivity of Scandinavian countries, Erkut Şahinbaş also examined striking examples of exceptionally large volumes, such as the temples in Luxor and Karnak, and the Pantheon in Rome. These examinations/parts have also turned into a physical structure in design practices. For example, structures such as Karadeniz Technical University Sports Campus (Figure 5.39), Murat Tokcan House (Figure 5.40), Bilkent University Central Library (Figure 5.41) are "light"-oriented structures and contain fragmented relations between each other.



Figure 5.39 : Karadeniz Technical University Sport Center, Trabzon[51]

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[51] Cengizkan, M. (Editor). (2015) *Işığın Peşinde Bir Mimar: Erkut Şahinbaş*, Ankara, Mimarlar Odası Yayınevi. The reference of figures 6.4.5.2, 6.4.5.3, 6.4.5.4, 6.4.5.5 is *Işığın Peşinde Bir Mimar: Erkut Şahinbaş*
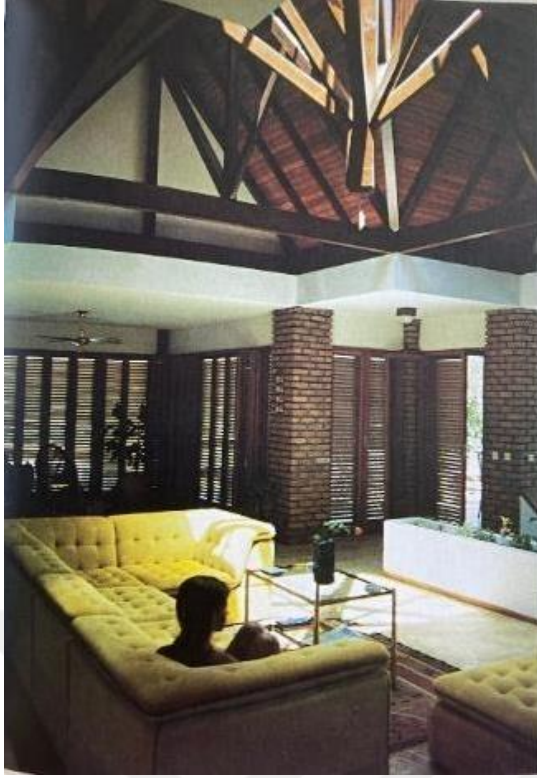
Figure 5.40 : Murat Tokcan House, Marmaris / Muğla, 1985

Figure 5.41 : Bilkent University Library, Bilkent / Ankara, 1995

### 5.2.4.1.Discussion

As a result, it is possible to follow the actual and intellectual fragments of Erkut Şahinbaş with rhizomatic mapping. His interest in Scandinavian culture, which is one of the fragments that directly affected his practice, can be observed from the first steps in his design practice to the last steps. This culture nourishes the rhizomatic bond of its relationship with light. In addition, as stated in the jury text, it represents Turkish architecture in an international environment. This fragment mentioned in the text of the jury is crucial for the image of the architect that the award wants to establish. The relationship with light, which is one of the most important fragments of Şahinbaş, was not specified in the jury's text but was obtained through representational studies. While defining his architectural image, the architect presents the light as a fragment of it. It is also possible to say that this is a phenomenological fragment. Because of his education, it is possible to come across Scandinavian architecture fragments in his images.

### 5.2.6 Mehmet Konuralp, 2010

Mehmet Konuralp[52] (1939) was awarded the Mimar Sinan Grand Award in 2010 by the jury members, Doğan Tekeli, Boğaçhan Dündaralp, Namık Günay Erkal, Nevzat İlhan, Hüseyin Kahvecioğlu. The 2010 jury text is about the contribution of Mehmet Konuralp to architectural practices and defining the diversity in architectural practices. The jury text explains the reason for the Mehmet Konuralp's award as follows:

> "To Mehmet Konuralp, from the begining of early years of professional life with qualified and unique structures to take a rightful and respected place in architectural area, who represent our country in the international area with his unique structures; almost all of his works have been widely published, and his works, professional speeches, writings, and practices do not compromise the high quality he seeks, and who set an example for the generations that come after him…" (Mimar Sinan Büyük Ödülü, 2010). [53]

From the jury text, one can see important aspects of Mehmet Konuralp's practice that led him to receive this award. The jury indicates that he is not only designing but also producing actively in other fields of architecture. His productions are qualified and original. Finally, it is one of the important fragments for Konuralp that he took place in the international architectural environment.

### 5.2.6.1 Fragments of visual representation

Before presenting his visual representations, giving information about the architecture school he attended and his relations there will help to understand his representations. Konuralp studied architecture at the Architectural Association School of Architecture in London between 1960 and 1965. Mehmet Konuralp's AA years are described as "Fragments" in the Architects' Chamber of Architects Series-V Book. Konuralp has a geometrical design approach. Fragments of that are presented in the book through Mehmet Konuralp's school projects. As can be observed through his works below, the

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[52] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/b1a24e0a-d068-4546-9fdb-48da56b0f4c2

[53] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 1992) in Turkish, and it can be found the Turkish text below:

"Meslek yaşamının ilk yıllarından başlayarak gerçekleştirdiği nitelikli ve özgün yapıları ile mimarlık ortamımızda haklı ve saygın bir yer edinmesi; özgün yapılarıyla uluslararası mimarlık ortamında ülkemizi temsil etmesi; hemen hemen tüm yapıları geniş ölçüde yayımlanan ve yapıları, mesleki konuşmaları, yazıları ve uygulamalarında aradığı yüksek kaliteden taviz vermeyen kişiliği ile kendisinden sonra gelen kuşaklara örnek olması nedeniyle… "

geometric approach has evolved from year to year. It is possible to come across fragments of this approach in later practices. In his first year, Mehmet Konuralp started to use geometric forms within the scope of the basic design. Afterwards, it was observed that the assembly of these forms was more developed, but they turned into architectural representations.
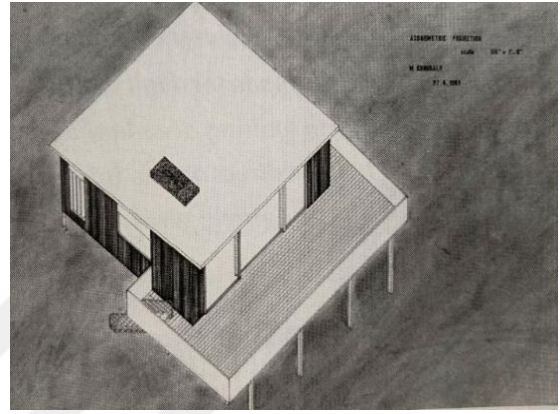


Figure 5.42 : Light Box, AA, 1st Year, 1960



Figure 5.43 : Beach House, AA, 1st Year, 1961
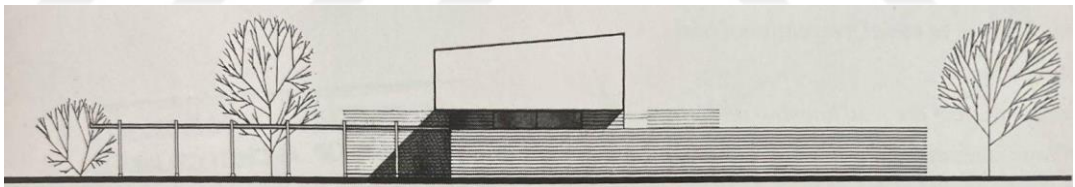


Figure 5.44 : Aylesham Medical Clinic, AA, 2nd Year, 1962
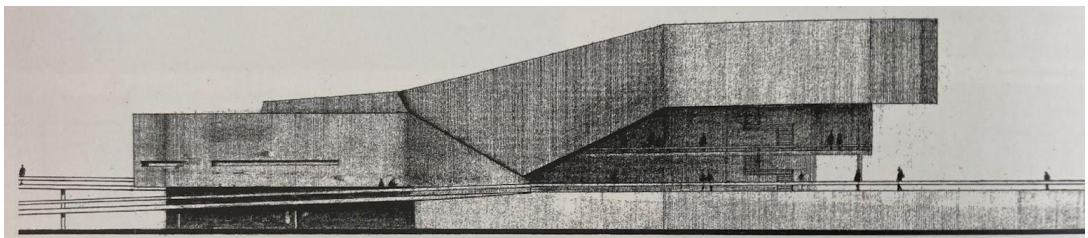


Figure 5.45 : Mermaid Theatre, AA, 4th Year, 1964

Peter Cook is one of the professors that Konuralp was most influenced by, both periodically and personally. In addition to being influenced, he played a major role in shaping Konuralp's architecture.[54] Brutalism is one of the fragments of his architectural practice shaped by the AA. Peter Cook, one of Mehmet Konuralp's tutors in AA, defines the mega-structure movement as the natural extension of Brutalism between 1960-and 70 and created Archigram. The relationship between Peter Cook's Plug-in city drawings (1964) (Figure 5.47) and a model photograph of the Fenerbahçe Entertainment Facilities Project shown below (Figure 5.46) is fascinating in this regard. It can be said that visual representations are presented in similar languages.
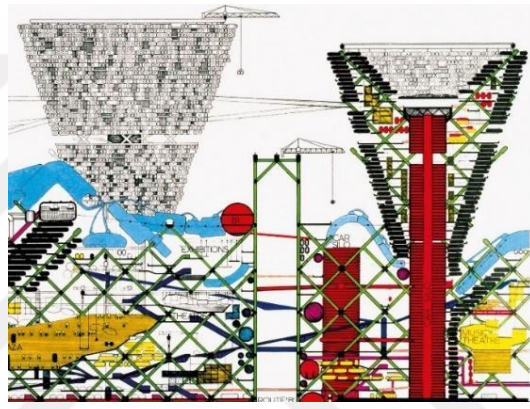


Figure 5.46 : Representation of Fenerbahçe Entertainment Facilities Project[55]

Figure 5.47 : Plug-in City, Peter Cook, 1964.[56]

The same geometric approach is available at Macka Art Gallery. The importance of this gallery is not only the fragments captured through the mentioned geometry but also its representational potentials. Exhibiting space within space also constitutes an example of perception forms that was discussed in the theoretical part of this thesis. In the image below, Mehmet Konuralp presented the visual representation of the space

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[54] Mehmet Konuralp mentioned about that at Mehmet Konuralp | Aykut Köksal ile Mimarlık Söyleşileri | 9. Bölüm and abstracted from the link: https://www.youtube.com/watch?v=XlCbLsqBrII.

[55] Abstracted from: (Konuralp, M., Güngören, E. (2012). Mehmet Konuralp, Mimarlar Odası Yayınları Mimarlığa Emek Verenler Dizisi, no:5, Ankara.).

[56] Abstracted from the link: https://www.archdaily.com/399329/ad-classics-the-plug-in-city-peter-cook-archigram

(Figure 5.48). Using the figure-ground relationship, geometric fragments of the gallery are presented.



Figure 5.48.: Maçka Art Gallery, Representation of Maçka Art Gallery and Architect Mehmet Konuralp[57]

### 5.2.6.2 Fragments of verbal representation

Mehmet Konuralp describes his image in a letter he wrote to Behruz Çinici. This definition provides a good example of verbal representation and is presented below:

- "I received formations such as Ottoman culture, etiquette, music, manners, morals, style, respect, historical awareness, professional honesty from my family.

- I learned responsibility, sensitivity, curiosity, professional ethics, and honesty from the British.

- I learned the love of nature and people, friendship, and humility from Norway.

- I learned philosophy and Nietzsche in Germany.

- In Italy, I learned about elegance and the flavors that should be included in life.

- I learned to look after the pure souls of barefoot people in India.

- In China, I learned the most important of creativity, namely the fourth dimension, the concept of time-space."

While Mehmet Konuralp presented both his image and his architectural practice, he conveyed the influence of the whole world, not just one geography. In other words,

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[57] Abstracted from the link: https://www.mimarizm.com/haberler/soylesi/konuralp-in-bilincaltindaki-macka-sanat-galerisi_127744

the practice of architecture was established on a multicultural basis. Expressing that architectural practice can be very diverse, Mehmet Konuralp describes this situation with a metaphorical image; He tells it through "per sonare". He states that this word is the masks used by the theater actors and that each mask represents a role. He states that the architect also has many masks and has many roles in many practices, not just building practices.

### 5.2.6.3 Fragments of spatial representation

In Konuralp's architecture, there is an internal program behind the appearance, a narrative design, and a story that is the "core of meaning" behind (İnan, 2011). Afife Batur contends that all his designs come from a world full of metaphors. For instance, the "claustrophobia" metaphor that guides the Fenerbahçe Entertainment Site project, the "troglodytic" (cave) metaphor in the Sevim Butik project, "vertebra" metaphor in the Çerkezköy Textile Factory (Koyuncu, 2011). Similarly, the sunken courtyard in Maçka Art Gallery refers to the "womb" metaphor (Eroyan, 2016). While these words present the verbal representation of the spaces, they also structure the spaces and transfer to the spatial representations. Batur states he adopts fundamental geometric fragments and assimilates technology, which will touch on the design diversity and details revealed through metaphors (Koyuncu, 2011). These fragmental metaphors mentioned are transformed into the spatial structure. In the fourth level, these metaphors are hidden and presented to the audience spatially by using geometry masterly.

His cooperation with Sabah Newspaper will put the geometrical inputs in his architecture to the forefront. For example, Sabah Newspaper Building in İkitelli and Nişantaşı ATV-Sabah Building have modular plans, and there is a linear design on the facades. It is possible to find traces/fragments of a plain language.

Figure 5.49 : Sabah Newspaper Building in İkitelli[58]

Afife Batur discusses Sevim Boutique and Macka Art Gallery together. Because these two interior designs contain contrasts between them, Maçka Art Gallery (Figure 5.50) is in the basement. The ground floor was excavated, and the basement was associated with the outdoors. At the same time, landscape design is also a welcome area as a fragment of the interior. But the striking point is again a striking geometric approach. Besides, the interior is lined with white tiles. In contrast to this, the entire place is covered with black tiles in Sevim Butik (Figure 5.51). Both interior designs contain geometric fragments. At the same time, there is only one dominant color in the spaces. This reveals the geometric approach more clearly.



Figure 5.50 : Maçka Art Gallery[59]



Figure 5.51 : Sevim Butik

[58] Abstracted from the link: https://www.arkiv.com.tr/proje/sabah-gazetesi-medya-plaza-tesisleri-ikitelli/7686

[59] Abstracted from the link: http://www.arkiv.com.tr/proje/macka-sanat-galerisi/6799

**5.2.6.4 Discussion**

Mehmet Konuralp's architecture fragments can be traced from his first steps into architecture to his last works. In addition, the fragments in the jury text are proof that Mehmet Konuralp both attaches importance to the quality of practice and that he exists in many areas of practice. This is also mentioned in the image of the award. It has been observed that the levels of representation are presented clearly in Mehmet Konuralp's research. The most important example of this is Maçka Art Gallery and its representations. Within the scope of this thesis, the definition of the representation relationship was evaluated for the second time over this project and its visual images.

### 5.2.7 Ziya Tanalı, 2008

The Chamber of Architects awarded Ziya Tanalı[60] (1943-2018) the Mimar Sinan Grand Award in 2008 at the 11th National Architecture Exhibition and Awards. The jury members were Atilla Yücel, Abdi Güzer, Tülin Hadi, Cengiz Kabaoğlu, Uğur Tarhan. Below is the jury's explanation of why they awarded him:

> "To Ziya Tanalı, in addition to his multidimensional contribution to the profession of architecture as an architect, educator, critic, writer, and executive, his uncompromising attitude towards the quality of architectural products throughout his professional life, his contributions to the establishment of the critical culture of architecture, the richness of background thought, fine detail quality, was unanimously awarded the Grand Award (Sinan Award) for his determined attitude that prioritizes the richness achieved through a simple architectural language." (Mimar Sinan Büyük Ödülü, 2008). [61]

By providing this explanation, the jury constructs an image of Ziya Tanalı as an architect. As we discussed in the theoretical part of this study, this image perceived and drawn by the jury is a structured image of an architect who is deserving of the Mimar Sinan award. This structure consists of the fragments that make up that image

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[60] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/0b759cc8-8c0e-4a7e-a57d-05c712ba4521

61 The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2020) in Turkish, and it can be found the Turkish text below:
"Mimarlık mesleğine mimar, eğitimci, eleştirmen, yazar, yönetici olarak yaptığı çok boyutlu katkının yanısıra, meslek hayatı süresince gerek mimarlık ürününün kalitesine yönelik sürdürdüğü taviz vermez tutum, gerekse mimarlığın eleştirel kültürünün yerleşmesine katkıları, yapıtlarının barındırdığı arka plan düşünce zenginliği, ince ayrıntı kalitesi, yalın bir mimari dil ile ulaşılan zenginliği öncelikli kılan kararlı tutumu nedeniyle oybirliği ile, Sayın ZİYA TANALI'ya BÜYÜK ÖDÜL (SİNAN ÖDÜLÜ) verilmiştir

(structure) and fragments of the perceived image of Ziya Tanalı. Tanalı is an architect, critic, writer, and educator. Over the long course of his career, his productions in various fields of architecture flourished together and were interconnected by forming the structure of his image.

For this reason, in this thesis, especially in the focus on the practice of criticism, which is the source of this attitude, Ziya Tanalı's research will focus on the relations he establishes with himself and others, rather than a holistic attitude.

### 5.2.7.1 Fragments of visual representation

Ziya Tanalı produced paintings, sketches, sculptures, and photographs of their works and other subjects that he was interested. Ziya Tanalı took these photographs to think and represent architectural concepts or ideas that led to designs. For this purpose, he used them in his classes.[62]

For example, he took the photograph (Figure 5.52) in Copenhagen where he started his career. He used this photograph to explain the concept of "sensitivity." There are many photographs, sketches, paintings, and sculptures that he was coded for a definition of design. Consequently, he presented the examples which are the fragments of his image of good architecture.



Figure 5.52 : A Garden wall from Ziya Tanalı's cadraj, Copenhagen, 1966[63]

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[62] Ziya Tanalı presented his fragments as visuals in his lectures at Çankaya University. The author took his lectures between the years 2012-2015 and these are the notes from those lectures.

[63] This image is an image that Ziya Tanalı uses to describe "simplicity" in many of his publications, presentations, and lectures.

According to Tanalı, reaching the simplest design solution is the goal, but accomplishing it is not an easy task.

Figure 5.53 is an abstract painting of a cat by him. He used this sketch to explain how to create simple to his students.



Figure 5.53 : A Sketch Cat (Tanalı)[64]

Abstraction is the main characteristic of his drawings. His sketches show his quest for simplicity in design. The sketch below (Figure 5.54) demonstrates that he uses a contrast of black and white lines of varying thicknesses to present his ideas most abstractly and simply possible.
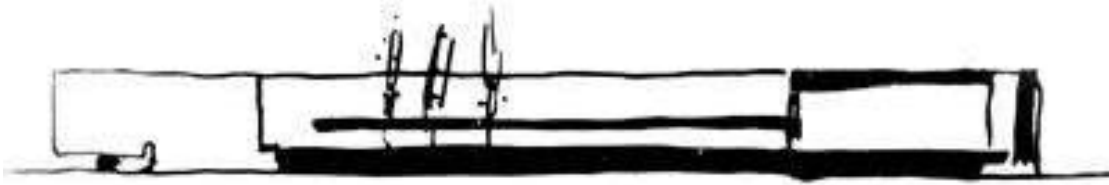


Figure 5.54 : Ankara University Faculty of Agriculture, Department of Horticulture Building, Ankara, 1967-72. [65]

**5.2.7.2 Fragments of verbal representation**

Regarding originality, Ziya Tanalı describes his products and his architectural image in his book "*Sevgili Düşünceler*" (2002) in the following words:

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[64] This image is an image that Ziya Tanalı uses to describe "simplicity" in many of his publications, presentations, and lectures.
[65] Abstracted from the link: http://mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-Ziya-Tanali-yapit

"I spent almost the first half of my life trying not to be like anyone else. In the second half, I tried to be like everyone else. It took me a long time to realize that I couldn't do both… Finally, I started to understand what it means to be myself…"

While authenticity can be defined as the right, genuine and sincere nature of the person to self-deceit, Ziya Tanalı, one of the most important Turkish modernist architects, can describe this word as; "…everyone knows what I think what I am, they suppose they know, I actually want them to know. I say this to get real. Not for them, for myself, for the meaning of life..." (Tanalı, 2002). In addition, he says that the only thing we know about is that the objects we know are not real, we can reach reality with our experiences while we are walking down the road. But how can it be decided that the genuine one is genuine? Is this a feeling, an experience, or someone else's experience? Looking at what has been done before us is a great reference, and according to Ziya Tanalı, that is exactly what masters do. "If you look at the things that have reached you, you find that they have things in common, you understand." (Tanalı, 2002). Beyond what appears to be seen, it is also defined as "a threshold, an intermediate color within the continuity of life, but only when it is exceeded. Other than that, mentioned herein authenticity popular ones that others have done beyond emulation, which also makes everyone like their own, an effort to make its way, in fact, it requires courage (Tanalı, 2002). In addition to this, there is also the fact that being authentic. We may say that; the essence of the authentic is "Either exist as you are, or be as you look" (Mevlana, 1207-1273). Tanalı explained that; "There are conditions of being the right person; it seems to be there, to be as you seem. Because you behave and stay as you are desired. Do not try to look different, do not prophesy, not being wangler. Superman is not always expected to be a Superman, so occasionally it's a pretty clumsy Clark Kent" (Tanalı, 2002).

### 5.2.7.3 Fragments of spatial representation

When the architectural practice of Ziya Tanalı is examined, it is possible to catch a similar relationship as he mentioned. Abdi Güzer, in Sinan Award-Winning Architects Program evaluated Tanalı's architecture under four main headings within the scope of Ziya Tanalı and his Architecture. These are context, time, language, and design concepts.

Ziya Tanalı stated that "You will take the elements that make up a building and simplify it, filter it, remove everything unnecessary, and then arrange how the remaining elements will live together." His expression is represented in his structures as an inexhaustible modernist. For example, Elazig University (Figure 5.55), Sayıştay Building (Figure 5.56), and Department of Horticulture Building both present us as the embodiment of this discourse.



Figure 5.55 : Elazığ University, 1972-77. [66]     Figure 5.56 : Sayıştay, Ankara, 1990-99. [67]

Perhaps one of the buildings that best defines Ziya Tanalı's architecture is Kızıldel House (Figure 5.57). A valuable structure that shows how the building can fit the place with the use of clarity and simplicity: The Kızıldel House, designed by Tanalı with Ragıp Buluç and Ercan Yener, was built in Bodrum in 1976. This structure, which uses fragments of Mediterranean architecture by analyzing them well, is one of the examples of the concept of belonging to the place.



Figure 5.57: Kızıldel House, Bodrum / Muğla, 1976. [68]

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[66] Abstracted from the link: http://mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-Ziya-Tanali-yapit
[67] Abstracted from the link: http://mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-Ziya-Tanali-yapit
[68] Abstracted from the link: https://www.arkiv.com.tr/galeri/detay/97377/1/Proje/2640

**5.2.7.4 Discussion**

The Fragments of Ziya Tanalı's representations present more architectural practice productions and the orientation of architectural practice as a result of phenomenological or collaboration relations as an image. One of the main data obtained from the mapping study research is the culture of criticism, which is one of the prominent words in the jury text. In addition to all the practices he took part in, the practice of architectural criticism brought him to the fore. Because the culture of criticism is the most missing part of Turkish architecture. Ziya Tanalı, who has contributed a lot in this field, also has a unique style of discussion. His involvement in many practices and his commitment to art make him richer in this regard. His codes for a definition of design acquired from each practice in a phenomenological way, he structures them through different practices in his expressions and presentations. This makes the imaginary rhizomatic bonds visible.

### 5.2.8 Hamdi Şensoy, 2006

At the 10th National Architecture Exhibition and Awards in 2006, Hamdi Şensoy (1925-2018) was received the Mimar Sinan Grand Award. The jury members were Mehmet Konuralp, Günkut Akin, Cengiz Kabaoğlu, Hüseyin Kahvecioğlu and Yıldırım Yavuz. The jury's explanation for the award is as follows:

> "To Hamdi Şensoy, as an education profession in Academy for many years, combined his architectural identity, never give up to research the results of natural formations on architectural design; to use his qualified structural solutions of details with scientific and logical knowledge, to bring different perspectives to architectural design with his intuitions and observations about natural and artificial structures, known as a master architect with his elegant personality as well as meticuluous and patient researcher." (Mimar Sinan Büyük Ödülü, 2006). [69]

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[69] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2006) in Turkish, and it can be found the Turkish text below:

"Uzun yıllar Akademi'de sürdürdüğü eğitmen kimliğini, titiz bir uygulamacı mimar kimliği ile birleştiren; yaşamı boyunca doğal oluşumları izleyerek mimari tasarımda kanıtlayabileceği sonuçlar üzerindeki arayışından kopmayan; bilimsel ve mantıksal birikimini, özellikle yapısal ve strüktürel detay çözümlerinde nitelikli biçimde kullanan; doğal ve yapay strüktürlere karşı ilişkin sorgulayıcı sezgi ve gözlemleriyle yapılanmaya farklı bir boyut kazandırmaya çalışan; titiz ve sabırlı bir araştırmacı kimliğinin yanısıra zarif kişiliği ile tanınan usta mimar, Sayın HAMDİ ŞENSOY'a"

Regarding the jury text, they described his architectural practices and fragments. In particular, they emphasize Hamdi Şensoy's contributions to the different fields of architecture as a practitioner architect, researcher, and teacher. His structural knowledge and his meticulous application of this knowledge to structural details were especially noted by the jury.

**5.2.8.1 Fragments of visual representation**

The sketches of the Turkish Pavilion in the Brussels Expo 1958, designed by Hamdi Şensoy, Utarit İzgi, Muhlis Türkmen, and İlhan Türegün contain some significant fragments of Hamdi Şensoy's architectural practice. The sketches provided a visually appealing representation of the modernist building. They are full of details, such as lighting and human figures in action. They also show the contextual relation between the building and its environment.

The building was considered a pioneering example of the period. It had an innovative construction system and dismountable structure with its curtain walls of glass (Bancı, 53). The Pavillion became a dazzling display when it was lit up at night. In Figure 5.58, the framed structure of the prismatic blocks and their regularly divided glass facades are drawn at night with people in the buildings.
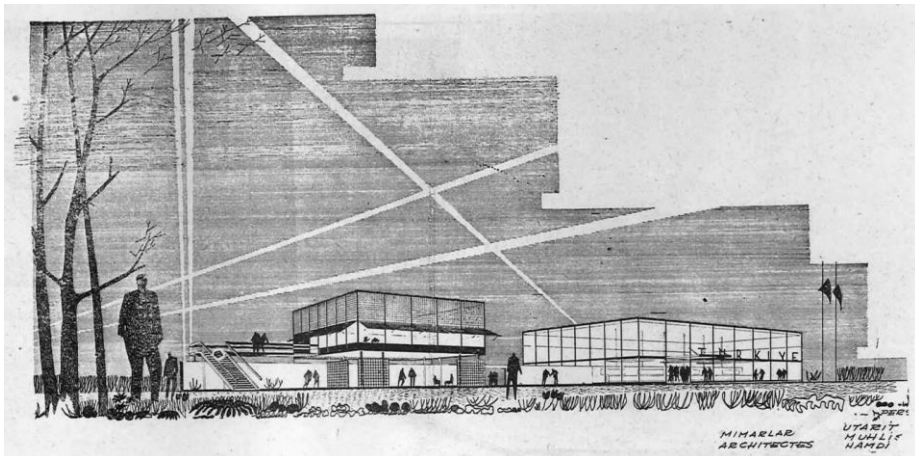


Figure 5.58 : A Sketch of Turkish Pavilion in The Brussels Expo '58. [70]

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[70] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/83148

**5.2.8.2 Fragments of verbal representation**

The effects of Hamdi Şensoy's progress in the field of Building Science can be seen at every stage. Hamdi Şensoy defined "What is Architecture?" as a presentation text for a seminar in 1980. In this text, there are definitions of architecture, space, and architect image (Figure 5.59). Hamdi Şensoy stated that an architect should know for whom and how a building will be built. Since he is a lecturer in Building Science, his design practice is also related to this field. Accordingly, he argues that an architect "must be aware of the regional conditions, traditions and socio-economic structure of the society and be familiar with local materials". Hamdi Şensoy's definition of the architect's image is a kind of definition of his image.
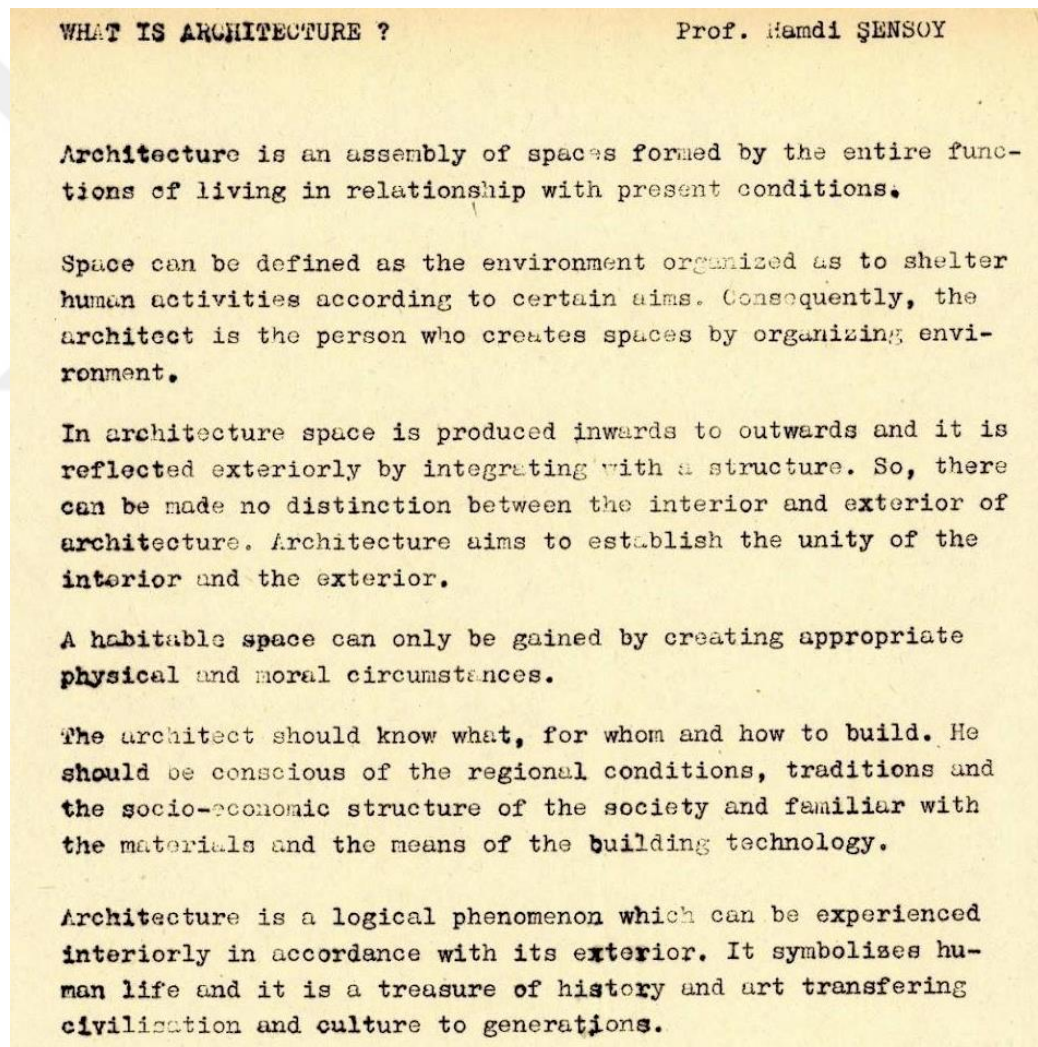


Figure 5.59 : Hamdi Şensoy's definition of architect's image[71].

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[71] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/88126

Hamdi Şensoy's definition of architecture is based on functionality and defines it as the whole of spaces created by the functions of contextual conditions. He defines space as "the environment organized to accommodate human activities according to certain purposes" and states that its production is from the inside out. For this reason, he states that the concept called architecture is established together with the inner and outer unity. In addition, he defines architecture as a "logical" phenomenon and states that it has a heritage value.

### 5.2.8.3 Fragments of spatial representation

One of the discernable characteristics of Hamdi Şensoy's architecture is.

Hamdi Şensoy's architecture is characterized by its architectural integrity, formed by the harmony between space and its structural system. Şensoy believes that developing architectural practice through master-apprenticeship relationships is essential to producing with such integrity (Şahinler, 2006). Sedad Hakkı Eldem was Şensoy's teacher who influenced him. Sedad Hakkı Eldem, one of the most eminent Turkish architects who also received the Mimar Sinan Great Award, is known for his lifelong research on historical monuments and traditional vernacular architecture to find new sources for contemporary Turkish architecture. Eldem refused to adhere to western architectural styles. Moreover, he rejected the idea of reproducing the details of the form and decoration of historical architecture with a selective understanding. By using modern technology, Eldem aimed for solutions to contemporary requirements by utilizing contemporary design principles and modern construction methods.

A master-apprentice relationship between Sedad Hakkı Eldem and Hamdi Şensoy has led to partnerships occasionally. The General Directorate of Şark Sigorta (Figure 5.60) is one of the structures that was built during their partnership.
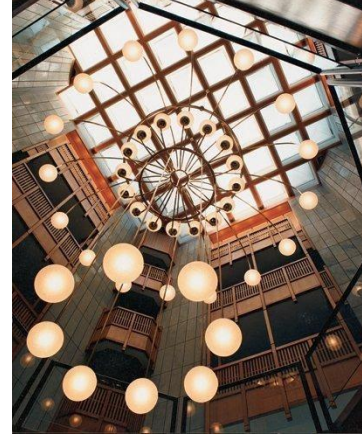
Figure 5.60 : Şark Sigorta Genel Müdürlüğü/Sedad Hakkı Eldem,Hamdi Şensoy (1979-1988). [72]

There were many breakdowns in architectural environment, and conditions in Turkey and in the west at the beginning of the 20th century like the establishment of Sanayi-I Nefise and the Ecole des Beaux-Arts Tradition, the Mongeri and Vedat Tek period in the Academy, and the subsequent reform movements in the academy. Hamdi Şensoy and Utarit İzgi are also directly or indirectly affected by these breakdowns. Sedad Hakkı Eldem, Utarit İzgi, and Hamdi Şensoy, among the architects who received the Mimar Sinan Award within the framework of this thesis, intersected at most points, so they fed each other in every practice and their research. This relationship is also noticeable in the rhizome mapping study, within the scope of this thesis. These three headings are intertwined shown in Figure 5.61.
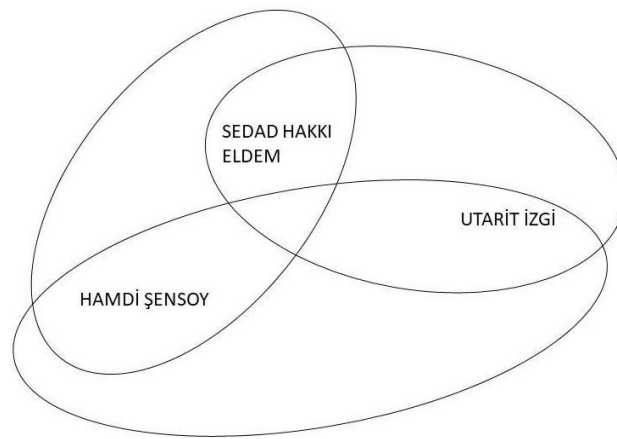


Figure 5.61 : The cluster of the relationship between the architects mentioned[73]

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[72] Abstracted from the link: http://www.mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-sensoy-yapit
[73] This image was created by the author.

It can be argued that all three names are trying to establish a synthesis between the nationalist attitude and the modern and are in search of a new identity. Well; they have become fragments of nationalist attitude and modern architectural design practice. Şensoy pioneered the reuse of traditional motifs in architectural design through his studies on Ottoman period houses and 18th-19th century palaces and mansions, and by researching classical Ottoman architecture. Eaves, vertical solid/empty surfaces, 1/2 ratios, wooden coverings, bay windows, lattices, sills, and moldings, which are fragments of the nationalist attitude, have now achieved a metamorphosis and created new structural images by establishing rhizomatic relations with the modern in his architectural practices. Orhan Şahinler describes these essays about Hamdi Şensoy as the expression of his professional personality and professional attitude. (Şahinler, 2006).

In addition to the influence of Sedad Hakkı Eldem, the partnerships he established and the competitions these partners entered together are proof of how he wants to change architecture in Turkey rationally. The most important of these competitions is the Turkish Pavilion at Brussels Expo '58, which he designed jointly with Utarit İzgi, Muhlis Türkmen, and İlhan Türegün. Selda Bancı's master's thesis titled "Turkish Pavilion in The Brussels Expo '58: A Study on Architectural Modernization in Turkey During the 1950s" includes a detailed analysis of the Brussels Expo. As stated in the thesis, Hamdi Şensoy supports the unity of rhythm in Turkish architecture. "This building has that culture and a 1 to 1,5 ratio. The windows of the restaurant building with sunshade panels have such a rhythm in terms of their proportions (Altun, 2003, p.193). Architects have considered current themes on the architectural agenda in terms of technological innovations and artistic creativity (Bancı, 2009). This expo building (Figure 5.62) is also a very important break from the architectural culture of the period. Spatial representation here includes culture-oriented fragments.

Figure 5.62 : Turkish Pavilion in The Brussels Expo '58. [74]

One of the works that should be remembered apart from the Brussels Expo is the Şensoy Residence in Maçka. It is possible to describe it as a contemporary interpretation of our traditional architecture evoked by the large eaves and overhangs on the modular granite cladding façade and the main spaces on the residential floors, and an application of incredible perfection from detail to whole (Gökçe, 2018). As in the Brussels Expo, a rhythmic modulation scheme is also encountered in this project. The plan organization and layout reflected the spaces to the outside, and the integrity of Şensoy's architecture was created by using traditional proportions and elements. In addition, when this project is examined, it is possible to argue that Şensoy is in a physical context with the definition of architecture. In the approach of the building, which is located on a very inclined road in the direction of Vişnezade Mosque, to the neighboring buildings; In addition to establishing silhouette integrity, importance was given to the solution of crystallized forms in bay windows and corner transitions to ensure harmony in horizontal and vertical dimensions. The fact that Hamdi Şensoy was very knowledgeable and creative about the details was presented as a fragment by the jury. As described in this structure, we come across similar fragments in his buildings.

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[74] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/83148

Figure 5.63 : Şensoy Residence in Maçka.

**5.2.8.4 Discussion**

Based on his representations, it is seen that Şensoy did not separate his academic studies from freelance architecture in his education life. "Actual" or "Intellectual" practices are almost blended into Hamdi Şensoy's architectural practice. When the architect's practices and rhizomatic relationships are examined, competitions prove this. The partnerships that Şensoy has established in both design practice and pedagogy practice, which have participated in many competitions and received awards guide his practice of architecture. As a result, it can be observed that there is a rationalist approach in both architecture and being an architect created by Hamdi Şensoy. Şensoy defined architecture as a "logical" phenomenon and the whole of spaces based on functionality and created by the functions of contextual conditions. When the text of the jury and the image he created are compared, there are several common areas. For example, Hamdi Şensoy's active contribution to the field of architectural practice seems to be one of the criteria of the jury. This interpretation is also noticeable when comparing other award-winning architects and Hamdi Şensoy. For this reason, it would not be wrong to argue that one of the fragments of the award is to have made great contributions to various architectural practices.

### 5.2.9 Behruz Çinici, 2004

The Chamber of Architects awarded Behruz Çinici[75] (1932-2011) the Mimar Sinan Grand Award in 2004 at the 9th National Architecture Exhibition and Awards. The jury members were Nejat Ersin, Zeynep Ahunbay, Ziya Tanalı, C. Abdi Güzer, Tevfik Tozkoparan. Below is the jury's explanation of why they awarded him:

> "To Behruz Çinici, known to have devoted his entire life to architecture and heralded as a 'master architect' in the professional community; for having influenced the educational, professional and cultural realms with the projects and buildings he has produced; for his pioneering work towards elevating in society values pertaining to quality of design and living standards; and for the persistent efforts he has shown in order that the profession gain recognition and esteem in the eyes of the public." (Mimar Sinan Büyük Ödülü, 2004). [76]

In this text, the fragments are quite prominent. The reasons why Çinici is qualified as a master architect are the efforts and contributions he has given to architecture, culture, and education. In addition, increasing the design and quality of life is also in line with his products and thoughts. These fragments presented by the jury appear in different forms in the representations of the architect.

### 5.2.9.1 Fragments of visual representation

It is possible to say that visual representation is one of the presentation tools for Behruz Çinici. He produced many sketches and paintings His sketches have a simplified presentation. The METU Faculty of Architecture sketch (Figure 5.64) also provides an abstraction of the main lines of the structure in this context. There is a similarity in decisiveness between the methods of visual representation and other representations of the architect.

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[75] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/91382612-10e1-470a-b422-69aafcfdded9

[76] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2004) in Turkish, and it can be found the Turkish text below:
"Meslek yaşamı boyunca ürettiği proje ve yapılarla eğitim, meslek ve kültür ortamını çok boyutlu olarak etkileyişi; tasarım ve yaşam kalitesine yönelik değerlerin toplum kültürü içinde yüceltilmesi doğrultusunda öncü çalışmaları; ve mesleğin toplumsal kabul ve saygınlık kazanmasında süreklilik gösteren çabaları nedeniyle, tüm yaşamını mimarlığa adamış olmakla tanınıp, meslek ortamında 'usta mimar' olarak bilinen BEHRUZ ÇİNİCİ'ye"
This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.
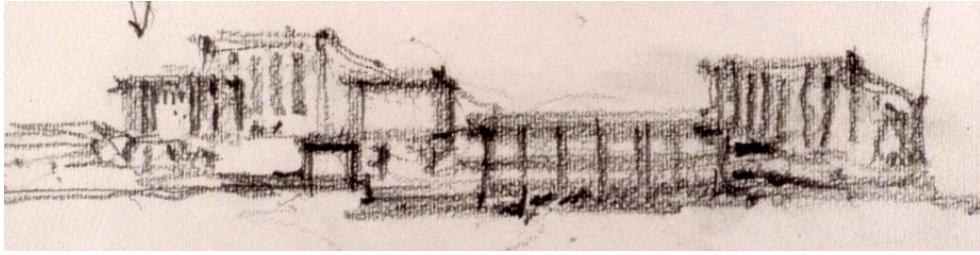
Figure 5.64 : The Sketch of METU Architecture Facility[77]

Another example is the sketches of the project that Çinici presented for the Taksim Square design competition. Handled with a detailed approach, the sketches include not only the lines of the square and buildings but also landscape elements and human figures. This provides clues about the use of the square. and the sketches have a dynamic aspect. The derivation of this semantic data formed in the mind of the sketches that emerged in the design practice brought along the architect's need to embody this data. The presented images (Figure 5.65) are fragments of the building itself. Each sketch has various perspectives and besides the functional structure, there are also parts of the buildings.



Figure 5.65 : The Sketches of Urban Context, Taksim Square Urban Planning Competition Project

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### 5.2.9.2 Fragments of verbal representation

While talking about verbal representations, it is necessary to give some biographical information about Çinici. Behruz Çinici, began his journey in architecture at Istanbul Technical University (ITU) in 1949. With the benefit of studying at ITU, his approach to architecture had begun to be shaped. During his time being in ITU, there was a master-apprentice relationship, and the faculty had been yet established by Emin Onat. His masters at ITU were Paul Bonatz, Emin Onat, Holzmeister (Akçal, 2002). The contribution of his architectural education to his image has been presented by the following narrative of fragments.

> "I did not imitate; I was only inspired by my masters. I learned to draw precisely from Enver Tokay, to think from Bonatz, and from Holzmeister that architecture is a multi-functional art.…" (Çinici, 1999).

Behruz Çinici's architectural images and his own image are identical with each other. Çinici defines his own image through design images. Uğur Tanyeli explains this situation in his book Behruz Çinici which is the first volume of the Boyut Çağdaş Türkiye Mimarlar Dizisi, with the following words: "It is rare for architects to make accurate determinations about their professional attitudes." From this point of view, it can be said that Çinici is an architect who goes beyond his limits." (Ekincioğlu, 2001). He is identified with the images he produced.

In an interview with Behruz Çinici, the definition of his relationship with METU design stands out:

> "There is an unbreakable bond between an architect and his work… This bond lasts a lifetime for an artist. I call them my concrete children... Moreover, the things created here are the product of the art and culture of an era."[78]

This situation reminds us that the linear process has disappeared in the practices mentioned in the theoretical part of this thesis and that there is a dynamic chaotic environment.

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[78] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/75194

### 5.2.9.3 Fragments of spatial representation

Behruz Çinici has participated in many competitions. He won the first award in the Ankara-Yıldırım Beyazıt Bazaar and Erzurum-Atatürk University Campus Planning competitions. It is inevitable that the campus competition is a base of the Middle East Technical University Campus Design competition held in 1961, and that the METU campus project includes fragments of the experiences gained from these competitions. Behruz Çinici, the first award in the Middle East Technical University Campus Design competition with his wife Altuğ Çinici and moved to Ankara for the construction. From this date until 1980, he mainly designed the METU Campus (Figure 5.66) with a building area of 500,000 m².



Figure 5.66 : METU campus image. [79]

In 1989, he built the Grand National Assembly Square-Worship-Library Complex, known as the Meclis Mosque, with his son Can Çinici; this building won the Ağa Han Architecture Award in 1995. Consciously avoiding the monumentality of the TBMM mosque (Figure 5.67), this modest building offers a new design by breaking away from the traditional mosque architecture.

While most of the mosque is hidden within the slope of the land, only parts of it rise above the surrounding landscape. This horizontal feature is supported by the fragmentary and abstract use of conventional elements.

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[79] Abstracted from the link: https://kampus.metu.edu.tr/kategori/kampus-101

Figure 5.67 : TBMM Mosque Complex (with Can Çinici), Ankara, 1989 (Aga Khan Award)[80]

**5.2.9.4 Discussion**

Representations of Behruz Çinici and his contributions show us that there is a relationship between profession and culture. Some of what has been achieved are in parallel to the texts in the award's jury. Besides these, considering the period in which he started his career and the approach to architecture in Turkey, there was an orientation between the search for identity, a regionalist/nationalist movement, and the effort to be rational. Behruz Cinici has adopted and created his own definition of architecture through being in the middle of the partnerships he built and not getting hesitant on one side. The images he produced are now his own image and his own image has turned into the images he has produced.

**5.2.10 Utarit İzgi, 2002**

The Chamber of Architects awarded Utarit İzgi[81] (1920-2003) the Mimar Sinan Grand Award in 2002 at the 8th National Architecture Exhibition and Awards. The jury members were Ali Cengizkan, Nur Akın, Ersen Gürsel, Nevzat Sayin, Ayhan Usta. Below is the jury's explanation of why they awarded him:

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[80] The figüre is abstracted from the link: http://mimdap.org/2014/06/behruz-cinici/
[81] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/c0984d3f-ffac-4a4c-a033-c6d7ca304a48

"To Utarit İzgi, whose meticulous designs over the 56 years of his professional life all reflect his search for excellence distilled from traditional values; who in the educational sphere has successfully instilled in new generations the interaction between theory and design; whose work in the restructuring of the Department of Architecture at the Academy of Fine Arts will never be forgotten; and who is renowned for regarding the mutual presence of ethics and aesthetics as his most prominent principle." (Mimar Sinan Büyük Ödülü, 2002). [82]

With reference to the text of the jury, İzgi, with his great achievements in the field of theory, education, and design. In addition to his modern architectural understanding, he respected the traditional and analyzed these two understandings combined in his designs.

### 5.2.10.1 Fragments of visual representation

Utarit İzgi evaluated architecture as a space with all inputs. In an interview with Önder Küçükerman; he stated that "…architecture is a phenomenon that evaluates the data brought by that environment within the environment. It is not possible to separate it as a void and a solid. Because when you build the space, you build with its environment. But if you need to study the boundaries of that environment, when you start from those boundaries, you will reach the void."[83] Therefore, he argues that an architect should not design space without its environment. He had evaluated architecture and interior architecture together and represented them in his practices. There are unique furniture designs for the buildings designed by Izgi. For example, the furniture sketch and photo below are presented. In the sketch, not only the three-dimensional presentation of the furniture but also the manufacturing instructions are visually explained.

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[82] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2002) in Turkish, and it can be found the Turkish text below:

"56 yıllık mimarlık deneyimi süresince verdiği ürünlerde gözlenen geleneksel değerlerden süzülmüş seçkin arayış, tasarımdan teknolojiye geçişte gösterdiği yenilikçilik ve titizlik; eğitim alanında teori ile tasarım içiçeliğini yeni kuşaklara başarıyla kazandırmış olması; Güzel Sanatlar Akademisi Mimarlık Bölümü'nün yeniden yapılanma sürecindeki unutulmaz çalışmaları yanında, etik ile estetiğin birlikteliğini en önemli ilke kabul edişiyle bilinen usta mimar, UTARİT İZGİ'ye"

This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.
[83] Abstracted from the link: https://v3.arkitera.com/g52-utarit-izgi.html?year=&aID=475
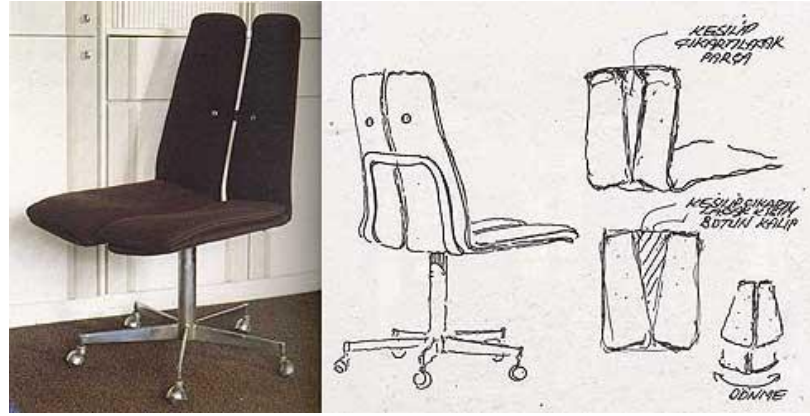
Figure 5.68 : Furniture Design[84]

The sketches of the Turkish Pavilion in the Brussels Expo 1958, designed by Hamdi Şensoy, Utarit İzgi, Muhlis Türkmen, and İlhan Türegün contain some significant fragments of Utarit İzgi's architectural practice. The sketches provided a visually appealing representation of the modernist building, and the sketch has also modern and minimal lines. They are full of details, such as lighting and human figures in action. They also show the contextual relation between the building and its environment (Figure 5.69).
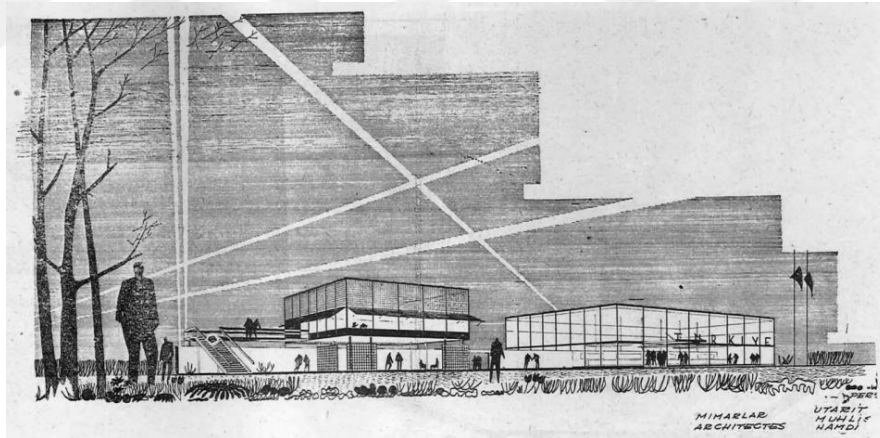


Figure 5.69 : A Sketch of Turkish Pavilion in The Brussels Expo '58. [85]

The building was considered a pioneering example of the period. It had an innovative construction system and dismountable structure with its curtain walls of glass (Bancı, 2009). The Pavillion became a dazzling display when it was lit up at night. In Figure 5.69, the framed structure of the prismatic blocks and their regularly divided glass

[84] Abstracted from the link: https://v3.arkitera.com/h7239-olumunun-3-yil-donumunde-utarit-izgi-yi-aniyoruz.html
[85] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/83148

facades are drawn at night with people in the buildings. Thus, visual representations of his buildings are presented with their environments. This also includes contextual fragments. In support of this argument, sketches of Jak Kamhi Villa are presented below (Figure 5.70). In the sketch, the villa project is presented in relation to the topography and landscape. While he presents the fragments about the building, he essentially presents the figures which are shown the functionality.
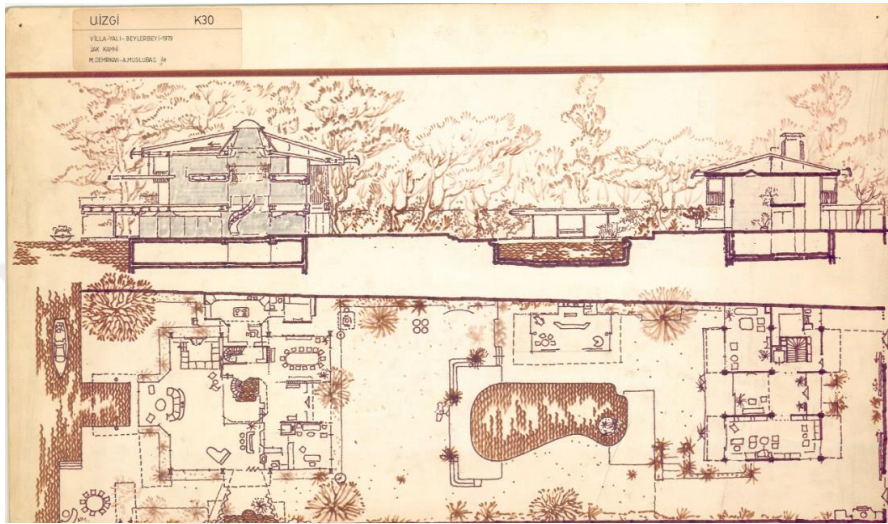


Figure 5.70 : The sketch of Jak Kamhi House[86]

## 5.2.10.2 Fragments of verbal representation

His profession as an instructor at the school and assistant of Sedad Hakkı Eldem. He spends ten years helping Sedad Hakkı Eldem and other names, and states that he has improved himself in design practice with the master-apprentice relationship. In an interview with Önder Küçükerkman in 1994, İzgi defines the definition of architecture as follows;

> Architecture is an indivisible whole. Space is part of it. But another inherent part of it is the mass, that is, the space with a general definition, which is a void on the one hand, and its facade and mass, which is the boundary of that space, on the other hand, which separates it from another space. Therefore, space is something that exists with all and is inherent to them. Again, space cannot be handled separately in terms of its entire organization, only its surface, lighting, function, and technology, it is a whole as a concept. This is the biggest message I can give. In other words, it can never be dealt with from a piece, no matter how well that piece is resolved, and the space of the building can never be isolated from another space

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[86] The figüre is abstracted from the link: https://www.herumutortakarar.com/wp-content/uploads/2021/05/IMG_1037-scaled.jpg

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measure, the urbanism measure, and space. There are also influences from here to that place. Architecture is not just an art, a function, a technique. It has all of that. (Arredamento Dekorasyon, 1994).

It can be said that the definition of architecture is a whole that contains all the inputs for İzgi. With the scope of this thesis, the definition of architecture can be identified with the structure. İzgi mentions that inputs can never be isolated in design practice. Accordingly, it is possible to remember that the fragments mentioned in the theoretical part of the thesis form a structure and are rhizomatically connected to each other.

### 5.2.10.3 Fragments of spatial representation

The first buildings designed by Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy, İlhan Türegün, who stepped into professional life in 1956 in Turkey, at a time when remarkable examples of Modern Architecture were given, follow this style. The Pavilion of Turkey at the 1958 International Brussels Exhibition (Figure 5.71 and Figure 5.72), which is among the first-period structures in which most of the architects consisted of housing projects, has a privileged place as it is the first major work of the new generation of architects in the country on the international platform. (Erkol, 2009).



Figure 5.71 : International Brussels Exhibition Turkey Pavilion; Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün; 1958, (Arkitekt, 1957)[87]

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[87] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/456
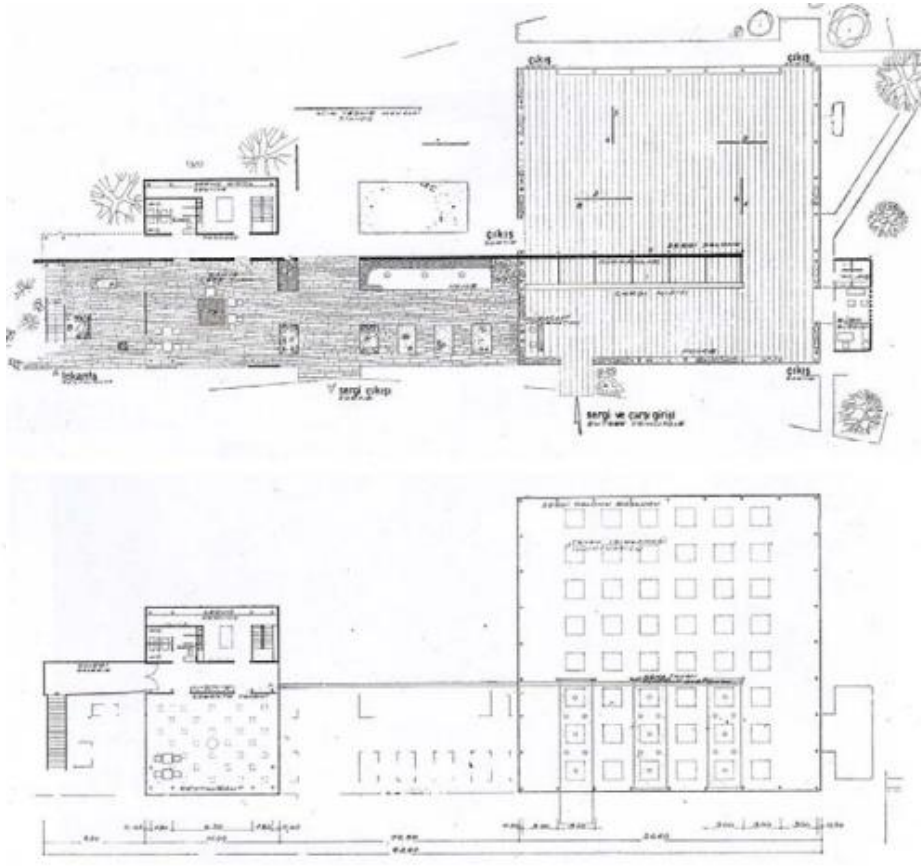
Figure 5.72 : International Brussels Exhibition Turkey Pavilion; Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün; 1958, (Arkitekt, 1957)[88]

The coexistence of art and architecture and the benefits of this duality turn into fragments for him. The metal sculpture by İlhan Koman, located in front of the pavilion, was placed to establish the vertical balance in the horizontal structure and to emphasize the position of the structure in the fair. The panel wall, which plays a binding role, is decorated with mosaics by Bedri Rahmi Eyüboğlu. (Arredamento Dekorasyon, 1997). Izgi expresses the importance he attaches to this issue at every opportunity. According to him, the architect-artist collaboration helps both the architect and the artist to enrich their own practices. It is an important and "glorifying" experiment to form a union of forces in the creation of the artwork and to be the focal point of this participation. (İzgi, 1999).

Simultaneously with the Brussels Pavilion, the period begins when Izgi reveals his residential projects. Especially when the residences are examined, we see that the

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[88] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/456

design thoughts of the architects are mostly reflected in the civil architectural environment. One of these examples is Şevket Saatçioğlu House (Figure 5.73), which reveals itself with its fragments. This design was collaborated with Haluk Baysal and Melih Birsel and features iconic fragments of modern architecture. The pilotis in the building present the Corbusier effect.



Figure 5.73 : Şevket Saatçioğlu House; Haluk Baysal, Melih Birsel; Anadoluhisarı, 1960.[89]

**5.2.10.4 Discussion**

Utarit Izgi contributes to many practical areas and establishes the relationship between profession and culture. Some of the achievements are parallel to the prominent fragments in the jury text of the award. He is closely related to theory as one of his practices is the academy environment. It is possible to observe the fragments obtained from this practice field in the images produced in the field of design practice. The representations of him shows us that he creates a contextual structure in design practices and reveals the definition of architecture as a structure. It is possible to say that various fragments for his architectural products are formed by combining of these fragments. In the jury text, it is stated that he contributed to architectural practices for

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[89] Abstracted from the link: https://v3.arkitera.com/h54895-gecmisin-modern-mimarligi---4-bogazici.html

56 years. This can be a criterion for this award. The architect image created by the award thus defines architects of a more experienced.

### 5.2.11 Maruf Önal, 2000

The Chamber of Architects awarded Maruf Önal (1918-2010) the Mimar Sinan Grand Award in 2000 at the 7th National Architecture Exhibition and Awards. The jury were Gül Asatekin, Ersen Gürsel, Utarit İzgi, Murat Tabanlioğlu, Gürhan Tümer. This jury includes both designer architects and academician architects. Below is the jury's explanation of why they awarded him:

> "To Prof. Maruf Önal, for the contributions he has made to our national architecture through his work during a career of 57 years, for the sensitivity and enduring quality displayed even in his most modest works, for having contributed throughout his teaching career to enabling the communication of different generations, and for his constant efforts in the institutionalization of architectural profession." (Mimar Sinan Büyük Ödülü, 2000). [90]

With reference to the text of the jury, some points describing Maruf Önal and his architectural practice draw attention. In addition, his main contributions in the field of practice have been specified, and these are education, design, and architectural organizations.

### 5.2.11.1 Fragments of visual representation

Önal, had a high level of painting ability and interest in his childhood. Moreover, he attended sculpture, and watercolor painting courses in Eminönü and Kadıköy Community Centers (Yapıcı, 2006). Architectural design production was also affected by the skills he acquired here. He transformed these acquired skills into architectural representation tools. His sketches are more realistic than the other architects, and he had used his sculptured and drawing skills in his projects. Considering the

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[90] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2002) in Turkish, and it can be found the Turkish text below:

"57 yıllık meslek yaşamında ulusal mimarlığımıza eserleri yoluyla yaptığı katkılar, yarattığı en mütevazı yapılarda dahi gösterdiği duyarlılık ve yakaladığı kalıcılık, uzun süren eğitimci yaşamı süresince kuşaklar arası iletişimin sağlanmasına katkıları, mimarlık mesleğinin örgütlenme ve kurumlaşmasına yaptığı istikrarlı katkılar nedeni ile mesleki bir referans oluşturan Prof. Maruf Önal'a"

This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

presentations of the competition projects, monumental projects are encountered. Kocatepe Mosque (Figure 5.74) and Çanakkale Martyrs Monument (Figure 5.75) are some of them. In visual representations, shadows are brought to the fore and the state of being monumental, which is one of the trends of the period, is emphasized more.
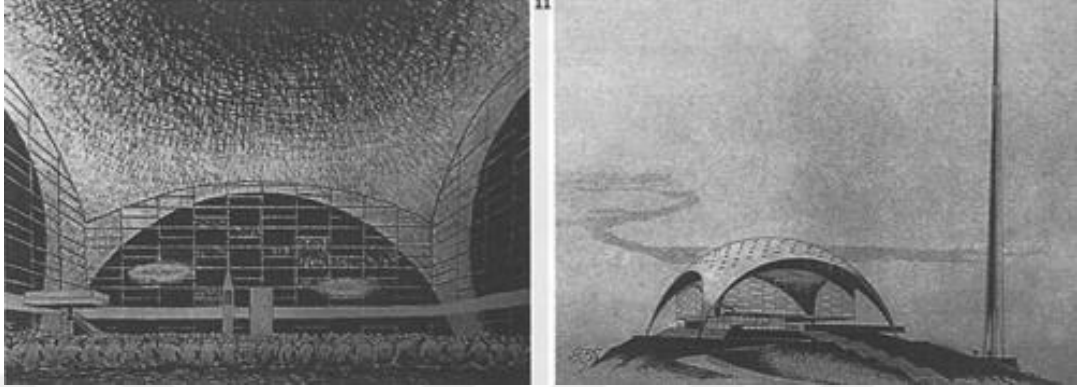


Figure 5.74 : Kocatepe Mosque, 1957[91]
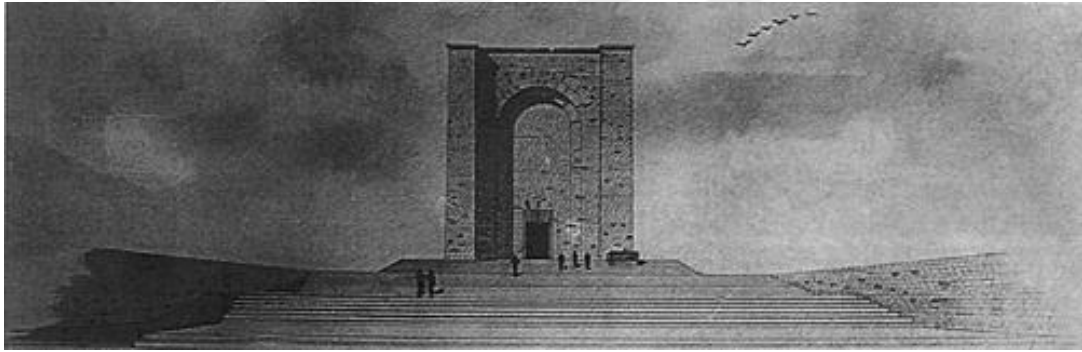


Figure 5.75 : Çanakkale Monument of Martyrs, 1944[92]

However, his first design, Dr. Belen House (Figure 5.76) includes modern lines. While spatial fragments change in design practice, this situation is also reflected in visual representations.

[91] Abstracted from the link: http://www.mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-onal-yapit
[92] Abstracted from the link: http://www.mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-onal-yapit

Figure 5.76 : A Sketch of Dr. Belen House by Maruf Önal[93]

### 5.2.11.2 Fragments of verbal representation

While Maruf Önal defined himself as a modernist architect at the beginning of his career. However, he started to draw more national architectural examples after being inspired by Sedad Hakkı while working as an assistant. He describes this situation as follows: "First I was in the modernist group, then I became Mr. Sedad's assistant, and I aspired to do something similar to national architecture." (Yapıcı, 2006). In an interview included in the book *Oda Tarihinden Portreler Maruf Önal* (2006), Maruf Önal was asked about his thoughts on young architects While answering this question, Önal compares the past and present architectural environment and describes how an architect should be as below:

"First he is a good person, then an eager person." (Önal, 2004).

"Being an eager person" is quite important in his own definition. Because he argues that people who were eager to architecture in the past, chose to be an architect. Accordingly, he presents its architectural identity. The definition is concise and clear. He is an architect who is aware that success can only be achieved with willingness. As mentioned in the jury text, the basis for contributing to architecture may be related to being willing.

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[93] Abstracted from the link:
http://www.mimarlikdergisi.com/dsp_imageNavigasyon.cfm?YaziID=4093&ResimID=74661

### 5.2.11.3 Fragments of spatial representation

After graduating from the Academy, Önal continued to work as an assistant here and did his first project during this period. His first project was the Dr. Belen house (Figure 5.77 and Figure 5.78). This is this residence, which is located on a narrow-sided plot in Beşiktaş. The benefits of this contextuality are also reflected in the design, and a very successful plan plane has been obtained. According to Vanlı (2006, 3, 681), "Belen House, built by Önal in Vişnezade, Istanbul in 1943, when its modern opposition was at its most extreme, is one of the structures that carried Turkish Modern Architecture from the 1930s to the 50s."[94] At the same time, it can be considered as the first fragment of his spatial representation, since it is the first structure of Önal. This building, which has a functional and simple plan scheme, has also provided a whole with its facades and has been designed in the same language as simple and modern. It is possible to say that Önal's first structure was designed with modern lines. Afterwards, he was influenced by the architectural environment and turned to the framework of the National Architecture Movement. It is also possible to encounter fragments of this orientation in the examples presented in the visual representation heading.
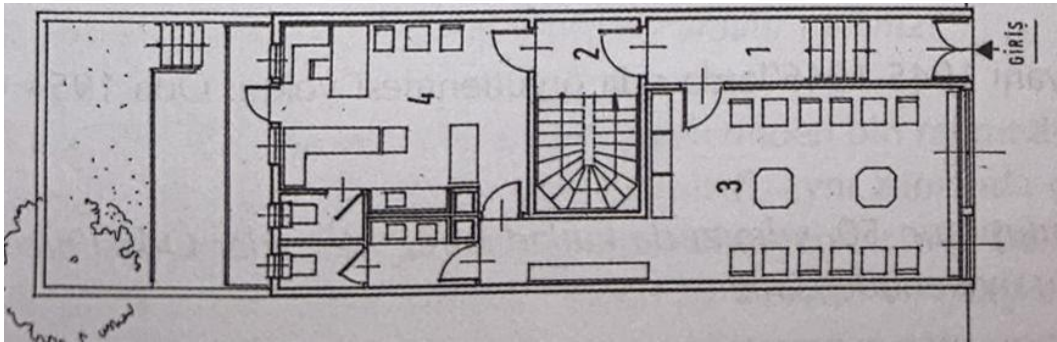


Figure 5.77 : Dr. Belen House Ground Floor Plan[95]

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[94]Abstracted from the article:                                                                 p.4
https://jag.journalagent.com/tasarimkuram/pdfs/DTJ_8_13_82_97.pdf
[95] Abstracted from the book: Yapıcı, M., (2006). Oda Tarihinden / Portreler: Maruf Önal, TMMOB Mimarlar Odası İstanbul Büyükkent Şubesi, İstanbul

Figure 5.78 : Dr. Belen House Facade[96]

### 5.2.11.4 Discussion

In addition to education and design practices, it is obvious that the field that brings it to the fore is the professional organization. Together with the Foundations and the Chamber of Architects he established, this is one of the various areas of his architectural practices. He fought for the elements he believed in the name of architecture and therefore exhibited a political stance. This situation is described in the text of the jury with its organizational diversity and stubborn stance. In addition, we see the professional life specified as 57 years in the award text. Having contributed to architecture for many years is one of the main fragments for the award. When the representations are examined, it is possible to observe that Önal's design practice fragments have changed. While he had a modern approach before, he was under the influence of architectural movements due to his time and geography, and its structures and representations reflect these.

### 5.2.5.  Nezih Eldem, 1998

The Chamber of Architects awarded Nezih Eldem (1921-2005) the Mimar Sinan Grand Award in 1998 as part of the 6th National Architecture Exhibition and Awards. The jury members were Gürhan Tümer, Zeynep Ahunbay, Baran İdil, Haydar Karabey, Murat Uluğ. This jury includes both designer architects and academician

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[96] Abstracted from the link: https://jag.journalagent.com/tasarimkuram/pdfs/DTJ_8_13_82_97.pdf

architects. The 1998 jury text is about the contribution of Nezih Eldem to architectural practices and defining the diversity in architectural practices. Below is the jury's explanation of why they awarded him:

> "To Prof. Nezih Eldem, who as the representative of a generation, has become a recognized authority as regards professional consistency and continuity, for his implementations, which he pursued without compromising the architectural and professional principles he embraced, nor rules of ethics, and within the same line, for his contributions to education." (Mimar Sinan Büyük Ödülü, 1998). [97]

In their description of Nezih Eldem, the jury reveals some key features of their perception. They are Eldem's professional consistency and continuity, as well as his adherence to ethical rules and his identity as a tutor.

### 5.2.12.1. Fragments of visual representation

Nezih Eldemgrew up in a family whose members were involved in fine arts such as painting, music, and photography. Growing up in a family adapted to modern values and lifestyles played a major role in his development. (Osmanağaoğlu İlmen, 2007). He has not only made architectural drawings but also self-portraits. His self-portraits (Figure 5.79 and Figure 5.80) can be seen as representation of his own image. The image produced by the architect does not only contain fragments but is also a presentation of how his own image is perceived. In other words, this representation can also be evaluated as a phenomenological representation.

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[97] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 2002) in Turkish, and it can be found the Turkish text below:

"Bir kuşağın önde gelen temsilcisi olarak, benimsediği mimari ve mesleki ilkelerden, etik kurallardan hiç ödün vermeksizin sürdürdüğü uygulamaları ve aynı doğrultuda eğitime yaptığı katkılarıyla, mesleki tutarlılık ve süreklilik açısından referans konumu oluşturan Prof. NEZİH ELDEM'e."
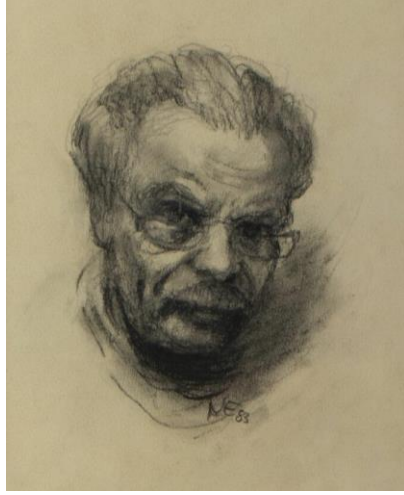
Figure 5.79 : Nezih Eldem, Self-portrait (1983) SALT Research, Nezih Eldem Archive[98]



Figure 5.80 : Nezih Eldem, Self-portrait (1983) SALT Research, Nezih Eldem Archive[99]

Since Eldem's design practice is shaped by visual representation, images prepared by Eldem for the competitions are presented in following Figures 5.81, 5.82, 8.83. Eldem's being nested with art since his childhood is also seen in the images he produces. In these images, which are quite high-level drawings, it is possible to capture Sedad Hakkı Eldem's design fragments both as a presentation method and architectural proportions.

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[98] Abstracted from the link: https://www.arkitera.com/haber/mimarligin-uc-beyi-nezih-eldem/
[99] Abstracted from the link: https://www.arkitera.com/haber/mimarligin-uc-beyi-nezih-eldem/

Figure 5.81 : Ankara Municipality Trade House[100]
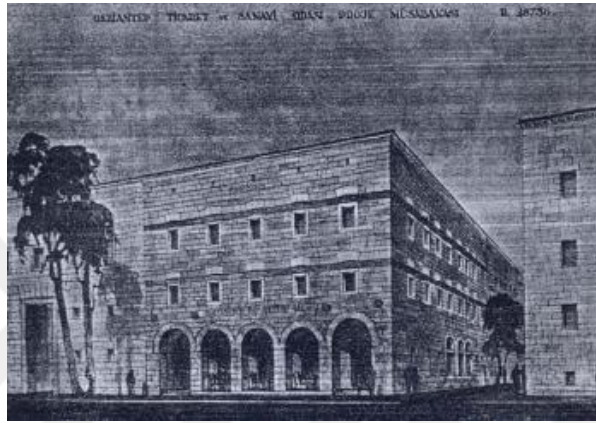


Figure 5.82 : Gaziantep Chamber of Commerce and Industry[101]



Figure 5.83 : İstanbul Radio House[102]

In addition to these representation fragments, the images prepared by Eldem, an architect who has also contributed to the practice of architectural pedagogy, regarding the organization of space in his classes are presented below. It is not surprising that Eldem, who has preferred to make his presentations visually since his childhood, also chose this form of representation in his lectures. In these images, he presented the

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[100] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/210798
[101] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/210854
[102] Abstracted from the link:

components of perception using visual representation. At the same time, in the verbal representation section, it is possible to find what Eldem discussed about the perception of space within the scope of this presentation (Figure 5.84).



Figure 5.84 : The presentations that Eldem prepared for his lectures[103]

### 5.2.12.2. Fragments of verbal representation

Within the scope of this thesis, Nezih Eldem's projects, which he designed and partially constructed, were also examined, and his discourses in the courses he conducted during his teaching career, which lasted for about fifty years, were investigated. The effects of the school he completed his education in, Sedad Hakkı Eldem, with whom he was

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[103] The Figure is abstracted from the link:
http://www.yapi.com.tr/Uploads/HaberMedya/20002006/haberler%5Chaber_dosyalari%5Cnezih_eld em%5CAD3_Y%C3%BCcel.pdf

in close contact throughout his student life, and his relations with Emin Onat and Paul Bonatz after graduation, cannot be denied on the shaping of Eldem's architectural understanding. The studies he did with Gio Ponti in Italy, where he went between 1952-1954, and the teaching of Bruno Zevi, with which he became close, influenced Eldem's view of architecture, details, materials, and space. When the studies that Eldem has designed and some of which he has had the opportunity to realize, and the discourses in the lessons are examined, an architectural understanding in which the concept of space, functionality, materials, environmental data, and historical consciousness come to the fore is encountered. It is an important step to examine Eldem's projects designed and realized, to reveal his discourses in the lessons he conducts, to understand his understanding of architecture, and to learn about the architecture and educational environment of his period (Osmanağaoğlu İlmen, 2007).

Nezih Eldem, a student of Sedad Hakkı Eldem, participated in his studies during his time at the academy. This has been influential in the formation of Nezih Eldem's awareness of history and the development of his understanding of preserving civil architecture. When he graduated, the Second National Architectural Movement was widespread. Eldem, who took on the assistantship of Paul Bonatz at ITU after the academy, described Bonatz as a great master, stating that "...with his sensitive artist and civilized personality, approaching subjects from the most distant relations and trying to establish the most extreme connections almost simultaneously". Eldem also stated that the phrase "God is in the details", which Bonatz often voiced, was also an expression of Nezih Eldem's approach to design and life throughout his life (Eldem, 1991, p. 87). One of Eldem's important contributions to architectural education is to encourage students to be free of criticism. Doğan Hasol explains this situation; While a student's project is being discussed, many students from the same or different periods follow the criticism and corrections as if they were a lecture, ask questions or even participate in the discussion (Hasol, 2019). It is a fact that there is a holistic perspective in design practice. We can deduce this from the following words:

> "Creating a space setup to be built… It was about examining and concretizing the subject by considering the light, sun, and shadow in a new place for different people, different functions; Naturally, by considering the building together with its surroundings, interior, and exterior spaces…" (Akın, 2005).

### 5.2.12.3. Fragments of spatial representation

Istanbul Technical University Faculty of Architecture sent Nezih Eldem to Milan, Italy in 1952. During his stay in Italy, Nezih Eldem visited major historical centers and examined the works of art of various periods, examples of modern architecture and modern art, and the characteristics of its development in Italy and he chose it as the subject for his doctoral thesis. Nezih Eldem became an associate professor in 1954, after returning to Turkey with his thesis titled "Modern Architecture and Italy", which he prepared by doing the necessary research for this study during his stay in Italy. Prof. Bonatz conducted the research program of Nezih Eldem in Italy. Thanks to Bonatz's letter of reference to his friend Gio Ponti, who is one of the leading architects of Italy, Nezih Eldem works actively in both the field of practice and education and takes part in the workshop of Gio Ponti, who allows him to work on different subjects. He also attended the lectures of the Milan Polytechnic, where Ponti was a lecturer, as a guest listener. It consisted of Nezih Eldem, Gio History and Restoration Unit Coordinator Professor Doğan Kuban and Doğan Erginbaş. (Çuha, 2004, pp. 32-33). Nezih Eldem stayed in Italy for 2 years as part of the training program for faculty members. In Ponti's workshop, he participated in works of various scales, from architecture to urbanism, industrial design, stage design, furniture to landscape, as an assistant architect (Eldem, 1991, p. 87). Thus, it has gained experience in every scale of design practice and has turned into fragments in its practices. Moreover, Eldem stated that the experiences he gained here affected his architectural understanding and detail solutions, and he developed his ability to solve the details that will provide comfort and convenience in architecture, such as the architectural elements contributing to the space by acting when necessary (Eldem, 1991, p. 87). This period had an impact on Eldem's emphasis on furniture design, the effect of the interior, and the details.

Works produced alongside teaching are not rare at all; moreover, with the care and attention of Nezih Eldem In addition to his professional architectural practices, there are a lot of competition projects, and since the concept of competition is more liberal, this thesis argues that the architectural image put forward is more intertwined with the image of the architect. Istanbul Radio House, Gaziantep Chamber of Commerce and Industry, and Ankara Municipality Trade House are some of these competitions.

### 5.2.12.4. Discussion

When we look at the images of Nezih Eldem's design practices, we come across fragments of both phenomenological fragments and other architects such as Sedad Hakkı Eldem. The reason for this is their relations, joint works, and the first years of the Republic, which is the period in which they live. The beginning years of Nezih Eldem's career coincided with the Second National Architecture Period between the years 1940-1950, in which Turkish architecture was heavily influenced by the simultaneous totalitarian architecture in Europe. In this period, national-regional values were sought again, and formalist stone-clad, heavy, bulky, gloomy structures were returned (Kortan, 2001, 42). The effects of Bonatz and Sedad Hakkı are evident in the projects designed under the influence of the Second National Architecture movement. The modern line of the projects of Eldem, designs under the influence of the general architectural environment in which architectural elements such as windows, frames and eaves are used, which dominate the monumental aspect, give importance to symmetry, and designed according to the characteristics, dimensions and proportions of stone materials and civil architectural elements and the current he is in, is an indicator of the general attitude of the architectural community, not the personal attitude of the architect. In this context, it can be said that in the early periods of Eldem, a unique architectural understanding has not yet been formed. In the following periods, the prominent approach in design practice is to be holistic. In the comments of Uğur Tanyeli: "If Eldem is designing a building, nothing in it, no edge can certainly escape its grasp. Eldem shapes every component of the building he designs only for that building. They are in stylistic unity because they are shaped each time for that condition, place, structure, and function. (Tanyeli, 1991, p. 91). One of the phenomenological fragments of Nezih Eldem, whose ability to draw, acquired in his childhood, is at a different point from the architects who received the Mimar Sinan Grand Award. The reason for this is not only the act of design but also the importance of representation. Four types of representation were mentioned in the theory part of this thesis. From this point of view, we can say that Eldem is meticulous and detailed as well as holistic, and we can define it as fragments. One of them was visual representation. The images produced by Nezih Eldem are at the center of this type of representation. The jury text is in line with several of the mentioned fragments.

### 5.2.6. Abdurrahman Hancı, 1996

The Chamber of Architects awarded Abdurrahman Hancı (1923-2007) the Mimar Sinan Grand Award in 1996 at the 5th National Architecture Exhibition and Awards. The jury members were Orhan Şahinler, Aydan Balamir, Tamer Başbuğ, Salih Zeki Pekin. Below is the jury's explanation of why they awarded him:

> "To Architect Abdurrahman Hancı, an untouted treasure of the architecture community in Turkey, who during a career spanning half a century has exemplified the definition of 'mastery' with the perfection in design and detail; who has successfully continued working abroad both in his private work and in his capacity as NATO architect, and, returning to Turkey after 20 years, humbly carries on the professional experience he has built up and integrated with his identity as an artist and an intellectual." (Mimar Sinan Büyük Ödülü, 1996). [104]

In the award text of Abdurrahman Hancı, the jury mentioned his perfection of design and detail in his works and after foreign experiences. He has maintained and used these experiences in our country after his comeback.

### 5.2.13.1.        Fragments of visual representation

Abdurrahman Hancı's practices are between art and architecture. This is because of their past experiences. Hancı, who spent a long-time making graphic works at Galatasaray High School, stated that he decided to become an architect. He earned money from his poster drawings in high school, and he wanted to continue his career in design fields. Defending that architecture and art are inseparable, Abdurrahman Hancı has been in collaboration with his fellow artists throughout his architectural career. In the book, which includes Abdurrahman Hancı's projects, there are photographs of his artist friends with whom he collaborated, presented in Hancı's frame. The reason why these examples are presented in the Hancı study, unlike other

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[104] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 1996) in Turkish, and it can be found the Turkish text below:

"Yarım asırlık meslek yaşamında ürettiği eserlerde izlenen tasarım ve ayrıntı mükemmelliğiyle 'ustalık' tanımlamasını örnekleyen; en verimli döneminde üstlendiği NATO mimarlığı görevini ve özel çalışmalarını yurtdışında başarıyla sürdürüp, 20 yıllık bir aradan sonra ülkesine dönerek sanatçı ve aydın kimliğiyle bütünleştirdiği meslek birikimini alçak gönüllükle sürdürmeye devam eden, mimarlık dünyamızın saklı kalmış değerlerinden Mimar ABDURRAHMAN HANCI'ya"

This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

architects, is that the visual representation is presented differently from the practices of other architects.

Detail sketches of Hancı (Figure 5.85), which are fragments of the visual representation, are presented below. For Abdurrahman Hancı, the continuity in the architectural theme, the details created in the building, the harmony between these details, and the detail-whole relationship were the product. Originality was the goal, along with traditional solutions tried in the details.
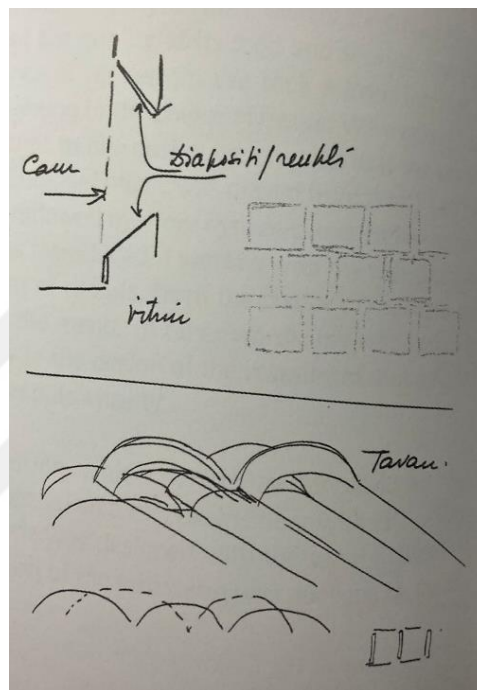


Figure 5.85 : Divan Hotel Divan Pub Detail Sketches[105]

In addition, while Hancı was in architectural practice, most of the architects were dealing with a building both with its landscaping, itself, interior decorations, and even furniture designs (Figure 5.86). Accordingly, the following sketches present Hancı's furniture design experiments.

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[105] Abstracted from the book: Abdurrahman Hancı buildings/projects 1945-2000

Figure 5.86 : His sketches of chairs

### 5.2.13.2. Fragments of verbal representation

When examining Hancı's architectural practice, the relationship between art and architecture can be easily observed. Emel Korutürk (2008) mentioned in the book of Abdurrahman Hancı buildings/projects about this issue as follows. "It is essential that there should be the closest cooperation between architect and artist, because an architectural project without an artistic component appears naked and unfinished. As soon as pictures are hung on the walls the house immediately appears clothed and a warm atmosphere is created." As Hancı's opinions out art and architecture relationship. In other words, architecture is not completed as itself. Architectural practice looks for a supporter to complete itself. Therefore, architecture and art should work as a whole. In this way, fragments of Hancı's understanding of architecture can be found.

### 5.2.13.3. Fragments of spatial representation

He participated in many projects while working within the body of Mimat Atelier, which was founded in 1974 by Abdurrahman Hancı, one of the great and prominent architects of the period. In Mimat, which had an environment like the academy, projects were produced by integrating with many artists and professional groups. As

the personality of the artist is also mentioned in the jury text, thanks to his knowledge of art, these projects also highlight the details of the architecture-art cross-sections. So much so that he established close friendships with Bedri Rahmi, Füreya Koral, Erol Akyavaş, especially Mustafa Pilevneli, worked with them, benefited from them, and included his works in their structures. The wall panel belonging to Bedri Rahmi Eyüboğlu, the ceramic wall panel belonging to Füreya Koral in the Divan Restaurant (Figure 5.87), the İlhan Koman sculpture (Figure 5.88) at the entrance of the hotel, the ceramic bar by Jale Yılmabaşar in the Divan Pub and the Balkan Naci İslimyeli painting that adorned the wall of Kehribar are some of the works of art and architecture.



Figure 5.87 : The Birds Panel is today the Harbiye Divan Hotel-2. Floor Meeting Hall[106]



Figure 5.88 : Abstract Sculpture, İlhan Koman[107]

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106 Abstracted from the link: https://journals.gen.tr/arts/article/view/1155/859
107 Abstracted from the master thesis named "1980'lerde Kamusal Alan Heykelleri: Ankara ve İstanbul" by Begüm Sönmez.

Moreover, he has different practices besides architecture. He was an art director of different stores such as Vakko (Figure 5.89 and Figure 5.90). Therefore, Hancı contributes greatly to the emergence of this store, which has an important place in Ankara's urban life, both in terms of architecture and life culture.



Figure 5.89 : Fixed furniture in the socializing area of Vakkorama store[108]
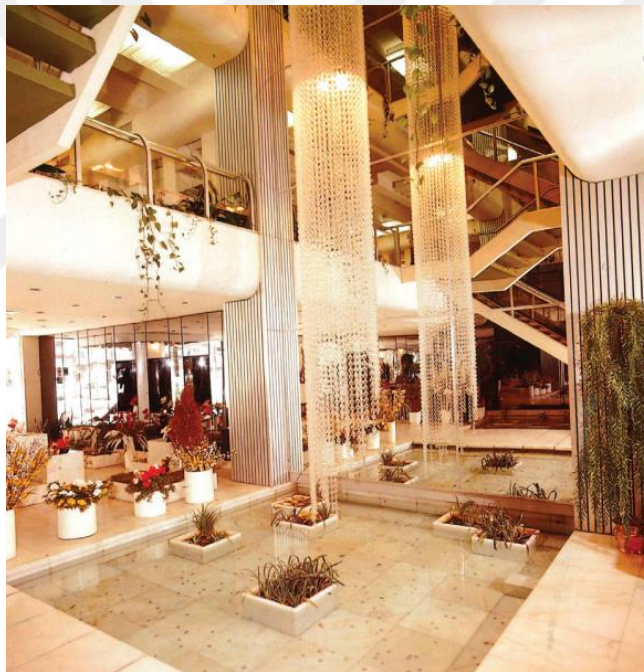


Figure 5.90: Award-winning spherical glass in Vakko Izmir chandelier[109]

### 5.2.13.4. Discussion

A paragraph from an article by Murat Tabanlıoğlu, published after Abdurrahman Hancı's death, is presented as follows:

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[108] Abstracted from the link: https://www.journalagent.com/jas/pdfs/JAS_7_1_175_195.pdf
[109] Abstracted from the link: https://www.journalagent.com/jas/pdfs/JAS_7_1_175_195.pdf

"Architecture is the product of an expression beyond language, but many stories about the individual, the place and the city are formed around architecture, and the architect constructs this relationship through the work. Abdurrahman Hancı's story was an enjoyable story in the field of architecture, in his own life and for us; re-readable."

With reference to these sentences, this part of this thesis can be evaluated as a re-reading and subjective reading of Abdurrahman Hancı's architectural practice and fragments. It is a fact that he shared common fragments with the jury reading. For example, they felt the need to highlight the humility in his personality in the text. The humility in his personality is included as a phenomenological fragment in this thesis, where it is important to first meet this feature in professional architectural practice. In the years when Abdurrahman Hancı received the Mimar Sinan Grand Award, it is seen that the diversity of the fields of contribution to architecture and architectural practice were discussed rather than personalities. In addition, it was remarkable for the jury that it took place in the intersection of architecture and art. This position pushed Abdurrahman Hancı to be more detailed in interior design and to take a holistic approach to structure. This practice is also that distinguishes Hancı from other architects.

### 5.2.7. Doğan Tekeli-Sami Sisa, 1994

The Chamber of Architects awarded Doğan Tekeli (1929) and Sami Sisa (1929-2000) the Mimar Sinan Grand Award in 1994 at the 4th National Architecture Exhibition and Awards. The jury members were Aydan Balamir, Şükrü Kocagöz, Doruk Pamir, Oral Vural, Gürhan Tümer. Below is the jury's explanation of why they awarded them:

"To Doğan Tekeli and Sami Sisa, in recogniton of their exemplary success in pursuing their professional partnership for over 40 years; during which they have proved with their high-quality works that the hardship producing flawless buildings in Turkey may indeed be overcome." (Mimar Sinan Büyük Ödülü, 1994). [110]

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[110] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 1994) in Turkish, and it can be found the Turkish text below:

"**40 yılı** aşkın meslek yaşamları boyunca örnek bir **iş ortaklığını** ve eksilmeyen bir **meslek heyecanını** sürdürüp, ürettikleri **yüksek standartlı yapılarla** Türkiye'de düzgün bina yapabilme güçlüğünün azimle aşılabileceğini göstermiş ve ülkemiz **mimarlık kültürü** ve mesleğine **kalıcı değerler** kazandırmış olan DOĞAN TEKELİ ve SAMİ SİSA'ya"

This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

Their partnerships are not only about their jobs. It is the first time that a partnership has received an award among architects who received the Mimar Sinan Grand Award. It can be argued that the beginning of this partnership establishes a unified image instead of an architect's image. According to the jury text, they have contribution more than 40 years to architectural media and that can be criteria for the jury. Moreover, another fragment from this text is high-quality buildings. It can be argued that the quality of an image production is very important to them, and it can be observed that from their designs.

### 5.2.7.1.Fragments of visual representation

Their sketches are at the forefront of the Tekeli-Sisa partnership in visual representations. Therefore, it may help to study the fragments to consider a few sketches. In all three sketches presented below, the lines are in the same language and the design of the facades, and the building has been tried to be presented with a detailed approach. Like their own design practices, their sketches are in plain language. However, we come across human figures in every sketch. This is how they present the scale. In addition, these figures are also part of the presentation of the action conceived in the space.
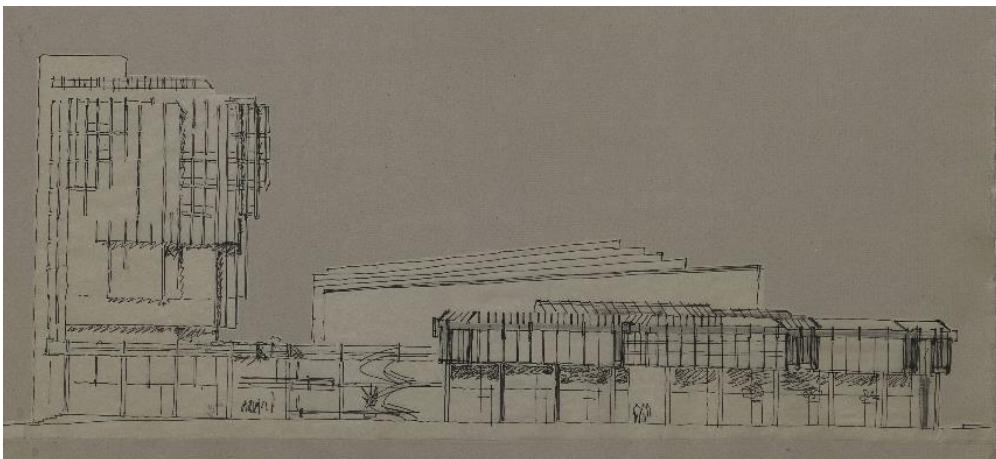


Figure 5.91 : A Sketch of Ulus City Market[111]

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[111] The figüre is abstracted from the link: https://archives.saltresearch.org/handle/123456789/204751
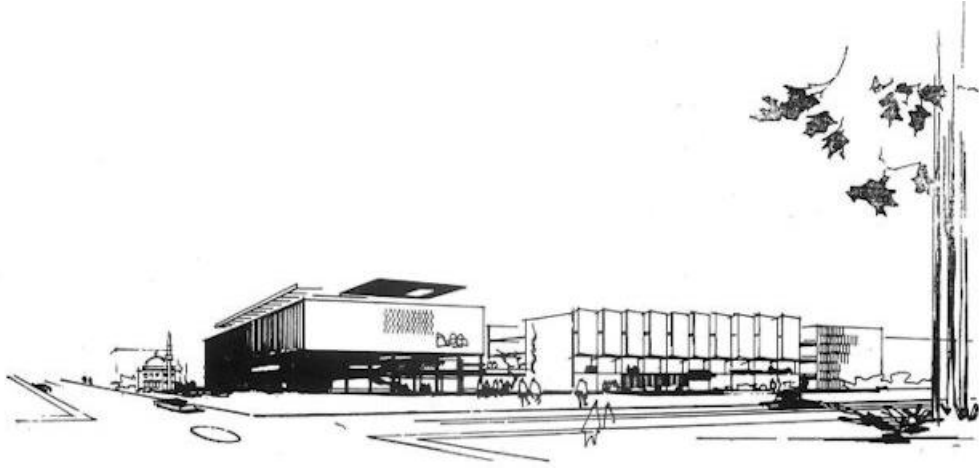
Figure 5.92 : The Sketch of Unkapanı[112]
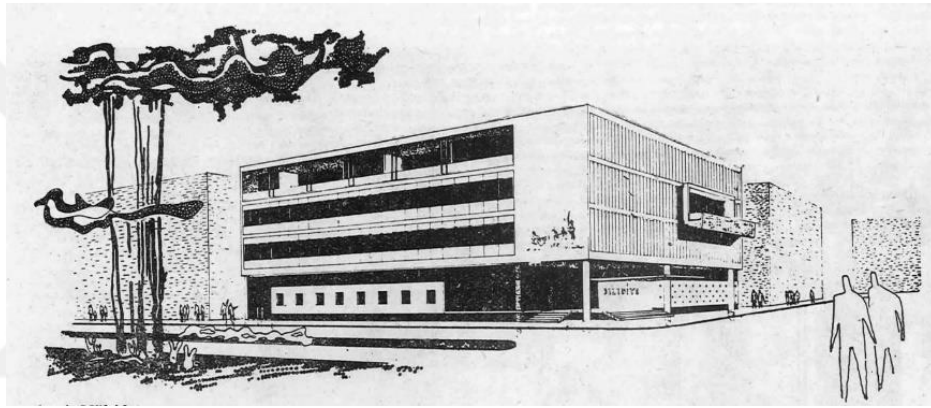


Figure 5.93 : The Sketch of Konya Municipality Building[113]

### 5.2.7.2.Fragments of verbal representation

In Aydan Volkan's (2017) interview with Doğan Tekeli, Tekeli focused on design practice, and this focus is very important within the scope of this thesis. Tekeli's comments on the relationship between design practice and product are below:

> "Due to the nature of the architectural profession; After working on a subject for a long time and producing many alternatives, the architect has to build only one of them. Wouldn't other alternatives, other solutions, be more successful? Or one of the alternatives abandoned, wasn't it better? We are always in this dilemma. In addition, we see the flaws of a constructed structure in our own way over time, and we regret it."

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[112] The figüre is abstracted from the link: https://www.arkitera.com/haber/dogan-tekeli-imcnin-hikayesini-anlatiyor/

[113] The figüre is abstracted from the link: https://odoarchitecture.com/konya-belediye-binasi/#jp-carousel-5101

It is understood from these words that the design for Tekeli also consists of an endless cycle, and it can be claimed that every design product (the structured image) is again shattered in the chaos environment[114]. While this situation is different for other award-winning architects, it is different in the Tekeli-Sisa partnership. Because there is not a single chaos environment within this transformation. Partnerships mean making decisions together. Therefore, the design practice must be formatted differently. He also states that this is not a design attitude, but an indispensable basis for the continuation of their partnership. (Ekincioğlu, 2001). In addition, Sisa also argues about being a partnership as; combining this duality is a perfect fit and states that the Tekeli-Sisa partnership has achieved this and that its success in competitions stems from this.

### 5.2.7.3.Fragments of spatial representation

Although Corbusier is the first name that comes to mind when talking about modernism, Doğan Tekeli argues that Corbusier image of representation is effective, but Aalto's design practices and his products are more effective. It can be thought that this situation is perhaps due to the honest construction of the context rather than the prominence of the image. Similar contextuality can be achieved in Tekeli-Sisa practical products. The best examples of this are structures such as Pamukbank Head Office (Figure 5.96), Manifaturacılar Bazaar (Figure 5.94), Ankara Stad Hotel (Figure 5.95). These examples can be defined as taking inspiration from the local and designing universal. In the shadow of the Süleymaniye Külliyesi, it is a modern building complex that has dared to face the burden of history. This building is considered as an architecture at the intersection of the local and the universal (Erkol, 2017).

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[114] In the theoretical part of the thesis, "chaos environment" is defined as a mental medium.

Figure 5.94 : Manufaturacılar Bazaar[115]
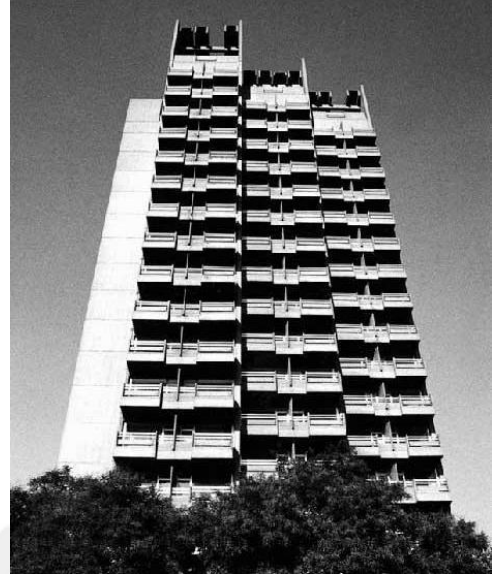


Figure 5.95 : Ankara Stad Hotel[116]



Figure 5.96 : Pamukbank Head Office[117]

In addition to these projects, it can be said that they play a leading role in the integration of the vertical architectural image with the local. The team that designed

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[115] Abstracted from the link:
http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=410&RecID=4225
[116] Abstracted from the link: https://v3.arkitera.com/v1/gununsorusu/2004/08/06.htm
[117] Abstracted from the link: https://archives.saltresearch.org/handle/123456789/204706

many commercial buildings was discussed in context and attracted the attention of other professionals.

### 5.2.7.4.Discussion

Tekeli-Sisa partnership, which has experience in many practical areas, became interested in modern architecture after years of education and took the rational and local architectural movement, which was initiated by names such as Sedad Hakkı Eldem, to a different perception. It can be defined as the reinterpretation / restructuring of modern architecture with rationality and locality. The partnership is in a different position compared to the architect's image structured by this award. However, they are architects who are aware that architectural practice is not a result-oriented production area. Therefore, the process is more efficient for them. (Ekincioğlu, 2001).

### 5.2.8. Şevki Vanlı, 1992

The Chamber of Architects awarded Şevki Vanlı (1926-2008) the Mimar Sinan Grand Award in 1992 at the 3rd National Architecture Exhibition and Awards. The jury members were Coşkun Erkal, İnci Aslanoğlu, Nuran Ünsal, Sami Sisa, Yıldırım Yavuz. Below is the jury's explanation of why they awarded him:

> "To Şevki Vanlı in recognition of his 40 year long professional career, which presents a lifetime devotion and commitment to the development of contemporary architecture in Turkey, not only through distinguished built works, but also through many sided contributions of the Vanlı Foundation he has established, aiming to promote the profession through publications and conferences." (Mimar Sinan Büyük Ödülü, 1992). [118]

The jury emphasized how long he has been practicing architecture. They considered his more than 40 years of contribution to the development of architecture in Turkey with his productions having universal value. This was a key criterion for awarding him the award.

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[118] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 1992) in Turkish, and it can be found the Turkish text below:

"40 yıldan fazla bir süreden beri gerçekleştirdiği evrensel değerdeki yapıtlarıyla, Türkiye'de mimarlığın gelişmesine katkılarda bulunan; proje çalışmalarının yanısıra, son yıllarda kurmuş olduğu Vanli Vakfı aracılığı ile mimarlık yayınları ve konferanslarıyla ülkedeki mimarlık eğitimine katkıda bulunan ve tüm mesleki yaşamını çağdaş mimarlığın Türkiye'de en iyi biçimde gerçekleşmesine harcamış olan Şevki Vanlı'ya…"

This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

In addition, his main contributions in the field of practice have been specified, and these are architectural education, publications, and conferences. It has been stated that publications and conferences are also made through the foundation he has established, and a foundation established for contemporary architecture is very important and contributes to archiving tradition and culture.

### 5.2.8.1. Fragments of visual representation

Şevki Vanlı's sketches of OR-AN project can be seen visual representations of his practice. In his sketches (Figure 5.97), he prioritized figures and the landscape around the buildings, rather than realistic lines. In the model, on the other hand, there are mass production representations. It can be interpreted that Vanlı designed the actions in his design structure. Building / designing city is obviously about designing the practice.
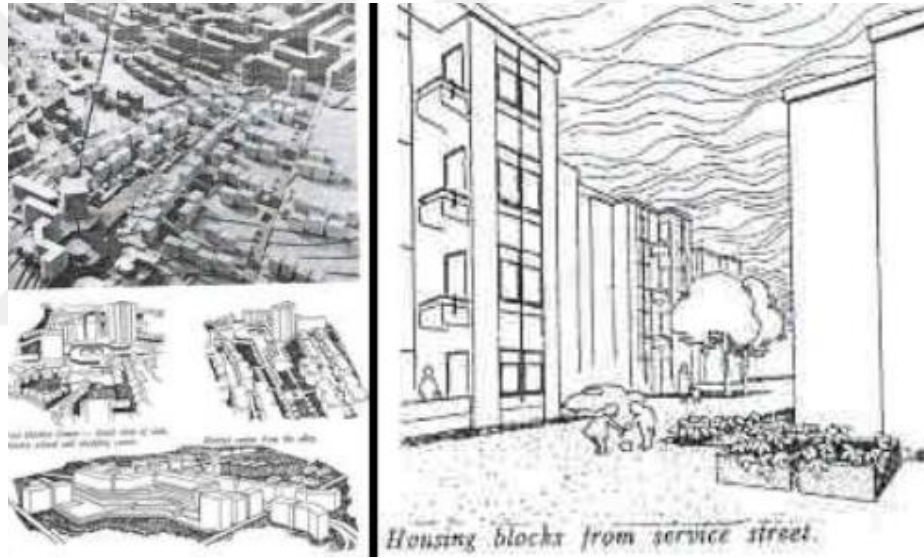


Figure 5.97 : Working sketches and model photo on the city of Or-An ("Ankara'da Or-An Toplu Konut Yerleşimi", 1970, Mimarlık, 70(8)).

As can be seen in the cross-sectional image (Figure 5.98), the structure is an organic structure. Softer lines are presented instead of sharp lines and 90 degrees of walls.
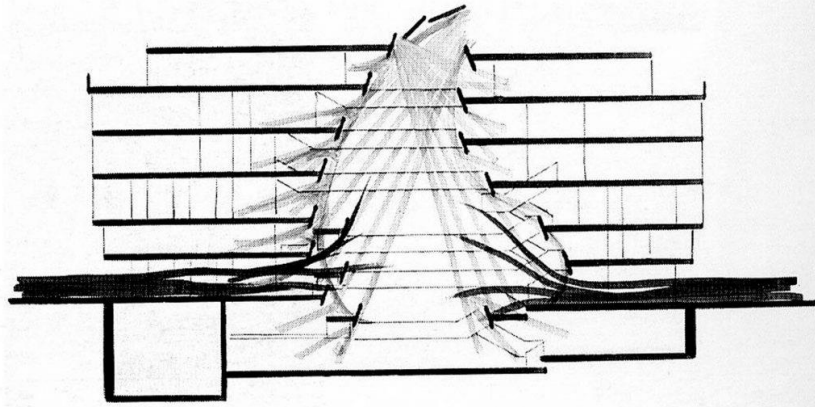
Figure 5.98 : The sketch of Fatih Bazaar.[119]

### 5.2.8.2.Fragments of verbal representation

Şevki Vanlı is one of the important architects of contemporary Turkish Architecture. He is an architect who has written articles since the first years of his career and focused on the intellectual background of architecture. Vanlı is the founder of the Şevki Vanlı Architecture Foundation, the first private institution in Turkey that aims to bring architectural problems to the fore. If the architect's definition of architecture is examined; he uses the word "organic" when describing his own architecture. Vanlı, who stated that architecture in Turkey in the 1950s was under the influence of either rational or national architectural movements, is not a part of either of these movements. He defines organic architecture as architecture that has no limitations (Vanlı Architectural Foundation, 2012). Vanlı was interested in contemporary architectural problems and Vanlı wrote critical articles on contemporary architecture and urbanism in Forum Magazine. This magazine contained critical articles about every discipline. Important names such as Muammer Aksoy, Bahri Savcı, Sadun Aren, Turan Feyzioğlu, Turan Güneş, Ali Bozer, Metin And, Bülent Ecevit, Osman Okyar and Coşkun Kırca also wrote critical articles on other disciplinary subjects. Şevki Vanlı had the opportunity to learn and discuss many disciplines during this period.

Definition of architecture for him; "The language of architecture is three-dimensional. Expression happens through light and shadow. Architecture can only be described by building, maybe by walls. If the shadow is the outward reflection of an inner being, the inner is a depth. Every corner, every hole (space) in the wall should be an expression of the depth inside. Shadow is the expressive power of architecture. There

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[119] The figüre is retrieved from the link: https://www.arkitera.com/proje/fatih-carsisi/

should be depth behind every drawing. Maybe design is an arrangement of depths."
(Anonymous, 2005). For example, the rhythmic repetition of the carrier system in the
Bursa Central Bank building creates shadows on the façade and provides a different
perception of depth. In other words, it is possible to see the verbal fragments of the
architect in the spatial fragments physically.

### 5.2.8.3. Fragments of spatial representation

Organic architecture, which the harmony between the building and its environment is
the focus, has become one of the popular approaches in our country as well as in the
west. For this reason, Şevki Vanlı has been in trouble from time to time not being
understood his mottos in architecture. Turkish architects have maintained their
independent formation attitude, the general feature of which is to move away from the
binding of the ninety degrees, until today. The Ministry of National Defense Student
Dormitory in Ankara (Figure 5.99), designed by Şevki Vanlı and Ersen
Perakendesizoğlu, is contextual with its place in the city. The building consists of two
blocks, the female dormitory and the male dormitory, and consists of two blocks. In
addition, it can be said that the building has a functional design. These two blocks
come together at an angle, referencing the lines of the intersection where they are
located. It can be said that this structure is particularly successful in terms of
contributing to the urban environment (Sözen, 1996, p.86). Vanlı includes fragments
of organic architecture in its design practice.



Figure 5.99 : The Ministry of National Defense Student Dormitory.[120]

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[120] The figüre is abstracted from the link:
https://v3.arkitera.com/tools/watermark.php?src=UserFiles/Image/ig/Diyalog/sevkivanli/sv13.jpg

In addition to these, Şevki Vanlı initiated OR-AN, the first suburb experiment in Turkey between 1969-1975 (Figure 5.100). Vanlı stated that at that time, it was clear that the housing problem could not be solved by building individual apartments, and that special conditions and organization were required for mass production. Therefore, he dreamed of developing and projecting a suburb area. He was very excited to design a whole with the road, pavement, houses, school, center, and everything else that would design an environment, not a building (Anonymous, 2005).



Figure 5.100 : A photo on the city of Or-An[121]

Many of its structures include innovative approaches. In addition, the fact that he worked not only at the building scale but also at the city scale provided diversity in his spatial structure.

### 5.2.8.4.Discussion

Throughout Vanlı's life, he has struggled and continues to struggle for his ideals. He has not only taken place in the design, visual and verbal practices of architecture, but has also been influential in fields such as politics and architecture, unlike other architects. When the jury text and the representations are evaluated together, we see some overlapping points. These reveal more the image of the architect. One of the breaking points of the award structure, which is the third Mimar Sinan Grand Award. The reason is that, after Sedad Hakkı Eldem and Turgut Cansever, an architect was chosen from the representatives of contemporary organic architecture, not the representative of the regionalist / national architectural movement. However, it is

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[121] The figüre is abstracted from the link:
https://v3.arkitera.com/tools/watermark.php?src=UserFiles/Image/ig/Diyalog/sevkivanli/sv16.jpg

noticed that the common fragment of these three architects is that they are experienced in international environments, have appeared in many fields of practice, and have made great contributions to architecture for more than 40 years. For example, the Vanlı Architectural Foundation, which is also mentioned in the jury text, was established to bring Turkish architecture to a better level. Likewise, in the fragments of Turgut Cansever and Sedad Hakkı Eldem, different establishments serving architecture can be found.

### 5.2.9. Turgut Cansever, 1990

The Chamber of Architects awarded Turgut Cansever[122] (1921-2009) the Mimar Sinan Grand Award in 1990 at the 2nd National Architecture Exhibition and Awards. The jury members were Şevki Vanlı, Afife Batur, Cengiz Bektaş, Erbil Coşkuner, Yıldırım Yavuz. Below is the jury's explanation of why they awarded him:

> "To Turgut Cansever, for his successful architectural practice during a career of more than 40 years, for reflecting building resources of all humanity in the conceptual and philosophical contents of his works, for ensuring that the architecture of Turkey remains on the agenda at an international level, an for the efforts he has made in order that the cultural resources of architecture continue their existence from past to present." (Mimar Sinan Büyük Ödülü, 1990). [123]

In the award text of Turgut Cansever, his fields of practice and his contributions are explained. As with other architect texts, his contribution to architectural practice for over 40 years has become an important fragment of the award-winning architect's image. It is obvious that the international representation of Turkish architectural culture is very important for a developing country. This architectural culture is obtained by combining contemporary and local fragments after Sedad Hakkı Eldem. The interpretation of Turgut Cansever's architectural practices show us that he built

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[122] The link of the rhizomatic map created within the scope of this thesis is given below: https://graphcommons.com/graphs/17e1ecad-f078-4eb0-8b24-3a821438d0a1

[123] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 1990) in Turkish, and it can be found the Turkish text below:

"40 yılı aşkın meslek yaşamındaki başarılı mimarlık pratiğinin yanısıra, tasarımlarında insanlığın yapısal birikimini yorumlaması, bunu yapıtlarının düşünsel ve felsefi içeriğinde yansıtması, Türkiye mimarlığını uluslararası düzeyde temsil ederek bu mimarlığın her zaman, her yönüyle gündemde kalmasını sağlaması, ve mimarlık kültür birikiminin geçmişten günümüze sürdürülmesinde gösterdiği çabalar nedeniyle TURGUT CANSEVER'e"

This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

his own structure with the fragments he obtained. Another remarkable word mentioned in the jury text are "intellectual" and "philosophical." These words reveal fragments of his image. It is important to focus on these fragments for this thesis. Because this thesis argues that practices have two types as actual and intellectual.

### 5.2.9.1. Fragments of visual representation

Turgut Cansever has traveled a lot. He took many notes and did sketches during his trips. These sketches can also be considered as visual representations / fragments of his perception. Cansever has created a very important archive of the period with the photographs he took during his travels to the East and the West and the sketches he drew in his notebook. In this way, archivist and modern identity was formed. This identity has made both its academic and architectural stance stronger. In his sketches, we see the relationship between the buildings and their surroundings in context. This sketch with contrast is presented in a simple language like the representation of his own image (Figure 5.101).
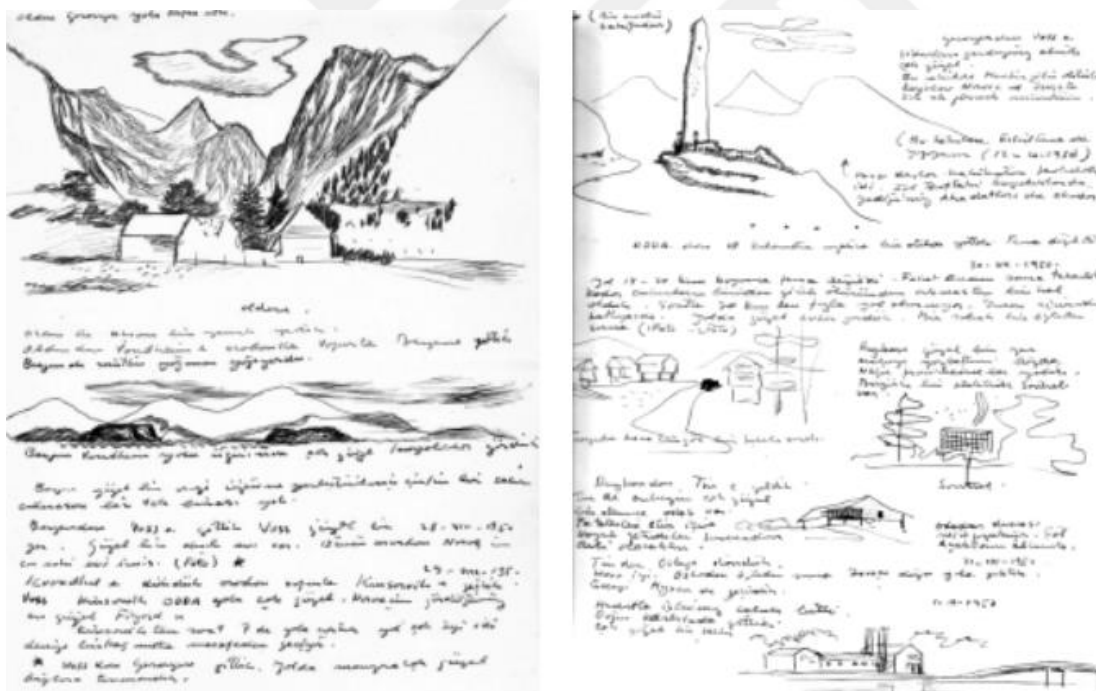


Figure 5.101 : The Sketches and Notes about the villages in Norway[124]

However, it is possible to examine the Büyükada Anadolu Club model as a visual presentation. We see that the model contains a lot of details. In the photo below,

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[124] Abstracted from the article: Sonmez, Filiz & Arslan Selçuk, Semra. (2016). Cansever'in Seyahatleri Aracılığıyla 'Dünyayı Görme, Seziş ve Yorumlama' Biçimleri Üzerine Bir Aktif Okuma/Düşünme.

Cansever is next to the model. The architect and his visual representation are presented in the same frame. It is also a kind of representation that the images of the architect and the model are in the same frame. The architect is associated with the image he produces. We also see such an image in the image of the "modern architect", with Mies Van der Rohe. The fact that technology was not developed during the period of Cansever's presence made the models more important. Because it is a different way for architects to re-perceive the building they produce from various levels and perspectives.



Figure 5.102 : A Picture of Turgut Cansever and The Model of Büyükada Anadolu Kulübü[125]



Figure 5.103 : Architect Ludwig Mies van der Rohe peered between two large models of ultra-modern apartment buildings he designed for Chicago's Lake Shore Drive[126]

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[125] Abstracted from the link: https://blog.iae.org.tr/sergiler/yeni-insan-turgut-cansever
[126] Abstracted from the link: https://www.life.com/arts-entertainment/mies-van-der-rohe-and-the-poetry-of-purpose/

### 5.2.9.2. Fragments of verbal representation

Cansever's narratives and writings about architecture do not only give information about his own understanding of architecture. It also includes suggestions on how to understand past architectural products. Cansever proposes a liberating language instead of a dominant architectural language (Demirgüç, 2006). Cansever, in an article he wrote in 1965, states that "the task of the architect is to make the world beautiful" (Cansever, 1965). Cansever (1997, 190) states that "There can be no other ideal more important than good protection and beautification for a person who assumes the responsibility of an entrusted property and its environment".[127] In Cansever architecture, it is possible for people to establish a conscious relationship with their environment only with an architecture that is lived (Demirgüç, 2006). From this point of view, it is possible to interpret "relation" with the principle of contextuality.

### 5.2.9.3. Fragments of spatial representation

The spatial representation of Turgut Cansever is presented with 3 projects in this thesis. This is because, Turgut Cansever is the only architect in the world to win the Aga Khan Architecture Award three times. Therefore, it is possible to say that the effects of his works are universal. He won two Aga Khan Awards for the Turkish Historical Society building (1951-1967, Ankara, realized with Ertur Yener) and for the renovation of the Ahmet Ertegün house (1971-1973, Bodrum). The Demir Houses Project, which he implemented in Mandalya Bay, north of Bodrum, in 1992, brought him the third Aga Khan Award.

Turgut Cansever's works contain original values. This is seen as a result of his different thinking and integrating different subjects. The Turkish Historical Society Building (Figure 5.104 and 5.105) is one of the first projects Cansever and Ertur Yener designed and built in Ankara. While constructing the Turkish Historical Society building, Turgut Cansever did not neglect to examine the natural, cultural, and climatic features of the city where the building will be built. In his sketches, examples of which we see in the visual representation section, he drew attention to the features of the place. We see that Cansever observes them and takes them as the starting point of the design.

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[127] The Turkish sentence:
"Varlığın, çevresinin ve dünyanın sorumluluğunu üstlenen kişi için, emanetlerin iyi bir şekilde korunması ve güzelleştirilmesinden daha önemli başka bir ideal olamaz".

According to the result of this examination, the plan scheme has been formed and the angle of the sun has been an important input. Here we can observe fragments of the regionalism approach. This approach can be defined as Cansever, who is closely interested in the concept of regionalism, paid attention to the local culture, climate values, local building materials and construction technique of the region before starting the architectural design. Regionalism is an approach against the emergence of uniform structures under the influence of modernism.



Figure 5.104 : Turkish Historical Society Building, 1980. [128]



Figure 5.105 : Turkish Historical Society Building, 1980. [129]

When the courtyard in the building is examined, the reflections of sunlight on the interior and the contrast and dynamic effect it creates on the surfaces show that Turgut

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[128] Abstracted from the link: https://www.arkiv.com.tr/proje/turk-tarih-kurumu/3229
[129] Abstracted from the link: http://www.mo.org.tr/ulusalsergi/index.cfm?sayfa=BO-cansever-yapit

Cansever also attaches great importance to the interior of the building. Regarding the courtyard, Aga Khan presents the award text with the following sentence:

> "While the central courtyard reflects the inward-looking character of traditional Ottoman buildings, the integrity principle of Islamic architecture was also used as an arrangement tool to determine the relationship of parts to the whole."[130]

These forms of thought that shape the work, such as the design of the Turkish Historical Society building together with the analysis of the city in which it is located, integrating the indoor and outdoor spaces, providing alternative entrances to the building by making use of different elevations as the topography is oriented, are also in harmony with the environment. The fact that its architectural effect is still not lost today has been an indicator of its original value. It also includes the concept of contextuality.

Ertegün House is another award-winning project designed by Turgut Cansever. Ertegün House is a summer house designed by preserving the 100-year-old Historical Salih Efendi Konağı in the 1970s. The building was designed as 2 separate buildings for 2 siblings and their families, combined with a single door. The 2-storey left part is used as a Selamlik, and the 2-storey right part is used as a Haremlik. In short, it is literally a traditional Turkish house. Cansever, which preserves its original structure; added an independent space with a linear plan to the existing building. It is an additional structure that does not imitate the original structure and has a different language in terms of design. In the spatial organization of Ertegün House (Figure 5.106), spaces are intertwined. With its shading elements eliminate the boundaries between indoor and outdoor space. Turgut Cansever makes the internal-external relationship transparent for this structure.

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[130] Türk Tarih Kurumu Binası, 1980 International Aga Khan Architecture Award text. Türk Tarih Kurumu resmi web site. The Turkish text presented below:
"Merkezi avlu geleneksel Osmanlı yapılarının içe dönük karakterini yansıtırken, İslam mimarisinin bütünlük ilkesi de parçaların bütüne olan ilişkisini belirlemekte bir düzenleme aracı olarak kullanılmıştır."

Figure 5.106 : Ahmet Ertegün House, 1980. [131]

Another example, Demir Holiday Village (Figure 5.107), was designed for the first time in 1971-1972 and started to be built in 1983 by developing a different project. Cansever (1981, p.55) states that the use of local materials is envisaged in the entire village to respond to contemporary needs, local architectural elements are adapted to the project, and a new language is created with the clarity and sharpness of the forms. It is a project that is in harmony with the topography, oriented towards the landscape, the relationship between sun and shadow during the day, emphasizing neighborhood relations, but reflecting privacy with appropriate solutions developed in integrity in line with the architectural principles determined in the design language. This can be determined as a fragment of contextuality.



Figure 5.107: Demir Holiday Village, 1971-72. [132]

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[131] Abstracted from the link: https://www.arkiv.com.tr/proje/ertegun-evi/2589)
[132] Abstracted from the link: https://www.arkiv.com.tr/proje/demir-tatil-koyu/2588

**5.2.9.4.Discussion**

Research on the image of Turgut Cansever conducted within the scope of this thesis present important fragments. One of them is the closeness of his family to Islamic culture, which caused Turgut Cansever to adopt an Islamic architectural understanding. Thus, he adopted the understanding of regionalism. Sedad Hakkı Eldem played a very supportive role on Cansever's architecture. We also see that one of the main fragments that defines Cansever's architecture is human-oriented design. This situation is also presented in the text of the Mimar Sinan Grand Award jury. At the same time, the award text provides a general description of Cansever's image and fragments. Within the scope of the award image, fragments of many architectural practice fields such as Turgut Cansever being both an archivist, a designer architect and a lecturer are important.

**5.2.10. Sedad Hakkı Eldem, 1988**

The Chamber of Architects awarded Sedad Hakkı Eldem[133] (1908-1988) the Mimar Sinan Grand Award in 1988 at the 1st National Architecture Exhibition and Awards. The jury members were İlhami Ural, Mustafa Aslaner, Afife Batur, Fatih Gorbon, Enis Kortan. The jury explained their choice of Eldem as follows:

> "To Architect Sedad Hakkı Eldem for his immense contributions to architecture profession in its fields of education, culture, building design and construction, as well as his exemplary career in establishing the identity of "Architect" in our society." (Mimar Sinan Büyük Ödülü, 1988). [134]

The jury describes the defining features of Eldem's image as an architect and the practices that created this image. This is the jury's perception of Eldem. This image is also a representation of an architect who is considered worthy of receiving this award by these jury members. The jury underlined that Eldem had a great contribution to the

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[133] The link of the rhizomatic map created within the scope of this thesis is given below:
https://graphcommons.com/graphs/de7faef5-329b-45d2-ac77-e217623df672
[134] The jury text is presented at the website of Mimarlar Odası Ulusal Mimarlık Sergisi ve Ödülleri (Mimar Sinan Büyük Ödülleri 1988) in Turkish, and it can be found the Turkish text below:
"Mimarlık mesleğine eğitim, kültür, tasarım ve yapı üretimi alanlarındaki büyük katkılarının yanısıra, toplumumuzda "Mimar" kimliğinin yerleşmesinde payı olan örnek meslek yaşamından ötürü Mimar SEDAD HAKKI ELDEM'e…"
This translation is quoted from the book titled *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* edited by Aydan Balamir in 2005.

formation of "the identity of the architect" in Turkey. Architects, the jury indicated, should be active both in the actual and in the intellectual realm of architecture to possess such an ideal identity.[135] Within these actual and intellectual fields of architecture, the jury called attention to education, culture, design, and building production in particular. It is also evident in the studies of other award-winning architects in this thesis that the diversity of practices is one of the most discerning fragments of the image of the Mimar Sinan Award.

### 5.2.10.1.    Fragments of visual representation

When the visual representations of Sedad Hakkı Eldem are examined, it is seen that the proportions in the images he produces are well defined. The façade and the masses are the focal points in his sketches. He also sketches buildings together with their environment. Here we see that Eldem did not consider a building's design in isolation from its surroundings. The Şirer Mansion (Figure 5.108) and the Embassy of Pakistan Buildings (Figure 5.109) presented below show this aspect of his designs. Eldem's regionalist approach and design principles are very clear in these sketches. Window proportions, eaves and cantilever presented on the façade can be interpreted as restructuring of Turkish House architectural fragments. The proportional setup of the surrounding walls of the building is in harmony with the building.
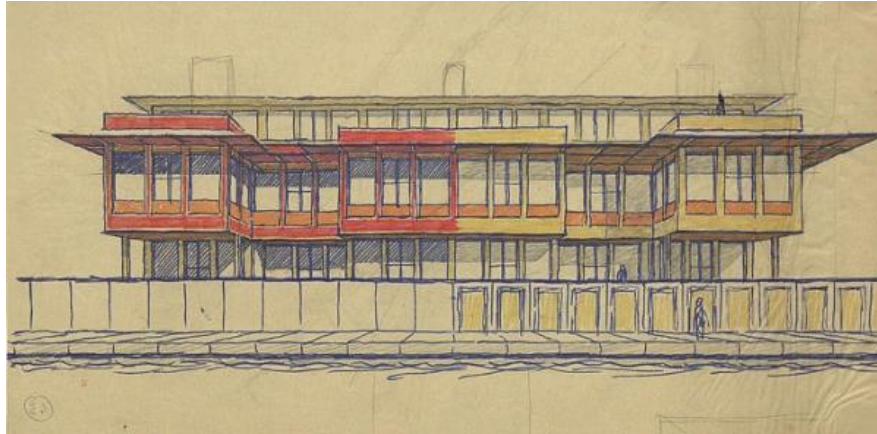


Figure 5.108 : A Sketch of Şirer Yalısı[136]

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[135] Eldem's architectural practices in both of these fields can be seen at
https://graphcommons.com/graphs/de7faef5-329b-45d2-ac77-e217623df672
[136] The Figure is abstracted from the link: http://mimdap.org/2017/12/sedat-hakki-eldem/

Figure 5.109 : A Sketch of Embassy of Pakistan[137]

Eldem, who created the local architectural trend with his reinterpretation of Turkish House fragments, participated in many competitions. Anıtkabir Architectural Competition (Figure 5.110) was one of them.

With his research on historical monuments, he interpreted, synthesized and instrumentalized them for contemporary designs. He wanted to create as an inspiration from old Turkish architectural works, of which there are many examples. In this respect, the characteristics of the plans and the architectural motifs and facades represent of Turkish Architecture. Thus, the fragments obtained in the mentioned research are presented as a result of intellectual practices in the image below.


Figure 5.110 : A Sketch of Anıtkabir Design Proposal[138]

### 5.2.10.2.      Fragments of verbal representation

Sedad Hakkı Eldem is an architect who is aware that architecture affects generations. As an architect, Sedad Hakkı Eldem emphasized the importance of sharing experiences with young architects to develop their design skills. That is why he has taught at Fine Art Academy over the years. Throughout these years, in addition to

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[137] The Figure is abstracted from the link: http://mimdap.org/2017/12/sedat-hakki-eldem/
[138] The Figure is abstracted from the link: http://mimdap.org/2017/12/sedat-hakki-eldem/

designing and teaching, he also studied historical monuments and traditional Turkish houses. Therefore, this intellectual background shaped his approach to design and his design language. Eldem considered simplicity and rationalism in design as central principles of modern architecture. Turgut Cansever mentions that he discovered these features were present in Turkish-Ottoman houses as well. Then, he concluded that if an architect employs features of traditional architecture based on the knowledge of a place that contains wisdom from generations past, it will also convey the basic principle of modern architecture. (2008)

As a result, he concluded that an architect should create a language of his/her own geography (Cansever, 2008). The thoughts of Sedad Hakkı Eldem (1939) regarding this architectural language are given below:

> "Now is the time to deal with this issue. It is necessary to say whether it can be a national architecture or not." Sedad Hakkı Eldem, "Towards National Architecture"[139]

Eldem interpreted national architecture in the focus of regionalism. He has a theoretical approach that gives constant references to traditional Turkish housing, taking into account the data of the place, the direction of light, climate, temperature conditions, culture and topography, and texture. This attitude, which he expressed as a verbal representation, is reflected in his spatial representations.

### 5.2.10.3. Fragments of spatial representation

Before presenting fragments of Sedad Hakkı Eldem's spatial representations, it is important to examine the architect's own biographical fragments. Looking at the family environment, which is the basis of his biography, it is noticed that his family contributed to Turkish culture in many ways. For example, one of his grandfathers was chief vizier in the palace and studied engineering. At the same time, he pioneered the promotion of Ottoman art and architecture on the international platform. His other grandfather is an archaeologist and painter, as well as the bureaucrat son of the founder of various museums (Bozdogan, p., 19987, p.158). It can be argued that a background from the family has increased the diversity of Sedad Hakkı's archive. In the text of the

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[139] The Turkish sentence is presented below:
"Artık bu mesele ile meşgul olmak zamanı gelmiştir. Milli mimari olabilir mi değil, olmalıdır demek lazımdır."
This sentence is abstracted from "Milli Mimariye Doğru", Arkitekt, 9/10, Kasım 1939.

jury, it is mentioned that he is an archivist architect, and it is considered within the scope of this thesis that the biggest reason for archiving relates to biographical inputs.

Eldem acquired the national architectural view while he was a student at the School of Industry. He graduated from Sanayi-i Nefise Mektebi (DGSA) in 1928. Between 1928-30, he went to France, England, and Germany with a three-year scholarship, where he was rewarded with his success at school. He worked abroad in the offices of Perret, Jansen and Poelzig, and after returning to Turkey for a while in Ankara, in the offices of Holzmann and Mongeri. From this point of view, the multinational environment continued to feed Sedad Hakkı Eldem with a focus on architecture, as he did in his childhood and youth years. Like his family, he has become one of the representatives of Turkish culture and architecture in the international arena. For example, he continued his studies on the Turkish House with various studies and opened an exhibition called "Anatolian Village Houses" (Figure 5.111), which he prepared in Paris in 1928. This exhibition developed and was exhibited in Berlin in 1929 (Kuban, D., 1988, p.24).



Figure 5.111 : The Exhibition of Anadolu Village House in Paris, 1928.
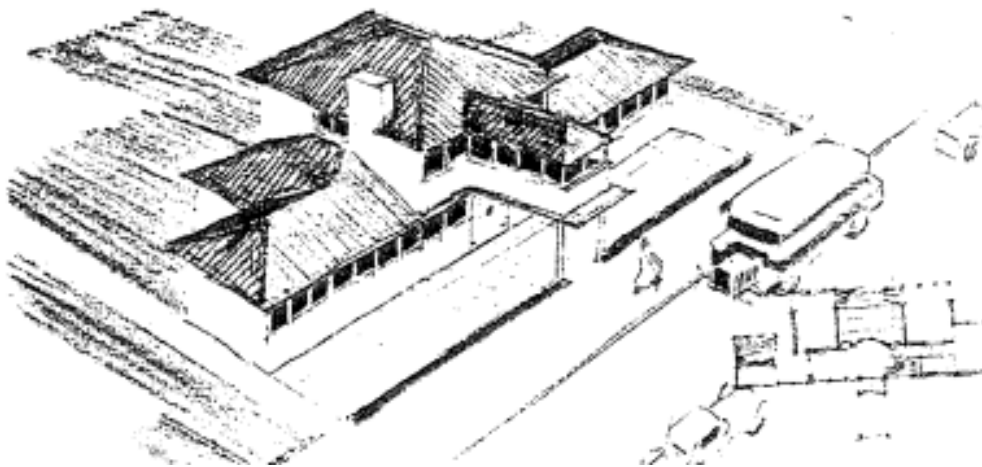


Figure 5.112 : The Sketches of Turkish House in Berlin Exhibition, 1929.

He took place simultaneously in many areas of architectural practice and feeds each practice with another practice. It has also taken place in the academy as another practical field. In 1930, he worked as a lecturer at the DGSA Architecture Department (Mimar Sinan Grand Award, 1988). During these years, the economic crisis in Turkey and in the world also affected the architectural environment. In this period in Turkey, the understanding of statism was prioritized, and the state authority gained importance. The reflection of this authority on architecture is inevitable. During this period, Eldem worked with Jansen on the zoning plan studies. From this, we can deduce that it works not only at the building scale, but also at every scale of the design. In addition, with the increase in state authority, Eldem established the National Architectural Seminar Research Institute. The focus of these seminars is Turkish Civil Architecture, and the aim is to develop the idea of national architecture (Kuban, D., 1985, p.67). However, the most important factor affecting the idea of national architecture at this time was the principles of National Socialism, which emerged in Turkey due to the relations with Germany and the second world war. Eldem, with the support of Emin Onat and Paul Bonatz, has progressed in the focus of regional and national architecture. Eldem argues that "Modern construction should also belong to us" (Eldem, S. H., 1944, p.2).

According to this, the Hilton Hotel Building (Figure 5.113), which will shape the character of Turkish Architecture, was designed by Sedad Hakkı Eldem, together with the American Skidmore Owings and Merril group of architects, in the period when the architecture brought by the 1950s sought a universal identity (Hasol, A., 1986, p.35). This building is an important transformation point and carries all the elements of international modernism. Prismatic mass, modular and plain facade, functional, rational entrance eaves, garden kiosks and decorative elements of traditional Turkish architecture in the interior are articulated as elements that allow the building to be associated with its location.
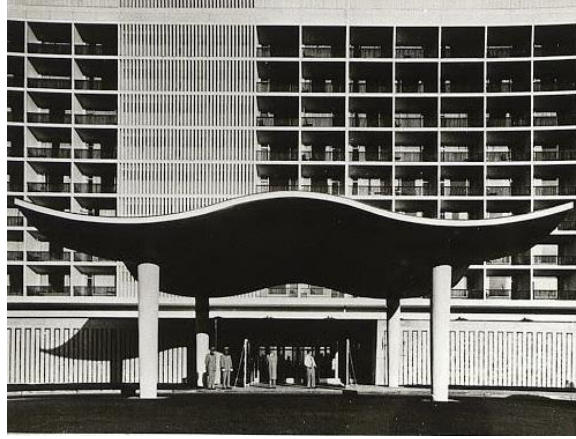
Figure 5.113 : The Hilton Hotel in İstanbul. [140]

Eldem not only won the Mimar Sinan Grand Award, but also the Aga Kahn Architecture Award in 1986. He won this award for its Social Insurance Institution Facilities design (Figure 5.114). One of the reasons why this building received an award is that; it is a building that is perfectly related to its context and that the proportions of Turkish Houses are reinterpreted and designed. In addition, contextuality comes to the forefront with topography harmony. Eaves, proportions, and cantilevers in the facade design are fragments of Turkish Houses architecture (Kaygusuz, 1993).



Figure 5.114 : Zeyrek Social Insurance Institution Facilities. [141]

Sedad Hakkı Eldem, continued to work in his own workshop until then. Other prominent works of this period are Ankara Indian Embassy House (1965), Uşaklıgil House in Emirgan, Yıldız Complex (1976-78), Sciences apartments in Yeniköy (1978-81), Akbank Headquarters Building (1968), In Beirut, the Consulate General Building

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(1972, together with Hamdi Şensoy and Sungu Sadık), the Netherlands Consulate General Building (1973-77), Atatürk Library (1973-75), Bağlarbaşı Şark Insurance Building (1979, with Hamdi Şensoy) (İncesu, B., 1990, p.52). In all these structures, it is possible to find both international and local (Anatolian) lines. This is due to both actual and intellectual fragments. The life process of Sedad Hakkı Eldem coincided with such a period that his change was intense and the global interaction suddenly increased and fast strong ideas / currents suddenly became a phenomenon. Sedad Hakkı Eldem's architecture contains fragments of all these developments. But we cannot see them as they are. Eldem internalized and structured all fragments. However, it can be said that he contributed a lot to Turkish Architecture, and we can feel the fragments of the structures he created in the design products of other Turkish architects in the following periods.

### 5.2.10.4. Discussion

One of the fragments obtained from his representations is that his family was influential in the formation of Sedad Hakkı Eldem's consciousness of life and architecture. It is noticed that his family contributed to Turkish culture in many ways. As an example, the integration of archival culture into Sedad Hakkı can be given. In addition to archiving, it is seen that the unity of architecture and exhibition was promoted simultaneously by Eldem. Accordingly, it takes place simultaneously in many areas of architectural practice and feeds each practice with another practice. This situation is also presented in the Mimar Sinan Grand Award Jury Text. The first text about this award is the text of Sedad Hakkı Eldem, and it is understood from this that one of the first fragments of the award image is the diversity of architectural practice and contributions. In addition, Eldem designed national architecture with the focus of regionalism and became the pioneer of this. He has a theoretical approach that consider the data of the place, the direction of light, climate, temperature conditions, culture and topography, texture, and gives constant references to traditional Turkish housing. Accordingly, it can be said that the intellectual fragments he obtained through his research and observations structure the architectural image. When we look at Eldem's representations, it is possible to say that both his visual, verbal, and spatial fragments overlap, but the ways of representation are different. Fragments of regionalism are found in all their representations.

# 6. EPILOGUE

The main objective of the thesis was to suggest a new method/way to understand today's architecture through the relationship between the product and its images. Exploring the fragment structure relationship considers the fragment as a defining and descriptive concept in contemporary architectural practices. Like rhizomes, fragments and structures are formed and transformed by different and unpredictable coalescence in the designer's mind, like the soil's roots. Based on the examples presented, in today's architectural practice, it is observed that the different productions of an architect share some common elements and sensitivities and thus have a common language. In order to understand constructing relations between fragments-structure, this thesis explores a method. In this context, Mimar Sinan Grand Award-winning architects in Turkey are presented as case studies to discuss the fragment-structure relationship between the images of architects and their practices. It is possible to say that the award itself is a structured representation of the image of the ideal architect. As determined by the common feeling and decision of a jury with different members every two years, this award presents us with an image of the award-winning architect as perceived by the Jury. In other words, the award makes visible the fragments and structures of the architects and their practices.

Accordingly, rhizomatic maps of each awarded architect were created in the case study section of the thesis. Creating rhizomatic maps, photographs, interviews, and videos related to the Mimar Sinan Grand Award and award laureates are investigated to examine the structure and fragment relationship of architectural practices. These maps contain fragments of the architects and should not be considered finished products, they are open-ended. This thesis examines the image of architects awarded with a focus on levels of representation. The representation defined as the phenomenological level is the perception of the jury and other people. The jury texts also reveal the fragments of the award. It could be argued that practice diversity is the most important criterion for the award. Based on the analyses, it appears that in order to receive the Mimar Sinan Grand Award, an architect must have actual and intellectual practices, and those practices should be quite diverse. Both the actual and intellectual contributions to

Turkey's architectural environment are also considered as criteria / elements of the award. In addition to the award text, we see the representations of the phenomenological fragments obtained by the mapping work in the practices of the architects. Especially their family and living places affect the actions of architects fundamentally, and they contribute to the increase of life and architectural awareness. It is important for an architect to have a wide variety of production areas. These production areas are actual and intellectual practices. Few architects are aware of the need for the two main practices to coexist. Often different roles are assigned to intellectual and visual images, forgetting that they transform into each other in no mental chaos. However, for the architects mentioned in this thesis, it can be said that the boundary between these two practices is rather vague. In this way, his contributions to architecture are great.

Mimar Sinan Grand Awards were given for the first time in 1988 to Sedad Hakkı Eldem. At the time of his reward, Sedad Hakkı Eldem was 80 years old, and he was an architect who designed, taught, and published extensively throughout the decades. Having the Aga Kahn Architecture Award in 1986 with his design for the Social Insurance Institution Facilities in Zeyrek, he has already had international recognition. Eldem was also a tutor of Turgut Cansever, who was the next recipient of the award. When Turgut Cansever received the award in 1990, he was 70 years old and had won two Aga Khan Awards in 1980. Contributing to architecture for many years is one of the main fragments of Mimar Sinan Grand Award.

The understanding of National Architecture, which started with Sedad Hakkı Eldem in the 1930s and developed with names such as Turgut Cansever, evolved with regionalism and modernity and was shaped according to the period, people, partnerships, and practices. By that way it is provided that international recognition, quality of his designs, intellectual background of designs, context awareness, adapting principles of modern architecture by responding local conditions, interpreting and utilizing assets of traditional architecture to modern needs, diversity of practices, long years of practice, contributions to the development of Turkish architecture. These fragments are presented as the first fragments of the architect image defined by the award.

One of the first breaks in the architect's image of the award is the Şevki Vanlı Award. With this award given in 1992, an architect was chosen after Sedad Hakkı Eldem and

Turgut Cansever, not the representative of the regional/national architectural movement, but one of the representatives of contemporary organic architecture. However, it is noticed that the common denominator of these three architects is their experience in international environments, their presence in many fields of application, and their great contributions to architecture for over 40 years. For example, Vanlı Architecture Foundation, mentioned in the Jury text, was established to bring Turkish architecture to a better level. Likewise, it is possible to come across different establishments serving architecture in the fragments of Turgut Cansever and Sedad Hakkı Eldem.

Another breaking point is the Tekeli-Sisa (1994) award. Because, in this time the award was given to a partnership. Accordingly, this award defined the image of an architect through this partnership rather than through the life and work of an architect. Tekeli-Sisa partnership, which has experience in many practical areas, became interested in modern architecture after years of education and took the rational and local architectural movement, which was initiated by names such as Sedad Hakkı Eldem, to a different perception. It can be defined as the reinterpretation / restructuring of modern architecture with rationality and locality. However, they are architects who are aware that architectural practice is not a result-oriented production area. Therefore, the process is more efficient for them. The partnership is in a different position compared to the architect's image structured by this award. It can be argued that the beginning of this partnership establishes a unified image instead of an architect's image.

In the 1996, for the first time the jury started to emphasize the personality traits. 1996 was the first year that the jury began emphasizing personality traits. In its award text, the Jury emphasized Abdurrahman Hancı's personality. As can be seen in different fragments of Hancı's image, the jury referred to Hancı's as modest. Hancı's image.Then, the word "modest", has been frequently encountered in Jury texts . According to the Jury, the award-winning architects quietly and humbly have carried out their practices. Rather than being concerned only with promoting their own name and brand, these architects have made quality works with a lifetime commitment to architecture.

It is obvious that the diversity of practical fields creates an abundance of fragments. However, an architect who determined his position as a cross-section of different

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practice fields such as art and architecturedid not have the Grand Award before Abdurrahman Hancı. Abdurrahman Hancı has created his own image in the intersection of art and architecture. This brings along a holistic design approach. For example, from the art object to be exhibited on the wall to the façade design, there is an equally important and integrated design practice for Hancı. This definition also appears in the research of Nişan Yaubyan and Nezih Eldem. After Cansever, architects who were not the focus of the national architectural movement and pursued the more organic were rewarded. We see the traces of the national architectural movement in the early periods of Nezih Eldem, who was awarded in 1998. It can be argued that the approach that came to the fore in design practice in the following periods was more unique and holistic. Because Nezih Eldem, has made drawings since his childhood, The reason for this is not only the act of design, but also the importance of representation. Four types of representations are mentioned in the theory part of this thesis. One of them was visual representation. The images produced by Nezih Eldem are at the center of this type of representation. One of the aspects that makes Nezih Eldem's architect image stand out within the framework of this thesis is the interpretation of the representation relationship.

As we see in Maruf Önal's (2000) case, his contribution to architectural organizations was as much a cause for the award as what he produced. He has contributed a great deal to the Chamber of Architects' efforts in improving architecture in Turkey and professional conditions for architects. He also established an architectural foundation which has contributed to the development of architecture. Similarly, one of the reasons of Şevki Vanlı's award was the architectural foundation that he established. This situation is described in the text of the jury by presenting the importance of architectural practice diversity and also the continuous efforts for architecture. In addition, looking at the Jury text, it was specifically stated that he had a professional life of 56 years. Contributing to architecture for many years is one of the main fragments of the award. Another architect, like Utarit Izgi who being nested successfully in the field of education theory and design, working with acceptance of the unity of ethics and aesthetics and also highlights the dual relationship between profession and culture, is Behruz Çinici. Behruz Çinici (2004) present the representation of locality in his own way during the periods when the locality was at the forefront, and it was used as a label for good architecture. The reason for this goes

far beyond forms. For him, it can be argued that what is behind what is revealed is more important. These is exactly the fragments. Because the meaning behind is presented through the image. This is similar to the structure-fragment relationship. So that; beyond a formal attitude and an existing and defined architectural movement, the architect has adopted the intellectual essence of that movement and has brought a new dimension to the architectural culture with the images he has structured with his own fragments.

Another contributor to architecture is Hamdi Şensoy (2006). Hamdi Şensoy's definition of the image of the architect is very important in this thesis. While defining what architecture is in 1980, he also included the definition of the architect's image in the text he wrote. The need for the architect to be aware of the regional conditions, traditions, and socio-economic structure of the society and to be familiar with the materials is one of these features, and it is also in his own architect's image. This is an input that increases product quality, and it is obvious that he has an uncompromising attitude in the professional process.

 The Jury emphasized Ziya Tanalı's intellectual production in the field of architectural criticism While many architectural practices of Ziya Tanalı are mentioned in this text, it is seen that the practice of criticism is included in the Jury text for the first time. The culture of criticism is the most missing part of Turkish architecture. Ziya Tanalı, who has contributed a lot in this field, also has ownstyle of discussion. His involvement in many practices and his dedication to art enriches him even more. One of Ziya Tanalı's unique representations is verbal representation. It destroys the meaning of many concepts, restructures them, re-interprets them, and relates what is told to those outside the field of architecture. This makes the rhizomatic bonds visible.

Another fragment of the award on the image of the architect is the representation in the international arena. While this representation is observed in every award-winning architect, this situation is more prominent in the research of Mehmet Konuralp (2010). It was stated that one of the aims of the thesis is to make a proposal to understand the image of that architect by looking at the phenomenological and practical fragments of the architect. The letter Mehmet Konuralp wrote to Behruz Çinici, as an architect who is aware of all the steps he took, is very important. In this letter he explains the phenomenal levels of his self-image. While explaining this level, it identifies its fragments with world cultures. Besides, another reason why Mehmet Konuralp is

important for this thesis is the representations of the Maçka Art Gallery he designed. Within the scope of this thesis, the definition of the representation relationship was evaluated for the second time through this project and its visual images. We see that this award, which sought the image of an architect within the national architectural patterns in the first periods, defines the image of the architect in a more ambiguous area as we approach today. For example, it is possible to follow the actual and intellectual fragments of Erkut Şahinbaş (2012). His interest in Scandinavian culture, which is one of the parts that directly affect his practice, can be observed from the first steps to the last steps of his design practice. Like Ziya Tanalı, Şahinbaş was also influenced by Scandinavian culture. The rhizomatic bond of its relationship with light in design practice is fed from here. In addition, as stated in the Jury text, it represents Turkish architecture in an international environment. It is obvious that this fragment mentioned in the Jury text is very important for the image of the architect that the award wants to create. In the research of Ersen Gürsel (2014), we come across a different fragment. It is obvious that none of the previously awarded architects was an architect who worked at various scales as Ersen Gürsel. At the same time, it shows that being an architect is not only achieved by production, but also established within the framework of responsibility. For Ersen Gürsel, being an architect shows that he is an advocate for both the natural environment and the city, and approaches it responsibly, taking part in every scale and discipline of architecture rather than the art of building. This exactly creates the image of Ersen Gürsel as an architect. Ersen Gürsel, like Cengiz Bektaş, is an architect who touches the environment he lives in, protects, and preserves its context. This reminds Kuzguncuk for Cengiz Bektaş. Locality / regionalism, which was mentioned in the Grand Awards given in the early times, emerges as Anatolian Culture in Bektaş's practices. The architect has created an interrogative image that integrates with the environment he lives in. The inquiring approach is also an intellectual approach. The foundation of architecture is based on designing space and questioning this from the ground up brings along new fragments and structures. For example, the research of Şevki Pekin (2018) focused on what it means to create space rather than detail. Şevki Pekin argues that architectural design orientation is about creating space rather than detail. Şevki Pekin redefined the definition of space by evaluating the current and intellectual practices of the architects before him, and his practices show parallelism with the definition. This definition is not just a definition, but a restructuring of its architect's image and practices. Finally,

in the Nişan Yaubyan research, we see a definition that comes as stated in the Jury text. This is the "man who can't get enough of architecture". As stated in the text of the award, it has been involved in various architectural practices for more than 70 years, but its enthusiasm for production has never disappeared. This is a result of actual and intellectual accumulations since it takes place in many practices. In this sense, the image of the award makes the practice and the image of architects visible. It is important to reveal the fragments of this award, which is the most important architectural award in Turkey, in order to observe the transformations of Turkish architecture. The exhibitions about the awarded architects are not chronologically prepared, but rather a multidimensional examination of the actual and intellectual practices of the architect. Likewise, jury texts need to offer more potential. Thus, fragments of the perceived image will be able to offer more potential.

In addition to the panels and exhibitions held every year as part of the Mimar Sinan Grand Award, the catalog booklets updated every year, where we can see all the award-winning architects together, can be a good source to understand and interpret the structure of the award.[142] More comprehensive and reliable analysis should be able to be done for all of the catalogues. Since there are very few institutions and organizations awarding architecture, the award is very important for the architecture of Turkey since it structures the image of architect. If giving an award is one of the most powerful ways to produce discourse about architecture, the fact that it is a national award makes it even more valuable.

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[142] (The catalog edited by Aydan Balamir, *Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye 1988–2004 / National Architecture Exhibition and Awards, Turkey 1988–2004* presents the specified years.)

**APPENDICE**

ANNEX 1 : Nişan Yaubyan's Rhizomatic Map

ANNEX 2 : Şevki Pekin's Rhizomatic Map
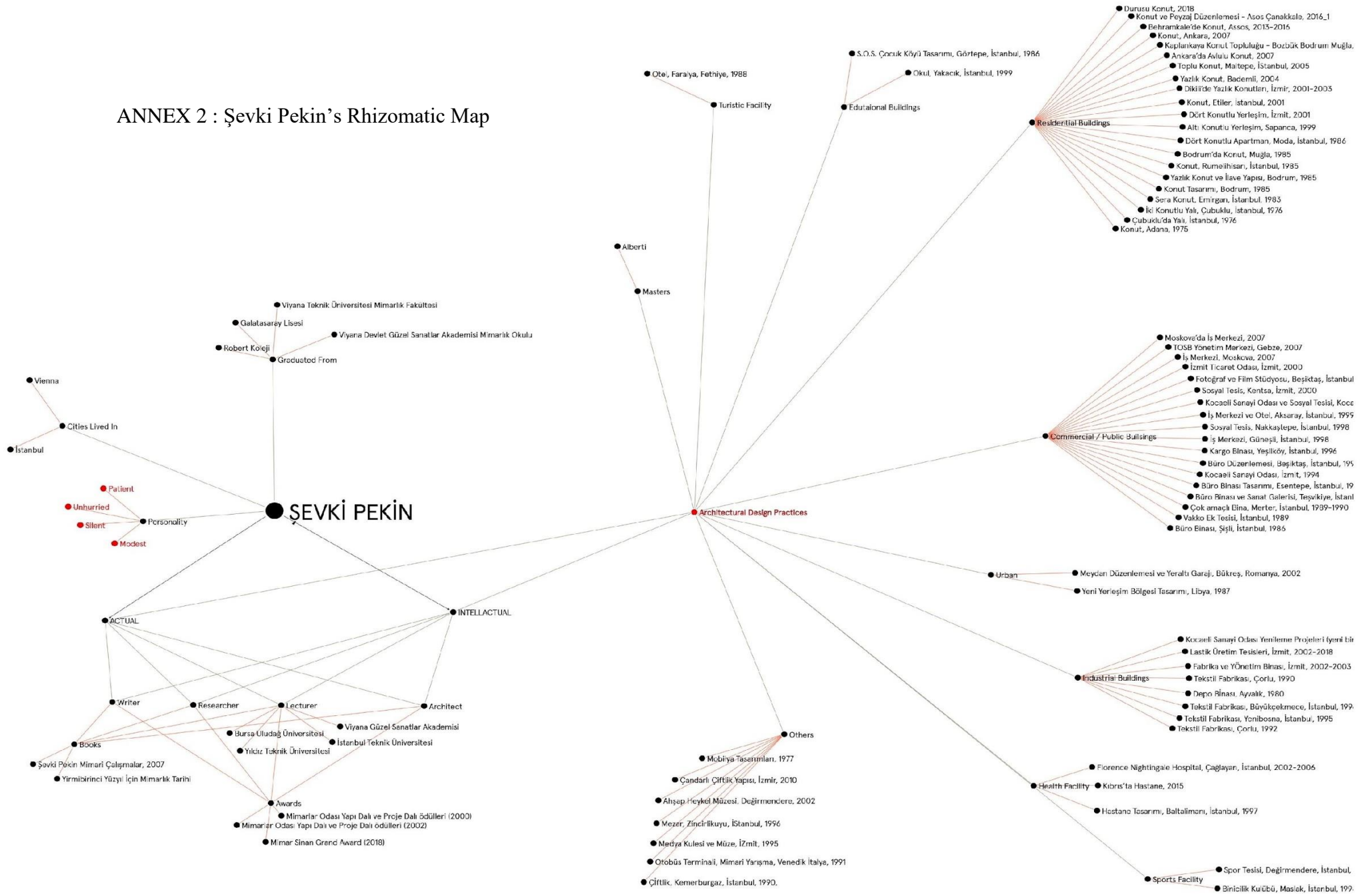
ANNEX 3 : Cengiz Bektaş's Rhizomatic Map
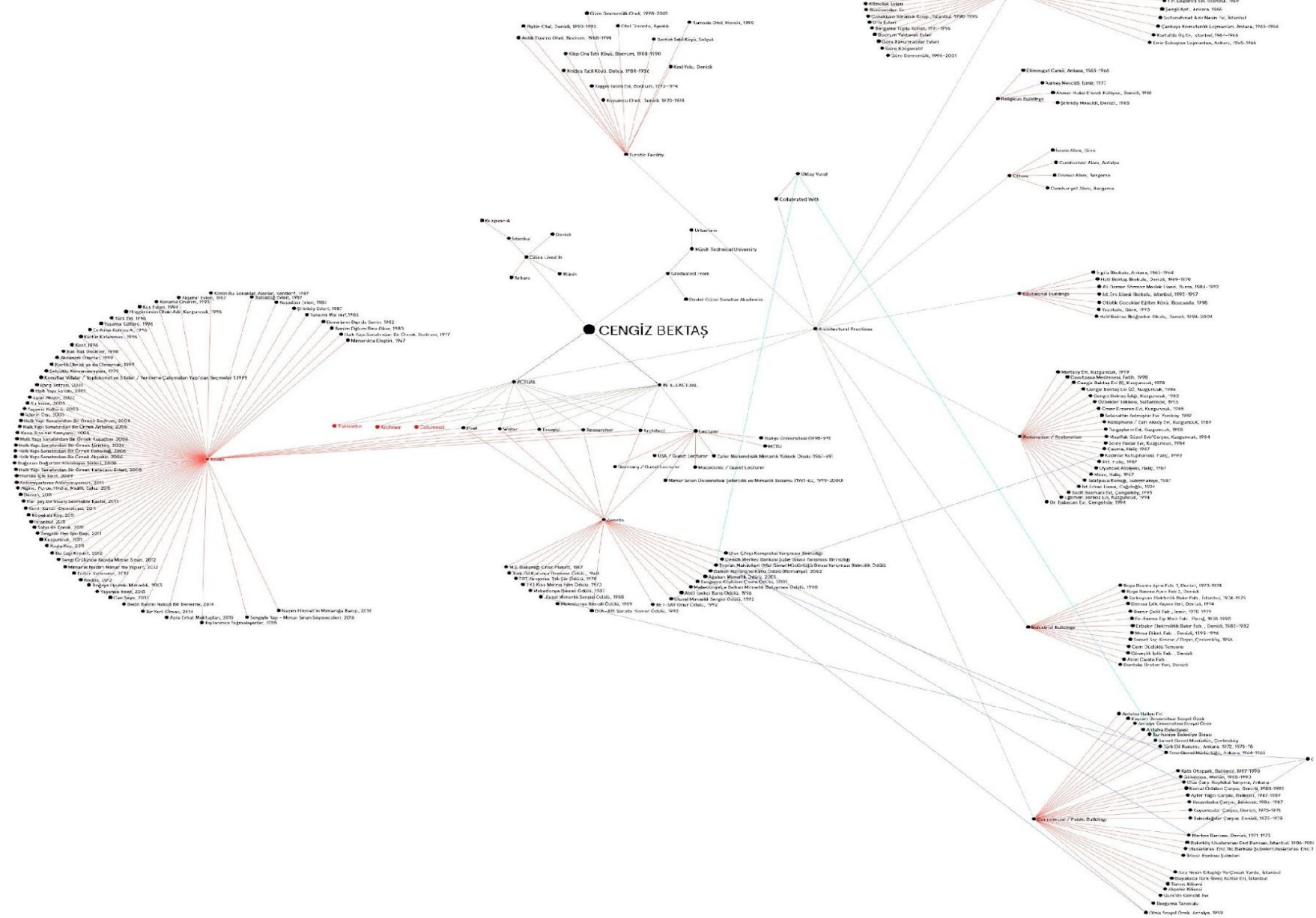
ANNEX 4 : Ersen Gürsel's Rhizomatic Map
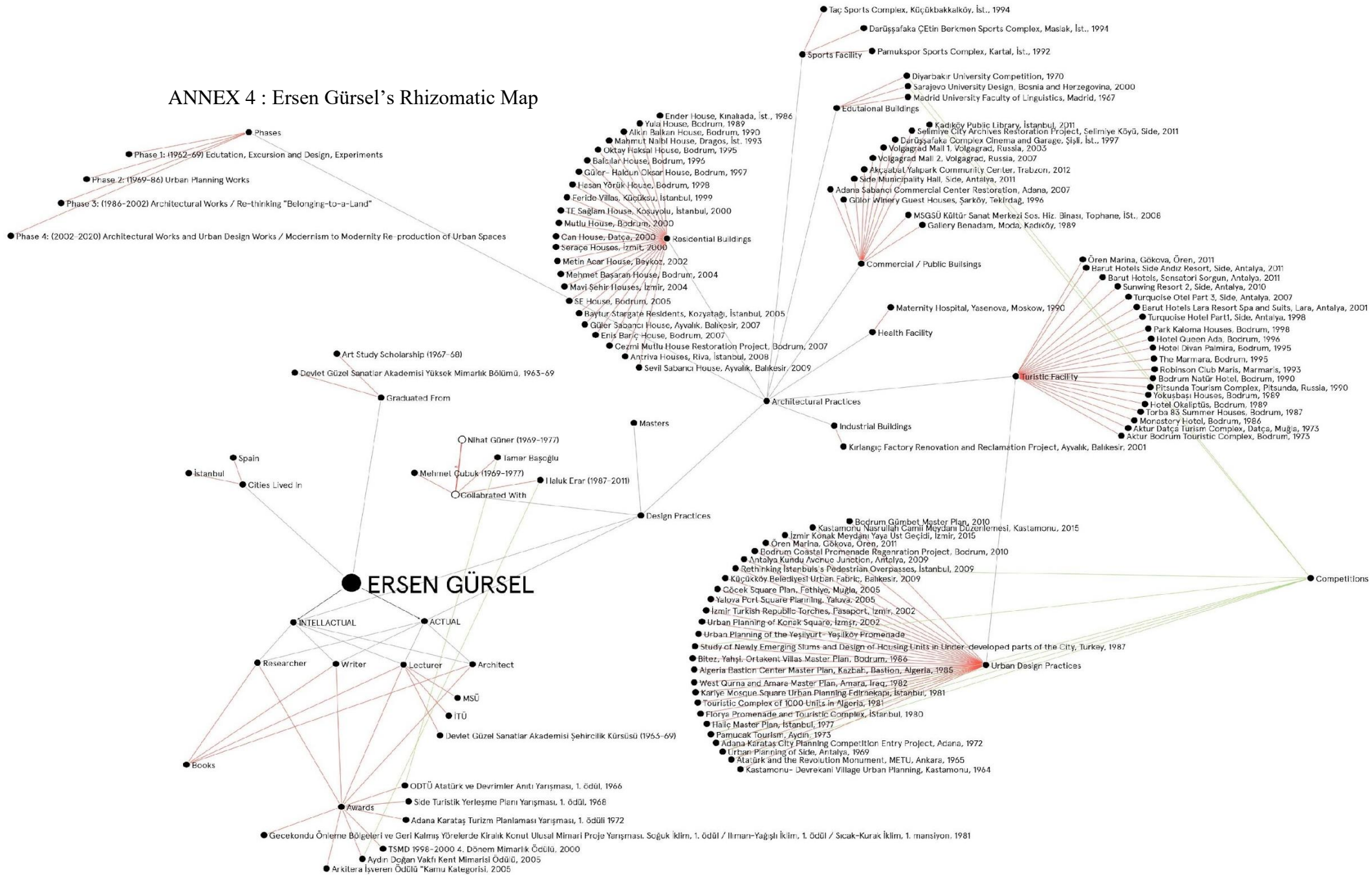
ANNEX 5 : Erkut Şahinbaş's Rhizomatic Map
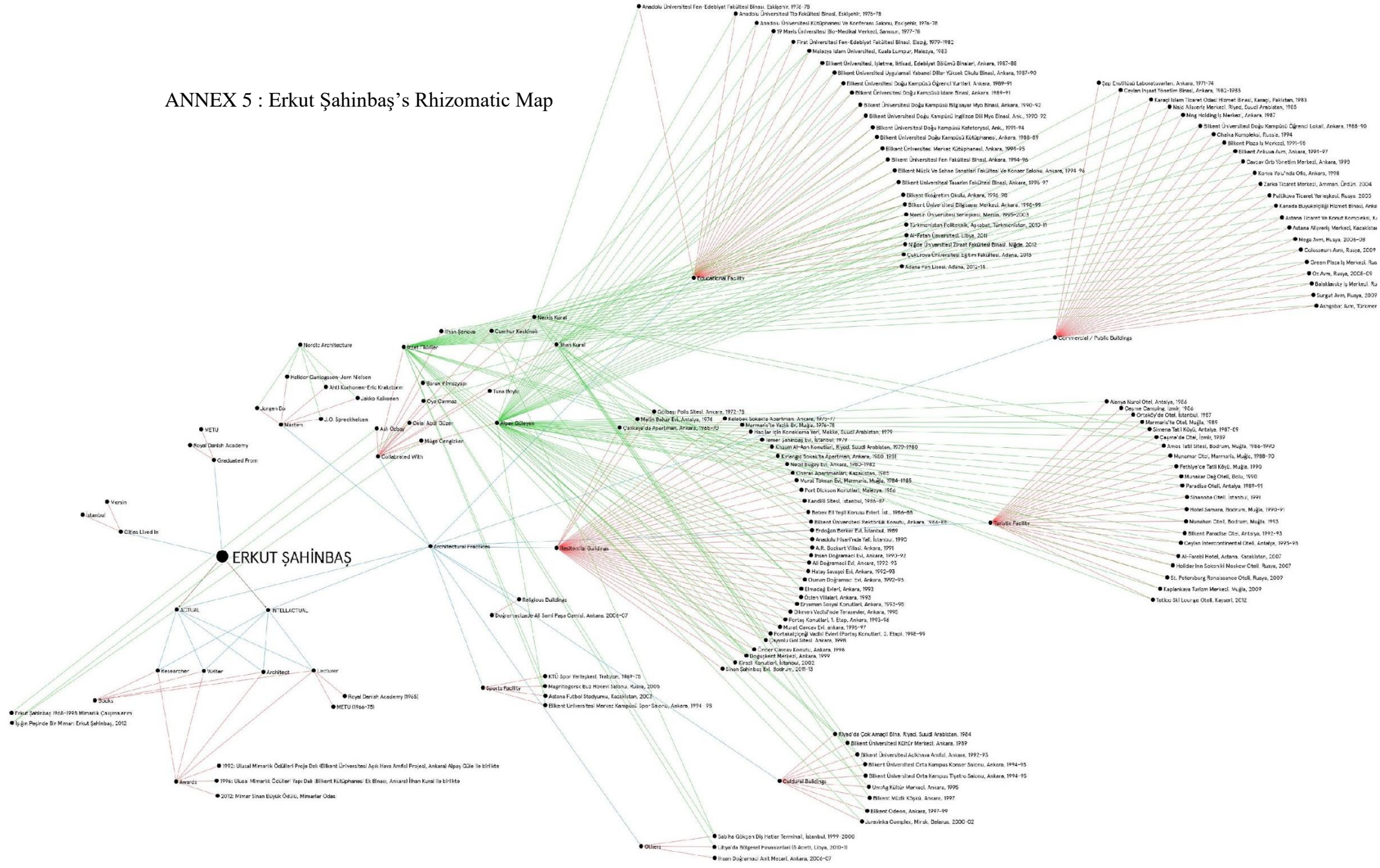
ANNEX 6 : Mehmet Konuralp's Rhizomatic Map
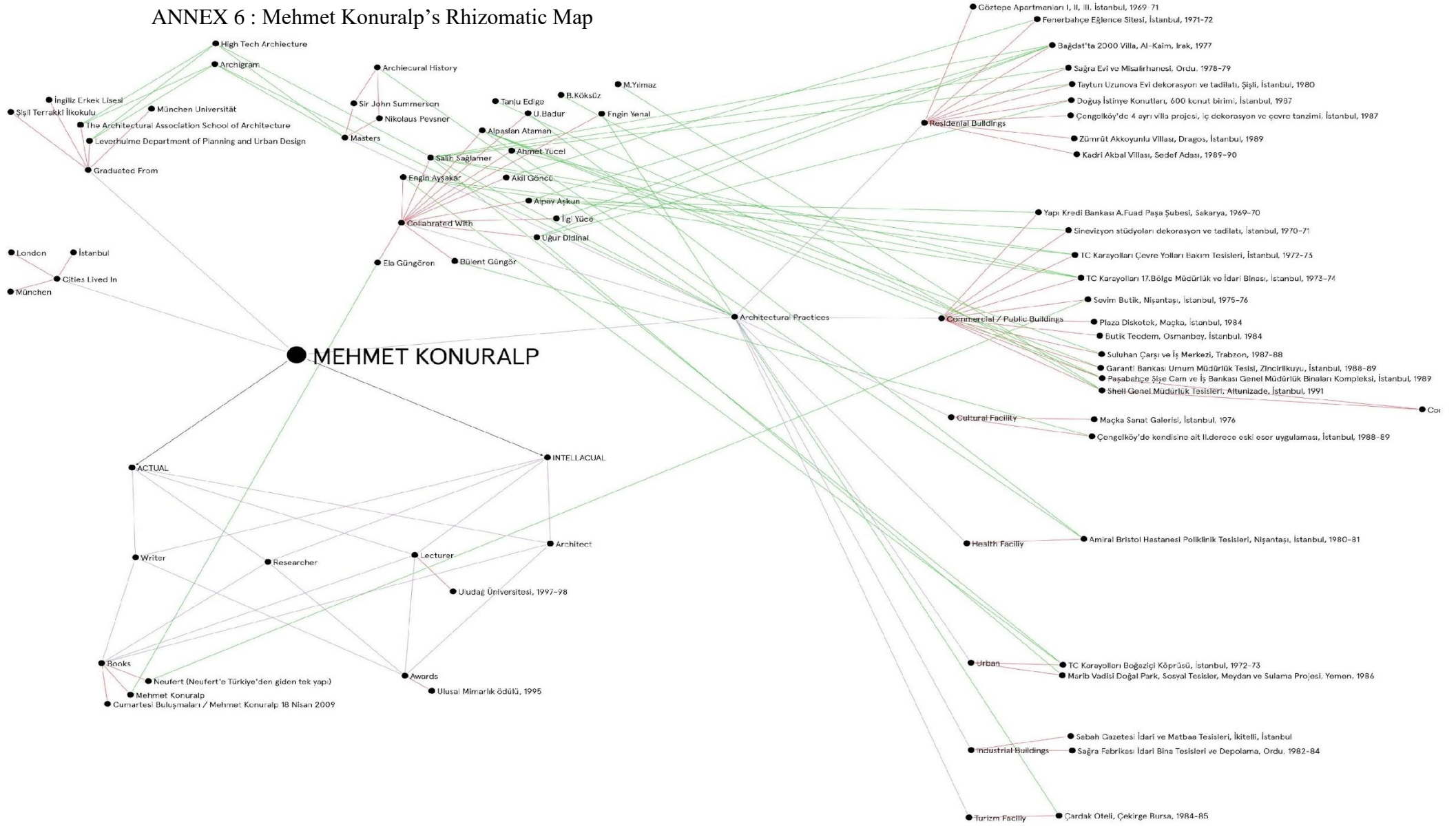
ANNEX 7 : Ziya Tanalı's Rhizomatic Map

ANNEX 8 : Hamdi Şensoy's Rhizomatic Map

ANNEX 9 : Behruz Çinici's Rhizomatic Map

ANNEX 10 : Utarit İzgi's Rhizomatic Map

ANNEX 11 : Maruf Önal's Rhizomatic Map

ANNEX 12 : Nezih Eldem's Rhizomatic Map

ANNEX 13 : Abdurrahman Hancı's Rhizomatic Map

ANNEX 14 : Doğan Tekeli-Sami Sisa's Rhizomatic Map

ANNEX 15 : Şevki Vanlı's Rhizomatic Map

ANNEX 16 : Turgut Cansever's Rhizomatic Map

ANNEX 17 : Sedad Hakkı Eldem's Rhizomatic Map

ANNEX 1 : Nişan Yaubyan's Rhizomatic Map

Others
Brüksel Expo'sundaki Türk Pavyonu Yarışması
Edutaional Buildings
Aramyan-Uncuyan Ortaokulu, İstanbul, 1967-69
Dershane, İstanbul, 1990'lar
Research Habit
Paul Bonatz
Eero Saarinen
Minoru Yamasaki
Cladding facade and terrace roof for the first time in Turkey
Rationalism
Masters
Sakarya Tümüket Konağı, 1956
Harutyun Vapurciyan
Commercial / Public Buildings
Avyerinos Andonyadis
Kale Genel Müdürlüğü, İstanbul, 1980
Century Plaza
Collabated With
Enis Kortan
Multiculturalism
Kuzgun Acar
World Trade Center
Modest
Silent
Master of Urban Design
Osep Sarafyan
Calm
Güntekin Aydoğan
Quite
Michigan State University
Personality
Sünbül Apartmanı, İstanbul, 1954-55
İkiz Apartmanlar, Kınalıada;İstanbul, 1990'
Şenterziyan Evi, İstanbul, 1958
Nation Origin
Graduated From
Tüzümen Apartmanı, İstanbul, 1990
Dr. Anahit Mısırlıyan Apartmanı, İstanbul, 1960'lar
1st Award
Competition
Armenian
Turkish
İstanbul Technical University
Residential Buildings
Kolokyon Apartmanı, İstanbul, 1962
3rd Award
Cities Lived In
Gümüşyaka Yazlık Site, Silivri;İstanbul, 1990
Di-Ka Apartmanı, İstanbul, 1963
Mention Award
İstanbul
İbrahim Bodur Evi, İstanbul, 1970
Kadıköy
USA
Bodur Apartmanı, İstanbul, 197
Sezginler Villası, İstanbul, 1965
Dört Ortaklar Apartmanı, İstanbul, 1970
NİŞAN YAUBYAN
Architectural Design Practices
Interests
Literatur
Music
Religious Buildings
INTELLACTUAL
ACTUAL
Kocatepe Camii Yarışması
Researcher
Lecturer
Architect
Surp Takavor Kilisesi, İstanbul, 1978
Modernism
70 years
Yeditepe University 2000-2011
Gübre Fabrikası A.Ş. Lojman, İskenderun, 1955
Beker Emtia (Mal) Deposu, İstanbul, 1955
Factory Building
BİTAŞ Fabrikası, İstanbul, 1980
Hubioğlu-Fesciyan Madeni Eşya Fabrikası, İstanbul, 1963
Ok Meydanı SSK Hastanesi, İstanbul, 1963
Hastane, İzmit, 1979
Niğde Devlet Hastanesi, 1970
Health Buildings
Erzurum Atatürk Üniversitesi Diş Hekimliği Fakültesi, 1972
Surp Pırgiç Ermeni Hastanesi Ek Binalar, İstanbul, 1980-90
Sports Facility
St. Benoit Spor Salonu, İstanbul, 1987
Spor Salonu, Eskişehir, 1966
Eskişehir Spor Tesisi, 1959

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ANNEX 2 : Şevki Pekin's Rhizomatic Map

ŞEVKİ PEKİN

Personality
- Patient
- Unhurried
- Silent
- Modest

Cities Lived In
- Vienna
- İstanbul

Graduated From
- Robert Koleji
- Galatasaray Lisesi
- Viyana Teknik Üniversitesi Mimarlık Fakültesi
- Viyana Devlet Güzel Sanatlar Akademisi Mimarlık Okulu

ACTUAL
- Writer
- Researcher
- Lecturer
  - Bursa Uludağ Üniversitesi
  - Viyana Güzel Sanatlar Akademisi
  - İstanbul Teknik Üniversitesi
  - Yıldız Teknik Üniversitesi
- Architect
- Books
  - Şevki Pekin Mimari Çalışmalar, 2007
  - Yirmibirinci Yüzyıl İçin Mimarlık Tarihi
- Awards
  - Mimarlar Odası Yapı Dalı ve Proje Dalı Ödülleri (2000)
  - Mimarlar Odası Yapı Dalı ve Proje Dalı ödülleri (2002)
  - Mimar Sinan Grand Award (2018)

INTELLACTUAL

Masters
- Alberti

Turistic Facility
- Otel, Faralya, Fethiye, 1988

Edutaional Buildings
- S.O.S. Çocuk Köyü Tasarımı, Göztepe, İstanbul, 1986
- Okul, Yakacık, İstanbul, 1999

Residential Buildings
- Durusu Konut, 2018
- Konut ve Peyzaj Düzenlemesi – Asos Çanakkale, 2016_1
- Behramkale'de Konut, Assos, 2013-2016
- Konut, Ankara, 2007
- Kaplankaya Konut Topluluğu – Bozbük Bodrum Muğla,
- Ankara'da Avlulu Konut, 2007
- Toplu Konut, Maltepe, İstanbul, 2005
- Yazlık Konut, Bademli, 2004
- Dikili'de Yazlık Konutları, İzmir, 2001-2003
- Konut, Etiler, İstanbul, 2001
- Dört Konutlu Yerleşim, İzmit, 2001
- Altı Konutlu Yerleşim, Sapanca, 1999
- Dört Konutlu Apartman, Moda, İstanbul, 1986
- Bodrum'da Konut, Muğla, 1985
- Konut, Rumelihisarı, İstanbul, 1985
- Yazlık Konut ve İlave Yapısı, Bodrum, 1985
- Konut Tasarımı, Bodrum, 1985
- Sera Konut, Emirgan, İstanbul, 1983
- İki Konutlu Yalı, Çubuklu, İstanbul, 1976
- Çubuklu'da Yalı, İstanbul, 1976
- Konut, Adana, 1975

Architectural Design Practices

Commercial / Public Builsings
- Moskova'da İş Merkezi, 2007
- TOSB Yönetim Merkezi, Gebze, 2007
- İş Merkezi, Moskova, 2007
- İzmit Ticaret Odası, İzmit, 2000
- Fotoğraf ve Film Stüdyosu, Beşiktaş, İstanbul
- Sosyal Tesis, Kentsa, İzmit, 2000
- Kocaeli Sanayi Odası ve Sosyal Tesisi, Koca
- İş Merkezi ve Otel, Aksaray, İstanbul, 1999
- Sosyal Tesis, Nakkaştepe, İstanbul, 1998
- İş Merkezi, Güneşli, İstanbul, 1998
- Kargo Binası, Yeşilköy, İstanbul, 1996
- Büro Düzenlemesi, Beşiktaş, İstanbul, 199
- Kocaeli Sanayi Odası, İzmit, 1994
- Büro Binası Tasarımı, Esentepe, İstanbul, 19
- Büro Binası ve Sanat Galerisi, Teşvikiye, İstanbul
- Çok amaçlı Bina, Merter, İstanbul, 1989-1990
- Vakko Ek Tesisi, İstanbul, 1989
- Büro Binası, Şişli, İstanbul, 1986

Urban
- Meydan Düzenlemesi ve Yeraltı Garajı, Bükreş, Romanya, 2002
- Yeni Yerleşim Bölgesi Tasarımı, Libya, 1987

Industrial Buildings
- Kocaeli Sanayi Odası Yenileme Projeleri (yeni bir
- Lastik Üretim Tesisleri, İzmit, 2002-2018
- Fabrika ve Yönetim Binası, İzmit, 2002-2003
- Tekstil Fabrikası, Çorlu, 1990
- Depo Binası, Ayvalık, 1980
- Tekstil Fabrikası, Büyükçekmece, İstanbul, 199
- Tekstil Fabrikası, Yenibosna, İstanbul, 1995
- Tekstil Fabrikası, Çorlu, 1992

Health Facility
- Florence Nightingale Hospital, Çağlayan, İstanbul, 2002-2006
- Kıbrıs'ta Hastane, 2015
- Hastane Tasarımı, Baltalimanı, İstanbul, 1997

Others
- Mobilya Tasarımları, 1977
- Çandarlı Çiftlik Yapısı, İzmir, 2010
- Ahşap Heykel Müzesi, Değirmendere, 2002
- Mezer, Zincirlikuyu, İstanbul, 1996
- Medya Kulesi ve Müze, İzmit, 1995
- Otobüs Terminali, Mimari Yarışma, Venedik İtalya, 1991
- Çiftlik, Kemerburgaz, İstanbul, 1990.

Sports Facility
- Spor Tesisi, Değirmendere, İstanbul,
- Binicilik Kulübü, Maslak, İstanbul, 199

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ANNEX 3 : Cengiz Bektaş's Rhizomatic Map

Taç Sports Complex, Küçükbakkalköy, İst., 1994
Darüşşafaka ÇEtin Berkmen Sports Complex, Maslak, İst., 1994
Pamukspor Sports Complex, Kartal, İst., 1992
Sports Facility

Diyarbakır University Competition, 1970
Sarajevo University Design, Bosnia and Herzegovina, 2000
Madrid University Faculty of Linguistics, Madrid, 1967
Edutaional Buildings

Kadıköy Public Library, İstanbul, 2011
Selimiye City Archives Restoration Project, Selimiye Köyü, Side, 2011
Darüşşafaka Complex Cinema and Garage, Şişli, İst., 1997
Volgagrad Mall 1, Volgagrad, Russia, 2003
Volgagrad Mall 2, Volgagrad, Russia, 2007
Akçaabat Yalıpark Community Center, Trabzon, 2012
Side Municipality Hall, Side, Antalya, 2011
Adana Şabancı Commercial Center Restoration, Adana, 2007
Gülor Winery Guest Houses, Şarköy, Tekirdağ, 1996
MSGSÜ Kültür Sanat Merkezi Sos. Hiz. Binası, Tophane, İst., 2008
Gallery Benadam, Moda, Kadıköy, 1989

Phases
Phase 1: (1962-69) Edutation, Excursion and Design, Experiments
Phase 2: (1969-86) Urban Planning Works
Phase 3: (1986-2002) Architectural Works / Re-thinking "Belonging-to-a-Land"
Phase 4: (2002-2020) Architectural Works and Urban Design Works / Modernism to Modernity Re-production of Urban Spaces

Ender House, Kınalıada, İst., 1986
Yula House, Bodrum, 1989
Alkın Balkan House, Bodrum, 1990
Mahmut Nalbi House, Dragos, İst. 1993
Oktay Haksal House, Bodrum, 1995
Balcılar House, Bodrum, 1996
Güler- Haldun Oksar House, Bodrum, 1997
Hasan Yörük House, Bodrum, 1998
Feride Villas, Küçüksu, İstanbul, 1999
TE Sağlam House, Koşuyolu, İstanbul, 2000
Mutlu House, Bodrum, 2000
Can House, Datça, 2000
Seraçe Houses, İzmit, 2000
Metin Acar House, Beykoz, 2002
Mehmet Başaran House, Bodrum, 2004
Mavi Şehir Houses, İzmir, 2004
SE House, Bodrum, 2005
Baytur Stargate Residents, Kozyatağı, İstanbul, 2005
Güler Sabancı House, Ayvalık. Balıkesir, 2007
Enis Bariç House, Bodrum, 2007
Cezmi Mutlu House Restoration Project, Bodrum, 2007
Antriva Houses, Riva, İstanbul, 2008
Sevil Sabancı House, Ayvalık, Balıkesir, 2009
Residential Buildings

Commercial / Public Builsings

Maternity Hospital, Yasenova, Moskow, 1990
Health Facility

Ören Marina, Gökova, Ören, 2011
Barut Hotels Side Andız Resort, Side, Antalya, 2011
Barut Hotels, Sensatori Sorgun, Antalya, 2011
Sunwing Resort 2, Side, Antalya, 2010
Turquoise Otel Part 3, Side, Antalya, 2007
Barut Hotels Lara Resort Spa and Suits, Lara, Antalya, 2001
Turquoise Hotel Part1, Side, Antalya, 1998
Park Kaloma Houses, Bodrum, 1998
Hotel Queen Ada, Bodrum, 1996
Hotel Divan Palmira, Bodrum, 1995
The Marmara, Bodrum, 1995
Robinson Club Maris, Marmaris, 1993
Bodrum Natür Hotel, Bodrum, 1990
Pitsunda Tourism Complex, Pitsunda, Russia, 1990
Yokusbaşı Houses, Bodrum, 1989
Hotel Okaliptüs, Bodrum, 1989
Torba 83 Summer Houses, Bodrum, 1987
Monastery Hotel, Bodrum, 1986
Aktur Datça Turism Complex, Datça, Muğla, 1973
Aktur Bodrum Touristic Complex, Bodrum, 1973
Turistic Facility

Art Study Scholarship (1967-68)
Devlet Güzel Sanatlar Akademisi Yüksek Mimarlık Bölümü, 1963-69
Graduated From

Architectural Practices
Industrial Buildings
Kırlangıç Factory Renovation and Reclamation Project, Ayvalık, Balıkesir, 2001

Masters

Nihat Güner (1969-1977)
İsmer Başoğlu
Mehmet Çubuk (1969-1977)
Haluk Erar (1987-2011)
Collabrated With

Spain
İstanbul
Cities Lived In

Design Practices

ERSEN GÜRSEL

INTELLACTUAL
ACTUAL

Researcher    Writer    Lecturer    Architect

MSÜ
İTÜ
Devlet Güzel Sanatlar Akademisi Şehircilik Kürsüsü (1963-69)

Books

Bodrum Gümbet Master Plan, 2010
Kastamonu Nasrullah Camii Meydanı Düzenlemesi, Kastamonu, 2015
İzmir Konak Meydanı Yaya Üst Geçidi, İzmir, 2015
Ören Marina, Gökova, Ören, 2011
Bodrum Coastal Promenade Regenration Project, Bodrum, 2010
Antalya Kundu Avenue Junction, Antalya, 2009
Rethinking İstenbul's Pedestrian Overpasses, İstanbul, 2009
Küçükköy Belediyesi Urban Fabric, Balıkesir, 2009
Göcek Square Plan, Fethiye, Muğla, 2005
Yalova Port Square Planning, Yalova, 2005
İzmir Turkish Republic Torches, Pasaport, İzmir, 2002
Urban Planning of Konak Square, İzmir, 2002
Urban Planning of the Yeşilyurt- Yeşilköy Promenade
Study of Newly Emerging Slums and Design of Housing Units in Under-developed parts of the City, Turkey, 1987
Bitez, Yahşi, Ortakent Villas Master Plan, Bodrum, 1986
Algeria Bastion Center Master Plan, Kazbah, Bastion, Algeria, 1985
West Qurna and Amara Master Plan, Amara, Iraq, 1982
Kariye Mosque Square Urban Planning Edirnekapı, İstanbul, 1981
Touristic Complex of 1000 Units in Algeria, 1981
Florya Promenade and Touristic Complex, İstanbul, 1980
Haliç Master Plan, İstanbul, 1977
Pamucak Tourism, Aydın, 1973
Adana Karataş City Planning Competition Entry Project, Adana, 1972
Urban Planning of Side, Antalya, 1969
Atatürk and the Revolution Monument, METU, Ankara, 1965
Kastamonu- Devrekani Village Urban Planning, Kastamonu, 1964
Urban Design Practices

Competitions

Awards
ODTÜ Atatürk ve Devrimler Anıtı Yarışması, 1. ödül, 1966
Side Turistik Yerleşme Planı Yarışması, 1. ödül, 1968
Adana Karataş Turizm Planlaması Yarışması, 1. ödüli 1972
Gecekondu Önleme Bölgeleri ve Geri Kalmış Yörelerde Kiralık Konut Ulusal Mimari Proje Yarışması. Soğuk İklim, 1. ödül / Ilıman-Yağışlı İklim, 1. ödül / Sıcak-Kurak İklim, 1. mansiyon. 1981
TSMD 1998-2000 4. Dönem Mimarlık Ödülü, 2000
Aydın Doğan Vakfı Kent Mimarisi Ödülü, 2005
Arkitera İşveren Ödülü "Kamu Kategorisi, 2005

ANNEX 5 : Erkut Şahinbaş's Rhizomatic Map

ANNEX 6 : Mehmet Konuralp's Rhizomatic Map

Hans Asplund

Masters

METU

Graduated From

Ankara

Lived In

Stokholm

ZİYA TANALI

ACTUAL

INTELLACTUAL

Critic

Writer

Archiect

Lecturer

Books

Sevgili Düşünceler, 2002

Sadeleştirmeler, 2000

Modern Sonrası Mimarlık Üzerine Notlar, 2004

Awards

Ozan Sarıkaya

Desen Çizenel

Aslı Küsmenoğlu

Zeynep Onur Üstün

Sait Kozacıoğlu

Atölye A

Ragıp Buluç

Ercan Yener

Collabrated With

Design Practices

Residential Facilities

Educational Facility

Commercial / Public Buildings

Health Facilities

Sport Facility

Turistic Facility

Competition

Özkaşıkçı Yaz Evi, Gölköy, Muğla 1974
Kızıldel Evi, Bodrum, Muğla 1976-77
T. Erol Evi ve Stüdyosu, Bodrum, Muğla 1977
F. Arda Evi, Bodrum, Muğla, 1978
MİT Konut Ve Sosyal Tesisleri, Ankara, Yarışma, 2. Ödül 1979
200 Üniteli Devlet Sitesi, Ankara, Yarışma, 2. Mansiyon 1983
Yazlık Ev, Bodrum, Muğla 1984
Belde Evleri Model Projesi, Büyükşehir Belediyesi, Ankara 1987
Eryaman 4. Etap, 960 Konut, Ankara 1994-96
Dikmen Vadisi 2. Kısım Haksahibi ve Lüks 820 Konut, Ankara 1994-1999
Çarşı ve Konut Kompleksi, Kırıkkale 2000-01
Bağ Evi, Çanakkale 2000
H.Bahar Konutu, Finike 2001

Eczacılık Fakültesi, Ankara 1967-73
Ziraat Fakültesi Bağ Bahçe Kürsüsü, Ankara 1967-72
Siyasal ve Eğitim Fakülteleri Spor Salonu 1971-73
Elazığ Üniversitesi Veteriner Fakültesi, Elazığ 1972-77
Toprak İlmi Kürsüsü, Ziraat Fakültesi, Ankara 1972-76

AET Basın ve Enformasyon Merkezi, Ankara, 1974
Bayındırlık Bakanlığı Genel Müdürlükleri, Ankara, Yarışma, 2. Mansiyon 1978
Anayasa Mahkemesi, Ankara, Yarışma, 1. Ödül 1980-82
Merkez Bankası, İzmit, Yarışma, 3. Ödül 1983
Ankara Sular İdaresi Genel Müdürlüğü, Ankara, Yarışma, Sıralamasız Ödül 1985
Shell Vakfı Binası, Kızılay, Ankara 1986-94
Sayıştay, Ankara 1990-99
Başbakanlık Ofis/Dacha, Tver, Konakov, Rusya 1994
Cristal Plaza, Bakü, Azerbaycan 1998
MSB, Savunma Sanayii Müsteşarlığı, Ankara (yarışma 1. Ödül, S. Kozacıoğlu ile) 1999
Pasaj, Kafe, Lokanta, Magosa, KKTC 2006-08

Madde Bağımlıları Hastanesi, Ankara 1998-2001

Abdi İpekçi Spor Salonu, İstanbul, Yarışma, 1. Ödül, TPB 1990 Yılı Ödülü 1975-89

5 Yıldızlı, 250 Yataklı Casino Oteli, Girne, KKTC 2005

Danışmanlık, Praxis/Girne, "Agro Village" Yarışması, 1. Ödül, KKTC 2006

METU (1966-67)
ADMMA (1971-73)
Gazi Üniversitesi (1997-98)
Çankaya Üniversitesi (2000-2017)
Girne Amerikan Üniversitesi (2000-2014)
Başkent Üniversitesi (2016-2018)

Godfrey Ödülü, ODTÜ Mimarlık Fakültesi, 1964
Mezuniyet Ödülü, ODTÜ Mimarlık Fakültesi, 1965
1990 Yılı Ödülü Türkiye Prefabrik Birliği, 1990
1994 Yılı Hizmet Ödülü Türk Müşavir Mühendis ve Mimarlar Birliği, 1994

Ege Üniversitesi Akademik Merkezi, İzmir - Satınalma, 1974
Abdi İpekçi Spor Salonu, İstanbul – 1. Ödül, 1975
Bayındırlık Bakanlığı Genel Müdürlükleri, Ankara – 2. Mansiyon, 1978
MİT Konut ve Sosyal Tesisleri, Ankara – Davetli Yarışma, 2. ödül, 1979
Anayasa Mahkemesi, Ankara – 1. Ödül, 1980
Merkez Bankası, İzmit – Davetli Yarışma, 3. ödül, 1983
200 Üniteli Devlet Sitesi, Ankara – Davetli Yarışma, 2. mansiyon, 1983
Ankara Sular İdaresi Genel Müdürlüğü, Ankara - Davetli Yarışma, ödül, 1985
MSB Savunma Sanayii Müsteşarlığı, Ankara-Yarışma, 1. Ödül, 1999

ANNEX 8 : Hamdi Şensoy's Rhizomatic Map

**Residential Facility**
- Ömerli Villaları ve Sosyal Tesisleri, 2000
- Güzel Sanatlar Akademisi Konut Yapı Kooperatifi, 1999
- Uğurman Yelkenci Bey Villası, 1994
- Şensoy Konutu, 1996
- Prens Mish'al Bin Abdülaziz Sarayı Projesi, 1982
- Hürrem Erman Bey Villası, 1980
- Teraseviler ve Sosyal Tesisleri, 1978
- N. Koçak Evi İç Mekan Düzenlemesi, 1973
- M. Akgün Evi İç Mekan Düzenlemesi, 1972
- Beşevler, 1968
- Ş.Tara, S.Gülçelik, S.Erler Konutu, 1964
- Ankara Esnaf Kooperatifleri Çarşı ve İşhanı Yarışma Projesi, 1956
- Çobanoğlu Konutu, 1953

**Commercial/Public Facility**
- Fahri Adlığ İş Binası, 2000
- Çamlıca İş Merkezi, 1999
- Koç Topluluğu İş Merkezi Binası, 1998
- Liola Tekstil ve Ticaret Limited Şirketi İşyeri Projesi, 1997
- Fahri Adlığ İş Binası, 1997
- Koç Topluluğu Kültür ve İş Merkezi Projesi, 1987
- Toprak Holding'e ait Konutlar, Süpermarket Projesi, 1986
- Türkiye Odalar Borsalar Birlik Personeli Sigorta ve Emeklilik Sandığı Binası, 1976
- Suediye Kemotex Mağazası İç Mekan Düzenlemesi, 1975
- Şişli Kemotex Mağazası İç Mekan Düzenlemesi, 1975
- Akbank Merkez Binası, 1973
- Türkan Şoray İş Merkezi, 1971
- TC Ziraat Bankası Harbiye Şubesi İç Mekan Düzenlemesi, 1970
- TC Ziraat Bankası Şişli Şubesi İç Mekan Düzenlemesi, 1970
- TC Ziraat Bankası Hizmet Binası ve Lojmanları, 1970
- El-Al İsrail Havayolları Şehir Ofisi, 1966
- Türkiye İş Bankası Yenicami Şubesi Projesi, 1964
- Türkiye İşbankası Bahçekapı Şube Binası, 1964
- Türkiye İş Bankası Merkez Binası, 1964
- TC Lefkoşe Büyükelçilik Binası Yarışma Projesi, 1964
- Adana Vakıf İş Hanı Ulusal Mimari Yarışma Projesi, 1964
- Adana İş Sitesi Sinema, Çarşı, Bürolar Yarışma Projesi, 1964
- Karayolları Genel Müdürlüğü Binası Yarışma Projesi, 1964
- TC Bonn Büyükelçilik Binası Yarışma Projesi, 1963
- İzmir 27 Mayıs Meydanı Çarşı İş Hanı Binaları Yarışma Projesi, 1963
- Milli Eğitim Bakanlığı Binası Yarışma Projesi, 1963
- TC Beyrut Büyükelçilik Binası Yarışma Projesi, 1963
- TC Beyrut Büyükelçiliği, 1972
- Ankara Ticaret Odası Yarışma Projesi, 1962
- Adlığ Han, 1960
- T.C. Büyük Millet Meclisi Reisi Cumhur Bloku İç Düzenleme Yarışma Pr...

**Turism Facility**
- Taksim Plaza Oteli, 2000
- Rüyakent Tatil Köyü ve Devremülk Tesisleri, 1996
- Bodrum Turgutreis Tatil Köyü ve Devremülk Tesisleri, 1987
- İstanbul Hilton Oteli, 1955

**Cultural Facility**
- Madrid İslam Kültür Merkezi Yarışma Projesi, 1980
- New York Dünya Fuarı Türkiye Pavyonu Yarışma Projesi, 1964
- Uluslararası Brüksel Sergisi Türk Pavyonu, 1958

**Urban**
- Beşiktaş Meydanı Kentsel Tasarımı Yarışma Projesi, 1994
- Karaköy Yeraltı Geçidi, Girişler Kafeterya ve Dükkanları, 1963
- Taksim Gezi Parkı, Çarşı, Kafeterya, Gazino Tesisleri, 1962

**Industrial Facility**
- Sandoz Wander İlaç Fabrikası Genel Müdürlük Binası İç Mekan Düzenlemesi, 1972
- Simpar Elektrodizel Fabrikası, 1964
- İdeal Standart Fabrikası, 1960
- Weith İlaç Fabrikası, 1957

**Sport Facility**
- Beden Terbiyesi Genel Müdürlüğü İstinye Atlı Spor Tesisleri, 1964
- Atlı Spor Tesisleri, 1964
- Başbakanlık Beden Terbiyesi Genel Müdürlüğü Kapalı Spor Salonu Yarışma Projesi, 1961

**Educational Facility**
- Mimar Sinan Üniversitesi Sosyal Tesisleri Projesi, 1998
- Ankara Siyasal Bilgiler Fakültesi ve Yurt Yapıları Projesi, 1964

**HAMDİ ŞENSOY**

- Muhlis Türkmen
- İlhan Türegün
- Utarit İzgi
- Collaborated With
- Sedad Hakkı Eldem
- Masters
- İstanbul Devlet Güzel Sanatlar Akademisi
- Graduated From
- İskeçe / Yunanistan
- Edirne
- İstanbul
- Sivas
- Lived In
- Architectural Design Practices
- ACTUAL
- INTELLACTUAL
- Mimarlık Vakfı Kurucu Üyesi
- Writer
- Researcher
- Lecturer
- Architect
- İstanbul Devlet Güzel Sanatlar Akademisi
- Academician
- Mimarlık Fakültesi Dekanı

**Awards**
- TC Beyrut Büyükelçilik Binası Proje Yarışması, 1968 (1. Ödül)
- Adana Vakıf İş Hanı Ulusal Mimari Proje Yarışması, 1964 (3. Mansiyon)
- Adana İş Sitesi, Sinema, Çarşı, Bürolar Projesi, 1964 (3. Ödül)
- Ankara Karayolları Genel Müdürlüğü Binası Mimari Proje Yarışması, 1964 (1. Mansiyon)
- İzmir 27 Mayıs Meydanı Çarşı İş Hanı Binaları Proje Yarışması, 1963 (3. Ödül)
- TC Bonn Büyükelçilik Binası Yarışması, 1963 (3. Mansiyon)
- TC Lizbon Büyükelçilik Binası Yarışması, 1963 (1. Ödül)
- New York Dünya Fuarı Türk Pavyonu Proje Yarışması, 1962 (Mansiyon)
- Milli Eğitim Bakanlığı Binası Mimari Proje Yarışması, 1961 (2. Ödül)
- Başbakanlık Beden Terbiyesi Genel Müdürlüğü, 7.500 Kişilik Bursa Kapalı Spor Salonu ve Müştemilatı Proje Yarışması, 1961 (1. Ödül)
- Brüksel Uluslararası Sergisi Türk Pavyonu, 1958 (1. Ödül)
- Ankara Esnafları Kooperatifi Çarşı ve İşhanı Proje Yarışması, 1956 (3. Mansiyon)
- TBMM Reisi Cumhur Bloku İç Düzenlemesi, 1956 (1. Ödül)
- Ankara Siyasal Bilgiler Fakültesi, 1955 (3. Ödül)

BEHRUZ ÇİNİCİ

İstanbul Vefa Lisesi — İTÜ
Graduated From
İstanbul
Ankara
Lived In

Can Çinici
Teoman Doruk
Sami Sisa
Enver Tokay
Hayati Tabanlıoğlu
Doğan Tekeli
Ayhan Tayman
Altuğ Çinici
Collabrated With

Burhaniye Artur Sitesi, Balıkesir, 1969
3.000 Konutluk Çorum Binevler Sitesi, 1970-77
Naciye Sultan Sitesi, İstanbul, 1983
TBMM Lojmanları, Ankara, 1984
Platin Sitesi, İstanbul, 1993
Soyak Sitesi, İstanbul, 1986
Hoca A. Yesevi Konutu Restorasyonu
Residential Facility

Ankara'da Yıldırım Beyazıt (Anafartalar) Çarşısı, 1956
Ankara Petrol Ofisi Yönetim Binası (yarışma projesi, birincilik ödülü), 1957
Devlet Su İşleri Genel Müdürlük Binası, Ankara (yarışma projesi, birincilik ödülü), 1958
İstanbul Eminönü Çarşı ve Büro Binası (yarışma projesi, birincilik ödülü), 1959
TBMM Halkla İlişkiler Binası, Ankara, 1978
Sefer Ağa Sanayi Çarşısı, 1980
Commercial / Public Facility

Bodrum ve Güllük Tatil Köyü, 1977
Turism Facility

Atatürk Üniversitesi Kampus Planlaması, Erzurum, 1957 (yarışma projesi, birincilik ödülü)
Ankara Fen Lisesi Kompleksi
Ankara İran Elçiliği İlkokul Binası, 1976
ODTÜ Kampusu, Ankara (yarışma projesi, birincilik ödülü), 1961-80
Educational Facility

Architectural Design Practices

Religious Facility
TBMM Camisi Kompleksi, Ankara, 1989

ACTUAL
INTELLACTUAL

Altuğ-Behruz Çinici [1960-71] Mimarlık Çalışmaları, 1971
Çorum: Ülke-Bölge-Kent Ölçeklerinde Çalışmalar, 1973
Çorum Binevler: Gerçekleşen Bir Ütopya, 1985
Prof. C. Holzmeister 1952 Mimarlık Tarihi Ders Notları, 1985
Improvisation: Mimarlıkta Doğaçlama, 1990
Writer

Researcher
Acedemician
Architect

İTÜ Şehircilik Kürsüsü, 1954-61
İTÜ Macka Teknik Okulları, 1954-61
Ankara Devlet Mühendislik ve Mimarlık Akademisi, 1964
Eskişehir Anadolu Üniversitesi Mimarlık Fakültesi, 1994-96
Yükseliş Mimarlık Okulu, 1969-70

İmar İskan Bakanlığı Şehir Planlama Komitesi üyeliği, 1964-66
Turizm Bankası'nda müşavir mimarlık, 1972-74
TBMM Vakfı sanatçı üyeliği, 1977
UIA Kentsel ve Kırsal Düzenleme çalışma Grubu üyeliği, 1980
Uluslararası Hadara Derneği şeref üyeliği, 1982
T.C. Başbakan Şehircilik Mimarlık Başdanışmanlığı, 1993

Competitions

Atatürk Üniversitesi Kampus Planlaması Yarışma Projesi, Erzurum, 1957, 1'lik Ö
Ankara Petrol Ofisi Yönetim Binası Yarışma Projesi, 1957, 1'lik Ödülü
Devlet Su İşleri Genel Müdürlük Binası Yarışma Projesi, Ankara, 1958, 1'lik
Ağa Han Mimarlık Ödülü, 1995
İstanbul Eminönü Çarşı ve Büro Binası Yarışma Projesi, 1959, 1'lik Ödülü
ODTÜ Kampusu Yarışması, Ankara, 1961-1980, 1'lik Ödülü

Awards

ODTÜ Mimarlık Fakültesi Atatürk Ödülü, 1973
Büyükelçilik Ünvanı
Kazakstan-Astana Başkent Şeref Madalyası, 2001
Sir Robert Matthew Ünvanı, 1981
TC İş Bankası Kent ve Mimarlık ödülü, 1986
Fransız Mimarlar Odası
Simavi Ödülü, 1984
Uluslararası Almaty-Kazgor Sanat-Bilim Akademisi Onur Üyeliği, 2001
Türkiye Prefabrik Birliği ödülü, 1991
ODTÜ Senato Özel Ödülü, 2003

ANNEX 10 : Utarit İzgi's Rhizomatic Map

ANNEX 11 : Maruf Önal's Rhizomatic Map

ANNEX 12 : Nezih Eldem's Rhizomatic Map

**NEZİH ELDEM**

Endüstriel Tasarım Çalışmaları
Mimarlık Çalışmaları
Milano Politeknik Üniversitesi
Gio Ponti
Paul Bonatz
Devlet Güzel Sanatlar Akademisi Yüksek Mimarlık Bölümü,1944
Kabataş Erkek Lisesi
Graduated From
Milano
İstanbul
Uşak
Lived In
Denizli
Masters
Doğan Kuban
Muzaffer Sudalı
Kâni Kuzucular
Atilla Yücel
Collabrated With
Melih Kamil

Askeri Müze, 1991
Kuşadası Kongre Merkezi, 1978
Eski Şark Eserleri Müzesi düzenlemesi, 1964-74
Darüşşafaka (Site Sineması) Projesi, 1955
Eski Şark Eserleri Müzesi Yenileştirme ve Düzenleme Projesi, 1964-1974
Harbiye'de Askeri Müze, 1967-1991
Cultural Facility

Muzaffer Gazioğlu Yalısı Restorasyonu, 1960-1961
Safranbolu Asmazlar Konağı Restorasyonu, 1978
Bebek'te Dere Apartmanı, 1970
Residential Facility

Architectual Design Practices

Yenibosna Belediyesi Yönetim, Kültür Ve Ticaret Merkezi Projesi Tasarımı, 1977
Ankara Büyükşehir Belediyesi Binası, 1949
Ziraat Bankası Ek Binası, Karaköy, İstanbul, 1972
Karamancı Holding Yönetim Merkezi, 1990-1991
İstanbul Radyoevi Proje Müsabakası, 1945
Gaziantep Ticaret Ve Sanayi Odası Proje Müsabakası, 1945-1946
Karaköy'de Büro Binası Proje Müsabakası, 1947
Türk Ticaret Bankası İzmir Şube Binası Proje Müsabakası, 1951
İş Bankası Aydın Şubesi Projesi, 1952
Commercial / Public Facility

ACTUAL
INTELLACTUAL

Painter
Acedemician
Architect

Turistic Facility
Kartaltepe Gazioğlu Turistik Tesisleri, 1972

Competitions

Tarihi Çevre Daimi Komitesi yürütücülüğü
Türkiye Milil Komisyonu Yönetim Kurulu üyesi
Mimarlar Odası Yönetim Kurulu üyeliği
İstanbul Belediyesi bünyesinde kurulan TASK Bürosu'nda "UNESCO Uzmanı"

Güzel Sanatlar Birliği Sergileri, 1935-1946
Yüksek Mühendis Mektebi, Mimarlık Bölümü'ne Rölöve ve Serbest Resim dersleri öğretmenliği
İTÜ Bina Bilgisi Kürsüsü Asistanlığı
Emin Onat

İstanbul
Göreme

İTÜ Maden Fakültesi G Amfisi, 1964
İTÜ Taşkışla Binası'ndaki 109 No'lu Konferans Salonu, 1964
İstanbul Üniversitesi Akademik Merkezi, 1977
Taşkışla'da 109 no.lu Konferans Salonu (Bugün Nezih Eldem Konferans Salonu), 1970'ler
Taşkışla çatı katı düzenlemesi, 1970'ler
Gümüşsuyu'nda İTÜ Fuat Külünk Laboratuvarı, 1966
Muzaffer Gazioğlu Eğitim Merkezi, 1995
İstanbul Üniversitesi Hukuk Ve Ekonomi Fakülteleri Ek Binaları Proje Müsabakası, 1947
Educational Facility

Sultanahmet Meydanı Çevresi ve Ayasofya Soğukçeşme Sokağı Koruma ve Geliştirme Projes
Süleymaniye ve Zeyrek Koruma Planları ve Pilot Projeleri, 1984
Eyüpsultan Merkezi Alan Düzenlemesi, 1987
Urban Facility

Elyaflı Çimento Fabrika Binası, 1970'ler
Industrial Facility

Anıtkabir İsmet İnönü Mezarı, 1992
İstanbul Akvaryumu Projesi Tasarımı, 1990
Bursa Süleyman Çelebi Kabri Proje Müsabakası, 1949
Anıtkabir mozaik bezemeleri ve bronz parmaklıklarının tasarım ve kontrol sorumluluğu
Others

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# ANNEX 13 : Abdurrahman Hancı's Rhizomatic Map

Urban Facility

Savaşta Yıkılmış Le Havre Kentinin Yeniden İmarı Projesi, 1947-48

Yalçın Çıkınoğlu

Devlet Güzel Sanatlar Akademisi Mimarlık Bölümü,1946

Yüksel Karapınar

Suha Toner

Galatasaray Lisesi

Maruf Önal

Şahap Aran

Graduated From

Turgut Cansever

Beyoğlu Kitap Sarayı, 1951

Büyükada Anadolu Kulübü Yarışması

İstanbul

Aguste Perret

Collabrated With

Public / Commercial Facility

NATO Genel Merkezi binası, Paris, 1955-60

France — Lived In

Master

Belle" hazır giyim mağazası, Nice

Osmanlı Bankası Taksim Şubesi, İstanbul, 1977

29 Etiler, gece kulübü – restoran, İstanbul, 1983

Kutlutaş Holding Binaları, Cenevre-İsviçre, 1984

Plaza Bar ve Restoran, İstanbul, 1985

**ABDURRAHMAN HANCI**

Architectural Design Practices

Pub Divan, 1968-88

Divan Pastaneleri, 1968-88

Türk Ekonomi Bankası Genel Müdürlüğü (Fındıklı-İstanbul) ve bazı şubeleri, 1989

Bayrampaşa Alışveriş Merkezi, İstanbul, 1990

Competition

ACTUAL

INTELLACTUAL

Residential Facility

Yalman Evi, Büyükada, 1951

Provençale tipi bir ev, La Garde - Frenet

Cumhurbaşkanlığı Dış Konuklar Köşkü (Camlı Köşk) yenilenmesi, Çankaya-Ankara, 1975

Isıt-Büyükdere Evleri, İstanbul, 1992

Bahçeköy Evleri, İstanbul, 2000

Architectural Consultant

Architect

İMA İnşaat ve Mimarlık Atölyesi, 1951

NATO Projeleri / Paris

Sports Facility

24 pistlik bir Bowling binası, Besançon

Serbest Mimarlık / Paris, 1960-1966

MİMAT Mimarlık Ltd. Şti.

Interior Design

Domus firması için mobilya tasarımları, Almanya

Divan Otel, İstanbul

Vakko ve Vakkorama mağazaları, İstanbul, Ankara, İzmir, Viyana, Antalya, Bursa, 1970-85

Çınar Oteli – bazı bölümler, İstanbul, 1972

Awards

Intercontinental Oteli – bazı bölümler, İstanbul, 1976

Etap Oteli - iç mimarisi, İstanbul, 1976

Büyükada Anadolu Kulübü Yarışması, birincilik ödülü

Talya Oteli - bazı bölümler, Antalya, 1976

Cultural Facility

Galeri 1, İstanbul, 1966

Arkeon Sanat Galerisi, İstanbul, 1989

Turistic Facility

Divan Oteli, 1968-88

Egeria Sites, Bodrum-Muğla, 1997

Antalya Gizli Bahçe, 2000

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ANNEX 14 : Doğan Tekeli-Sami Sisa's Rhizomatic Map

**DOĞAN TEKELİ**

**SAMİ SİSA**

ANNEX 15 : Şevki Vanlı's Rhizomatic Map

ANNEX 16 : Turgut Cansever's Rhizomatic Map



Sedad Hakkı Eldem
Mazhar Şevket İpşiroğlu
Halil Dikmen
Sami Boyer
Mazhar Şevket
René André Coulon
Ernst Diez
Maruf Önal
Abdurrahman Hancı
Feyza Cansever
Ertur Yener
Mehmet – Emine Öğün
Mehmet Tataroğlu

Masters

Collabrated With

Ahmet Ertegün Evi Restorasyonu, 1971 – 197
Sadullah Paşa Yalısı Restorasyonu, 1949 – 19
Çürüksulu Ahmet Paşa Yalısı Restorasyonu
M. Nuri Birgi Evi Restorasyonu, 1968 – 197
Rafet Ataç Evi, Burgazada, 1989
Akın Yalısı, 1992

Residential Buildings

İstanbul Üniversitesi Eğitim Fakültesi Sanat Tarihi Bölümü / Doktora
İstanbul Devlet Güzel Sanatlar Akademisi

Antalya
Ankara
Bursa
İstanbul
Paris

Lived In

Graduated From

Türk Tarih Kurumu binası, 1967
Karatepe Açık Hava Müzesi, 1957
Büyükada Anadolu Kulübü, 1957
Karatepe Açıkhava Müzesi, 1961
Sualtı Arkeoloji Enstitüsü (INA), 1983
Demir Tatil Köyü, 1990
Karakaş Camii Restorasyonu, 1991
Avanos Kaya Oteli projesi, 1984
Ankara Ulusal Müze projesi, 1980

Commercial    Public Buildings

TURGUT CANSEVER

Architectural Design Practices

INTELLACTUAL

ACTUAL

Awards

Sonsuz Mekanın Peşinde
İslamda Şehir ve Mimarî
Ev ve Şehir
Kübbeyi Yere Koymamak
Şehir ve Mimari Üzerine Düşünceler
İstanbul'u Anlamak
Osmanlı Şehri
Mimar Sinan

Books

Diyarbakır Koleji Yarışması, 1958
Orta Doğu Teknik Üniversitesi Uluslararası Proje Yarışması, 1960
Ağa Han Ödülü

İMA

Architect

Marmara Bölgesi Planlama Teşkilatı Başkanlığı
İstanbul Belediyesi Planlama Müdürlüğü
İmar ve İskân Bakanlığı
İstanbul Metropol Planlama Dairesi
Avrupa Konseyi Türk Delegasyonu Üyeliği

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ANNEX 17 : Sedad Hakkı Eldem's Rhizomatic Map

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